

THE DIAPASON

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AUSTIN FOUR-MANUAL TO GO TO CLEVELAND

FOR LAKEWOOD METHODIST

Provision Made for Antiphonal Organ with Separate Pedal Division, to Be Added Later—Stoplist Shows Resources.

The Austin Organ Company has announced the signing of a contract for a large four-manual instrument to be installed in the Lakewood Methodist Church, Cleveland. The organ is to have great, swell, choir, solo and echo divisions, with preparations made for an antiphonal organ. Wind pressures of four to ten inches will be used. All divisions except the great will be under expression.

The following stoplist shows the instrument's resources:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Fourniture, 4 ranks (12-15-19-22), 244 pipes.
Cymbal, 3 ranks (22-26-29), 183 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Diapason Conique, 8 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (old).

SWELL ORGAN.

Contra Salicional, 16 ft., 73 pipes.
Geison, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Salicional (from 16-ft.), 8 ft., 12 pipes.
Salicional Celeste, 8 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Gemshorn Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks (12-19-22), 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Gedeckt, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Gedeckt (from 16-ft.), 8 ft., 12 pipes.
Dolce, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 73 pipes.
Gemshorn Octave, 4 ft., 73 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Block Flöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
English Horn, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn (from 16-ft.), 4 ft., 12 pipes.

SOLO ORGAN.

Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

(Playable from Choir manual through "on and off" pistons and under control of Choir couplers.)

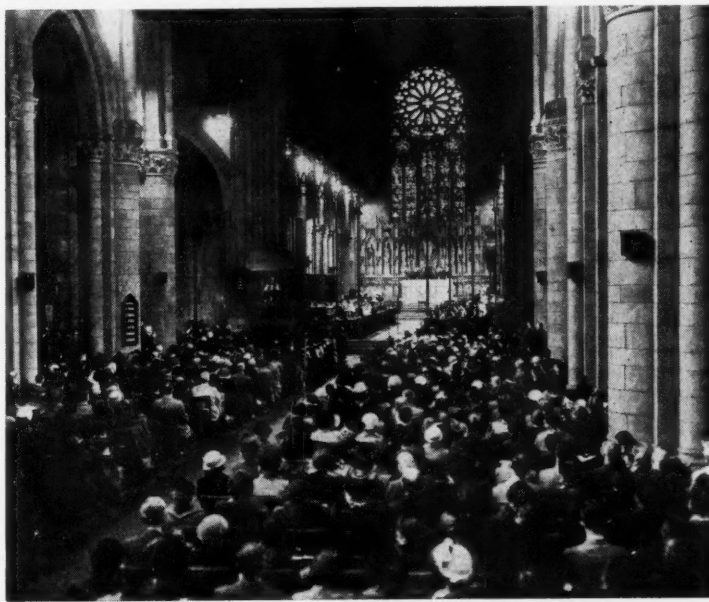
Contra Violo, 16 ft., 61 pipes.
Chimney Flute, 8 ft., 61 pipes.
Muted Violo (from Contra Violo), 8 ft., 12 pipes.
Violo Celeste, 8 ft., 49 pipes.
Flute Celeste, 2 rks., 8 ft., 110 pipes.
Chimney Flute (from Chimney Flute), 4 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Mixture, 3 ranks (5-12-15), 96 pipes.
Bourdon, 16 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Contra Bass, 16 ft., 32 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt (Choir), 16 ft.
Gedeckt (Choir), 8 ft.
Contra Salicional (Swell), 16 ft.
Violo (Great), 16 ft.
Contra Fagotto (Swell), 16 ft.
Fagotto (Swell), 8 ft.
English Horn (Choir), 16 ft.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

The antiphonal organ which has been

SCENE IN ALL SAINTS' CATHEDRAL AT ALBANY FESTIVAL



planned for future installation, with its accompanying pedal division, will have the following resources:

ANTIPHONAL ORGAN.

(Playable from Great through "on and off" pistons and under control of Great couplers.)

Open Diapason, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grave Mixture, 2 ranks (12-15), 122 pipes.
Tromba, 8 ft., 61 pipes.
ANTIPHONAL-ECHO PEDAL.
Open Diapason, 16 ft., 12 pipes.
Gedeckt, 16 ft., 12 pipes.
Chimney Flute, 8 ft.

SIXTIETH ANNUAL MEETING HELD BY PHILADELPHIA CLUB

The sixtieth annual meeting of the American Organ Players' Club, the oldest organization of organists in the United States, was held in the club's birthplace, the parish hall of the Church of the New Jerusalem, Philadelphia, June 6. The season's activities, as reported, included seven recitals by members, as follows: Rollo Maitland, twenty-first annual Bach recital at the Church of the New Jerusalem, Dec. 7; Francis Murphy, Jr., Christ Church, Feb. 1; Catharine Morgan, Haws Avenue Methodist Church, Norristown, April 18; Louis Schroeder, St. Simeon's Lutheran Church, May 8; Charlotte E. Wike, May 15; Charles S. George, May 22, and William B. Cooper, May 31, all in the Church of the New Jerusalem.

The following officers were elected: Rollo F. Maitland, president; Francis Murphy, vice-president; Bertram P. Ulmer, secretary; Harry B. Rumrill, treasurer; Jennie M. Carroll, librarian; Rosa E. Angel, Catharine Stocquart, Emily D. Pearce and Dr. Alice Anderson, directors. It was announced that a fitting celebration of the club's sixtieth anniversary would be held in the autumn.

After the business meeting an address was delivered by the Rev. John Robbins Hart, Ph.D., rector of Washington Memorial Chapel, Valley Forge, Pa. This meeting has come to be known among club members as the annual strawberry festival. Excellent specimens were procured, with ice cream and fancy cake, by Miss Carroll, for many years in charge of refreshments.

GUILMANT ORGAN SCHOOL HOLDS ITS COMMENCEMENT

The Guilmant Organ School, Willard Irving Nevins director, held its forty-ninth annual commencement exercises in the First Presbyterian Church, New York, June 5. The Rev. John O. Mellin, pastor of the church, presided and awarded the diplomas.

Thelma Mount, post-graduate '39, played Guilmant's Grand Chorus as a processional. Bach's "Agnus Dei," played by Lawrence Ballard Hardy '50, and the

same composer's "St. Anne" Fugue, played by William H. Miller, post-graduate '50, completed the first part of the program. Yi-Kwei Sze, bass, then sang Handel's "Al Sen Ti Stringo e Parto" and later Verdi's "Il Lacerato Spirito." Between Mr. Sze's selections Carolyn Lee Hawkins, '50, and Francis Carroll McKinstry, '50, played Langlais' "Fete" and Sowerby's Symphony in G major. Svend O. Tollefsen, honor student for all three years of his school work, closed with Reubke's Introduction and Fugue from the Sonata on the Ninety-fourth Psalm.

The recessional, the Finale from Vienne's First Symphony, was played by Gertrude Wesch, post-graduate '42. The following made up the membership of the class of 1950: Graduates—Joseph Thomas Armstrong, Hubert James Costello, Lawrence Ballard Hardy, Carolyn Lee Hawkins, Francis Carroll McKinstry and Birger Hendrick Nilsen. Postgraduates—Bernard Gerard Klarmann, James Francis Leavy, William H. Miller and Svend O. Tollefsen.

In addition to its diploma courses the Guilmant Organ School now offers a special course leading to a bachelor of arts degree through New York University.

Robert K. Beckwith has been appointed to the faculty of Amherst College and his course in choral technique will be conducted for the 1950-51 school year by Owen Wilson Brady, B.S.

COMPOSITIONS OF SCHEHL SUNG AT DAYTON JUBILEE

The Rt. Rev. Monsignor Bernard J. Beckmeyer, pastor of St. Mary Church, Dayton, Ohio, celebrated his golden sacerdotal jubilee with a solemn high mass June 21. The musical program included the St. Lawrence Mass of J. Alfred Schehl, A.A.G.O., sung by the choir of St. Mary's under the direction of Joseph P. Geiger, choir director and a former pupil of Mr. Schehl, accompanied by members of the Dayton Symphony Orchestra and Mr. Schehl as guest organist. A recent setting of the Lord's Prayer by Mr. Schehl and dedicated to Monsignor Beckmeyer also was sung under the direction of the composer. It is published by the McLaughlin & Reilly Company of Boston.

TEN SUMMER RECITALS IN JULY AT RIVERSIDE CHURCH

Ten summer recitals to be played at the Riverside Church in New York in July are announced. The series will begin July 10. It will spread over two weeks, and there will be a recital every day except Saturday and Sunday at 5 o'clock in the afternoon. Virgil Fox will give all of the recitals except two. Roberta Bailey, assistant to Mr. Fox, organist of the church, will be heard in one recital and John Huston in one. Vocal soloists will assist at all of the recitals.

BOSTON DRAWS 1,141 TO A.G.O. CONVENTION

ALL RECORDS ARE BROKEN

Five Days and Nights Filled with Recitals, Services, Orchestra Concert and Other Events—Crowds Tax Buildings.

Organists from every part of the country descended upon Boston more than a thousand strong the week of June 19 to attend the largest convention of their clan ever to be held, so far as records show. A total of 1,141 members of the American Guild of Organists and other visitors were registered at the twentieth national gathering of the organization. Five days and nights were filled with a series of events that had been arranged by the Massachusetts Chapter, including a surfeit of recital programs, services, papers and a great banquet.

Every building in which a program was presented was jammed to the last seat throughout the week and hundreds were unable to gain entrance at the service in Trinity Church, while for the Boston "Pops" concert in honor of the Guild the house was sold out and for Dr. Fritz Heitmann's recital on the famous Boston Music Hall organ, now in Methuen, it was necessary to have the patient artist play his program twice so that all might hear him once. There were some noteworthy thrills at several of the recitals and in quality as well as in size the events deserved comment in superlatives.

All the proceedings of the week were carried out like clockwork, and even the weather man was cooperative, all except the last day being comfortably cool.

Opens with Evening Service

In view of the religious background of the A.G.O. it was fitting that the first event of the convention should be a church service. Famous Trinity Church was filled for the evensong Monday at which Francis W. Snow, Mus.D., presented his choir of men and boys in a program of service music of great beauty. Nearly all of the visiting organists were impressed by the rarely fine quality of the boys' voices. The Rev. Theodore P. Ferris, D.D., rector of Trinity, welcomed the Guild cordially. Dr. Carl K. McKinley played a Prelude and Arioso by Sowerby as the prelude. The postlude, the only other organ number, was the Prelude in E minor by Bach, played by George Faxon. Mr. Snow's Magnificat was followed by three classical motets, by Handl, Tallis and Vittoria, and three contemporary motets, by Willan, Titcomb and Snow. These offerings proved what could be done with a boy choir of excellence. Dr. Snow made a brief address on boy choirs.

[Dr. Snow's paper will be published in a future issue of THE DIAPASON.]

Recital by Virgil Fox

Since it was evidently desired to give the convention recitals a brilliant beginning, Virgil Fox was selected to give the first one of the week. With the large Casavant organ in Emmanuel Church under his hands and feet Mr. Fox had an adequate vehicle for another demonstration of his talents. With a dynamic personality Mr. Fox combines the technical facility of a virtuoso and so wherever the organist of the Riverside Church in New York appears, from coast to coast, something far beyond the ordinary is expected. The church was jammed for the occasion and many had to stand.

In his recitals this season Mr. Fox has made Erik Satie's "Messe de Pauvres" his opening number and this time he had the cooperation of Grover J. Oberle, F.A.G.O., and his choir in making this an effective number in which the soloists in the rear gallery did much to enhance the impressiveness of the work. To follow this with the Bach "Fugue a la Gigue" created a pronounced contrast. The Schumann Canon in B minor was nothing new to this audience. Florent Schmitt's Prelude, Op. 11, was a piece of lovely moods. The Healey Willan Introduction, Passacaglia and Fugue is a work of overwhelm-

ing proportions.

The remainder of an hour and a half included Bach's Sixth Sonata, two well-known chorale preludes by Vaughan Williams, and the Bach "Come, Sweet Death" and Prelude and Fugue in G major. One of Mr. Fox's stunts, if it may be called that, is to have the congregation sing a hymn, and the great audience and the organ gave one something to remember in the singing of "Hyfrydol," while "Come, Sweet Death," as played by this organist is something that one might wish Bach could hear.

Unionization Is Discussed

The convention was opened officially in the Copley Plaza Hotel on Tuesday morning by Joseph S. Whiteford, chairman of the convention committee, who introduced John B. Brown, the city's official greeter; Ruth Barrett Phelps, A.A.G.O., dean of the Massachusetts Chapter, and S. Lewis Elmer, A.A.G.O., president of the A.G.O. Mr. Elmer directed attention to the fact that this was the largest convention ever held by the Guild.

The first of the "information and discussion" sessions came next, with William H. Barnes, Mus.D., as chairman. This developed into a discussion of the status of the organist and the organ recital and the question whether the organ profession would be benefited by affiliation with the musicians' union. Rudolph Elie, music critic of the *Boston Herald*, was the first speaker. He quoted from his recent articles, reprinted in *THE DIAPASON* and made the subject of editorial comment. His emphasis was on the neglect of the organist and he pointed out a few of the possible causes. He lamented the fact that the average musician appreciated all forms of music except the organ and chamber music.

"We are all missing a tremendous amount of musical enjoyment," he declared, because of this condition. "The people today do not know the organ," he said. To the practice of making orchestra arrangements of some of Bach's works he referred in plain terms, calling the results "frightful."

Harold Gleason of the Eastman School of Music delivered a very interesting and thought-provoking talk, beginning by referring to the organist's profession as a very noble one and regretting that too often the organist is too yielding and does not stand on his rights as against the "lady in the church who knows what she likes and likes what she knows," and does not know much, and against those who will accept a meager fee for playing at a wedding while hundreds of dollars are spent for flowers. The organist, he asserted, must learn to say "no." He went into the subject of unionization at some length, pointing out its disadvantages.

Edward A. Grossman of St. Louis, who spoke from the standpoint of a business man as well as a church organist, took up various questions that would have to be considered in reaching the decision to organize a union and made it plain that after all the organist's work is a part of worship and that the idea of adopting labor methods, such as picketing and other evils, has no place in this profession.

Organ and Harp Program

Dr. Alexander McCurdy, head of the organ department at the Curtis Institute in Philadelphia and at the Westminster Choir College, and his talented wife, the harpist, gave variety to the week with their program of organ and harp selections. Dr. McCurdy made use of three organs on exhibition in the ballroom. These were the Aeolian-Skinner classic instrument, the Wicks organ and the Möller "Artiste." The ensemble selections were two dances—"Sacre" and "Profane"—by Debussy and Introduction and Allegro by Ravel, the closing number. Dr. McCurdy's organ selections consisted of five chorale preludes, the Cathedral Prelude and Fugue and the Vivace from the Second Trio-Sonata, all by Bach.

Early Day Music in King's Chapel

The next event in a crowded day was a visit to historic King's Chapel, where Charles Brandon of Schenectady, N. Y., a blind organist, provided the organ selections—the Bach Dorian Toccata and two chorale preludes and the Vienne "Carillon." In keeping with the colonial setting in King's Chapel the Yankee Choristers, conducted by Oliver Daniel of the Columbia Broadcasting System, sang a program of music of colonial America which gave the organists present an accurate picture of the musical offerings of the 1770s as they sat in the pews once occupied by George Washington and other great men of those days. There were four anthems

by William Billings, who was born in 1746, including "Lamentation over Boston" and a tear-producing number entitled "Fare You Well, My Friends"; three "Downeast" spirituals by Jacob Kimball, who was born in 1761; four choruses from "The Harmony of Maine," by Supply Belcher, of which "Set Down That Glass" and "No Brandy Will We Take" gave evidence that there was a liquor problem in the eighteenth century as well as in the twentieth; four other anthems by Billings, the last of them entitled "Modern Music," and an organ number of a past period by William Selby, with the title "A Lesson for Organ."

To bridge an abrupt jump from the oldest American music to the latest modern output there was an interval in which the visitors either went on a drive provided for them so that they might see the historic spots in Boston or listened to a scholarly lecture on "The Miracle of Hearing." The lecturer was Dr. Werner Mueller, assistant surgeon at the Massachusetts Eye and Ear Infirmary and an instructor at the Harvard Medical School. Dr. Mueller is also an organist. It was unfortunate that many who wished to hear him yielded to the opportunity to see the sights, but a large audience was present to benefit from a talk of highly scientific interest.

Tribute to the Moderns

The latter part of the afternoon and the evening were devoted to the works of the moderns. In Jordan Hall at the New England Conservatory of Music the program was divided between the organ and a choral offering. Miss Marilyn Mason of the faculty of the University of Michigan, who took the place of Robert Ellis at the last moment when the Texas organist was unable to come to Boston, aroused admiration with a fine performance of Schoenberg's Variations on a Recitative from memory. This work was written in 1947. Miss Mason played with ease and poise. The chorus Pro Musica, directed by Alfred Nash Patterson and accompanied by instruments from the Boston Symphony Orchestra, played Stravinsky's Mass for Chorus and Wind Instruments, a composition only two years old. It was the first Boston performance of the work.

Catharine Crozier's Recital

The Church of the Advent was filled, with many latecomers standing, to hear Catharine Crozier's demonstration of much of the best work of the modern composers for the organ. That her performance made an excellent impression was attested when at the close she received an enthusiastic and prolonged round of applause—in a famous Episcopal church. For those who are devoted to modern organ music it was a feast; to those whose tastes do not find much of this palatable fare there was admiration for the player who was able to glorify this type of music. As Miss Crozier has been heard on tours across the nation and gave her first recital at an A.G.O. convention some years ago in Cincinnati, her virtuosity caused no surprise.

All of the program offerings have been composed in the last twenty-five years. Miss Crozier began with the First Sonata of Hindemith and immediately proved her command of the large Aeolian-Skinner organ and the virility which marks her playing. De Maleingreau's "Tumult in the Praetorium," from his Passion Symphony, is a brilliant work which has become almost a war horse for those who can master its difficulties. There were two pieces by Leo Sowerby which were delightful to any ear—his lovely Fantasy for the Flute Stops and the elegy entitled "Requiescat in Pace." Eric DeLamarter's "Soliloquy" is a well-named and thoroughly enjoyable composition. Edmund Haines' "Promenade, Air and Toccata" is marked by a very brilliant final movement. Jehan Alain, the young Frenchman who became a war casualty, was represented by his "Litanies" and a "Fantaisie." The program closed with Marcel Durré's Variations on a Noel, which is one of his best works, in the opinion of many.

Thus, with an unmistakable display of enthusiasm from the great throng, closed the oblation to the latest music of the prevailing mode.

Fred Waring and Two-Organ Program

Fred Waring, whose name is a household word in radio and television, conducted a "choral workshop session" as the first event of Wednesday and demonstrated his methods and ideas in the realm of choral technique in a way to hold the interest of his audience for an hour and a half; incidentally he organized the or-

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ganists into an impromptu chorus that showed that the tradition that organists are poor singers could be disproved.

One of the unusual features of the convention was a concert for two organs, which was made possible by the exhibits prepared by several organ builders. Fenner Douglass of the Oberlin Conservatory at the Aeolian-Skinner and Lawrence H. Moe of the Central Washington College, Ellensburg, Wash., at the Wicks were the performers, presenting a Sonata by Cherubini, a Concerto by Couperin, a sixteenth century piece entitled "Jon, Come Kisse Me Now," which was music of a character to produce the desired result; the Bach "Mirror" Fugues, from "The Art of Fugue," and the Concerto of Antoni Soler, recently presented on the air by E. Power Biggs. It was the antithesis of modern music, but it was pleasing and was played as if the two performers had done this for a long time.

Visit to Methuen and Andover

With Andover and Phillips Academy, and Methuen, home of the famous Boston Music Hall organ, as its destination a fleet of buses which did not help the Boston traffic situation started out after luncheon for a delightful trip. The events in both places had to be divided into sections, a practice more frequently necessary on the railroads than at organ recitals. At the Phillips Academy chapel Harold W. Friedell, F.A.G.O., of St. Bartholomew's Church in New York and chairman of the Guild examination committee, played the 1951 examination pieces as recently published in *THE DIAPASON* and the Chorale-Toccata of Ivan Langstroth, the organ composition which won the J. Fischer prize this year. The Organ Institute Chorus, directed by Arthur Howes, F.A.G.O., sang the anthem which won the H. W. Gray prize—"Thy Mercy, O Lord, Is in the Heavens," composed by Carl W. Landahl. This anthem impressed the organists as possessing beauty and practical service possibilities.

At Methuen the visitors were impressed with the building which houses the Boston Music Hall instrument, once consigned to the oblivion of storage by those who did not realize the value of the great instrument. As it stands today the organ and its home deserve to be counted as one of America's great historic and artistic

treasures. To hear this organ as played by an artist of the rank of Fritz Heitmann provided something to be remembered. And the fact that he had to give his recital twice because the convention throng was more than twice the capacity of the hall was another fact that made the afternoon memorable.

Professor Heitmann, organist of the Dom in Berlin, who is making his second American tour and who was brought to the United States to teach at the Organ Institute, made such use of the instrument that everyone was thrilled. It was a German-built organ he played, and his program was all-German. The items known to the majority were the Bach Passacaglia and Fugue and the Reger Fantasia and Fugue on "B-A-C-H," which was the final number. The remainder of the program was devoted to a Prelude and Fugue by Bruhns, Variations on a Chorale by Paul Hoffer and a Toccata and Fugue by Wolfgang Fortner. The performance was one that justifies the use of superlatives and the modest-appearing man who sat at the console was able to arouse his hearers to great enthusiasm for himself and for the magnificent organ whose original grandeur has been enhanced by the additions and changes it has undergone since its rescue from Boston dust.

Great Evening at the "Pops"

There was a pronounced change of scene for the evening, when the organists formed a large part of an audience which made Arthur Fiedler and his "Pops" orchestra play to a sold-out house at the Boston Music Hall. These "Pops" are a Boston institution with a European flavor, at which the audience sits at small tables in groups of five and if the musical fare is not adequate finds solace in sandwiches, beer and soft drinks. It is a real experience to see and hear at a Boston "Pop" concert. As an interlude a certificate of honorary membership in the A.G.O. was

[Continued on page 20.]

THE DIAPASON

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**BALTIMORE CHURCH
GIVES MOLLER ORDER**

NEW EDIFICE BEING BUILT

Three-Manual Will Be Installed in Building Under Construction in One of City's Best Locations—Resources Shown.

A new edifice is under construction for Grace North Baltimore Methodist Church and the contract for a three-manual organ has been awarded to M. P. Möller, Inc. The new plant is in one of the best locations in Baltimore. The Rev. William Andrew Keese, D.D., is minister of the church and Mrs. Howard J. Maldeis is the organist. The resources of the organ are to be the following:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 4 ranks, 244 pipes.
- Chimes (console only).

SWELL ORGAN.

- Rohrbourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 12 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Cymbal, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta, 49 bars.
- Tremulant.

PEDAL ORGAN.

- Contrebasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon (from Swell), 16 ft.

- Gemshorn, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte (from Swell), 8 ft.
- Gemshorn (from Great), 8 ft.
- Choralbasse, 4 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

**AUDSLEY'S CHAMBER ORGAN
GOING INTO ENGLISH HOME**

The chamber organ built about 1870 by George Ashdown Audsley and well known to many through Dr. Audsley's books, will be re-erected in the residence of J. Mes in England.

After Dr. Audsley had moved to America the organ was sold to the Earl of Dysart and placed at Ham House. It was eventually bought by Kingsgate, Davidson, but when they took it down in 1937 the wind was cut off and they did not hear the instrument. Mr. Mes bought it in 1946 but, owing to post-war restrictions, the necessary organ chamber could not be constructed, and although several eminent persons in the organ world lent their support, a permit could not be obtained. It is now possible to build a chamber to receive the instrument and Kingsgate, Davidson are making good progress with the reconstruction. The mechanical part has been modernized. The action will be electro-pneumatic and there will be a detached console. The only addition to the pipework is the extension of two pedal stops to violoncello, 8 ft., and basso, 8 ft. The floating division, in the original organ, was playable only from manual I, but is now available on either manual I or II. The application of modern action has made it possible to use the full resources of the instrument by the inclusion of a complete set of couplers. Erection at the house (Sandy Lane, Cheam) is under way.

Of the original organ Audsley mentions that the doppelflöte was a gift to him from Hilbourne L. Roosevelt in 1883 and that the contra saxophone is a free reed. A specification of the organ, as Audsley built it, appears in his "Organ of the Twentieth Century," and a picture of the case in volume 1 of "The Art of Organ Building."

LAYOUT

The most efficient planning and physical layout of the parts of an organ takes into consideration its specification, location, the acoustics and architecture of the building and the intended usage of the instrument. When we consider that a quality organ should be in efficient operation far beyond the scope of our individual lives, much is implied. It must be "right" the first time.

Now that musicians agree that the ideal instrument for the organ literature implies a classic foundation on low wind pressure, it is impossible to achieve success unless the layout is so planned and coordinated with the building that *all elements* of the tonal ensemble diffuse properly throughout the building. How to do this most efficiently is indeed a question. Theory begs this question; experience in planning instruments of all sizes and for all demands answers it.

The layout of the Tabernacle organ in Salt Lake City required months of continuous drawing-board work. As is the case with the organ to be built in the First Church of Christ, Scientist, in Boston, the entire tonal mechanism is actually within the room in which it speaks. These layouts represent harmonious fusion of the elements involved in making outstanding musical results possible.

Herman B. Stengel

Chief, Layout Department

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Thomas J. Crawford
Honored in Toronto;
Sixty Years at Organ

Thomas J. Crawford, Mus.D., F.R.C.O., F.T.C.L., celebrated his sixtieth anniversary as a church organist by giving a recital of his own compositions at Grace Church-on-the-Hill, Toronto, May 15. The recital was under the sponsorship of the Toronto Centre, C.C.O., and included a performance of his first published work, the famous Toccata in F, which was for many years a favorite on American recital programs. Other numbers on the program were: Processional; Prelude on "Nutfield"; Postlude in Canon on "Sine Nomine"; "Dawn and Sunrise on Georgian Bay"; Scherzo for the Flutes; "In a Great Cathedral"; "Mood Fancies"; Prelude, Intermezzo and Fugue on "Eternal Bach Blessed Forever," and "A Sonnet." An offering was taken for the British Organ Restoration Fund.

As past president of the College and president of the Toronto Centre, as a composer, teacher and church organist, Dr. Crawford has contributed generously to the musical life of Toronto and to the development of the Canadian College of Organists.

Dr. Crawford's first teacher was the blind organist H. Sandiford Turner, himself a pupil of Dr. Edward Hopkins. In 1894, still in his early teens, Dr. Crawford left for a course of study in Germany and became organist of All Saints', Leipzig, in September of that year. After being graduated with honors and being awarded the Helbig prize by the Leipzig Conservatory of Music Dr. Crawford went to London in April, 1898, and resumed his studies with Sir Frederick Bridge at Westminster Abbey. After Dr. Crawford had been graduated as a Mus.B. and F.R.C.O., Sir Frederick retained him as a private assistant and for seven years he assisted in the daily services at the great church. In London he held the following posts: Holy Trinity, Eltham, 1898; St. Paul's, Camden Square, 1899, and St. Michael's, Chester Square, S.W. (a post once held by Sir Arthur Sullivan), from 1902 to 1922, when he left for Toronto on the invitation of the late Dr. Augustus Vogt and Canon Cody to become organist of St. Paul's Church. On the death of Alfred Jordan in 1932 Dr. Crawford moved to the Timothy Eaton Memorial Church, where he still presides over a large Casavant organ. He is examiner, lecturer and teacher at the Toronto Conservatory of Music and devotes his spare time to his hobby of building model railway equipment.

In 1921 Dr. Crawford married a gifted young violinist, gold medalist and scholarship holder of Trinity College, London, and a former pupil of the late Emil Sauret. Mrs. Crawford frequently joins her husband in recitals. They have four children—two sons and two daughters.

EPISCOPAL COMMISSION
PLANS A SUMMER SCHOOL

The decision to conduct a school of church music during the summer of 1951 was reached by the Joint Commission on Church Music of the Episcopal Church at a meeting held June 6 and 7 at Seabury House, Greenwich, Conn. The school will be primarily for organists and choir-masters of Episcopal churches. It is hoped to hold it at a central location in the Middle West, preferably Chicago.

The school will be conducted by members of the commission and would include courses in playing services, accompaniment of hymns and chants and selection and rendition of church music. The program will be developed by a committee from the commission with Paul Allen Beymer of Cleveland as chairman.

The commission also will prepare and issue, probably by Jan. 1, three pamphlets dealing with wedding music, funeral music and music for small churches. Short lists of recommended numbers will be included in the pamphlets.

A CHURCH MUSIC INSTITUTE at the University of Indiana, Bloomington, has been announced for July 17 to 22. Sessions will include conducting from the podium and from the console, choral and organ repertory, a vocal clinic and a model choir. The faculty will include members of the faculty of the university school of music and guest lecturers. The participating faculty members will be George F. Krueger, Oswald G. Ragatz and George Y. Wilson.

THOMAS J. CRAWFORD



BACH MEMORIAL CONCERT
AT UNIVERSITY OF CHICAGO

A Bach memorial concert at Rockefeller Memorial Chapel, University of Chicago, May 21 attracted a capacity audience. The concert featured the university choir, members of the Chicago Symphony Orchestra and guest soloists. Frederick Marriott, organist and carillonneur for the university, was at the organ, Dorothy Lane was harpsichordist and Richard Vikstrom was the conductor.

Three cantatas were performed—numbers 50, 70 and 140. Mr. Marriott played the chorale prelude "Before Thy Throne, My God, I Stand" and, with the orchestra, the sinfonia to Cantata No. 29. The motet "Fear Not to Die, I Am with Thee" also was sung.

Mr. Marriott will play an all-Bach program at the chapel on the evening of July 25. He will be assisted by Anne Gombosi, violinist. The program will include these compositions: Allegro from Fourth Concerto; Trio in G major, No. 10; Allegro from Fifth Trio-Sonata; Three Chorale Preludes; Violin Sonata in E minor; Prelude and Fugue in E flat ("St. Anne").

PROFESSOR HOELTY-NICKEL
GOES TO MEETINGS ABROAD

"The Musical Heritage of the Lutheran Church" will be one of the topics presented by Theodore Hoelty-Nickel, head of the department of music at Valparaiso University, at a series of conferences of American and European theologians in France, Germany and England this summer.

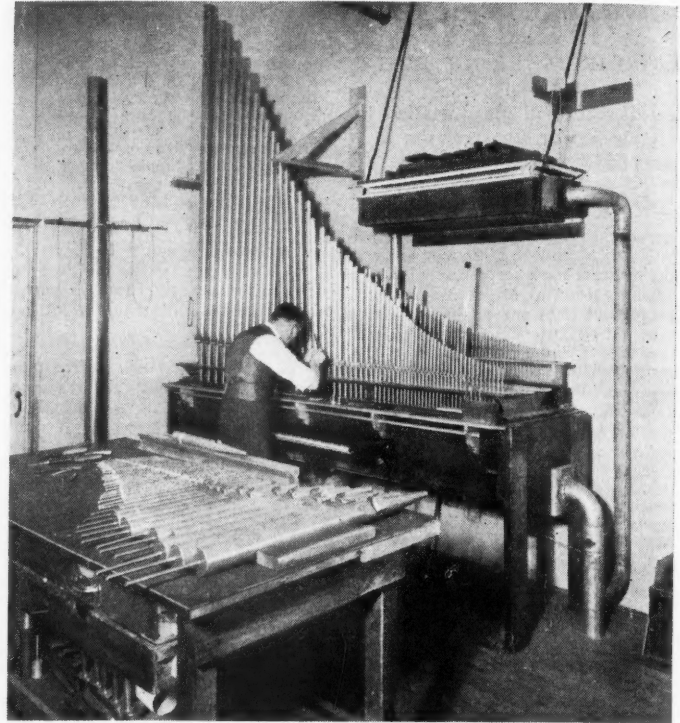
Professor Hoelty-Nickel, who received his theological training at Concordia Seminary, Adelaide, Australia, is one of six men sent to the conferences by the Lutheran Church, Missouri Synod. The conferences, launched in 1948 by the Missouri Synod in cooperation with the United States military government, will be expanded this year to reach more ministers and laymen in Europe. Conferences are scheduled for Strasburg, France, July 23 to 31; Bad Harzburg, Germany, Aug. 1 to 7; Neuendettelsau, Germany, Aug. 10 to 16; Berlin-Spandau, Aug. 20 to 26, and London, Aug. 29 to Sept. 1.

Professor Hoelty-Nickel hopes to remain in Europe until the end of the year to work on a publication dealing with church music at the University of Goettingen.

BLODGETT GOES TO ST. PAUL'S
CLEVELAND, FROM ST. JAMES'

Walter Blodgett, curator of musical arts for the Cleveland Museum of Art, has announced his resignation as organist and director of music at St. James' Episcopal Church and the First Unitarian Church, both of Cleveland. Aug. 1 Mr. Blodgett will assume his new duties as organist and director of music at St. Paul's Church, Cleveland Heights. His assistant there will be Gordon Gibson. St. Paul's is constructing a large new edifice, to be completed around Christmas, and a contract has been signed with Walter Holtkamp for a three-manual organ.

In May Mr. Blodgett conducted the thirteenth annual choir festival at St. James', performing works of Bach, Brahms, Vaughan Williams, Buxtehude, Bruckner and Britten. These festivals will be held at St. Paul's beginning next year. Mr. Blodgett continues his work as curator of musical arts for the museum.



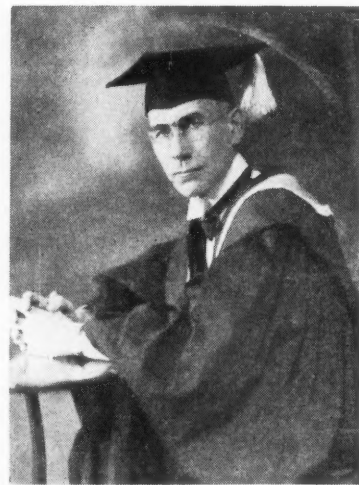
R. J. Piper voicing a string.

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JAMES D. McRAE



JAMES D. McRAE, A.C.C.O., organist and choir director of the United Church at Portage la Prairie, Manitoba, completed thirty years of service in this church on May 24. Portage la Prairie is fifty-six miles from Winnipeg.

Mr. McRae was born near Portage, a son of the Rev. Dr. F. McRae, a pioneer clergyman of the Presbyterian Church in this province. At an early age he evinced an interest in music and studied with local teachers. Later he had the privilege of study with some of Canada's outstanding organists and theorists. For four years he was organist and director of the choir of Grace Methodist Church, Portage, previous to enlistment in military service in 1918. After his discharge he served the Brandon First Methodist Church. In 1920 he was called back to Portage to be minister of music of Knox Presbyterian Church, which in 1925 was incorporated with the United Church of Canada.

On June 4, 1939, Their Majesties King George and Queen Elizabeth, while on a Trans-Canada tour, attended services in this church and Mr. McRae presided at the organ and directed the choir of fifty voices in the anthem. The queen com-

mented on the fine singing of the choir to the Rev. G. W. Abernethy, who preached on that occasion.

Mr. McRae is president of the local branch of the Music Teachers' Association and is on the executive committee of the provincial organization. As a composer his published songs and anthems have met with favor of soloists and choir directors in Canada and the United States. He has given numerous recitals in cities and towns of Manitoba and some in Ontario and North Dakota.

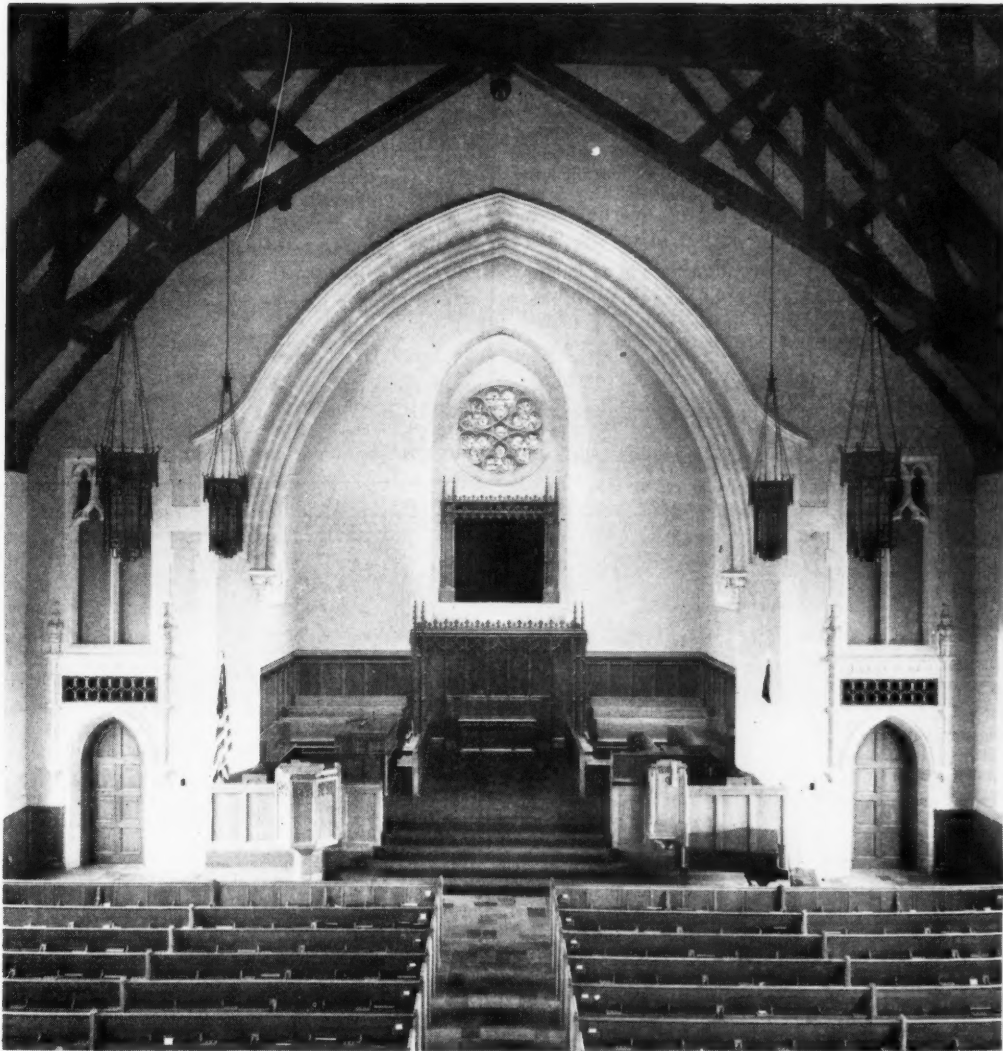
MANY MUSICAL OFFERINGS
AT RICHMOND, VA., CHURCH

As the final service of the current season the chancel choir of Grace Covenant Presbyterian Church, Richmond, Va., presented choral works of Brahms at the evening service May 28. The featured number was the "Song of Destiny," with accompaniment of woodwinds and strings.

William H. Schutt, minister of music, is completing his eleventh year at Grace Covenant. Other musical services during the season included: Nov. 6, Van Hulse, "The Beatitudes"; Nov. 20, harvest home festival; Dec. 11, Christmas portion of "The Messiah," with seminary choir, Dr. James Sydnor conducting; Dec. 14, Clokey's "When the Christchild Came"; Dec. 18, candlelight carol service, all choirs; Feb. 5, William Billings' fuguing tunes; March 5, Lenten portion of "The Messiah"; April 9, Easter portion of "The Messiah."

The four-manual Skinner organ, built in 1923, is being enlarged and renovated by the Standaart Organ Company of Suffolk, Va. A temporary two-manual console is in use while the four-manual console is being rebuilt. The work is expected to be completed during the summer.

GRAHAM H. ANDERSON, organist and choir director of the First Presbyterian Church of Elizabeth, N. J., since 1933, died May 19 at his home of a heart attack. His age was 49 years. Mr. Anderson attended the School of Musical Arts in New York, forerunner of the Juilliard School of Music. He was an employe of the Weston Electrical Instrument Corporation, Newark. Surviving are his widow, Vella Chamberlain Anderson; a daughter, Miss Priscilla Anderson, and two sisters.



COVENANT BAPTIST CHURCH, DETROIT, MICH.

The three-manual Kilgen Organ just completed in the new Covenant Baptist Church, Detroit, has been sincerely praised as a really fine example of distinguished organ building.

Edouard Nies-Berger, organist of Carnegie Hall and the Official Organist of the New York Philharmonic Orchestra, who played the dedicatory recital, has written:—

“Let me tell you that this organ is the finest I have played so far. Its brilliancy, transparency and sheer power overwhelmed me. It sounds as rich as an organ double its size. If anyone wants to hear Mixtures that top the reed chorus and still are mellow, and a real Pedal Organ, he should come to Detroit and hear this organ. You can be proud of this new achievement.”

The Kilgen Company is deeply grateful for this and the many other expressions of praise accorded this new organ.

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LAWRENCE J. MUNSON



LAWRENCE J. MUNSON DEAD;
FOUNDER OF MUSIC SCHOOL

Lawrence J. Munson, F.A.G.O., director of the Munson School of Music, Brooklyn, N. Y., died June 11 of a heart attack. He was 72 years old. For twenty years he had been organist of the "Old First" Reformed Church, Brooklyn.

Mr. Munson is survived by two daughters—Mrs. Jean Pasquet of Garden City, L. I., and Mrs. Charles R. Leake III of Radburn, N. J.—and three sons—Alexander Lawrence of Lloyd Harbor, L. I., and Henry Lee and Lawrence Shipley Munson, both of New York.

Mr. Munson's twentieth anniversary at his church was observed May 21 and the folder for the day expressed the church's congratulations in these words:

Today marks the twentieth anniversary of Mr. Lawrence J. Munson as our organist. We cannot let the day go by without making mention of this signal event and congratulating ourselves and Mr. Munson on this occasion. The years have been marked by a genuine devotion to the ministry of music and a keen desire always to give us of the best. Due to Mr. Munson's recent illness and the lateness of the season, no plans have been made to commemorate this occasion at this time. We hope, however, early in the fall to celebrate this day with a fitting ceremony.

The pastor, Dr. Cornelius B. Muste, in directing attention to the anniversary before the Scripture lesson, spoke warmly of Mr. Munson's work there during the last twenty years and of his high spiritual and artistic standards.

Mr. Munson was born in Kristianssand, Norway, and came to New York when he was 6 years old. He received his musical education at the Metropolitan College of Music (later Institute of Applied Music) under R. Huntington Woodman and Harry Rowe Shelley, and at the Institute of Musical Art under Percy Goetschius and Sigismond Stojowski. Later he spent a year in Paris under Guilmant and Moszkowski. Mr. Munson was a fellow of the American Guild of Organists and for sixteen years was a member of the council at headquarters, part of which time he served as registrar and general secretary and also as a member of the examination committee.

In 1915 Mr. Munson and his wife organized the Munson School of Music and in the thirty-five years of its existence it has grown in size and importance from year to year.

LINCOLN "U" TAKES SUTHERN;
TO CONDUCT ON AIR AUG. 6

Orrin Clayton Suthern II has accepted a new position at Lincoln University, Lincoln University, Pa., where he will be associate professor of music and director of the university music activities beginning this fall. Mr. Suthern has been organist, associate professor of music and conductor of the university choir at Dillard University, New Orleans, for several years. Before that he taught at Tuskegee Institute.

Mr. Suthern, a protegee of Edwin Arthur Kraft, has won a reputation as a recital organist and conductor. He will conduct the Dillard University choir in its second radio program under the auspices of the United Negro College Fund over the A.B.C. network Sunday, Aug. 6, at 9:30 a.m. Their first broadcast over this network was April 30.

THREE-MANUAL BY FRAZEE
FOR NEW CAMBRIDGE CHURCH

The University Lutheran Church of Cambridge, Mass., has placed an order with the Frazee Organ Company, South Natick, Mass., for an organ for its new church. The building is in the early stages of construction and will be one of the finest in the Harvard Square section of Cambridge. The organ will be divided and will occupy chambers on both sides of the chancel. It is to be installed the first part of 1951. The stoplist was drawn up in collaboration with Martin Gilman of the church and Roy Carlson, organ consultant.

The stop specifications are as follows:

GREAT ORGAN.

Rohr Flöte (Choir), 16 ft., 61 notes.
Open Diapason, 8 ft., 61 pipes.
Rohr Flöte (Choir), 8 ft., 61 notes.
Hohl Flöte, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Chimes, 21 notes.

SWELL ORGAN.

Contra Gamba, 16 ft., 61 notes.
Geigen Diapason, 8 ft., 61 pipes.
Chimney Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 49 pipes.
Geigen Octave, 4 ft., 19 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Gamba, 4 ft., 61 notes.
Flute, 2 1/2 ft., 7 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 12 pipes.
Fagotto, 8 ft., 73 pipes.
Trumpet, 8 ft., 61 pipes.
Octave Trumpet, 4 ft., 12 pipes.
Vox Humana (prepared for).
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Rohr Flöte, 4 ft., 61 notes.
Rohr Flöte, 2 1/2 ft., 61 notes.
Rohr Flöte, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Gamba (Swell), 16 ft., 12 pipes.
Rohr Flöte (Choir), 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Rohr Flöte (Choir), 8 ft., 32 notes.
Gamba (Swell), 8 ft., 32 notes.
Rohr Flöte (Choir), 4 ft., 32 notes.
Contra Fagotto (Swell), 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.

SERVICES IN BALTIMORE

DIRECTED BY RICHARD ROSS

During the past season the following musical program has been presented at Brown Memorial Church in Baltimore, where Richard Ross, prominent organ recitalist and teacher of organ at Peabody Conservatory, serves as director of music:

- Oct. 23—Oratorio, "Pilgrim's Progress," Robin Milford.
- Nov. 12—David Craighead, recital.
- Nov. 26—Bach "Magnificat."
- Dec. 4—Recital by Mr. Ross.
- Dec. 18—Pageant of the Holy Nativity, D. McK. Williams.
- Dec. 24—Carol service of ancient and modern carols.
- Jan. 8—Donald McDorman, recital.
- Jan. 22—"L'Enfant Prodiges," Debussy.
- Feb. 12—Edgar Hilliar, recital.
- Feb. 26—Brahms' "Requiem."
- March 5—Jeryl Powell, recital.
- March 19—Bach cantata No. 51 for solo soprano and Kodaly "Te Deum."
- April 2—Recital by Mr. Ross.
- April 4—Mozart "Requiem."
- April 23—Contemporary music, with "Mystical Songs," R. Vaughan Williams.
- May 7—Rolande Falcinelli, recital.

This series of choral services and organ recitals, which Mr. Ross brought into being several seasons ago, has become an important contribution to the musical life of Baltimore and has elicited the musical interest of the community as well as that of the church itself.

THE 400TH ANNIVERSARY of John Merbecke's musical setting of the Book of Common Prayer was celebrated May 18 by the liturgical choir of Southwestern University at Memphis, Tenn., when these students took part in the communion service at St. Mary's Cathedral. All the appropriate portions of this service were sung to Merbecke's unaccompanied chant under the direction of Professor Vernon Perdue Davis, who was at the organ. The Very Rev. William E. Sanders, dean of the cathedral, read and chanted the service.

ONE OF THE ANTHEMS chosen for the Baptist World Alliance Congress to be held in Cleveland, Ohio, July 22 is R. Deane Shure's "Joyful We Adore Thee." The program on which this work is to be used will be sung by a chorus of 5,000 directed by Cyril Barker.

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LESLIE A. CHARLTON, St. John's Episcopal Church, Jamaica Plain
GEORGE FAXON, Cathedral Church of St. Paul, Boston
ROWLAND B. HALFPENNY, All Saints' Episcopal Church, Brookline
VELMA HARDEN STRATTON, Leyden Congregational Church, Brookline
PAUL F. STANTON, St. John's Episcopal Church, Beverly Farms
MARSHALL S. WILKINS, First Congregational Church, Milton

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An Autobiography

by L. A. HAMAND

Illustrated

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"The story of a church musician who lived a happy and useful life, and by conscientious work ascended the ladder to his desired goal. A good memory has helped him to compile his narrative with ease and enjoyment."—*Musical Opinion*.

"The narrative carries the reader along, and will hold the attention of organist and non-organist alike."—*The Choir*.

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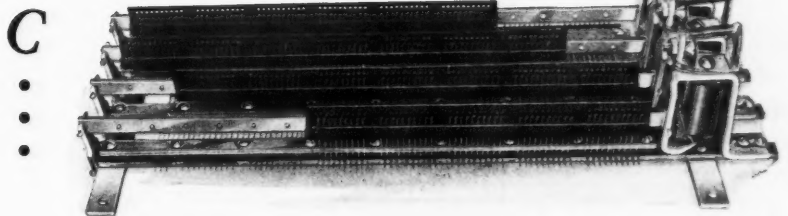
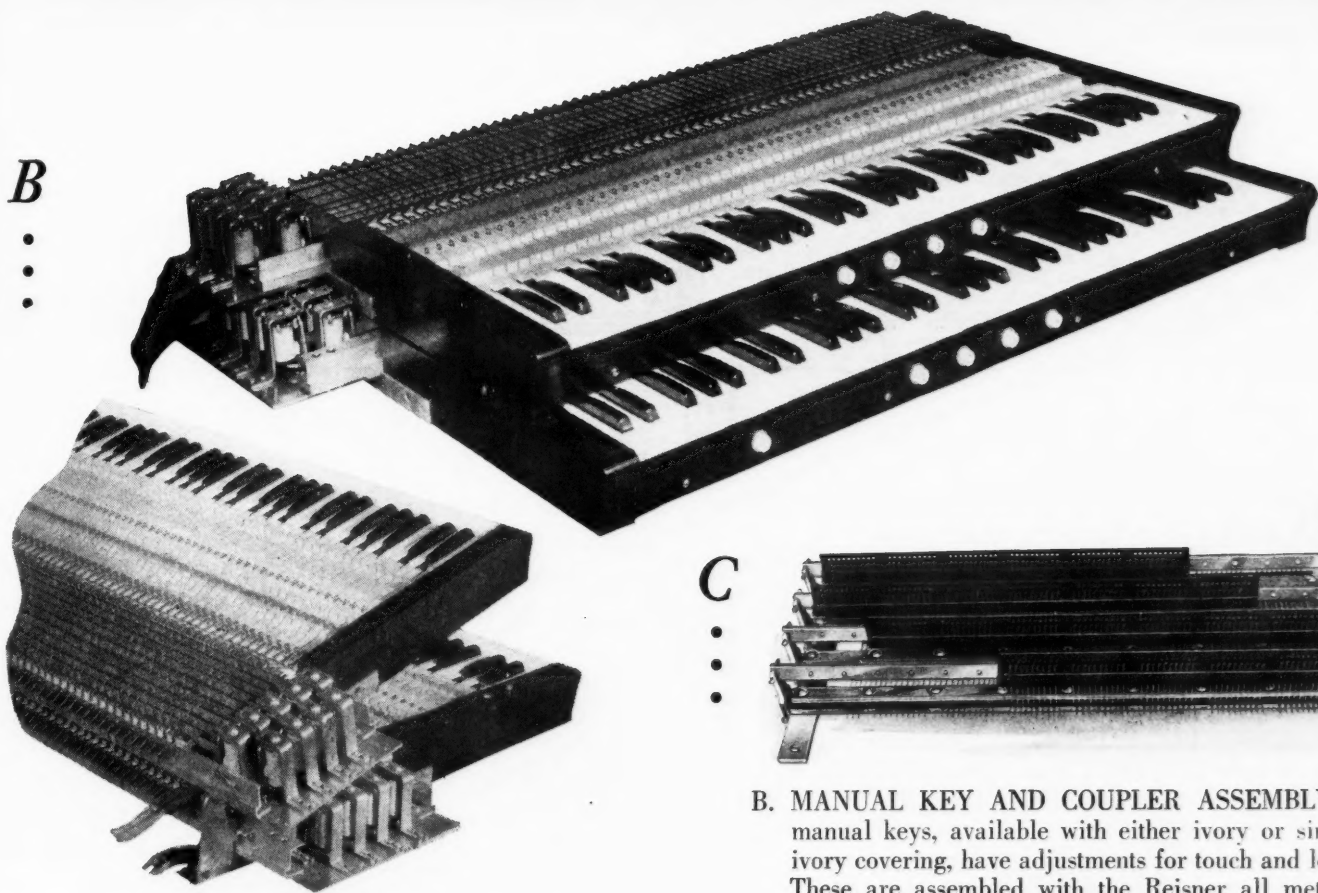
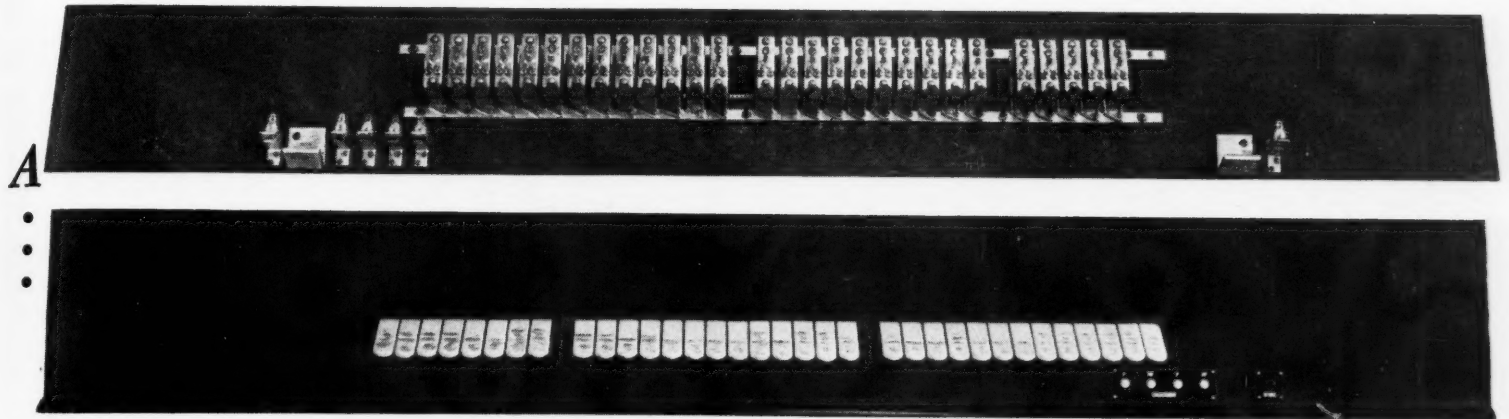
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A. NAME BOARD—The stop action magnets, indicator lights, etc., are assembled on the Name Board. This assembly will be prepared in accordance with your specifications and finished to your color sample. These stop action magnets may also be wired out to a spreader strip.

B. MANUAL KEY AND COUPLER ASSEMBLY—The manual keys, available with either ivory or simulated ivory covering, have adjustments for touch and leveling. These are assembled with the Reisner all metal, all-electric coupler assemblies with sterling silver contacts throughout. The key cheeks and slips may be had in oak, walnut or mahogany, unfinished or finished as you desire. The required number of piston units are installed in the key slips. These assemblies may also be had with all slides and pistons wired to a spreader strip.

C. PEDAL SWITCH ASSEMBLY—The required number of 32-note all-electric switches for the pedal stops and couplers are provided for your specific needs.

* * * *

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**GREENSBORO COLLEGE
ORDERS AUSTIN ORGAN**

THREE-MANUAL IS PLANNED

Installation of New Instrument Coincident with Renovation of Odell Auditorium—Original Echo to Be Retained.

Greensboro College, Greensboro, N. C., has signed a contract with the Austin Company for a three-manual instrument to be installed in Odell Auditorium. The new instrument is part of a renovation plan for the auditorium. The existing echo organ is to be retained. The specifications are as follows:

GREAT ORGAN.

- Contra Spitz Flöte, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Spitzflöte (ext. 16-ft.), 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Forest Flute (ext. Hohl Flöte), 4 ft., 12 pipes.
- Spitzflöte Octave (ext. 8-ft.), 4 ft., 12 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4 ranks (19-22-26-29), 244 pipes.
- Chimes.
- Tremolo.

SWELL ORGAN.

- Chimney Flute, 16 ft., 61 pipes.
- Diapason (Geigen), 8 ft., 73 pipes.
- Chimney Flute (ext. 16-ft.), 8 ft., 12 pipes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flute d'Amour (ext. Chimney Flute), 4 ft., 12 pipes.
- Nazard (ext. Chimney Flute), 2 2/3 ft., 61 notes.
- Piccolo (ext. Chimney Flute), 2 ft., 61 pipes.
- Plein Jeu, 4 ranks (12-15-19-22), 244 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

- Nachthorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.

- Unda Maris, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Dulcet (ext. Dulciana), 4 ft., 12 pipes.
- Nachthorn Octave (ext. Nachthorn), 4 ft., 61 notes.
- Nazard, 2 2/3 ft., 61 pipes.
- Block Flöte, 2 ft., 61 pipes.
- Cymbal, 3 ranks (29-33-36), 183 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp (prepared for in console only).

PEDAL ORGAN.

- Principal Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Spitz Flöte (from Great), 16 ft., 32 notes.
- Chimney Flute (from Swell), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute (ext. Pedal Bourdon), 8 ft., 12 pipes.
- Flute (from Spitzflöte, Great), 8 ft., 32 notes.
- Gedeckt (from Chimney Flute, Swell), 8 ft., 32 notes.
- Super Octave, 4 ft., 32 pipes.
- Flute Octave (from Pedal Bourdon), 4 ft., 12 pipes.
- Mixture, 3 ranks (5 1/4-2 3/8-2), 96 pipes.
- Double Trumpet (from Swell), 16 ft., 32 notes.
- Trumpet (from Swell), 8 ft., 32 notes.

**WORK OF WHITTLESEY'S SIX
CHOIRS IN DALLAS CHURCH**

The Highland Park Methodist Church of Dallas devoted the June 1 issue of *The Towers*, a semi-monthly publication of the church, to its musical activities. The report covers the period from September, 1949, to June, 1950, beginning with the date that Dr. Federal Lee Whittlesey took charge as minister of music.

Some of the statistics given in this report will be of interest to choir directors and others engaged in church music. Four hundred and twenty-four people have had a part in the choral program of the church. There are six choirs (chancel, young people's, boy, girl, junior and carol) and the average attendance for the season has been 88.65 per cent. The minister of music has conducted 230 choral rehearsals.

Choral music given in the last year included a program of music based on traditional Hebrew themes, a Reformation Sunday service with music by Luther and Bach, "The Messiah," a candlelight carol service and Dubois' "Seven Last Words."

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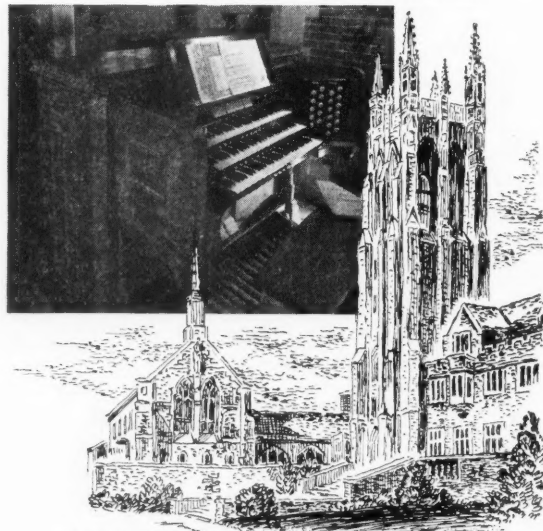
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The Reuter Organ Company
Lawrence, Kansas

Dear Mr. Sabol:

The pressure of duties at the College in connection with Commencement activities has kept me from thanking you before now for the fine installation The Reuter Company recently completed for The First Christian Church, Columbia.

You will be glad to know that I have heard nothing but praise from the congregation for the instrument. I am delighted with it. The action and speech are responsive and incisive and leave nothing to be desired.

There is an admirable cohesion of sound in the ensemble, which is bright, clear and penetrating; this clarity of sound, however has not left us without lovely solo stops. I am especially pleased with the Koppelflöte, the Cromorne, and the celestes on Choir and Swell. The Aeoline II and the Dolcans are beautifully suited to the accompaniment for the Communion each Sunday.

It seems to me that you have effected an excellent compromise between the so-called classic and romantic tonal designs in a moderate-sized organ which is intended for both church and recital use. The mixtures and mutations have worked out wonderfully well; with the reed and diapason choruses they provide a magnificent and thrilling sound.

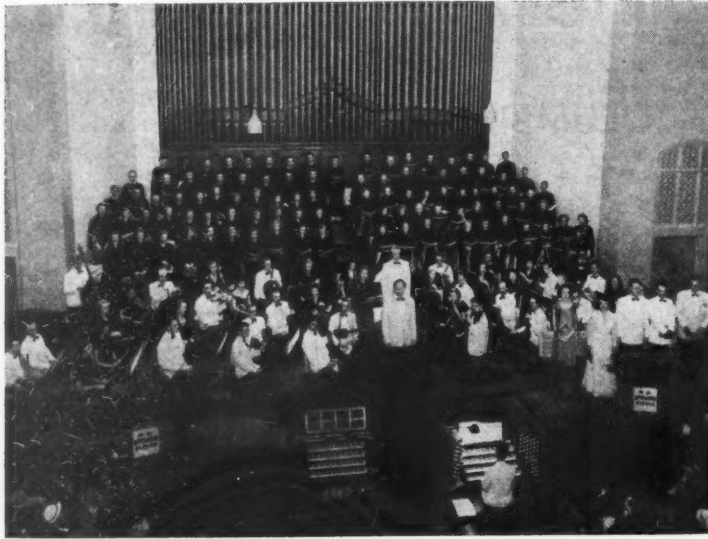
Please convey to the officials and the workmen of the Company my most sincere congratulations on the success of their instrument.

Sincerely yours,
William C. Bedford
William C. Bedford
Instructor in Organ
Organist and Choirmaster
First Christian Church

THE REUTER ORGAN COMPANY
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SCENE AT BACH FESTIVAL IN BEREA, OHIO



FEATURING THE "ST. MATTHEW PASSION" and the Magnificat, the eighteenth annual Bach festival was presented to capacity audiences at the Baldwin-Wallace College Conservatory, Berea, Ohio, on three days beginning June 2. The event was again produced by Dr. Albert Riemenschneider, founder of the festivals, in collaboration with Dr. Harold W. Baltz, director of the conservatory.

The two Friday concerts introduced a pleasing variety of choral and instrumental selections, including the Brandenburg Concerto No. 6, Cantatas 70, 71 and 118, Cantata 51 for solo soprano, the motet "Sing to the Lord" and the Magnificat.

The A Cappella Choir, under the direction of Cecil Munk, sang Cantata 118 and the motet with commendable clarity of diction and purity of line. Cantata 51, "Jauchzet Gott in allen Landen," was done in German by Mary Marting Pendell, soprano, accompanied by the festival orchestra under the direction of George Poinar. Mr. Poinar's conducting again displayed the excellent musicianship and dramatic precision for which he is well known. The cantatas and the Magnificat were polished and inspiring experiences. Soloists included Betty Gotschall, soprano; Jean Churchill Kral, contralto; Harold Haugh, tenor, and Phillip MacGregor, bass.

The chorus, orchestra and soloists, with Harold Baltz conducting, performed the "St. Matthew Passion" effectively on the second day of the festival. Soloists included Mrs. Kral and Mr. Haugh and the following: Janice Schwendoman Schmidt, soprano; Glenn Schnittke, tenor; Norman Green, baritone, and Bruce Foote, bass.

The list of instrumental soloists who contributed greatly to the artistry of the performances is too long for complete individual mention. One must, however, single out for special commendation Marjorie Marble Baltz and Delbert Beswick, harpsichord; George Poinar and Joseph Knitzer, violin; Esther Pierce, violoncello; Mary Kelly, trumpet; Jean Shafer, flute; George Hussey, oboe and English horn, and Edmund Wright, organ.

As a special attraction a program of organ music was presented at the concluding concert on Sunday afternoon by Rolande Falcinelli. She displayed complete mastery of the instrument and was particularly effective in her brilliant improvisation on the chorale "How Brightly Shines the Morning Star."

As in past years, each concert was preceded by the playing of chorales from the Marting Hall tower by the brass choir under the direction of Frederick C. Ebbs.

C. HAROLD EINECKE ACCEPTS SANTA BARBARA POSITION

Dr. C. Harold Einecke has resigned as minister of music of the First Presbyterian Church, Santa Ana, Cal., to go to the First Methodist Church of Santa Barbara. He has been at the Santa Ana church for two years, during which time

he has built up an extensive program of music. Five choirs, with 265 choristers, are now active at this church, new English vestments have been ordered and plans have been made for the purchase of a new organ.

The First Methodist Church of Santa Barbara, where Dr. Einecke will begin his duties in September, is one of the largest and most beautiful in the city. The church plans to rebuild its chancel and install a new organ with an antiphonal division within the next three years.

Dr. Einecke has had a class of seven organ students at the Santa Ana High School this year. He has also been conductor of the Orange Empire Chorale, a group of picked voices of the county which is sponsored by the Santa Ana recreation department. He has organized a choir guild of sixty women and has given monthly organ recitals in his church. In May the church sponsored a Bach commemorative service.

A new anthem has been dedicated to Dr. Einecke by his Oxford classmate, Harold Hamer of Halifax, N. S. The name of the anthem is "Lord of Our Life and God of Our Salvation" and it is being published by the Boston Music Company.

THE PRICE HILL Evangelical Church choir of Cincinnati, under the direction of Mrs. Marie Seibold Neumann, performed the cantata "Watch Ye, Pray Ye" as part of a Bach commemorative concert May 23. Mrs. Neumann played three chorale preludes, a Siciliano and Prelude and Fugue in A minor.

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VIRGINIA

Ten Years of Organ Design in Germany Shows Latest Trend

[This article, written for THE DIAPASON by Dr. Kwasnik of Leverkusen, author of "Die Orgel der Neuzeit" ("The Organ of the New Era") and an authority on the organ, throws an interesting light on what is being done by German builders since the war. It has been revised and edited by James S. Dendy, Mus.B.]

BY DR. WALTER KWASNIK

German organ building has experienced a marked development during the last twenty-five years. On one side, the representatives of the so-called "Deutsche Orgelbewegung" (German organ movement) revived the ideal of the baroque organ and reintroduced to a great extent all of its features, such as the slide-chest, tracker action, large scales, old style reeds (Schnarrwerke), high-pitched registers, and so on. On the other side, the "Fort-schrittlichen" (progressives) have constantly striven to make use of the results of modern acoustical research and technical knowledge. They developed the "Multiplexorgel" (a small unit) and the reed organ. The representatives of the "Orgelbewegung" were so much in the lead that the neo-baroque organ with slide-chests and mechanical action prevailed. That was the situation at the beginning of world war 2.

During the war organ building in Germany was slowed down more and more until it finally stopped. This gave time for reconsideration. However, since the war there are still problems to be confronted, but in another direction. We now see that, for the most part, the efforts of the "Orgelbewegung" were exaggerated, and we are attempting to take off our historical spectacles and build organs for practical purposes. The circle of historical thinkers is becoming smaller.

The greatest problem for the organ builder since the end of the war is lack of funds. Organs of more than eighty ranks have not been installed since 1945. Middle-sized organs are still a rarity, but countless small instruments of various types have been built for improvised churches, chapels and halls.

Typical of small organs being built in Germany is the instrument in the public hall of St. Michael's, Hamburg, built by E. Kemper & Son, Lübeck, 1947. It has slide-chests and tracker action. The specifications are as follows:

GREAT ORGAN.

Gemshorn, 8 ft.
Quintade, 4 ft.
Quinte, 2 3/4 ft.
Terz, 1 3/4 ft.
Sifflöte, 1 ft.

CHOIR ORGAN.

Gedeckt, 8 ft.
Prinzipal, 4 ft.
Rohrflöte, 4 ft.
Nachthorn, 2 ft.
Scharf, 1 ft., 3 rks.

PEDAL ORGAN.

Subbass, 16 ft.
Gedeckt, 8 ft.
Flöte, 4 ft.

This organ has the usual couplers and two tremulants. The two manuals are entirely independent, without duplexing or unification. Eight-foot tone is used very sparingly, but there is a large number of octave sounding ranks, mutations, and even a repeating mixture. This type of organ complies perfectly with the wishes of the members of the "Orgelbewegung." The specifications contain so much upper work that one can use the organ for polyphonic music only. Homophonic compositions do not sound well on it. Organists who do not agree with the views of the "Orgelbewegung" prefer a plainer stoplist. A good example is the organ in St. George's Church, Nördlingen, built by Steinmeyer & Co., Oettingen, 1948:

GREAT ORGAN.

Prinzipal, 8 ft.
Rohrflöte, 8 ft.
Oktav, 4 ft.
Mitur, 1 1/2 ft., 3-4 rks.
Trompete, 8 ft.

CHOIR ORGAN.

Holzgedeckt, 8 ft.
Violflöte, 8 ft.
Nachthorn, 4 ft.
Oktav, 2 ft.
Zimbel, 1/2 ft., 3 rks.

PEDAL ORGAN.

Subbass, 16 ft.
Oktavbass, 8 ft.
Pommer, 4 ft.

This organ is simpler than the preceding one; that is to say, it has more founda-

tion stops and less upper work. This is the type of instrument generally preferred by German organists at the present time. In Germany such organs are referred to as "Universalorgeln" because they are suitable for the playing of organ music of all periods.

Instead of the small organ the positiv is often built. This is an organ with only one manual and without a pedalboard. Such an instrument is cheap to build and does not require much space. Here is the stoplist of a positiv built by Steinmann, Vlotho, 1949:

BASS (C-b).

Gedeckt, 8 ft.
Quintade, 4 ft.
Prinzipal, 2 ft.
Rauschquinte, 2 rks.

SOPRANO (c1-g3).

Gedeckt, 8 ft.
Rohrflöte, 4 ft.
Quinte, 1 1/2 ft.
Rauschquinte, 2 rks.

It is enclosed in a swell-box and the wind is produced by a pedal.

The more progressive organists like the unified organ too because the pipes are used to better advantage and the registration is more flexible. Here is the stoplist of a unified organ built by E. F. Walcker & Co., Ludwigsburg, in 1948:

Units: A. Gedeckt, 8 ft. (80 pipes); B. Prinzipal, 4 ft. (75 pipes); C. Subbass, 16 ft. (12 pipes).

MANUAL I.

Bordun, 16 ft. (C, A).
Prinzipal, 8 ft. (A, B).
Gedeckt, 8 ft. (A).
Oktav, 4 ft. (B).
Rohrflöte, 4 ft. (A).
Nasat, 2 3/4 ft. (A).
Gemshorn, 2 ft. (B).
Rauschpfeife, 2 rks. (B).

MANUAL II.

Konzertflöte, 8 ft. (A).
Praestant, 4 ft. (B).
Blockflöte, 4 ft. (A).
Nachthorn, 2 ft. (A).
Quinte, 1 1/2 ft. (B).
Sifflöte, 1 ft. (B).

PEDAL.

Subbass, 16 ft. (C, A).
Bassflöte, 8 ft. (A).
Choralbass, 4 ft. (B).
Gedeckt, 8 ft. (A).
Quinte, 2 3/4 ft. (A).
Rauschpfeife, 2 rks. (B).

In Germany the specifications for unit organs contain many more stops of high pitch than do similar American organs. The names of the stops on this organ are fictitious names. They are used to break down the prejudice of organists against unified organs.

For some years the reed organ has been widely used in Germany. The type of reed organ here referred to is similar to the old pedal harmonium, but contains much more upper work. The attention devoted to the development of the reed organ in Germany has produced an instrument unknown in other countries. It contains not only 2-ft. and 1-ft. sets of reeds, but mutations and mixtures. A modern German reed organ has the following stops (this is an instrument built by O. Lindholm, Borna, 1950):

GREAT ORGAN.

Prinzipal, 16 ft.
—Grosgedeckt, 16 ft.
Flötenprinzipal, 8 ft.
—Gedeckt, 8 ft.
Oktav, 4 ft.
—Nachthorn, 4 ft.
Superoktav, 2 ft.
—Waldflöte, 2 ft.
Mitur, 2-3 rks.

RÜCKPOSITIV.

Gemshorn, 8 ft.
—Pommer, 8 ft.
Prästant, 4 ft.
—Kleingedeckt, 4 ft.
Prinzipal, 2 ft.
—Blockflöte, 2 ft.
Terz, 1 3/4 ft.
—Terzflöte, 1 3/4 ft.
Oktavlein, 1 ft.
—Sifflöte, 1 ft.
Quintzimbél, 1/2 ft., 1 rk.
—Zimbel, 1/2 ft., 1 rk.

PEDAL ORGAN.

Subbass, 16 ft.
—Gedeckt, 16 ft.
Oktavbass, 8 ft.
—Bassflöte, 8 ft.
Choralbass, 4 ft.
—Koppelflöte, 4 ft.
Singend Cornet, 2 ft.
—Flachflöte, 2 ft.

The second stop in each group of two is actually a "piano knob," which draws the first stop but with a softer tone. The organ has couplers, pistons and a balanced swell pedal. Through use of the "piano knobs" one may obtain many interesting and colorful registrations. Because of the number of mutation stops

provided, genuine polyphonic compositions may be performed successfully.

The medium-sized organs built in Germany since the war are neither neo-baroque nor romantic-orchestral in their tonal makeup, but are of the "Universalorgel" type. A good example is the excellent new organ in St. Jacob's Church, Oettingen. It was built by Steinmeyer & Co. in 1946. The stoplist:

GREAT ORGAN.

Pommer, 16 ft.
Prinzipal, 8 ft.
Gemshorn, 8 ft.
Rohrflöte, 8 ft.
Oktav, 4 ft.
Gedeckt, 4 ft.
Quinte, 2 3/4 ft.
Schwegel, 2 ft.
Mitur, 1 1/2 ft., 4-5 rks.
Trompete, 8 ft.

SWELL ORGAN.

Rohrgedeckt, 16 ft.
Prinzipal, 8 ft.
Quintade, 8 ft.
Salzional, 8 ft.
Vox Coelestis, 8 ft.
Lieblich Gedeckt, 8 ft.
Flöte, 8 ft.
Weitprinzipal, 4 ft.
Koppelflöte, 4 ft.
Nasat, 2 3/4 ft.
Waldflöte, 2 ft.
Terzflöte, 1 3/4 ft.
Sifflöte, 1 ft.
Mitur, 2 ft., 5-6 rks.
Helle Trompete, 8 ft.
—Tremulant.

CHOIR ORGAN.

Flötenprinzipal, 8 ft.
Dulzgedeckt, 8 ft.
Quintade, 8 ft.
Prästant, 4 ft.
Nachthorn, 4 ft.
Superoktav, 2 ft.
Zimbel, 1/2 ft., 3 rks.
Rankett, 16 ft.
Rohrschalmei, 8 ft.
—Tremulant.
—Zimbelstern.

PEDAL ORGAN.

Kontrabass, 16 ft.
Subbass, 16 ft.
Gedeckt, 16 ft. (from Swell).
Oktavbass, 8 ft.
Bassflöte, 8 ft.
Gedeckt, 8 ft. (from Swell).
Choralbass, 4 ft.
Flöte, 4 ft. (from Swell).
Rohrpfeife, 2 ft.
Quinte, 10 3/4 ft.
Mitur, 2 ft., 5 rks.
Posaune, 16 ft.
Trompete, 8 ft.

Note that in each division there is a sufficient number of foundation stops. There is a celeste stop in the swell. Stops are "borrowed" on the pedal organ only; not between manuals.

To summarize the most notable features of organs being built in Germany at the present time, most of the instruments have six outstanding characteristics:

1. The ranks are independently distributed among the various divisions of the organ. Each keyboard controls an independent division. Duplexing is unusual except in the pedal. Each division is so designed that it sounds as a small complete organ, but the tonal characteristics of the separate divisions are different.

2. The case of the organ is divided according to the makeup of the instrument.

3. The pedal organ is a complete division. It is invariably a richer division than in American organs. Four-ft. and 2-ft. stops, as well as mixtures, are provided, so that in trio playing the *cantus firmus* may be played on the pedals, whereas the moving bass part is often played with a 16-ft. stop on one of the manuals.

4. In all divisions the number of foundation stops is small compared with the number of higher-sounding ranks. The number of 8-ft. registers is not as large as is usual in American instruments; neither is it as small as was customary on German instruments of ten years ago.

5. Ten to 25 per cent of the stops are reeds. Unfortunately a preference is still shown for the "rattling" reeds with short resonators such as were used during the

baroque period (rankett, sordun, regal, schalmei, krummhorn), whereas the reed stops with long resonators (trompette harmonique, etc.) and the free reeds (klarinetten) are considered outmoded. The reeds with short resonators have the disadvantage of going out of tune easily and thus upsetting the ensemble of the entire instrument.

6. The console of the organ has been simplified and is better arranged.

An innovation in German organ building is the frequent use of unharmonic mutations such as the septieme, 1 1/7 ft. (which was used a long time ago), the none, 8/9 ft., the undecime, 8/11 ft., the tredecime, 8/13 ft., and even the minor tierce.

Another innovation in Germany is the use of electrical tuning instruments by which a very even scaling is obtained. Recordings of good baroque organs are being used as a standard for the voicing of pipes.

Electronic organs are still almost unknown in Germany. Several German firms are, however, planning to produce these instruments at an early date. This has stirred up a great deal of controversy among organ builders and organists. Both Catholic and Protestant churches are opposed to the use of electronic instruments. Most organists denounce electronics as artless, even though they have not actually heard them. This is, however, to be expected, since they have been heard on the radio in Europe only as jazz instruments. The American electronics brought to Germany by the United States Army sound too "romantic" to please the modern German ear. Electronics no doubt will be better received in Germany when instruments are produced there which are more nearly in accord with current German taste in organ tone.

Finally, here is a brief summary of organ repertory used by German recitalists at the present time. The works of the "old masters" head the list: Bach, Sweelinck, Scheidt, Frescobaldi, Muffat, Pachelbel, Buxtehude, Handel, Lübeck, Böhm, Bruhns, Tunder, Weckmann and Froberger. Secondly, one hears the contemporary German composers whose work happens to please the "Orgelbewegung": J. N. David, H. Grabner, H. Kaminsky, E. Pepping, H. Schröder, H. Weber, K. Thomas, G. Raphael and J. Ahrens. Nineteenth century composers are momentarily out of fashion. One seldom hears Franck, Liszt or Mendelssohn. The contemporary composers not belonging to the "Orgelbewegung" (G. Bunck, Flor Peeters) are not often played. Karg-Elert is in oblivion. Reger is still played a great deal. Composers whose names frequently appear on American programs, such as Mulet, Reubke, Russell, McAmis, Sowerby, Langlais, Williams, Purvis, Farnam, Campra, Barnes, Baumgartner, Bingham, Elmore and Rowley, are unknown in Germany.

SCHOLARSHIP IN MEMORY OF LATE WALTER FLANDORF

The Woman's Club of the People's Church in Chicago is awarding a \$500 scholarship in memory of Walter Flandorf, who was the director of music at the church at the time of his death last December, to Lowell Salberg of Waukegan, Ill.

Mr. Salberg will be a senior at Northwestern University next winter in the music school, majoring in organ. In choosing a recipient of the scholarship the club's committee had been instructed to find a young musician of unusual talent and industry, according to the word of his teachers, who would be unable to continue his present studies without the aid of a scholarship. Mrs. Ethel B. Wilbur, the newly-elected president of the Woman's Club, is also the state treasurer of the Illinois Federation of Music Clubs. She announces that at an evening meeting of the club in October Mr. Salberg will be presented in a recital at the People's Church.

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HOMER WHITFORD



HOMER WHITFORD, for the last fifteen years organist and director of music at First Church in Cambridge (Congregational) and for ten years director of music therapy at McLean Hospital, Waverly, Mass., on May 23 received the honorary degree of doctor of music at the commencement exercises of Tarkio College, Mo., from whose conservatory he had been graduated. The citation for the degree stated that it was conferred "in recognition of the recipient's contributions to the art of music through education, worship, composition and music therapy."

Dr. Whitford received his music bachelor's degree from Oberlin College and subsequently studied at Harvard and abroad. He is well known as a composer, organist and conductor and has made frequent appearances as a speaker on recent developments in music therapy. He has served two terms as dean of the New Hampshire-Vermont Chapter and two terms as dean of the Massachusetts Chapter of the American Guild of Organists and is a fellow of the Guild. For several years he was instructor in music at Dartmouth College, where he gave many recitals and directed the glee club, which won two national championships during that time.

**WALLACE DUNN IS WINNER
IN TWO CHICAGO CONTESTS**

Wallace Dunn, artist pupil of Dr. Frank Van Dusen at the American Conservatory in Chicago, won the 1950 organ contest for playing with the orchestra at the annual commencement concert of the conservatory in Orchestra Hall June 20. He also is winner of the 1950 organ contest of the Society of American Musicians, which offers as award a Chicago debut recital under the management of Bertha Ott.

Mr. Dunn was presented in a recital at Wheaton College by Dr. Van Dusen June 7. He played the following program: Concerto 4, in C major, Sonatina from "God's Time Is Best" and Prelude and Fugue in G major, Bach; Chorale in E major, Franck; "Sunrise," "Song of the Grape Gatherers," "Song of the Wine Press" and "Return from the Vineyards," Jacob; "Song of Peace" and "Song of Joy," Langlais; "Cortege et Litanie," Dupré; "Elegie," Peeters; Toccata, Sowerby.

MUSICAL ACTIVITIES this spring at the First Presbyterian Church of Brooklyn, where Dr. Robert Stevens Baker is organist, have included the performance of a number of major cantatas and oratorios. Some of the choral works performed in the course of the spring months were Haydn's "Creation," Bach's cantata "Bide with Us," Buxtehude's "Rejoice, Beloved Christians," Britten's "Rejoice in the Lamb," Brahms' "Requiem," Mrs. Beach's "The Canticle of the Sun," Faure's "Requiem" and Bach's "The Passion according to St. Matthew."

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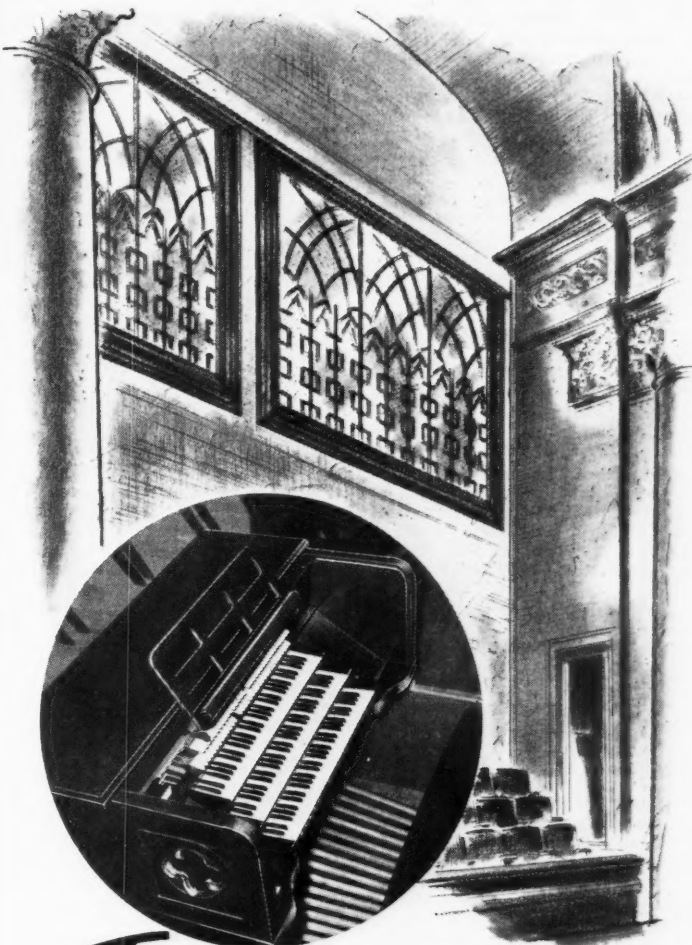
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Convention in Arkansas Brings Work of the Year to Close; Election Held

The Arkansas Chapter brought the current year's work to a close with a one-day state convention at the First Methodist Church in El Dorado, where the chapter was organized in April, 1939. The program committee, consisting of Corliss R. Arnold, M.Mus., and Mrs. Walter Giller, A.A.G.O., had arranged an interesting and satisfying day of business, music, sightseeing and good food.

After registration a business session was held with Mrs. M. W. Jessup, the retiring dean, presiding. Election of officers for next year was the principal item of business. The following officers will take over in July: John Hartwell, dean; Mrs. John Strom, sub-dean; Miss Christine Raetz, registrar; Edgar Ammons, corresponding secretary; Mrs. Morris W. Jessup, parliamentarian.

After a luncheon at the Methodist Church we were taken to the First Baptist Church, where Mrs. J. R. Hopper, B.A., B.Mus., played a group of organ numbers. Her program included: "Finale in A, Harris; "Prayer," Stark; "Idyl," Purvis; "A Gothic Cathedral," Weaver. V. Earle Copes, M.S.M., of the Hendrix College faculty at Conway, Ark., delivered an address on "A Practical Philosophy of Church Music." A tour of the larger church buildings, where we could see some of their organs and equipment, wound up at St. Mary's Episcopal Church, which was dedicated last Easter. Tea was served in the parish-house by members of the choir.

Later in the afternoon a Guild service was directed at the Methodist Church by Mr. Arnold and his motet choir. He was assisted by I. R. Lacefield, pianist. The prelude was the Concerto No. 2 by MacDowell for piano and organ. The choir sang the "Requiem" by Faure. Mr. Arnold closed the service with the Dupré Fugue in G minor.

A banquet in the fellowship hall of the church followed the service, with J. Glenn Metcalf, A.A.G.O., presiding. The Rev. Paul R. Abbott of St. Mary's Episcopal Church was the speaker of the evening and touched on many of the mutual problems of the minister and the organist.

Three senior organ students from Hendrix College gave a recital for the final session in the evening. Their numbers were: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "When We Are in Deepest Need," Bach, and "Fugue a la Gigue," Bach (played by Charles Wilhite); Cantabile and Chorale in A minor, Franck (Mildred K. Shields); Sonata 1, "Sehr langsam," Hindemith; Fantasia on "Ton-y-Botel," Pastorale on "Forest Green" and "Toccata Festiva," Purvis (Eloise Marie Arnold).

Offerings of Auburn Chapter.

Spring meetings of the Auburn, N. Y., Chapter have provided its members with outstanding programs. In April Dr. Melvin Le Mon, head of the music department of Wells College, Aurora, N. Y., presented a survey of "Electronic Instruments," with illustrations of the various types on the market. The May meeting enjoyed the sound-film "Singing Pipes," recorded by Casavant Freres.

Officers for the coming year elected at this time are: Dean, Mrs. Leslie E. Bryant; sub-dean, Miss Bernice Ranf; registrar, Miss Louise C. Titcomb; secretary, Mrs. J. D. Jameson; treasurer, John Luker. The year was closed June 5 with a banquet, following which Professor

Joseph J. McGrath, well-known composer and teacher at Syracuse University, spoke on "Repertoire and Registration for the Small Organ." This was illustrated on the newly-installed organ at St. Luke's Evangelical Church.

WILMA JAMESON, Registrar.

Making Them Listen the Topic.

Edward Hall Broadhead, minister of music at the Asylum Hill Congregational Church and a member of the faculty of the Julius Hartt School of Music, was elected dean of the Hartford Chapter at the annual dinner meeting May 22 in the Rocky Hill Congregational Church. Mr. Broadhead succeeds Raymond Lindstrom. Mrs. Courtice H. Berry, organist and choir director at the First Baptist Church, West Hartford, was elected sub-dean, Mrs. Eunice Clark and Miss Mary E. Gunning secretaries and George E. Swanson, Jr., and Mrs. Gladys B. Keeler treasurer and assistant treasurer.

Carl E. Lindstrom, managing editor and music critic of the *Hartford Times*, was a dinner guest and wrote in his weekly column the following on E. Power Biggs, who was the speaker of the evening: "Organists of the Hartford Chapter, A.G.O., got a real lift from the talk by E. Power Biggs Monday evening at Rocky Hill. If they had any sense of inferiority he must have removed it. 'You ought to feel all puffed up,' he said, 'you play the greatest instrument in the world, but you have to make people listen to it.' 'That is a good way to put it,' said Mr. Lindstrom, 'but how do you go about demanding listeners' time and attention? If the phrase about people staying away in droves wasn't coined to fit organ recitals it should have been. There is no form of music so poorly attended.'"

After commenting on several artists who have succeeded in presenting the best in music in an entertaining way, he concluded: "You cannot just say: Make them listen. Best to consult some of those to whom the thousands listen."

ETHEL S. BESTOR.

San Jose Chapter Events.

The San Jose, Cal., Chapter enjoyed an outstanding program May 14 at the First Methodist Church. Reginald Greenbrook, chapter member and organist of the church, and Miss Harriet Baken of Boston and San Francisco, pianist, presented the program. A business meeting followed the program and officers were elected for the coming year. They are: Dean, John Flynn; sub-dean, Richard Jesson; secretary, Mrs. Wilma Dyche; treasurer, Mrs. Kathleen Bergeron; recorder, Mrs. Howard Oltz; chairman, William Reid.

The June meeting was held Saturday afternoon, June 3, at the home of Mr. and Mrs. Charles Moser on the campus of Stanford University. The chapter was privileged to attend a "performance of contemporary music in schools and colleges" and heard Herbert B. Nanne's Trio for Oboe, Viola and Piano performed for the first time, with Mr. Nanne at the piano. A barbecue dinner was enjoyed on the patio of the Moser home.

ALICE OLTZ, Recorder.

Annual Choir Festival in Chico, Cal.

The second annual choir festival sponsored by the Chico Chapter was held Sunday afternoon, May 21, under the direction of Oliver W. Neely and Charles B. Thompson. Choral, instrumental ensemble and organ numbers were included on the program.

Accompanist for the choir and solo numbers was Mrs. Marie Erwin, organist of Trinity Methodist Church. Organist for the ensemble was Charles van Bronkhorst of Bidwell Memorial Presbyterian Church and dean of the Chico Chapter. In addition to the Methodist and Presbyterian choirs, the following church groups par-

ticipated: Craig Memorial Congregational Church of Paradise, First Christian Church, Church of Jesus Christ of Latter-Day Saints and St. John's Episcopal.

CHARLES VAN BRONKHORST.

Youngstown Chapter Breakfast.

The May meeting of the Youngstown Chapter was in the form of a breakfast on the morning of May 22 in the Log Cabin, on the shore of Lake Glacier, in scenic Mill Creek Park. The open log fire, the portable reed organ and the good companionship combined to make a memorable morning.

After breakfast the dean, the Rev. W. Frederic Miller, took his place at the organ and led the group in singing hymns from "Cantate Domine," the World's Student Christian Federation hymnal, published in Geneva, Switzerland.

At the business meeting the following officers were elected for the coming year: Dean, Mrs. Paul A. Adams; sub-dean, Frank E. Fuller; secretary, Mrs. A. F. Soderberg; treasurer, the Rev. Walter T. Swearingin; members of the executive committee, Clarence Barger and Miss Bernice Price.

A substantial sum from the treasury was voted toward the expenses of a representative at the Boston convention. Miss Emma Pauline Cook headed the breakfast committee.

MRS. PAUL A. ADAMS, Secretary.

Niagara Dinner and Election.

The annual banquet and election of officers of the Niagara Falls Chapter was held May 17 at the Red Coach Inn. The speaker of the evening was Mrs. Lois Scholes, president-general of the National Association of Choir Directors, who came from Alfred, N. Y., for the occasion. Guests were present from Buffalo and Tonawanda, including Dr. Roberta Bitgood, dean of the Buffalo Chapter.

Officers for the ensuing year were elected as follows: Dean, Miss Elsa Vorwerk; sub-dean, H. A. Spencer; secretary, Mrs. Millie Oxenham; treasurer, Mrs. Florence T. Smith; directors, H. Proctor Martin, A.A.G.O. Mrs. Elenore H. Schweitzer and J. Earl McCormick.

Recital Marks Long Island Meeting.

The annual meeting of the Long Island Chapter was held May 28. Preceding the meeting Karl Bollhorst, Jr., gave a recital on the Casavant organ at the Cathedral of the Incarnation, Garden City. His program, which was played with brilliance and precision, was received with enthusiasm. Mr. Bollhorst played the following selections: Prelude in B minor, Bach; Fugue and Chorale, Honegger; Symphonic Fantasy, Peeters; Pastorale, Milhaud; Second Sonata, Hindemith; Prelude in G minor, Vaughan Williams; "Greensleeves," Williams-Roper; Scherzetto, Vierne; Toccata, Gigout.

At the conclusion of the recital the members of the chapter met at the home of Mr. and Mrs. Harold Bull. The following officers were elected for the coming year: Dean, Jean Pasquet; sub-dean, Ruth Banks; secretary, Margaret Bull; treasurer, Julian V. Smith.

MARGARET P. BULL, Secretary.

St. Lawrence Annual Meeting.

The St. Lawrence River Chapter held its first annual meeting and election of officers May 15 at the Mannitona Hotel in Brockville, Ont. Thirty-four members and seven guests met for dinner, followed by a business meeting, at which the following officers were elected: Dean, Gilbert Macfarlane, Trinity Episcopal Church; sub-dean, W. Robert Huey, Jr., First Presbyterian Church; registrar, Miss Edith L. Henderson, Asbury Methodist Church; secretary, Lewis B. Washburn, Stone Street Presbyterian Church; treasurer, Robert F. Carpenter, St. Paul's Episcopal Church, all of Watertown, N. Y.

The business meeting was followed by a recital by Godfrey Hewitt, F.R.C.O., of Ottawa, Ont., in the First Presbyterian Church.

EDITH L. HENDERSON, Registrar.

O'Daniels Binghamton Dean.

The annual dinner meeting of the Binghamton Chapter was held May 22 at Lawson's Town-House. The following officers were elected: Dean, Harold O'Daniels; sub-dean, Alvin Wooster; registrar,

Miss Emily E. Williams; treasurer, Charles Kidder; secretary, Miss Eloise Heffelfinger. It was decided to send Miss Elizabeth Britton, founder of the chapter, as a delegate to the Boston convention. A gift of luggage was presented to the retiring dean, Miss Emily H. Williams, who is leaving for Norway June 7.

ELLOUISE HEFFELFINGER, Secretary.

Cumberland Valley Chapter.

The Cumberland Valley Chapter held a very enjoyable picnic Saturday evening, May 27, in the state park at Washington's Monument, near Boonsboro, Md.

Recently the members voted for the following slate of officers for the coming year: Dean, Mrs. William Peacher, Jr.; sub-dean, Carl J. Farnsworth; treasurer, Miss Ruth Seibert; secretary, Miss Ida Mae Beckley; executive committee, Dr. Homer Blanchard, Asher S. Edelman, Oscar Raup and William Sprigg.

IDA MAE BECKLEY, Secretary.

Annual Service in Cincinnati.

The annual Guild service of the Southern Ohio Chapter was held at Grace Episcopal Church, Cincinnati, Sunday afternoon, May 20. Harold Lambert, choir director and organist, arranged appropriate music for evening prayer which was enlivened by choral and solo singing of marvellous diction and musical tone. The hymns were sung with good taste and in fine tempo, but the work best suited to show the choir's sympathetic grasp of text and music was the anthem "O Gladsome Light," by Norden. For the introtit Pasquet's "Grant Us Thy Help" was chosen. Mr. Lambert's discreet and artistic accompaniment was interesting to follow. The Rev. David Thornberry, the pastor, spoke briefly of the relation of music to worship and sacrifice.

Before the service Harold Frederic, guest organist, played solos which intrigued the audience by revealing what can be accomplished on a small organ. Mr. Frederic played: "O Magnify the Lord," Rowley; "The Lord Is My Shepherd," Rowley; Berceuse, Vierne; "Sea Prelude," Milford; "Deck Thyself, My Soul," Scheel.

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

Red River Valley Chapter as Guests.

The Red River Valley Chapter held the last meeting of the season at the home of Mrs. Aubrey S. Hook in Fargo, N. D., and elected the following officers: Dean, Miss Clara Pollock; sub-dean, Mrs. H. O. Anderson; recording secretary, Mrs. Aubrey S. Hook; corresponding secretary, Rose M. Teichmann; treasurer, Hazelle Stalheim.

Miss Ruth Berge, one of our Guild members, left in June for Oslo, Norway, where she will study organ and Norwegian music for nine months under a Fulbright scholarship. She will also attend the summer session for American students at the University of Oslo prior to taking up her organ study with Arild Sandvold.

Billy Verne Leazer was elected delegate to the national convention in Boston.

ROSE M. TEICHMANN, Corresponding Secretary.

Delaware Chapter.

The Delaware Chapter met May 1 at St. Anthony's Church in Wilmington. Angela Curran Ryan and Matilda Del Grosso Samluk gave a recital of religious music on the organ, assisted by the choir. Father Naulty gave a talk on the organ as the voice of the church, after which we held the election of officers, which resulted as follows: Miss Sarah Hudson White, dean; Firmin Swinnen, sub-dean; Miss Caroline C. Heinel, treasurer; Miss S. Elizabeth Lloyd, secretary; the Rev. Paul H. Kellogg, chaplain; the Rev. Carolyn Conly Cann, registrar. The executive committee consists of the officers and the following: Frederick White, Charles Edwards and Dr. Harold Springer.

The chapter held the final meeting of the season May 22 at the home of Dr. Harold Springer. The business meeting was held in the music room. In this room is a three-manual Möller organ. Firmin Swinnen gave a recital bringing out the beautiful tone quality of the instrument. Mr. and Mrs. Swinnen, who will spend the summer in Belgium, were presented with gifts from the chapter.

CAROLYN CONLY CANN, Registrar.

News of the American Guild of Organists—Continued

Choirmaster Test for 1951

Following are the requirements for 1951 choirmaster examinations to be held May 22, as announced by the examination committee:

Candidates may elect either examination A (complete) or examination B for Catholic choirmasters (complete). The examination consists of two sections—practical work and viva voce and paper work.

SECTION I (a)—PRACTICAL

1. The candidate will be called upon to demonstrate with a choir (which will be provided), methods of good breathing, good tone production, purity of vowel sound and clear enunciation.

2. To rehearse the choir in the singing of Chant 673 (Plainchant), page 730, 1940 Episcopal Hymnal; Chant 679, "Benedic Anima Mea" (Anglican), page 732, 1940 Episcopal Hymnal.

3. To rehearse the choir in the singing of the whole or any portion of any of the following anthems: (a) "Ave Verum Corpus," Byrd (E. C. Schirmer). (b) Cherubim Song, Tschesnokoff (J. Fischer & Bro.). (c) "Thee We Adore," Candlyn (Carl Fischer, Inc.).

4. To accompany on the organ a performance of the whole or any portion of any of the following: (a) A hymn from the 1940 Episcopal Hymnal to be selected by the examiners; (b) "All People That on Earth Do Dwell," Holst (Galaxy Corporation); (c) "Grieve Not the Holy Spirit," Noble (H. W. Gray Company); (d) "By the Waters of Babylon," James (H. W. Gray Company). A simple modulation will be required between the anthems used.

(b)—VIVA VOCE.

Candidates will be expected to answer questions arising out of the practical tests: the pronunciation of church Latin ("Liber Usualis") and questions concerning anthems (rehearsed and accompanied) regarding construction and general form.

SECTION II—PAPER WORK.

(Three and a half hours allowed for this paper.)

Questions will be asked regarding the following points: 1. The rudiments of music and basic harmony. 2. The harmonization of a given hymn-tune and chant. 3. A general knowledge of the ecclesiastical modes: names, intervals, range, finals and dominants of each, transposition and use in general musical composition. 4. Choir organization and training. 5. Repertory of church music, selection of suitable music for service (including all schools), taking into consideration size, balance and efficiency of the choir. 6. General questions on the form and construction of choral composition.

B

SECTION I (a)—PRACTICAL.

1. The candidate will be called upon to play, with acceptable harmonization, a short selection from the "Liber Usualis" in Gregorian notation.

2. To improvise briefly on a Gregorian theme.

3. To conduct a choir (which will be provided) in a rehearsal of the Kyrie Orbis Factor (Cantus ad Libitum X) and a portion of Credo IV; also one of the following: (a) Confiteor Tibi, Joseph J. McGrath (McLaughlin & Reilly); (b) In Monte Oliveti, Croce (M. Witmark & Sons); (c) Communio from Mass for the Twenty-third Sunday after Pentecost; (4) To accompany on the organ a performance of one of the following: (a) Te Deum, Flor Peeters (McLaughlin & Reilly); (b) Ave Verum, Elgar (H. W. Gray); (c) A portion of the Sequentia from the Feast of Corpus Christi.

(b)—VIVA VOCE.

The candidate will be required to answer questions concerning the liturgy of the Roman Catholic Church: the mass, vespers, rogation days, feast days, Holy Week; that is, the procedure to be followed at all services. Also the pronunciation of ecclesiastical Latin ("Liber Usualis"). Also legislation: The Motu Proprio of Pope Pius X and all regulations. (Motu Proprio obtainable at Catholic University, Washington, D. C.) Also questions arising out of the practical tests.

SECTION II—PAPER WORK.

(Three and a half hours allowed for this paper.)

Questions will be asked regarding the following points: 1. The rudiments of music and basic harmony. 2. The harmonization of a given introt. 3. Schools of polyphony and interpretation. 4. Plain-song: Modes, neumes used in Gregorian chant, rhythm, pauses, rhythmic signs, antiphonal and responsorial chant, hymns, psalmody, syllabic and melismatic chants. 5. Choir organization and training (men's and boys' voices); Gregorian chant and all musical requirements of the liturgical service. 6. Tone production and interpretation. 7. Repertory of church music.

Complete requirements, giving full directions and a list of recommended text-

books, will be sent gratis upon writing to national headquarters. Send for price list of former examination papers and other useful material.

Fiftieth Anniversaries in Peoria.

The Peoria, Ill., Chapter presented its last program of the year at the First Church of Christ, Scientist, May 23. Adelaide White gave a talk on traditional mountain folksongs used in worship service, illustrated with songs sung by Anna Lucy Smiley. Gail Wilcox played "Lamentations," Karg-Elert, and Toccata, Widor.

The club calendar included two previous programs, one March 21 held in the beautiful new sanctuary of the First Federated Church, with Glenn Belcke, Robert Frye, Mary Lou Hornbacker and Mary Sauer appearing before the Guild for the first time. The recital was arranged by Mrs. Grace Bone.

Of unusual interest was the public program combined with the evening service May 2 at St. Mary's Cathedral. Included were explanations of liturgical music and coordination of chant melodies and organ compositions. The Rev. Robert C. Livingston directed the choir, with Thomas Nortcliffe Neal as organist. Guild members and friends were entertained at a reception held by the choir after the program.

A banquet, the final activity for the year, was held June 15 at the Creve Coeur Club. At this time two organists received recognition for concluding fifty years of service at their respective posts: Claudia Burkhalter, First Universalist, and Edward N. Miller, Central Christian. The Rev. Robert C. Livingston presented the honored members with scrolls he designed.

Officers for the new year are: Thomas N. Neal, dean; Glenn Belcke, sub-dean; Gail Wilcox, secretary-treasurer; Ruth Black, registrar, and the Rev. Robert C. Livingston, chaplain.

RUTH BLACK, Registrar.

Annual Meeting in Vermont.

The annual meeting of the Vermont Chapter was held in Burlington Sunday, May 14, at the Olde Board restaurant. Twenty-nine members were present. Officers re-elected are: James Stearns, dean; G. Robert McKee, secretary; Frederick Johnson, treasurer; Fred Metcalf, auditor, and the Rev. John W. Norris, chaplain. Harriette Slack Richardson was elected registrar and Mrs. Paul Picher was elected sub-dean.

The secretary announced that twenty new members and two new subscribers have joined since May, 1949.

Richard W. Harvey announced that the 1950 state choir festival, sponsored by the Vermont Chapter, will be held Oct. 29 in Rutland.

A Guild service was held at St. Paul's Episcopal Church, where evening prayer was conducted by the Rev. John B. Midworth, rector. The sermon was by the Rev. John W. Norris, chaplain, and the choir, under the direction of Professor Howard G. Bennett, sang. Organists participating in the service were Miriam Natilee Marston, Elizabeth R. Shufelt and Patricia Garrigus. Afterward a recital was played by Carl Weinrich of Princeton, N. J., in the Ira Allen Chapel of the University of Vermont. The program included Bach, Mozart, Brahms, Buxtehude, Hindemith and Messiaen. The performance was regarded as the most memorable event ever sponsored by the chapter. Mr. and Mrs. Weinrich were guests at the dinner and after the recital a reception was held at St. Paul's Church.

Seventeen Brattleboro members of the Vermont Chapter and friends held a local meeting May 6, arranged by Mrs. George A. Boyden, who was hostess to the group at her home after the program. Members gave organ, violin and vocal selections on the program in Centre Church.

EDNA PARKS, Registrar.

Close First Season in Elmira.

The Elmira, N. Y., Chapter concluded its very successful first season May 22 with a dinner at the Mark Twain Hotel. The chapter re-elected the following officers: DeWitt K. Bots, dean; Mrs. Marion S. Carlson, sub-dean; Charles V. Darrin, secretary; Donald B. Van Dine, treasurer; Mrs. Mary Forte, registrar. When Mrs. Carlson asked not to serve for another term the group elected Mrs. Ruth B. Chatfield to fill her place.

The chapter planned a pilgrimage to St. Matthew's Episcopal Church, Moravia, N. Y., outstanding for its carved

NEW BRANCH IN TULSA



THE OKLAHOMA CHAPTER has organized a branch which includes organ students at the University of Tulsa, the members being pupils of Jean Gentry Waits. The picture shows members grouped about the Trinity Church console. The young woman seated at the right, in a polka dot dress, is Mrs. Waits. Officers of this branch are: Jean Collier, president; Virginia Parker, vice-president, and Joan Dolphin, secretary-treasurer.

The first public recital of the branch was given May 17 at Trinity Episcopal Church. In commemoration of the 200th anniversary of the death of Bach, five Bach compositions headed the program, played by Joan Dolphin, Patricia Kelley, Frances Pishney, Nixon Bicknell, Dolores Bennett, Patti Sue Duval, Nancy Klingensmith, Virginia Parker, Jane Benedict, Sue Veale, Joan Collier and Norma Helen Spriggs.

After the recital a reception was held at the beautiful home of Mr. and Mrs. E. H. Benedict, where the hospitality chairman, Mrs. C. H. McClure, had direction of entertainment features.

wood decorations and its organ, to be followed by a picnic in July, and agreed to join with the Elmira Thursday Morning Musicales in presenting a Bach anniversary program in the fall.

CHARLES V. DARRIN, Secretary.

Watkins Plays New Roanoke Organ.

What was reported to be the largest audience in the history of Roanoke, Va., to hear an organ recital jammed St. John's Episcopal Church April 25 to hear William Watkins play the new Aeolian-Skinner organ. A well-designed program permitted the artist to give a good demonstration of the instrument.

The recital was the first to be played on the new St. John's organ. It was presented by the Southwestern Virginia Chapter.

Waterloo Chapter 10 Years Old.

The Waterloo, Iowa, Chapter celebrated its tenth anniversary at the Hotel Russell Lamson in Waterloo May 16 with a banquet. The program opened with three vocal solos by Miss Marjorie Sumbly, soprano. She was accompanied by Homer Asquith. Elwood Kiester played a viola solo, accompanied by Mrs. Kiester. An address on "Service to the Church and Community" was delivered by the Rev. Leo G. Potter of the Central Christian Church of Waterloo. The Rev. Gerhard Bunge of Bellevue, Iowa, organizer of the chapter, was present and recalled the beginnings of the organization.

Mrs. Mary Barker, sub-dean, of Independence presided in the absence of Dean Earl Stewart.

After the banquet and program the annual election of officers was held. Miss Olive Barker of the Iowa State Teachers' College faculty, choir director of the First Presbyterian Church in Waterloo, was made dean. Miss Lucille Schmidt of Waterloo is sub-dean.

ADELAIDE E. ALTLAND, Publicity Chairman.

Oratorio Sung in Fairfield, Iowa.

A high-light of the year for the Ottumwa, Iowa, Chapter was the presentation of Parker's "Hora Novissima" on Sunday evening, May 7. The oratorio was sung in the First Methodist Church of Fairfield, Iowa, with a chorus of 150 voices under the direction of Professor Marshall Barnes, A.G.O., of Parsons College, and Mrs. E. G. Linder, organist of the Fairfield church. Mr. Barnes, still in his twenties, is a composer in his own right, having already had published an organ solo, Fantasia, and a choral number, "The Night Has a Thousand Eyes," issued by the H. W. Gray Company. Another choral number, "When I Am

Frae, My Dearie!", for soprano solo and chorus, was published in 1949 by the C. C. Birchard Company. He had the honor recently of hearing his "Dirge of Four Cities," for chorus and orchestra, presented at the University of Iowa by a chorus of 100 voices and the 100-piece university symphony orchestra.

ALMA LINDER.

Hear New Organ in Omaha.

The Nebraska Chapter brought to a close its activities of the season at the Kountze Memorial Lutheran Church, Omaha, May 23. Through the efforts of the church organist and choir director, Mrs. Flora Sears Nelson, the chapter and the public were invited to a program of organ and choral music in which Mrs. Nelson was assisted by three choirs and soloists. The event was of particular interest to Omaha organists in that it afforded many of them their first opportunity to hear the newly-installed three-manual Aeolian-Skinner organ. Mrs. Nelson displayed the resources of the instrument with works of Bach, Peeters and Marcello. The choirs sang selections of Bach, Cruger, Sachs and Paladihe.

Mrs. Nelson introduced her former teacher, the venerable James H. Simms. Audience participation in the singing of some of the great Lutheran hymns brought the occasion to a close.

MILFRED I. MOWERS, Secretary.

Guild Sunday in Scranton, Pa.

The Northeastern Pennsylvania Chapter celebrated national Guild Sunday April 30 with a public service at St. John's Lutheran Church in Scranton. Robert Rosenkrans, A.A.G.O., directed the combined choirs in anthems composed by A.G.O. members. All music played at the service was by Guild members. The Rev. John Kaercher of St. Mark's Lutheran Church was the speaker. Ruth A. White, A.A.G.O., dean of the chapter; Helen Bright Bryant, Mus.B., and Miriam Trethewey played the service music.

HELEN BRIGHT BRYANT, Secretary.

Callaway Minnesota Recitalist.

Paul Callaway played the last recital in the 1949-50 artist series of the Minnesota Chapter May 2 at Westminster Presbyterian Church, Minneapolis. His program was as follows: Prelude and Fugue in F sharp minor, Buxtehude; Elevation, Couperin; Fantasia and Fugue in G minor, Bach; Verses for the Nunc Dimittis (based on a chant by Croft), Friedell; Preludio ("Deuxieme Symphonie"), Dupré; Sonata, Sowerby; Chorale No. 1, Franck.

The March meeting of the Minnesota Chapter was in the form of a vesper hour of music by the People's Highland Park Church choir, St. Paul, with Kenneth Gerteljansen as organist and choirmaster. Sunday afternoon, March 12. The program featured works of the pre-Bach period and Bach's contemporaries. Mr. Gerteljansen played compositions by Bruhns, Corelli, Du Mage and Sweelinck on the organ. He used the limited resources of the organ skillfully, obtaining a surprising number of contrasts in tone color. The many antiphonal passages were handled very effectively. Especially interesting was the trio-sonata for two violins and organ. The violins were played by Miss Mary Feribault and Miss Carol Landberg. The choir sang two Palestrina compositions.

The minister, Dr. George A. Dickson, delivered an address on "The Place of Music in Church Worship."

EUGENE L. NORDGREN.

Dubuque Chapter Elects Officers.

The Dubuque, Iowa, Chapter met at Grandview Methodist Church May 22. At the annual meeting the following officers were elected for the coming year: Dean, the Rev. Gerhard Bunge, A.A.G.O., St. Donatus, Iowa; sub-dean, Miss Doris McCaffrey, Dubuque; secretary, Mrs. Hattie Roesner; treasurer, Professor Albert A. Jagnow; registrar, Miss Helen Stuber; librarian, Miss Ruth Wodrich. The retiring dean, Miss Marjorie Wilson, was accorded a rising vote of thanks for her faithful service. It was disclosed that four of the members were planning to attend the convention in Boston.

After the business meeting Professor Jagnow read a paper on electronic organs. This, in turn, was followed by an illustrative recital on the Wurliizer electronic at the church. Mrs. Martha Zehetner Oakley, Richard Fettkeher and Miss Doris McCaffrey gave the recital.

ALBERT A. JAGNOW.

Joseph Ragan Georgia Dean.

At a meeting of the Georgia Chapter May 23 the following officers were elected to assume office July 1: Dean, Joseph Ragan, F.A.G.O.; sub-dean, Mrs. M. Cocke Cunningham; treasurer, C. W. Dieckmann, F.A.G.O.; secretary, Mrs. Foster Spain; registrar, Miss Miriam Sanders; auditor, George L. Hamrick; librarian, Mrs. Isabel M. Bryan, A.A.G.O.

News of the American Guild of Organists—Continued

Dinner and Recital in Baltimore.

The May meeting of the Chesapeake Chapter was held May 8 at St. Michael and All Angels' Church, opening with a dinner in the parish hall. Officers elected for the coming year are: Zenobia R. Martin, dean; Della V. Weber, A.A.G.O., sub-dean; Eva N. Frantz, registrar; Katherine B. Hoffman, secretary; J. Donald Rubie, treasurer. Executive committee members are Loyd Hutson, E. William Brackett, Mus.B., and C. Tilghman Lang.

A feature of the evening was a recital by E. William Brackett, organist and master of choristers of St. Michael and All Angels' Church. His program was as follows: "Sleepers, Wake," Karg-Elert; "Christ, Our Master, Came to Jordan"; and "All Glory, Laud and Honor," Bach; "Land of Rest," Donovan; "Jesus Christ Is Risen Today," McRae; Prelude and Fugue in E minor (the Wedge), Bach; Intermezzo and Cantabile, Symphony 6, Widor; Two Invocations, Dallier.

HATTIE R. SHREEVE, Secretary.

Springfield, Mass., Election.

The annual meeting of the Springfield, Mass., Chapter was held in the Captain Leonard House, Agawam, May 23. About seventy-five members and guests enjoyed dinner. Reports of committees were presented and the following officers were elected: Dean, Mrs. Russell Callahan; sub-dean, Mrs. Dorothy Berry Kirk, A.A.G.O.; secretary, Miss Christine M. Metcalf; treasurer, Miss Florence Pierce; directors for three years, Miss Ruth A. Perry and Mrs. Harold Youngberg.

The Rev. Harry Stuckenbruck presented a musical program on several unusual instruments—a musical saw, a musical broomstick, glasses, etc. There were solos by Miss June Schoch and Clarence Calloway. The evening closed with community singing led by Thomas Kirk.

CHRISTINE M. METCALF, Secretary.

Bridgeport Chapter Has Growth.

The second annual meeting of the Bridgeport, Conn., Chapter was held May 24, preceded by a dinner in the Town House restaurant. Annual reports were presented by the secretary, the treasurer, the program chairman, the publicity chairman, the survey committee chairman, the auditors, the librarian and the dean. The meeting then proceeded to the election of officers, with the following result: Dean, Mrs. Ethel Brandon; sub-dean, Robert L. Lenox; secretary, Harris Bartlett; treasurer, Edgar J. Aiken; registrar, Mrs. Charles Ogren; librarian, Mrs. Inez M. Holley; auditors, Mrs. Florence Beebe Hill and Miss Gertrude P. Bayers; executive committee members, the officers and Alvin C. Breul, John W. Dial and Mrs. George J. Kish.

An increase in membership of 50 per cent since the last annual meeting was reported by the secretary.

The May meeting of the Bridgeport Chapter was held Tuesday evening, May 9, in the First Baptist Church. The meeting was in the form of a recital by members of the chapter. The program was as follows: "If Thou but Suffer God to Guide Thee" and "I Call to Thee, Lord Jesus Christ," Bach, and Premier Choral, Andriessen (played by Ellen Williams); Andante from Concerto No. 1, Handel, and Chorale Preludes, "Schmücke dich, O liebe Seele" and "Herzlich dich mich verlangen," Brahms (played by Alvin Breul); Fantasy for Organ and Piano, Demarest (played by Mrs. Florence Beebe Hill and Gertrude P. Bayers); "The Heavens Declare the Glory of God," Marcello; "Aria," Peeters, and "Carillon," Vierne (played by M. Louise Carrillon); Concert Overture, Hollins; "Melodie," Otis (arranged by Otis), and "Finale," Dawes (played by Mrs. Edna Cogswell Otis).

HARRIS BARTLETT, Secretary.

Northern New Jersey Election.

At the May meeting of the Northern New Jersey Chapter James B. Healy was elected dean, succeeding Ralph S. Grover. The following other officers were elected: Sub-dean, Dudley F. Kinsey; secretary, Mrs. Charles Dreeland; treasurer, Mrs. Florence Jehn; registrar, Raymond Tarantino; directors for a period of two years, Mrs. Bella Vander Kloster and Mrs. Frances E. Kreamer.

Dean Healy is a graduate of the Guilman Organ School, New York City, and organist at the Third Presbyterian Church of Paterson.

James W. Bleecker spoke on "Improvisation as the Means of Expressing Oneself through Music." Miss Anne Loth illustrated the lecture at the piano.

MRS. FRANCES E. KREAMER,
Publicity Chairman.

Metropolitan New Jersey Dinner.

The annual dinner and meeting of the Metropolitan Chapter of New Jersey was held May 8 in the parish-house of the Munn Avenue (First) Presbyterian Church, East Orange. At the close of the dinner the Rev. C. Marshall Muir, retiring chap-

lain, spoke briefly. A program was then given by the Chapel Trumpeters, young men who have appeared in local churches. After this we saw a very interesting film, "Rehearsal," put out by the Bell Telephone Company and filming a rehearsal and broadcast by the orchestra with Ezio Pinza and Blanche Thebaum as soloists.

The annual meeting was then held, with Dean Earl B. Collins presiding. Annual reports of the dean, secretary, treasurer and registrar were presented. The election resulted as follows: Dean, J. Clifford Welsh; sub-dean, Russell Hayton; secretary, Ernest F. White; treasurer, Gerald E. Burt; registrar, Helen Tyson; auditors, Wilbur W. Forschler and William J. Jones; executive committee, Earl B. Collins, Annette M. Gee and Newell Guilian. ANNETTE M. GEE, Acting Registrar.

Many Activities at Stephens College.

The Stephens College Chapter at Columbia, Mo., has completed its activities for the school year of 1949-1950. Miss Nesta Williams, our sponsor, gave the use of her apartment for our meetings. Besides business meetings, the girls attended many recitals. Carl Weinrich gave two—one in November and the other in March—after which the A.G.O. held receptions. Other programs attended were an evening service at which the first half of "The Messiah" was presented; organ recitals by Dr. Charles E. Vogan of the University of Missouri and Virgil Fox at the dedication of a recently installed Reuter organ; a cantata performance in December and the Bach "St. Matthew Passion" in April. There were a number of student recitals, three of which were by Guild members. The first was played by six senior members and the second by a group of junior members. The last consisted of piano-organ duets. The Guild also had several parties, two of which were picnics—one in October and the second a farewell party in May, which concluded our activities for this year.

HELEN KREULEN, Secretary.

East Central Illinois Banquet.

The East Central Illinois Chapter held its annual tour of organs and a banquet May 22. The members met in the recital hall of Smith Music Hall at the University of Illinois to attend an organ broadcast over WILL and WIUC (FM) by Paul Pettinga, dean of the chapter. The broadcast lasted from 4:30 to 4:55, after which the members went to the Twin City Bible Church in Urbana. Here they visited the two-manual tubular-pneumatic Austin organ, installed in 1911. The organ was found to have very fine tone and ample power for the building. The next stop was made at St. Patrick's Catholic Church, Urbana, where Sarah Marquardt is organist and choirmaster. The organ in this lovely old church is an old but very beautiful Pilcher with tubular-pneumatic action.

The banquet was held at the Town Club restaurant in Champaign. Time was devoted to a discussion of the national convention in Boston. This was followed by election of officers for the year. Those elected are: Elisabeth Spooner Hamp, dean; Lester Van Tress, sub-dean; Nadine Kistner, secretary; Mildred Brannon, treasurer; member of the executive committee, Paul Pettinga; chaplain, the Rev. Donald Crocker, minister of the First Methodist Church in Champaign.

By a happy coincidence the chapter members were entertained at the banquet by the Madrigal Singers of the University High School in Urbana, Warren Schuetz director. The Optimists' Club of Champaign-Urbana had a banquet at the same restaurant and had engaged the Madrigal Singers. The dining rooms were adjacent and the Rev. Herbert L. Miller, rector of Emmanuel Memorial Episcopal Church in Champaign, who is president of the Optimists' Club, invited the Guild to enjoy the music with the Optimists.

Southern New Jersey.

The May meeting of the Southern New Jersey Chapter took the form of a dinner and colleague recital May 22. The dinner was served at the Belvidere Hotel in Bridgeton and we journeyed to the Presbyterian Church in Deerfield for the recital. The program was as follows: Chorale from "Suite Gothique," Boellmann (played by Stanley Buxtehude); Prelude, Fugue and Chaconne, Sixtehdus (Walden Cox); Adagio from Toccata, Adagio and Fugue, Bach (Cora I. Shoemaker); "Clair de Lune," Karg-Elert (Lowell C. Ayers); Prelude in B-flat, Maxson (Elizabeth H. Novario); Prelude in G, Bach, and Introduction, Passacaglia and Fugue, Willan (Charles F. Wright, F.A.G.O.).

Student Group in Tennessee.

The Middle Tennessee State College student Guild group at Murfreesboro, Tenn., has had a busy spring. Four of our members have given senior recitals. March 9 Jane Anderson, organist, Betty Brown Tipps, pianist, and Jane Collins, organist, played their recital in the college auditorium. Donna McHenry, soprano, and Martha Massey, organist, were presented in a senior recital April 27 and on May 9 Betty Brown Tipps, organist, and James

Williamson, tenor, were presented in the college auditorium.

On March 21 our group attended the choir festival in Nashville sponsored by the Central Tennessee Chapter.

JUNE BROWN, Dean.

Hymn Festival in Pittsburgh.

One of the most impressive events of the Western Pennsylvania Chapter was the hymn festival held on the evening of April 30 in the East Liberty Presbyterian Church. Forty organists and directors with their combined choirs of 800 voices reported for rehearsal at 5 o'clock in the afternoon. Howard Ralston, dean of the chapter, conducted the rehearsal, assisted by Donald D. Kettering, organist-director at the East Liberty Church. Singers were seated in the chancel, in the balcony and in the pews.

The service began at 7:30 with an organ recital based on hymn-tunes. At 8 o'clock, to the strains of "Rejoice, Ye Pure in Heart," the procession moved up the center aisle. The fauxsoprano on "Old Hundredth," the clear soprano descants, "God of Our Fathers," with brass quartet made one feel privileged to be taking part in this festival. Pastors from six East End churches assisted in the service. A paper based on "The Gospel in Hymns" by Dr. Sherman Skinner, pastor of the church.

Donald Kettering was the organist and a brass quartet from Carnegie "Tech" helped to introduce some of the numbers. The program included: "Old Hundredth," Purcell; "Germany," Whitford; "Dundee," W. Lawrence Curry; "St. Catherine," McKinley; "Truro," Bingham; "Aberystwyth," Carl Parrish.

MRS. ISOBEL HERWICK, Secretary.

Dr. Barnes Guest in South Bend.

The St. Joseph Valley Chapter held its annual election of officers at a dinner meeting in the coral room of the Hotel La Salle, South Bend, Ind., May 22. Chester L. Copp, minister of music at Grace Methodist Church, was elected dean to succeed Albert P. Schnaible. Jerome W. Kersch, organist-director of St. Paul's Episcopal, Mishawaka, and associate organist of St. James' Episcopal, South Bend, was chosen as sub-dean. Other officers elected include Mrs. Lester Finney, secretary; Mrs. Fred Corporan, treasurer, and Miss Elsa Haymaker, registrar. Those added to the board of directors are Albert P. Schnaible, Mrs. C. M. Mitchell and Mrs. William E. Perrin.

Dr. William H. Barnes of Chicago, organist and choir director of the First Baptist Church of Evanston, was the guest of the evening. After the dinner the group adjourned to the First Methodist Church, where Dr. Barnes gave an informal program. He discussed classical and contemporary methods of organ construction. Dr. Barnes then played the following numbers: "Rigaudon," Campra; "A Rose Breaks into Bloom," Brahms; Air from "Water Music" Suite, Handel; Chorale, Bach; "Poeme Mystique," Purvis; Variations on "B-A-C-H," Biggs; "Clair de Lune," Karg-Elert.

MRS. WILLIAM E. PERRIN, Registrar.

Annual Banquet in Petersburg, Va.

The Petersburg, Va., Chapter held its annual banquet and last meeting for the season May 16 in Folly Castle. Twenty-one members and three guests were present. The Rev. Earl T. Knaus, Jr., pastor of the Evangelical Lutheran Church, gave an interesting talk on the Lutheran contribution to church music. He cited the fact that the greatest musician of that faith was Bach and that throughout his life Bach felt that his music was written for the glory of God.

At the conclusion of the program Mildred Baker, dean-elect, extended an invitation to all present to attend her senior recital at all Saints' Episcopal Church, Richmond, Va. Miss Baker is a pupil of Charles Craig, F.A.G.O., and received her degree from the music school of the Richmond Professional Institute.

The Petersburg Chapter has enjoyed a very successful year, having added five new members. It is also justly proud of the fact that two of its members have passed the choirmaster examination and one the associateship.

MRS. CLYDE S. LAUSHEY, Dean.

Northeastern Pennsylvania.

The Northeastern Pennsylvania Chapter held its annual dinner at the Dietrich in Scranton June 6. Officers for the 1950-1951 season were installed, as follows: Ruth A. White, A.A.G.O., dean; Frieda Nordt, sub-dean; Helen Fitz Rawlings, registrar and secretary; Robert Rosenkrans, A.A.G.O., treasurer; Llewellyn Jones,

A.A.G.O., and Frieda Nordt, auditors.

Reports on the year's work were submitted by Helen Bright Bryant, secretary, and Robert Rosenkrans, treasurer. Entertainment consisted of skits and vocal choruses by members of the Guild and monologues by Miss Mary Lou Fries.

The next meeting will be a picnic at Rawlins' in Dalton.

HELEN FITZ RAWLINGS, Secretary.

Virginia Chapter.

The Virginia Chapter held its annual banquet May 23 at Langford's cafeteria in Richmond. This was the final meeting of the year. Thirty members were present. After a short business meeting everyone went to St. Paul's Episcopal Church, where Dr. James R. Sydnor, the dean, played and talked about the new Skinner console which will be completed in two years.

LUCILLE BRITTON, Registrar.

Charleston, S. C., Chapter.

The Charleston, S. C., Chapter met June 2 at the First (Scots) Presbyterian Church. It was decided to change the day of meeting from Friday to the first Monday night of each month. The meeting in July will be a picnic at the Isle of Palms home of our dean, Lieutenant G. M. Nichols. The August meeting will be a watermelon cutting at the clubhouse in Stono Park, a suburb of Charleston.

After the regular business a very interesting and enjoyable program was presented by the organist of the First Presbyterian Church, Miss Marie B. Taylor, with the choir under the direction of Vernon W. Weston.

After the program a social hour was held in the church recreation rooms. Plans for the coming year were presented.

ELIZABETH MCCRANIE, Reporter.

Jacksonville Piano-Organ Recital.

A piano and organ recital and an informal entertainment for members and guests made the meeting of the Jacksonville, Fla., Chapter May 8 interesting. Claude Murphee, F.A.G.O., organist of the University of Florida, Gainesville, and one of his piano pupils, Murray Overstreet, a senior at the university, played the Mendelssohn Concerto in D minor on an electronic organ and grand piano at the home of Mr. and Mrs. Donald P. Black. They also played the "Konzertstück" by Weber. Among the guests were Mr. and Mrs. Van Lier Lanning. Mr. Lanning is the new conductor of the Jacksonville Symphony. Mr. and Mrs. Ward Stephens, formerly of Washington, also were special guests.

Mrs. Aurelia Jones Baker, the new dean, presided at a business meeting and reports of the retiring officers were made. Officers taking over their new duties are Mrs. W. L. Dinning, sub-dean; Mrs. Fred Wallace, recording secretary; Mrs. Robert Hutchinson, Jr., corresponding secretary; Mrs. Clifford Holcomb, treasurer; Mrs. Raymond Austin, auditor.

The chapter presented William J. Weaver, Jr., senior student at the University of Florida, in a recital April 16 at the Riverside Methodist Church for the benefit of the scholarship fund. He will be in the contest at the national convention in Boston, having won the Southern regional.

Central Arizona Chapter.

Several very interesting programs have been presented by the Central Arizona Chapter during the spring months. In March a program was presented by Bethel Methodist Church in Phoenix. A talk on Bach's life and works by Mrs. Retta N. Burgess and an analysis of Bach's Toccata and Fugue in D minor, with complete notations on phrasing given by Dean Sheldon Foote were features. The Sunday after Easter it was the privilege of the chapter to sponsor the presentation of a novel choral work by an internationally-known and recognized composer. The sacred cantata "The Way of the Cross," by Alexandre Georges, was sung under the auspices of the Guild at the Congregational Church in Temple, Ariz. This work has been released this year for presentation in the United States outside of New York City, where it was originally given. Still in manuscript, under the direction of Solon Alberti.

April 24 an organ program was presented at the same church in Temple by Harold Fix; Katherine Thomas, accompanied by Nadine Dresskell, sang solos. The meeting adjourned to the recreation hall for matters of interest to choir directors and organists, presented by Edgar McFadden, moderator; Robert Williams, choir director; Mrs. Retta N. Burgess, organist and director; Mrs. Nadine Dresskell and Mrs. Thomas.

CLARENCE IVerson, Secretary.

Ruth
Barrett
ARNOLD
THE FIRST CHURCH OF CHRIST, SCIENTIST
BOSTON

News of the A.G.O.—Continued

Change in Required Piece.

A change in the fellowship required pieces for 1951 is announced. The Prelude on "The King's Majesty," by Sowerby, will be used instead of the Sonatina by Sowerby.

Close Season in Mississippi.

The Mississippi Chapter met for its final session of the season at St. Andrew's Episcopal Church in Jackson May 15. Topics for discussion were the Guild examinations, with display of approved material for preparation, and Guild activities. Mrs. Shelby Rogers leader. Choral numbers were sung by a student group, Mrs. Leona Vinson director.

New officers elected were as follows: R. Cochrane Penick, dean; W. H. McCord, sub-dean; Miss Mary Bob Poss, secretary; Mrs. W. L. Stroup, treasurer.

The highlight of the meeting was a recital by Farley K. Hutchins, A.A.G.O., who was presented under the joint auspices of Calvary Baptist Church and the Guild. The program displayed the beauty and responsiveness of the new Möller organ as well as the skill of the organist. After the recital an informal reception was held in the church parlors.

Mrs. E. J. MORGAN, Dean.

Recitals and Election in Galveston.

Members of the Galveston Chapter elected officers for the year 1950-51 at their last business meeting of the year on May 8. Those who will serve next year include: Dean, Mrs. Wesley Merritt; sub-dean, Dr. E. B. Ritchie; secretary, T. J. Smith, Jr.; treasurer, Mrs. Adam J. Levy; registrar, Mrs. W. H. Benson; librarian, Miss Ebba Nilsson; chaplain, the Rev. Lionel T. deForest; auditors, Miss Lelia Biggs and Mrs. John Hamilton.

Two organ recitals closed the season. They were played by Anthony Rahe of Houston May 15 and Robert Ellis of Dallas May 30. Mr. Ellis' recital was heard at the First Lutheran Church and included the following compositions: Fugue in E flat ("St. Anne"), Bach; Three Chorale Preludes, Bach; Chorale in A minor, Franck; Chorale Prelude, "O Sadness, O Deep Affliction," Brahms; Variations on the Theme "Help Me to Praise the Lord," Karl Holler; "Echo," Yon; "The Birth of the Messiah," Messiaen.

Mr. Rahe played at the Scottish Rite Cathedral. His numbers were: Toccata and Fugue in D minor, Bach; "Christ Lay in Death's Embrace" and "Sleepers, Awake!," Bach; "Up the Saguenay," Russell; "The Fountain," DeLamarer; "An Angry Demon," Clokey; "Bells through the Trees," Edmundson; "Paganant," Sowerby.

ANN LETTERMANN, Registrar.

Election by Texas Chapter.

The Texas Chapter, Dallas, held its last meeting for the season at the Highland Park Presbyterian Church May 15. A business meeting was held and afterward a reception at the home of Mrs. O. G. Satterlee, chairman of the social committee. At the business session the recital committee gave its report and the nominating committee took over for the election of officers. The following is the slate: Dean, Mrs. Fred Buchanan; sub-dean, Dr. Fred D. Gealy; secretary, Mrs. O. G. Satterlee; registrar, Mrs. Dorothy W. Pappes; treasurer, Miss Annette Black. A.A.G.O.; historian, Miss Alice Knox Ferguson. A.A.G.O.; parliamentarian, Miss Anita Hansen; auditor, Robert Y. Evans, A.A.G.O., Ch.M.; chaplain, the Rev. Patrick Henry, Jr. For the executive committee, for three years, Mrs. J. H. Cassidy, A.A.G.O., Mrs. Charles G. Still and Miss Louise Brown were chosen.

The program consisted of ensemble numbers by members of the Dallas Symphony Orchestra, with Sam Parker at the organ, and solos by Jan Sewell, soprano.

ALICE KNOX FERGUSON.

Houston, Tex., Season Closed.

The last meeting of the Houston, Tex., Chapter was held at St. John the Divine Episcopal Church in River Oaks May 8. After a covered-dish supper, served in the parish-house, the annual election of officers returned the incumbents for the year 1950-51, with Edwin Cady as dean and Charles Pabor program and recital chairman.

Alex Kevan, organist at St. John the Divine, showed an interesting color picture of the National Cathedral in Washington, with a sound strip by Paul Callaway and the cathedral choir.

MERLE S. HILLS.

Houston Recital Season Closes.

The spring recital season of the Houston Chapter was brought to a close with a performance by Virgil Fox at the First Presbyterian Church April 17. The February concert, which took place Feb. 21, was a presentation of Mendelssohn's "Hymn of Praise" by the combined choirs

of the First Presbyterian and Second Presbyterian Churches at the Second Church. The concert was capably conducted by Knight MacGregor, with Dr. Clara MacGregor at the piano and Charles W. Pabor at the organ. The March concert was given at Temple Beth Israel with Anthony Rahe at the organ and Mrs. Portia Spencer as conductor. The music was Jewish liturgical music.

The First Presbyterian Church was well filled April 17 to hear Mr. Fox. Mr. Fox added to the enjoyment of his music, especially for the layman, by explaining each group before playing it. Preceding his final number he asked that at the conclusion of the encore, Toccata, by Boellmann, the audience sing the hymn "The Church's One Foundation" and then remain quietly seated while he left the chancel.

MERLE S. HILLS.

Mrs. Bacon Honored at Texarkana.

The Texarkana, Tex., Chapter met at the Highland Park Baptist Church May 27. The present officers were unanimously re-elected. They include: Mary Tension, dean; Mary Agnes Graves, sub-dean; Mrs. T. A. Bain, treasurer; Dorothy Elder, registrar.

The following program was given: Prelude on "Netherlands," Fisk, and Festival Prelude from G minor Sonata, Becker (played by Mrs. Johnnie Young); Fantasia for organ and piano, Demarest (Mrs. Young and Mrs. Irene Dycus); Prelude from Third Sonata, Guilmant (Mrs. Dycus).

A luncheon was given June 3 at the Hotel McCartney honoring a long-time member, Mrs. Pratt Bacon, who will make her home in Washington, D. C., in the near future. Arrangements for the luncheon were made by Mrs. William Hibbits and Mrs. T. A. Bain. Mrs. Bacon was presented with a purse.

DOROTHY ELDER, Registrar.

Election Held in Fort Worth.

The Fort Worth Chapter held a dinner meeting at the Polytechnic Methodist Church May 8. Mrs. William Barney presided in the absence of Dean Craig. Officers for the ensuing year were elected as follows: Dean, Miss Janie Craig; sub-dean, Mrs. Elizabeth House; secretary, Mrs. William Barney; registrar, Mrs. Gladys Nix; treasurer, Will Foster; librarian, Mrs. H. L. Rudmose; parliamentarian, E. Clyde Whitlock; auditors, Miss Mary Huey and Miss Marie Lydon; chaplain, the Rev. Robert Boshen; directors, Donald Bellah, Miss Ida Lou Glaze and William J. Marsh.

After the meeting a recital was played by Euel Belcher, assisted by the string quartet of Texas Wesleyan College, in the church auditorium.

ELIZABETH HOUSE, Secretary.

Northern California Chapter.

At the annual Guild dinner, held at St. Francis Church May 16, the following officers were elected for the 1950-51 season: Dean, Frederick Freeman; sub-dean, Newton Pashley; secretary, Esther Johnson; treasurer, Richard Weeks; auditors, Arthur Breuer and William Stone; registrar, Robert Sproule; librarian and historian, Claire McClure; new executive board members, Lucille Blake, Harold Mueller and Frank Taylor.

At the last meeting of the executive board Kathleen S. Luke, far Western regional director, was appointed delegate of the chapter to the national convention in Boston. A tentative list of recitalists to appear under the chapter's auspices during the coming season includes Fritz Heitmann, Hugh Giles and Catharine Crozier.

FREDERICK FREEMAN, Registrar.

Close Season on Mountain Top.

Members of the Redwood Empire, Cal., Chapter traveled through the beautiful Valley of the Moon and then high up on the shoulder of Mount St. Helena to the Seventh-day Adventist Pacific Union College for the final meeting of the season. C. Warren Becker, organist of the college, played a program on the three-manual organ. Dr. Sterling Gernet, head of the music department, played the first movement of the Chopin Concerto in E minor with Mr. Becker at the organ. The members and friends enjoyed this fitting climax to a busy season.

Baldwin Demonstration in Alabama.

The Alabama Chapter was invited by the Austin Music Company to a demonstration of the new model 10 Baldwin electronic organ at the South Highland Baptist Church in Bessemer May 23. Paul Mooter of Cincinnati played a program before a large audience.

On May 7 Preston Rockholt, head of the organ department of Howard College, gave a recital in commemoration of the two hundredth anniversary of Bach's death. He played on a two-manual Austin organ at the Woodlawn Baptist Church, where he is organist and director.

A short business meeting was held at the Sixth Avenue Presbyterian Church May 30, when the officers reported on the activities of the year. Vernon Skoog, retiring dean, complimented Mrs. Laura Jackson Davids, the treasurer, on the present condition of the Guild bank account. The program committee then took

charge, presenting short sketches of Albert Schweitzer as a man, an organist and a theologian. Hugh Thomas, choir director of the First Methodist Church; Sam Batt Owens, organist of the Sixth Avenue Presbyterian Church, and Dr. Dale Le Count, minister of the same church, were the speakers.

WILLIAM KROH, DIAPASON Correspondent.

Choir Festivals in Grand Rapids.

The annual senior choir festival sponsored by the Western Michigan Chapter was held Sunday, April 30, at the Park Congregational Church in Grand Rapids. Gerhard Schroth, conductor of the St. Louis Civic Chorus, conducted the massed choir of over 300 singers from eleven churches in a program of classical and contemporary sacred music. Henry Brandt Rose was festival chairman. Strings and brass were used with the organ for accompaniment of a group of Bach chorales. John A. Dexter, the dean, arranged for this accompaniment. John A. Davis, minister of music of the Park Church, was at the organ and played: Adagio in E major, Bridge; "Lord, Our God, Have Mercy," Bach, and "Ave Maris Stella," Dupré. The following choirs participated: Bethlehem Lutheran, Central Christian, East Congregational, First Methodist, Greenville Methodist, North Park Presbyterian, Park Congregational, St. John's Evangelical and Reformed, South Congregational, Trinity Lutheran and Wallin Congregational Church.

The Western Michigan Chapter brought Mrs. Ruth Krehbiel Jacobs, Los Angeles choral leader, to Grand Rapids to conduct a series of seminars for directors of junior choirs and to conduct the children's choir festival Sunday, May 14, at the First Methodist Church. Doris James was festival chairman, assisted by John A. Davis and Donald Pempin. Carl Sennema was festival organist. The large, well-trained choir sang beautifully under Mrs. Jacobs' direction. The choirs participating were those of Bethlehem Lutheran Church, Central Reformed, East Congregational, First Baptist of Muskegon, First Methodist, North Park Presbyterian, Park Congregational, St. John's Evangelical and Reformed, St. Mark's, Second Congregational, Second Street Methodist and South Congregational.

The evening of May 8 the organists entertained their pastors at a dinner at St. John's Evangelical and Reformed Church. The topic for the evening's discussion was "Better Coordination between the Church and Its Music Program," led by a panel of two ministers and two organists—the Rev. H. P. Dorn, Dr. Charles Houser, Kenneth Jewell and Albert McConnell.

The Western Michigan Chapter held its second student organ competition May 26 at the Westminster Presbyterian Church, Grand Rapids. The judges were Harold Tower, organist and choirmaster at the Church of Our Saviour, Akron, Ohio; John L. Wheeler, minister of music at the First Congregational Church, Muskegon, and Frank K. Owen, organist and choirmaster of St. Luke's Episcopal Church, Kalamazoo. First prize was awarded to Howard Slenk, a student at Calvin College. The \$100 award is to be used for further music study. Honorable mention was awarded to Helen Huber, W. Dale Crooks, organist of Trinity Methodist Church, was general chairman of the competition.

MRS. VAUGHN W. KERSTETTER, Corresponding Secretary.

San Diego Officers Installed.

The San Diego Chapter's closing meeting of the season was held June 5 in the Cafe Del Rey Moro, Balboa Park, where dinner was served. Reports were presented by the officers and the newly-elected officers were installed. The latter are: Charlotte Dewse, dean; Loise Brown, sub-dean; Helen Schweorke, recording secretary; Ernestine Garret, corresponding secretary; Vesta Goff, treasurer; Edith Gottfrid, publicity and librarian; Bertha Parrette, Lillie High and Edward Borgens are elected to the board.

Royal A. Brown, F.A.G.O., gave a recital on the Balboa Park organ, largest outdoor organ in the world, after the banquet. The Guild's plans are to have one or two more recitals this summer on this organ.

EDITH GOTTFRID, Publicity Chairman.

Augusta Chapter Events.

In recognition of national A.G.O. Sunday the Augusta, Ga., Chapter held a Guild service at the Lutheran Church of the Resurrection. The Rev. Henry E. Horn, the pastor, delivered the address. The choir, under the direction of Mrs. John Remington, sang "Go Not Far from Me," Zinarella, and "O Lamb of God," Purvis. Organ numbers were: Praeludium in G. Bach; Fantasia on "Laudes Domini," Matthews, and "Song of Triumph," Diggle, played by Mesdames Remington, McClatchy and McKnight. The chaplain, the Rev. B. Herman Dillard of the Greene Street Presbyterian Church, was in charge.

May 21, at the First Baptist Church, the Augusta Chapter presented Claude L. Murphree of the University of Florida in a recital.

The last meeting of the season took place May 22 at Reid Memorial Presbyterian Church. New officers were elected as

follows: Carrie Bailie McClatchy, dean; Emily Remington, sub-dean; Mary Adelaide Thompson, secretary; A. B. Harley, treasurer; Mrs. B. Herman Dillard, registrar; Eugenia Toole, member of the executive committee.

MRS. P. K. MCKNIGHT, Publicity.

Close Season in York.

The York, Pa., Chapter closed its activities for the season with a banquet May 23 at St. Peter's Lutheran Church. The Rev. J. Alfred Fryer, pastor of Memorial Reformed Church, spoke on "Music of the Church according to the Church Calendar." Mrs. Nora K. Meisenheiter, soloist of Heidelberg Reformed Church, sang several selections.

Since the chapter has been reinstated by S. Lewis Elmer, national president, on his visit to York, it was suggested by him that all officers remain the same for the year 1950-1951.

DORIS L. WAREHEIM, Sub-dean.

Season's Work in Nashville.

At a dinner meeting of the Middle Tennessee Chapter, held at the Woman's Club in Nashville, May 23, the following officers were elected: Dean, Mrs. C. E. Bowers; sub-dean, Richard Thomasson; secretary, Miss Corinne Anderson; registrar, Miss Jean Haurly; treasurer, Miss Rose Ferrell.

Mrs. Bowers gave an interesting review of the year's work, mentioning these programs: September, a party at the home of Mrs. Thomas Hudson at which members who had done special study during the summer told of their experiences; October, lecture on "The Practical Side of Guild Requirements" by Cyrus Daniel; November, program of American organ composers; December, lecture-recital of the compositions of Karg-Elert and Cesar Franck; January, program by young organists; February, valentine party; March, choral festival in which the choirs of over a dozen churches participated; April, commemorative Bach recital.

DOROTHY SEELEY, Secretary.

Reinhart Atlantic City Dean.

The annual election of the Atlantic City Chapter was deferred until the June meeting. It was held at the Church of the Ascension and the following officers were elected: Dean, Nathan I. Reinhart; sub-dean, Eugene E. Ebeling; secretary, Miss Edith Sachsenmaier; registrar, Miss Mida C. Blake; treasurer, Joseph S. Lilly; librarian, Harry B. Westney. The Rev. William F. Parker was appointed chaplain.

MIDA C. BLAKE, Registrar.

Conclude Season in Tacoma.

The season's activities for the Tacoma, Wash., Chapter were concluded with a dinner and election of officers May 22 at the "Top of the Ocean." D. Robert Smith was re-elected dean, Mrs. Clarence Harter sub-dean, Doris Helen Smith was re-elected secretary and C. Marie Walker treasurer. Mr. Smith was elected official delegate to the convention in Boston.

After the dinner and business meeting the members heard a talk on organ design by Stanley Williams of the Aeolian-Skinner Organ Company, who is supervising installation of the new organ at the Mason Methodist Church. Mr. and Mrs. Williams and Thomas Gagan, another member of the Aeolian-Skinner staff, were guests at the dinner.

DORIS HELEN SMITH, Secretary.

Central Iowa Chapter.

The Central Iowa Chapter, Des Moines, held its last meeting of the season in the beautiful home of Mr. and Mrs. Rainsford Brown May 15. A fine installation of a Wicks organ is in this home. A short business meeting was held. New officers were elected for the year 1950-1951. The program was given by two of the out-of-town members, Mrs. Wallace Allen of Creston and Harry Christiansen of Cedar Rapids. Refreshments were served and an hour of fellowship was enjoyed.

MRS. PEARL RICE CAPPS, Secretary.

Tullabasco Officers Chosen.

The Tullabasco Chapter has elected the following officers for 1950-51: Dean, Mrs. Ramona C. Beard; sub-dean, Miss Rebecca Rodenberg; secretary, Miss Eleanor Caldwell; treasurer, Forrest Caldwell; registrar, Miss Laeta Wentworth; program chairman, Edgar Evans; membership chairman, Dr. Wiley Housewright; social chairman, Miss Louise Salley; auditor, Miss Ella Scoble Opperman.

Election Held in Louisville.

The monthly meeting of the Louisville Chapter was held May 8 at Christ Church Cathedral. After dinner a business meeting was held at which the following officers for the coming year were elected: Mrs. Catherine Higgins, dean; Robert Hobbs, sub-dean; Mrs. Lee Moore, secretary; Mrs. Maiva Dickson, registrar; Edwin Irey, treasurer; Mrs. G. E. Hauck, librarian. All officers except the librarian have served during the current year.

MAIVA DICKSON, Registrar.

Massachusetts Election.

The annual meeting and election of officers of the Massachusetts Chapter took place May 15 at the First Church, Boston. The following were elected: Ruth Barrett Phelps, dean; Theodore N. Marier, sub-dean; Emma Jane West, secretary; Herbert J. Irvine, treasurer; H. Winthrop Martin, registrar; Eleanor P. Jackson, William A. Little and Francis E. Hagar were elected to the executive committee.

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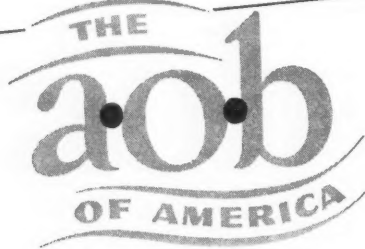
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MRS. HAZEL BUCHANAN



WHEN ST. LUKE'S LUTHERAN Church in Youngstown, Ohio, was dedicated just twenty-five years ago Hazel Wilkins Buchanan was appointed organist and five years later she became also director of the choir. In the intervening quarter of a century this church has taken justifiable pride in its mixed choir, one of the best in the busy industrial city.

Mrs. Buchanan is a lifelong Lutheran, having been confirmed in the First English Lutheran Church of Lancaster, Ohio, in 1909 by Lloyd C. Douglas, noted author, who was pastor of the Lancaster church. She began study of the organ early and was appointed assistant organist of her church at the age of 14 years. Her first teacher was Jesse Crane of Columbus, Ohio. After moving to Youngstown in 1915 she continued organ study with Frank E. Fuller, Laura L. Bender of Cleveland and Arthur B. Jennings, then of Pittsburgh. She has attended master classes in organ with outstanding recitalists, including Joseph Bonnet, and has been enrolled in summer choral schools. She has played many recitals and has conducted two or more sacred cantatas or oratorios every year in St. Luke's.

As a member of the A.G.O. Mrs. Buchanan was one of the few who helped organize the Youngstown Chapter and she has served in nearly all of the offices and was dean for three years, from 1945 to 1948. While she was dean the chapter promoted artist recitals by Jennings, Fox and Schreiner, and three outstanding hymn festivals, the last of which was held in Stambaugh Auditorium, with 1,600 singers. Three oratorios enlisted the combined church choirs. The outstanding one was Mendelssohn's "Christus," with organ and orchestra accompaniment. Mrs. Buchanan teaches piano and organ.

Mrs. Buchanan is a native of Youngstown. She was married to Archibald F. Buchanan of Buchanan, N. Y., and Youngstown May 17, 1915. In addition to her connection with the A.G.O. Mrs. Buchanan is a member of the Hymn Society of America.

**VAN DUSEN ORGAN CLUB
HOLDS ANNUAL BANQUET**

The Van Dusen Organ Club met in the Carson, Pirie, Scott & Co. Georgian room, Chicago, June 4 for its twenty-fourth annual banquet. At the close of the dinner greetings were extended by Dr. Frank Van Dusen, honorary president, and Robert Lodine, president. Mrs. Marion Johnson, president of the Chicago Club of Women Organists, carried greetings from the Women's Club and Miss Marjorie Jackson brought greetings from the Chicago Chapter of the A.G.O.

After a few games the members went to the organ salon of the Wurlitzer Company, where a short program was played on the Wurlitzer electronic organ by Wallace Dunn, Marjorie Jackson, Robert Lodine and Sam Keck.

WALTER BLODGETT, curator of musical arts of the Cleveland Museum of Art, departed June 2 for a summer abroad. His friend André Marchal, the French organist, has bought a car which Mr. Blodgett will drive during the summer. The Marchals will be at their summer home in southern France. Mr. Blodgett will attend both the Strassbourg and Salzburg music festivals. He will drive up and down the Rhine studying recent organ building in France and study old musical instruments of various kinds.

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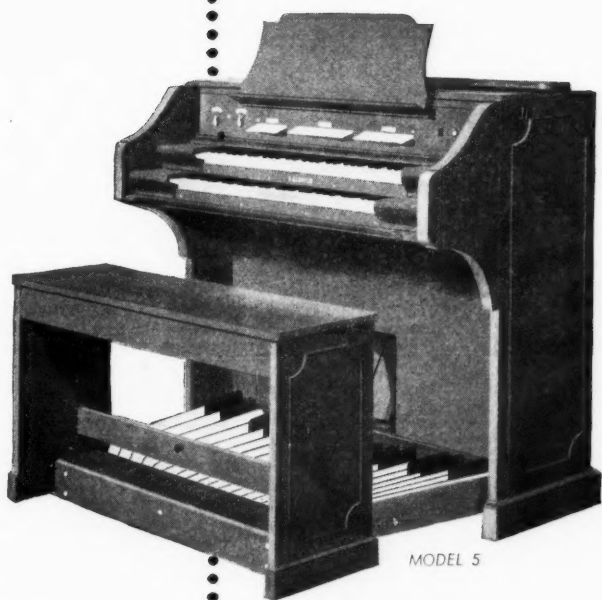
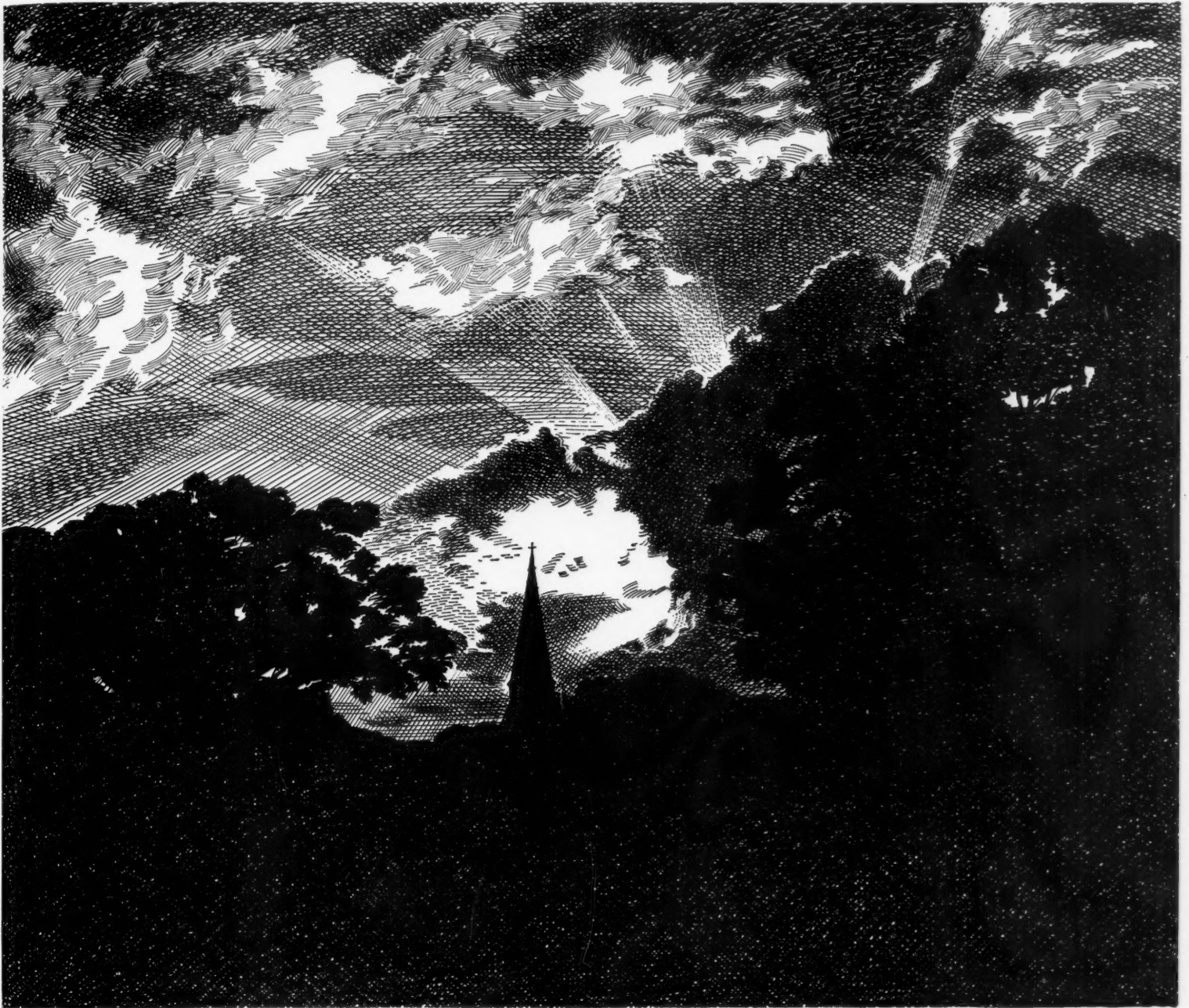


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[Continued from page 2.]

presented to Mr. Fiedler by President Elmer.

As the special feature of the evening the program interspersed a series of popular classics with a Concerto for Organ and Orchestra in C major, by Leo Sowerby, with E. Power Biggs at the console of the new Aeolian-Skinner organ. The concerto, in three movements, gave the orchestra the opportunity to let loose in an almost riotous performance of a distinctly modern work which was thoroughly enjoyed even by those not yet acclimated to the modern type of composition. The wild ovation given Dr. Sowerby, Mr. Biggs and Mr. Fiedler made it unmistakably clear that everybody was happy.

Organ Matters the Topic

Organ design was the topic for Thursday morning and in the hour devoted to the subject those present were able to gain a considerable amount of information on organ problems. Emerson L. Richards of Atlantic City, organ architect and "fan," was in the chair and recalled events in connection with the development of new conceptions reflected in specifications in recent years. B. C. Baldwin of the Estey Organ Company, the first speaker, told of plans of his company for much more active participation in the building of pipe organs. Joseph S. Whiteford, vice-president of the Aeolian-Skinner Company, devoted a short time to describing the organ on exhibition at the convention, which is to be installed at the New England Conservatory as a practice instrument. M. P. Möller, Jr., head of M. P. Möller, Inc., presented a paper in which he listed the points to be considered in planning an organ suitable for every purpose.

A dissertation on "Planned Acoustics in Relation to Music" followed the organ session and in it was brought up a topic which is disturbing organists and organ builders—that of the installation of acoustical material which in many instances reduces the effectiveness of the organ. G. Donald Harrison, president of the Aeolian-Skinner Company, cited two instances in which havoc was wrought by

covering the ceiling with acoustical material. He had found that the laying of a red carpet had caused a loss of 75 per cent in one organ's power. He expressed regret that there were today no standards of good acoustics. Mr. Harrison suggested that no acoustical expert who had material for sale should ever be employed and that a guaranty should be exacted under which the person or firm installing the acoustical material would be compelled to remove it if it did not perform what was promised. Edward B. Gammons of the Groton School, an organ designer, seconded Mr. Harrison's arguments. Robert B. Newman of the Massachusetts Institute of Technology faculty represented the architects and in his talk admitted many of the complaints to be justified.

Program for Organ and Strings

Three young American virtuosos played the compositions of three American composers, presenting works written in the last six years, in a program of concertos for organ and strings by American composers in the hotel ball-room before noon. Mary Crowley Vivian of Dallas played the Sowerby Classic Concerto. William Watkins was at the organ for the Prelude and Allegro by Walter Piston. George Markey of Philadelphia played a Passacaglia by Ellis B. Kohs. The Fiedler Sinfonietta, conducted by Arthur Fiedler, provided the strings. It was another triumph for modern compositions, as attested beyond peradventure of a doubt by the audience's applause.

President Elmer had all the deans present at the convention, together with the regional chairmen, as his guests at luncheon in the Old South Church Thursday and reports of chapter activities from nearly every state gave a picture of the widespread work of the Guild throughout the land.

Arthur Poister's Recital

Arthur Poister played a program of standard organ works in the early afternoon at Symphony Hall with the authority and clarity that make him an outstanding recitalist. Mr. Poister is on the faculty of Syracuse University. Four of the numbers in Dupré's "Stations of the Cross," modern music of intense feeling, were finely interpreted. These were supplemented by the Franck Chorale in B minor and Bach's Prelude and Fugue in E flat major.

Archibald T. Davison, Ph.D., professor of music at Harvard and known to church musicians through his writings, delivered a paper on the subject of "The Church Choir of the Future" at the First Church of Christ, Scientist, after Mr. Poister's recital. He kept his audience interested for an hour with his

impressions of the church music of today and his remarks were punctuated with much wit and a modicum of sarcasm. The way to improve the service music of today, which he found in a rather low estate, is through more music education in the schools. Dr. Davison has high ideals as to what is proper in church music and evidently does not find those ideals close to attainment.

Program of Concerted Music

After the taking of a group photograph on the steps of Trinity Church the convention listened to a program of concerted music in the Copley Plaza ballroom under the direction of Ernest White of the University of Western Ontario faculty in London, Ont., an instructor at the Andover Organ Institute and nationally eminent through his recitals and as director of music at the Church of St. Mary the Virgin in New York over a long period. Mr. White's forces for this program consisted of a quartet of strings from the Boston Symphony Orchestra, Raymond Wicher, baritone, and Edward Linzel of New York at the harpsichord, with Mr. White at the organ. The program began with a rendition of the Prelude in B minor of Bach. Bach's solo cantata No. 56 was beautifully done by Mr. Wicher and the accompanying instruments. The last offering was the Concerto No. 1, in G minor, by Handel, for organ and strings. The entire performance was one of rare beauty and style.

Bach Service Impressive

The Bach service Thursday evening at Trinity Church was an occasion long to be remembered for its impressiveness. The great church, one of the many famed houses of worship in Boston, was filled to the last seat and literally hundreds stood outside. The academic procession of Guild members in hood and gown gave evidence of the academic character of the A.G.O. Robert Noehren, professor at the University of Michigan, played the prelude, consisting of three Bach chorales, and the postlude, the Fantasia and Fugue in G minor. The feature of the evening was a glorious performance, under the baton of Dr. Ifor Jones of the Bethlehem Bach Choir, of the Magnificat by the excellent Boston chorus Pro Musica, which was trained by its director, Alfred Nash Patterson; a quartet of distinguished vocal soloists, Erwin Bodky, harpsichordist, and an orchestra composed of students and faculty of the New England Conservatory.

A brief address by the Rev. Theodore P. Ferris, D.D., rector of Trinity Church, and once a church organist, pointed out the importance of the organist to the church. Two things which all men have

in common, he said, are religion and music. He referred to various kinds of organists, some of whom, like Bach, are devoted to the church, while some "are in it, but not of it." "Adoration" he defined as recognition of something supremely great.

Reports Show Guild's Condition

A business meeting was the first order of the final day. President Elmer directed attention to the prosperous condition of the Guild and asked several committee chairmen to make reports. Seth Bingham, head of the national expansion committee, reported a total membership of 11,800, according to the latest figures, and an increase of 1,700 in the last year. Paul Swarm of Decatur, Ill., reported for the committee on members' interests and told of the mailing of 22,500 questionnaires to organists in all parts of the country. Dr. Carl Wiesemann told of the organ playing competition and on behalf of the committee on college contacts explained the plan to interest college graduates who majored in music to take the A. G. O. examinations.

Invitations to hold the 1952 national convention were presented by Rene Dosogne, dean of the Illinois Chapter, on behalf of Chicago, and by Edward Berryman on behalf of St. Paul and Minneapolis. A telegram contained an invitation from Charleston, S. C. These invitations will be submitted to the council for action.

Representing the Associated Organ Builders A. G. Sabol asked the convention to adopt a resolution, which was done unanimously, appealing to architects in designing churches to allow enough space for the installation of an adequate organ. He stated that in many instances only enough room for an electronic instrument is included in the plans.

The business session was followed by the last of the series of information and discussion sessions of the week. This one was devoted to the Guild examinations and Harold W. Friedell, chairman of the examination committee, was in the chair. Valuable advice to those aspiring to win the A.G.O. certificates was presented by Carl McKinley, Mus. D., of the New England Conservatory and Harris S. Shaw, A.A.G.O., of Boston. A well-prepared paper was the contribution of Rowland W. Dunham, F.A.G.O., of the University of Colorado, who spoke on "Musicianship" and emphasized the statement that "it is not how much one studies, but how he studies." Mrs. Charlotte Bosserman of Seattle, Wash., presented a number of suggestions for making the examinations serve better to carry out their object. She advocated stronger emphasis on accompaniment and advocated

MEMBERS FROM EVERY PART OF UNITED STATES ON STEPS OF TRINITY CHURCH



the elimination of certain features of the tests which she considers of little practical value to the church organist.

Recital by Robert Owen

Robert Owen of Christ Church in Bronxville, N. Y., offered a program which avoided extremes and therefore was doubly enjoyable when he gave the first recital of the busy day in the hotel ballroom on the Aeolian-Skinner organ. The Concerto in B flat of Handel was beautifully interpreted. The "Air Tendre" of Loeillet and d'Aquin's "Noel Grand Jeu et Duo" were followed by an "Elegy" by Mary Howe, which was pleasing except for some of its dissonances. Louis Speyer was English horn soloist in the Sowerby "Ballade," composed for him, and the same composer's Toccata. Mr. Speyer is a member of the Boston Symphony.

The convention throng was transported in buses to Cambridge as the afternoon opened and first visited the Harvard Germanic Museum, a place of special interest to organists everywhere because of the Sunday coast-to-coast broadcasts on its Aeolian-Skinner organ by E. Power Biggs. After viewing the many exhibits the visitors heard a short recital by Mary Crowley Vivian of Dallas, Tex., a young woman who has already attained a widespread reputation as a recitalist. Mrs. Vivian played a Bach program consisting of the First Trio-Sonata, the Chorale Prelude "O Guiltless Lamb of God" and the Toccata, Adagio and Fugue in C.

Contest Winner Is Heard

What the contest for young organists, held for the first time this year, has brought out was illustrated at the recital by Bob Whitley of Oklahoma City, who won the contest, with Miss Joanne Birrell of Norwood, Ohio, another of the eleven contestants selected in regional preliminary contests, receiving honorable mention. The performance proved that the new generation may be trusted to carry on in the best tradition of organ playing. Mr. Whitley began with Buxtehude and ended with Messiaen. His Bach number was the Fugue in B minor, Haydn's "Suite for a Musical Clock" and Messiaen's "Celestial Banquet" were other numbers in an eclectic program. His playing of the Franck Chorale in A minor was of the highest quality and Sowerby's Arioso—the last Sowerby composition of the convention—was a lovely piece. The recital offered convincing evidence of the value of the 1950 contest in disclosing real talent.

To complete the variety of offerings on the convention program the last item was outstanding. It was a service of Gregorian chant and other liturgical music conducted

by Everett Titcomb, nationally eminent exponent of this type of music, directing the Schola Cantorum of the Mission Church of St. John the Evangelist, the church of the Cowley Fathers. Theodore Marier, F.A.G.O., of St. Paul's Catholic Church was at the organ and Paul Stanton played for the Te Deum composed by Mr. Titcomb. The beauty of tone of the choir, the high quality of Mr. Titcomb's Te Deum and the impressiveness of the entire service in this old Episcopal church made this one of the worthwhile convention features.

Banquet in Blaze of Glory

The convention came to a close Friday evening in a scene of splendor and gaiety when the great Copley Plaza ballroom was filled with a happy crowd. Mr. Biggs opened the postprandial proceedings by introducing Bill Cunningham as master of ceremonies. This prominent newspaper man traced his interesting career from his home in Texas, where his father was a minister, where he helped to support his widowed mother as assistant janitor of a church, and where he first learned to play the organ, to his success in the East later as a "movie" organist, up to his "reform" when he entered newspaper work. President Elmer presented the contestants in the 1950 contest and handed Mr. Whitley, the winner, a plaque from the Guild. Mr. Elmer also read a cordial letter from Dr. Albert Schweitzer. Fritz Heitmann and Mrs. Heitmann were presented and the German organist's greeting in German was translated by Dr. Werner Mueller.

Charles McConnell, author, director of recordings for R.C.A. and one-time organist, was the evening's principal speaker. He told of the status of the great orchestras of America and revealed the approaching introduction of a marvelous new recording machine which may revolutionize the entire musical situation—a machine which, as he said, "can produce not only one Heifetz but forty Heifetzes."

Every evening after the serious convention events the crowd relaxed in the ballroom with a variety of nonserious and sometimes hilarious proceedings under the direction of Christopher Tenley of Washington, master of ceremonies.

Exhibits made by several organ builders added to the interest of the week. The Aeolian-Skinner Company installed a two-manual classic organ whose pipes, gilded and simonized and in full view because of the absence of a swell-box, resounded every day. This instrument will be placed in the New England Conservatory of Music for studio use. The Wicks Organ Company had a fine piece of work on

the opposite side of the ballroom, also showing the internal workings. M. P. Möller, Inc., had one of its small "Artiste" organs of large tonal possibilities. The Estey Company showed one of its practice organs. The Frazee Company exhibited a console. The Schantz Company was well represented and Aeolian-Skinner placed on exhibition the four-manual console to be installed in the Central Presbyterian Church of New York.

PALESTRINA WORK IS SUNG AT CONNECTICUT COLLEGE

The Palestrina Society of Connecticut College, New London, under the leadership of Paul F. Laubenstein, gave the second presentation of its ninth season in Harkness Chapel May 28. The principal offering was the "Magnificat Septimi Toni" by Palestrina, a conflation of two seventh tone Magnificats of the first book (1591), one setting the odd numbered verses, the other the even. The centrality of the seventh Psalm tone in both settings gave unity to the whole. As prepared and edited by the director of the society, the version made it possible for the choir to sing all the verses. Motets sung were "Gaudet in Coelis," Victoria; "Adoremus Te, Christe," Corsi; "Exultate Justi," Viadana, and "Ave Maris Stella," Anerio. Organ music played by Sarah L. Laubenstein included the "Dialogue" in D minor and "Pange Lingua," both by De Grigny, and several plainsong movements from the Desroquettes-Potiron Kyriale.

ROBERT W. SCHMIDT GOES TO ST. JAMES', LOS ANGELES

Robert W. Schmidt, who has been organist and choirmaster of the First Congregational Church of Los Angeles, has accepted a call to become organist and choirmaster of St. James' Episcopal Church, Los Angeles. Mr. Schmidt went to the coast after serving Grace Episcopal Church in New York and more recently Trinity Episcopal Church in Columbus, Ohio.

SIR IVOR ATKINS has resigned the post of master of the choristers and organist of Worcester Cathedral. In October, 1947, he celebrated the jubilee of his appointment. Sir Ivor and Lady Atkins will remain at Worcester. David Willcocks, organist at Salisbury Cathedral, has been appointed to Worcester Cathedral, where he will take up his duties Aug. 9.

VERNON BARFORD, organist and choirmaster at All Saints', Edmonton, Alberta, recently celebrated his fiftieth year of service in that church. He was a chorister at Worcester Cathedral from 1888 to 1892 and organ scholar at St. Edmund's Hall, Oxford, in 1895.

WICKS ORGAN IN OXFORD, MISS., OPENED BY STEUTERMAN

A two-manual Wicks organ was formally opened at the Oxford-University Methodist Church, Oxford, Miss., June 4. Adolph Steuterman, F.A.G.O., played the opening recital. Mr. Steuterman is organist and choirmaster of Calvary Episcopal Church in Memphis, Tenn., and professor of organ at Southwestern University. His program included the following compositions: Toccata and Fugue in D minor and "Be Thou but Near," Bach; "Piece Heroique," Franck; Color Print, "Harunbu," Marsh; Meditation, Massenet; "Carillon du Longpont," Vierne; Arioso, Bach; Toccata on the Hymn "From Heaven Above to Earth I Come," Edmundson; "The Squirrel," Weaver; "Ave Maria," Schubert-Steuterman.

Dr. Quinter M. Lyon is minister of music at the Oxford-University Methodist Church and Mrs. Lyon is the organist.

ST. JAMES', WICHITA, HOLDS ITS ANNUAL CHOIR FESTIVAL

The third annual choir festival at St. James' Episcopal Church, Wichita, Kan., was held May 28. The festival, in which the boy choir, the girls' choir and the adult choir participate, was under the direction of the Rev. W. James Marnier, assistant rector and organist. A special feature of the program was music for organ and harp, and the guest artist was Mrs. Geraldine Wright, harpist of the Wichita Symphony.

Choral works performed, other than the service music, included "A Song of Praise," Pierne; "In Thee, O Lord, Have I Trusted," Handel; "They Have Taken Away My Lord," Harrington; "Grieve Not the Holy Spirit of God," Bellairs; "Go Not Far from Me, O God," Zingarelli, and Franck's setting of the 150th Psalm.

THE FIRST METHODIST Church of Lufkin, Tex., held a dedicatory service June 4 for the new Deagan celesta chime given by Mr. and Mrs. John S. Redditt and Mrs. I. D. Fairchild as a memorial to I. D. Fairchild. Miss June Albright, carillonneur and head of the music department of the J. C. Deagan Company, played the dedicatory program. Miss Albright remained in Lufkin the following week, during which time she instructed Vernon Glenn, Robert Moore and Paulene Barbay in playing the celesta chime. These organists will alternate in playing a Sunday concert.

MRS. MARIAN CARGILL has been appointed organist and choir director of the Lafayette Reformed Church, Jersey City, N. J. She is an organ student of Martha Mahlenbrock of the Old Bergen Church.

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CHICAGO, JULY 1, 1950

As to Hymn Playing

For anyone interested in every topic, controversial or otherwise, that comes before the church musician there is bound to be much of value in the questions and answers published in THE DIAPASON'S A.G.O. query department, recently launched. The counsel on a variety of subjects will be a valuable guide to many. At the same time there will be debatable dicta, for those who write the answers would be the last to claim infallibility or omniscience.

A question that should be of general interest was that in the June issue, when a San Diego organist posed the following:

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?

The answer he received seems to call for some further light—and perhaps a different light—from that offered. As far as it goes it tells only a part of the story when it says:

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.

The member of the California congregation who held that "each stanza of a hymn should receive individual treatment" had something on his side. Not all hymns should be sung alike, nor should all verses of any hymn necessarily be presented with the same registration. Take a number of the best-known hymns and we find examples. Anyone who plays the first and last stanzas of "Nearer, My God, to Thee," "Art Thou Weary?" or a host of others without change of expression from verse to verse, or who fails to note the climax in the closing lines of "My Faith Looks Up to Thee" or "Jesus, Lover of My Soul," and many other hymns—who follows only the music and not the text—impresses us as being in a class with the minister who in a listless monotone preaches his sermon and thus fails to hold the interest of his congregation.

Commas are just as important in singing as in reading a hymn. And only a frozen organist will play "Just as I Am without One Plea" in the same spirit in which he plays "A Mighty Fortress" or with the same rhythm with which he would lead the singing of "Onward, Christian Soldiers."

This does not mean that exhibitionism

should be practiced, or affectation. Sentimentalism has no place in the interpretation of a hymn; but if we take sentiment out of a church service or any part of it there is not much left.

And let us not underestimate the intelligence of the congregation. If the hymns are played with a living interpretation and understanding of all that the words mean it may astonish one to see how soon the people in the pews will respond. It is more than possible that some of the dullness of much hymn singing is traceable directly to organ playing that reflects the organist's consideration of it as merely a chore, overlooking the opportunity to pass his own enthusiasm on to both choir and people.

There are many instances of organists who have grown old at the console and have not lost their skill to a noticeable degree in their later years. But singers' voices go the way of all flesh much earlier. The *Musical Times* of London reports the remarkable career of an English choir singer. John Farnsworth, one of the oldest choir members in the country, celebrated seventy-six years of choral work in March by singing the tenor solo in J. Varley Roberts' "Seek Ye the Lord" at St. Peter's Church, Abbeydale. Mr. Farnsworth recently passed his eighty-fifth birthday and we are told that he sang "very beautifully." This matches the record made by the late Negro singer Harry T. Burleigh at St. George's Church in New York.

Through the latest bulletin of the Organ Club of London the information is received that Lieutenant-Colonel George Dixon, a confirmed and a lifelong organ "fan," recently reached the age of 80 years. To mark his entrance into the ranks of the octogenarians he is joint author with Cecil Clutton of a new book, now in the press, entitled "The Organ, Its Tonal Structure and Registration." THE DIAPASON offers its congratulations to this notable contributor to the bibliography of the organ.

TWENTIETH YEAR TO OPEN FOR WALDENWOODS SCHOOL

The School of Sacred Music at Waldenwoods, near Hartland, Mich., will hold its twentieth session from July 16 to 26. An outstanding anniversary program is planned to mark twenty years of successful work in church music education.

The school was planned by Nellie Huger Ebersole primarily for the musician who wished to improve his methods in church choir training but had not had the opportunity to study in one of the schools offering specific training. The school now attracts the skilled musician who wishes to keep abreast of modern trends. It also has classes in organ playing and choir conducting for the less experienced.

In its wooded beauty and quiet Waldenwoods is an ideal place to gain inspiration from the fellowship of other musicians. The classes are intensive and practical, but there are periods of relaxation. Daily hikes, swimming, roller-skating and picnics are a part of the schedule.

Dr. Roberta Bitgood of Buffalo, Professor Robert Fountain of Oberlin, Professor Amos S. Ebersole and Mrs. Ebersole will be faculty members. Special clinics will be conducted by Harold Haugh of the University of Michigan and Dr. Henry Veld of Augustana College.

In addition to the regular class work, a twentieth anniversary concert, a Bach concert, a Galilean service on the lake, a composers' day and a tea will be arranged by the Michigan Federation of Music Clubs, a sponsor of the school. A camp for youth choir members will offer courses in choir training, voice and basic musicianship.

Mrs. Ebersole is the music director of the Detroit Council of Churches and chairman of church music in the National Federation of Music Clubs. Her studio is at the Detroit Institute of Musical Art.

ANNOUNCEMENT IS MADE of a series of three performances to be given in Symphony Hall, Boston, by E. Power Biggs on the three Monday evenings of Nov. 6, 20 and Dec. 4. The program will include solo organ masterworks and concerted music for organ and orchestra, with members of the Boston Symphony Orchestra.

Comments of Yesteryear

[Reprinted from the issue of July, 1940. This editorial comment was provoked by a plea by a correspondent in the preceding issue for a return to the tracker action as best suited to the interpretation of the works of Bach.]

Let's Go Back To—

Now that the movement for going back to old systems seems to have been launched, may we add a word to the discussion which this proposed renaissance has provoked (to the consternation of THE DIAPASON, whose space is limited). As the weather is appropriate to the season and we cannot bring ourselves to view too seriously the latest proposal, for a return to the tracker action, we no doubt will be pardoned if any remarks we perpetrate may seem bordering on levity.

To be consistent, when we go back to the tracker action, we must return to other things of Bach's day. Otherwise we shall get our styles mixed. For instance, there is this matter of bathing. There was no modern plumbing in Bach's time, and no doubt he went down to the river on a Saturday afternoon for his ablutions after completing his manuscript of the day. And, of course, a modern faucet does not give that intimate contact with the lake or river that an open stream provides. It just isn't the same thing. Water piped for miles after being stored in a tank gives as little of the feeling of a dive in the lake as, shall we say, one receives from playing at a detached console a hundred feet from an echo organ. Anyway, "Bach" means "brook," and not "bathtub." And as for drinking water from a faucet, who can say that this provides the same contact as when we pump it from a well and drink it from a tincup, or, to go back a little closer to first principles, when we draw it from the well in a bucket? The old chaps among us who are familiar with tracker actions will remember "The Old Oaken Bucket," even though there is no record that Bach wrote a chorale prelude on it.

Then there is the matter of transportation. We have incontrovertible circumstantial evidence that Johann Sebastian never rode in an automobile, a contraption, which, like the electric action, as we have previously pointed out, encourages the same evil—excessive speed. It may be presumed that Bach did drive a good team of horses—perhaps they were those "forerunners" of his of whom we hear frequently. So let's get back to the horse and its tempo.

In the matter of illumination we have had several methods since Bach's day—candles, then kerosene, then gas, before we came to electricity, which is about as lacking in personal contact as a lighting factor as it is when used to carry the impulse from the player to the pipe in an organ. We prefer the candle, for it is the oldest of the three, while the kerosene had a bad odor and the gas too often was blown out by the uninitiated, making work for the coroner.

Unfortunately we are compelled this month to omit a number of communications on the subject first broached in the last issue. In the course of the summer we hope to publish them. Some of these correspondents write very interesting letters. May we say that Mr. Lindsay tells a most apropos story containing a hint for those who are not old enough to have had plenty of experience with tracker actions—that of the woman who said, after listening to a priest's eloquent sermon on matrimony, that she only wished she knew as little about the subject as did the man in the pulpit.

JAMES CHRISTIAN PFOHL DIRECTOR OF MUSIC CAMP

The Transylvania Music Camp at Brevard, N. C., has attracted wide attention in the first five years of its existence. It is under the capable leadership of James Christian Pfohl, director of music at Davidson College and organist of the Myers Park Presbyterian Church, Charlotte, N. C. This camp, which is sponsored by the Brevard Music Foundation, holds an annual six-weeks' session which ends in a six-day music festival in August. Campers who make their mark are selected to participate in the festival, which features a seventy-piece student-teacher orchestra and famous solo artists.

The camp can accommodate 150 students, and there is a staff of sixty instructors and counselors. Instruction is offered in all phases of instrumental and vocal music and emphasis is placed upon ensemble playing.

Looking Back into the Past

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

Improvements costing \$12,000 were to be made during the summer to modernize the organ in Carnegie Music Hall, Pittsburgh, under the supervision of Dr. Charles Heinroth, organist of Carnegie Hall.

The Western Chapter of the A.G.O., now the Illinois Chapter, held its last service of the year at St. James' Methodist Church, Chicago, June 20. Miss Tina Mae Haines played the service and Harrison M. Wild was guest organist.

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

George Ashdown Audsley, LL.D., noted designer of organs and probably the ablest and most prolific writer on organ design of his day, died at his home in Bloomfield, N. J., June 21 in his eighty-seventh year. He was born in Scotland and was an architect of high reputation, who took up the study of organ architecture and wrote several books on the subject which are in the library of nearly every organist.

The fourth general convention of the American Guild of Organists was held in Chicago the week of June 15. Among the convention recitalists were John Knowles Weaver, Miss Charlotte Klein, John Cushing, Arthur B. Jennings, Jr., Albert Riemenschneider and Hugo Goodwin.

Francis S. Moore's thirtieth anniversary as organist of the First Presbyterian Church, Chicago, was observed at that church June 7.

Dr. Louis Falk, one of the famous organists of the early days in Chicago, died May 26. He was born in Germany in 1848 and was brought to the United States when he was 2 years old. He was a founder of the A.G.O. and for twenty-seven years he made the music famous at the Union Park Congregational Church, now the New First Congregational.

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

Stoppists of the following new organs completed or under construction were presented: Four-manual Austin for Agnes Scott College, Decatur, Ga.; three-manual Möller for the United States Naval Academy, Annapolis, Md.; three-manual Kimball for the First Methodist Church, Ann Arbor, Mich.; Pilcher three-manual for the West End Baptist Church, Petersburg, Va.

At the annual meeting of the A.G.O. in New York May 28 Dr. Channing Lefebvre was reelected warden and Vernon de Tar sub-warden.

DR. GARABRANT DIRECTS LARGE CRANBROOK PROGRAM

The enlarged sacred music program at Christ Church, Cranbrook, Bloomfield Hills, Mich., has meant a busy season for Dr. Maurice Garabrant as organist, carillonneur and director of music. There has been emphasis this year on the extension of the influence of sacred music in its ecumenical values.

In eight months Dr. Garabrant has doubled the size of the Christ Church adult choir, enlarged the membership and program of the Cranbrook-Kingswood schools' youth choir and has organized the Cranbrook Festival Chorus with membership from five cities and towns for the production of special master works of sacred music and oratorios.

Some of the offerings in addition to the usual Christmas carol service, Lenten and Easter music and organ recitals were Martin Shaw's "The Redeemer," a Bach commemoration program with a chorus of seventy voices and an instrumental ensemble; a ten-choir festival evensong and the appearance at Christ Church of various college choirs and school choral units.

The Cranbrook School of Sacred Music, which opened June 18, has on its faculty August Mackelberghe, organist and director; Dr. Garabrant and George Hunsche of Ann Arbor, choral technique, service playing and repertory.

Dr. Garabrant gave a recital for the Eastern Michigan Chapter, A.G.O., at Christ Church May 10, with the assistance of Charlotte McCray, soprano, and Axel Magnuson, Jr., violinist. The program included: Fantasia in G, Bach; Prelude to Act 2, "Ghiselle," Franck; "Pulchra ut Luna," Dallier; "Alleluia-Finale," Bossi; "Contemplation," Rowley; Prelude on the Theme "B-A-C-H," Richard Keys Biggs.

NEW MUSIC FOR THE ORGAN

BY WILLIAM LESTER, D.F.A.

Ceremonial Marches for Pipe or Hammond Organ; (1) Processional; (2) Memorial; by Jacob Weinberg; published by Mercury Music Corporation, New York City.

Players in need of well-written march movements in the easy range will do well to acquaint themselves with this set of two. It is music that scales no ambitious heights, but the composer has escaped cleverly the twin afflictions of sterility and vulgarity that too often are found in utility music of this type. He has set down direct music of simplicity and martial color, kept within the easy range and well set for the organ. The layout for the electronic instrument is by the expert Kenneth Walton.

Chorale, "As Jesus Stood Beneath the Cross," by Max Reger; Offertoire, by C. Galeotti; edited by Robert Leech Bedell; published in Edition "Le Grand Orgue," New York, N. Y.

Two reprints of unusual interest. The Reger piece is simpler in contour and content than is usual with that prolific composer. It is a beautiful example of its type and will make an ideal service number. The second title is a lovely lyrical piece marked by an intriguing odor of Cesar Franck. There is no sense of plagiarism; the suggestion is a matter of spirit and manner, not of quotation.

"The Goerlitzer Tabulaturbuch," from the year 1650, by Samuel Scheidt; edited and annotated by Fritz Dietrich; published by Bärenreiter-Verlag, Cassel and Basel.

This book is the series of four-part arrangements of German chorales as arranged by a great forerunner of Bach, in which the church melodies are set out for use in the proper seasons of the church year. They have been set out in modern typography and in contemporary style. The results are an interesting study. The more familiar versions by Bach can be considered in a new interest when set down side by side with similar efforts by the talented musical ancestor. Some of the harmonic effects aimed at by Scheidt are startlingly bold and "modern."

New Choral Publications

BY WILLIAM LESTER, D.F.A.

In the much lamented absence of my brilliant and irreplaceable colleague, Dr. Harold W. Thompson, in a brave attempt to fill the gap until he is able to return to a chore that is unique and unsurpassed for critical value, I shall rashly but humbly attempt to pinch-hit in the emergency in order to call attention to a few vocal items calling for immediate attention.

From the press of "Le Grand Orgue" in New York City comes a sheaf of interesting solo and choral numbers. A lovely Christmas solo for high voice with organ accompaniment is the Karg-Elert "A Christmas Cradle Song." It is not easy music, but well worth the effort for its conquest. The English words are by the editor of the series, Robert L. Bedell. In octavo form are a series of carols for Christmas and a Schubert chorus, all set for mixed voice chorus. We are offered "Three French Noels," versions of old French tunes; "Come to the Manger," a setting using a venerable English carol tune, and the Schubert excerpt from "The Song of Triumph." This last is a fugal chorus of great verve and power. It should be very attractive to directors looking for festival material.

From J. Fischer & Bro. come four new

choruses, all for mixed voices. There is an interesting "A Prayer in Spring," by George F. McKay, marked by much humming or vocalizing around a runic theme (hardly a melody) for solo voice or ensemble. The poem is by Robert Frost. A lovely, simple a cappella number is Edith Lang's introtit anthem, "Jesu, Jesu, Holy, Holy, Yet Most Lowly." Written with the utmost simplicity, it has the eloquence of true inspiration. In sharp contrast to the suave writing of the Lang essay is the angular chromatic idiom affected by the composer of the final twosome in the set—two anthems by a name new at least to me: Sven Lekberg. His two choruses are listed as "O Mighty and Eternal God" and "God Be Merciful unto Us." Both are conceived for unaccompanied voices and are interesting examples of their type.

The Galaxy Music Corporation sends a set of Slovak carols, Christmas material of excellent and endearing quality, in good time for the coming season. Four titles make up the set: "Carol of the Christmas Chimes," "Carol of the Sheep Bells," "Rise Up Early and Hasten Swiftly, Hasten Softly." All four are available in various versions, set for choruses of differing constituents—mixed voices, male and ensembles of treble voices. A short anthem for vesper use by William France—"Light at Evening Time"—is included in the list from this publisher. This is a tuneful piece for three-part treble, planned to be used without accompaniment.

IRENE ROBERTSON TO TEACH ON WEST COAST THIS SUMMER

Dr. Irene Robertson, professor of organ and church music at Oberlin Conservatory and organist-director of the Old Stone Church, Cleveland, will serve June 26 to Aug. 4 as professor of organ at the summer session of the University of Southern California. Dr. Robertson has been actively engaged this spring in giving recitals and lectures. April 17 she played at Hill Auditorium, University of Michigan, and the next day gave a lecture on "Teaching Creative Music" for the music department of that university. May 3 she was soloist for the Bach series at Oberlin Conservatory and May 15 gave a lecture-recital before the A.G.O. chapter in Erie, Pa., on "Service Playing and Organ Voluntaries."

Miss Robertson has been presenting a series of monthly concerts with a vocal octet at the Old Stone Church. The April 2 program was devoted to works of Franck, May 7 to Palestrina, Vittoria and Prescobaldi and June 4 to sacred works by Haydn and Mozart.

Miss Robertson will resume her duties at Oberlin in September.

MUSIC INDEX IS VALUABLE REFERENCE FOR MUSICIANS

The first annual cumulative volume of "The Music Index" has made its appearance. This relatively new publication (began in January, 1949) promises to be a valuable asset to the music teacher, the librarian, the musicologist and the publisher. "The Music Index" is a comprehensive subject index of articles appearing in more than eighty music periodicals, including foreign-language publications in French, German, Italian and Danish. It is published monthly by Information Service, Inc., 10 West Warren, Detroit 1, Mich. In addition to the annual cumulation, the publishers hope to provide a quarterly cumulation in the near future.

A SMALL ORGAN

(continued)

In the June issue of The Diapason we gave the stoplist of a small organ now erected in our factory. To continue a description of this instrument, we are herewith presenting further data which we hope will be of interest to organ enthusiasts.

	Scale	Cut-up	Mouth	Tin Content
Gedackt	8'	44	2/5	2/9 42%
Prinzipal	4'	56	2/7	1/4 70%
Quint	2-2/3'	67	2/7	2/9 30%
Octav	2'	69	1/4	1/4 70%
Rohrfloete . . .	8'	48	2/5	2/9 30%
Gemshorn	4'	64	2/7	2/9 50%
Prinzipal	2'	70	1/4	1/4 50%
Sesquialtera II (Begins a ¹)				
Twelfth		87	2/7	2/9 50%
Seventeenth (Tapered)		93	1/4	2/9 50%
Subbass	16'	6 1/2 x 8 1/4	1/2	Wood
Spitzprinzipal	8'	44	2/7	1/4 50%
Choralbass . . .	4' (from Spitzprinzipal)			

Console: Two-manual with tilting-tablet stop controls.

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Albany Festivals Create a Tradition in Seventeen Years

Following the seventeenth consecutive annual festival in Albany's beautiful Cathedral of All Saints, held on May 20, Everett Titcomb of the Schola Cantorum, Boston, sent this letter to Robert W. Morse, cathedral organist and president of the Albany Diocesan Choirmasters' Association:

The service of the Diocesan Choirmasters' Association was one of great dignity and beauty. I was deeply impressed and am grateful that I was invited to have a share in it. The unusual excellence of the chorus must have been gratifying to you all, for it showed the result of the painstaking training given by the various choirmasters, and many weeks of hard work on the part of each choir member. I wish I might have thanked personally all the singers for the pleasure their rendition of my own works gave me.

So is reflected the latest of a long, continuous and cooperative line of choir festivals in the Episcopal Diocese of Albany, N. Y.—festivals that have grown steadily since the war years and which now absorb the best part of the year in organization, promotion and rehearsing of music.

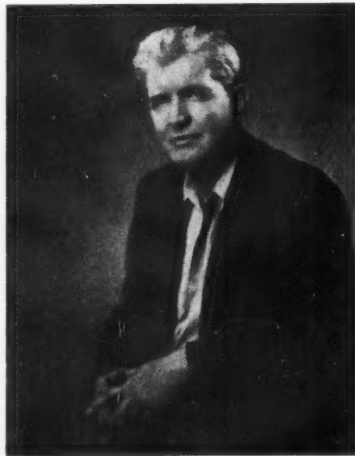
Five district festivals preceded the climactic event at the cathedral, utilizing the same music, four of them conducted by the president of the association. Together with anthems by Eric Thiman and T. Frederick H. Candlyn (the last of whom has in the past taken a major part in the Albany festivals), three compositions of the guest conductor, Everett Titcomb, were sung—Magnificat and Nunc Dimittis on plainsong melodies with *fauvourdon*, the motet "I Will Not Leave You Comfortless" and the "Victory" Te Deum, used liturgically as a thanksgiving after the offertory and a grand climax to the order of evening prayer. The sung liturgy, led by the cathedral's canon-precentor, the Rev. G. Hurst Barrow, included two psalms in plainsong, unaccompanied and antiphonal, versicles and responses ferial use and creed and Lord's Prayer in monotone with organ accompaniment. Three Ascensiontide hymns are worthy of special mention because of their character—"Songs of Praise the Angels Sang" (tune "Riley"), "O Love How Deep" (tune "Deus Tuorum Militum") and "Alleluia Sing to Jesus" (tune "Hyfrydol").

Choristers from all parts of the diocese (some traveling more than 200 miles) assembled at the cathedral at noon for a two-hour rehearsal under Mr. Titcomb. During the customary pre-service organ recital the chorus formed in procession out-of-doors. The colorful assembly marched silently in liturgical procession through the west portal of the cathedral and up the nave to their seats, where the opening hymn was begun at precise broadcast time, 4 p.m. The entire service was recorded on tape, from which discs have been cut and are available. The bishop of the diocese spoke briefly in testimony of the great value of the choir festivals.

During the six-weeks' period preceding the cathedral service each of the five regional festivals comprised about sixty singers and as many district organists as seemed feasible in a smoothly-running service. All were intoned by experienced clergymen and all followed exactly the same plan as the final festival, thereby not only accomplishing a local function of considerable value pertinent to cathedral practices, but serving as well to pave the way musically and to obviate many small difficulties inevitably arising in so large a chorus as that in the May festival. Throughout the series Mr. Titcomb's Te Deum was the *tour de force* and a particularly fitting close due to both its high brilliance and the worshipful quality of its final section, which is in the form of versicles and responses. The regionals have an added value in bringing together not only choirs and clergy, but the women's organizations, who in each case provide a dinner for visiting choirs. Local festivals this year occurred in two places; some 200 miles from Albany and in two others about sixty miles distant. The remaining one was sung in an Albany parish church. In all instances except one collections were devoted to the work of the Albany Diocesan Choirmasters' Association.

After the festival of 1949 a practice was resumed that had been forced by

ROBERT W. MORSE



depression and war into inertia for a number of years. The policy of enlisting prominent collaboration from without the diocese was resumed with the invitation to Mr. Titcomb to conduct the final festival. In December the chairmen appointed in each region met in Albany with the guest conductor for the purpose of reviewing certain plainchant items that were generally unfamiliar in practice and to learn from the composer concerning his own scores which were scheduled for the series. An especially felicitous experience for all present was the opportunity to mark their own music according to the composer's intimate conceptions of time and nuance—things that no printed page can adequately convey. The entire process was tape-recorded and played back for comment, which had besides an obvious value, that of putting organists in their places as singers. The rehearsal was followed by a dinner at which the bishop, the Rt. Rev. Frederick L. Barry, was guest and speaker, and which rounded out an evening of profit in discussion of mutual aims and ambitions, ably led by the guest conductor. Regional managers were appointed whose duties were to be the encouragement and organization of district groups, rehearsal schedules for small combined choruses, adequate space and facilities for the coming regional festivals and constant contact with headquarters.

The motivating principle behind the festival system is that of encouragement toward and maintenance of those forms incident to the music of the Anglican Church that make for devout worship, devoid of sentimentality. These principles have stood the test of scrutiny and time.

In 1905, when the Cathedral of All Saints and its four-manual Austin organ were approaching completion the first Bishop of Albany made a reference to festivals that may well have afforded the inspiration which led to the institution of the present system in 1934. A group of organists under the able leadership of J. William Jones, the cathedral organist, organized and brought to fruition the annual cathedral festival and the regional services leading to it. The Albany Diocesan Choirmasters' Association has grown and generally thrived on the original foundations. As the result of serious study of the reactions of a large body of differently-minded people, the association concludes that the policy of drawing upon talent and experience from without its own circle constitutes the most progressive and effective development yet achieved. The blood-stream is purified by injection of fresh viewpoints. The beauty of the cathedral and its avoidance of all but the best in music and liturgy are a permanent invitation to all who wish to follow.

The invited guest and counselor for the coming year is Ernest White, musical director of the Church of St. Mary the Virgin, New York, and of the Music Teachers' College in London, Ont. Communications will be gladly received if addressed to Robert W. Morse, organist, Cathedral of All Saints, Albany, N. Y.

Following is a list of compositions which have in the past been commissioned by and published for the Albany Diocesan Choirmasters' Association: "Before the Ending of the Day," Healey Willan; "Benedictus es, Domine," Everett Titcomb; Magnificat and Nunc Dimittis, Everett Titcomb; "Christ, Whose Glory Fills the Skies," T. F. H. Candlyn; "Come, Thou Almighty King," Alfred Whitehead; "I Will Extol Thee," Charles O'Neill; "O

Saving Victim," Gardner Evans; "Thy Kingdom Come," Gardner Evans.

To the first bishop of Albany "came the impelling urge to build on American soil a great house of God which should be a true cathedral in its conception, dimensions and proportions." So was conceived and begun America's earliest great cathedral in point of architecture and traditional purpose. It was designed by Robert Gibson and is Spanish-Gothic in style. Its choir, now complete, is ninety feet long and seventy high. It contains beautiful carved wood stalls made by monks in Belgium in 1665, mosaic tile flooring of marble and intricately carved stone pillars, which, with those in the nave, represent nearly a lifetime of work by one craftsman. The Austin organ is housed in four sections and on two levels and is an instrument well conceived and more than adequate to cathedral needs.

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SUBJECT OF NEW BULLETIN

The Spencer Turbine Company of Hartford, Conn., has issued a new bulletin covering features of the Spencer Orgoblo Junior, a small unit developed especially for small pipe organs and reed organs.

The Spencer Orgoblo Junior is manufactured in two types. The standard Orgoblo Junior, type J, is designed and built for ordinary applications. This blower is intended where it is possible to be installed in the basement or an adjoining room and is connected in the customary manner by means of a wind conductor to the reservoir of the organ. The second type, the felt-lined Orgoblo Junior, type F, is a machine designed for quiet operation and is primarily intended to meet the demand for a small, compact blower, which may be installed directly within the case of portable instruments. These blowers are given careful attention to insure exceptional quietness.

CHURCH IN GRAHAM, N. C., BUYS STANDAART THREE-MANUAL

The First Baptist Church of Graham, N. C., has placed an order with the Standaart Organ Company, Inc., of Suffolk, Va., for a new organ. The instrument will be a three-manual and will be installed in two chambers. The stop specifications are as follows:

GREAT ORGAN.

(Enclosed.)

Open Diapason, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Major Flute, 8 ft., 61 pipes.
Dulciana (from Choir), 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute Ouverte (from Choir), 4 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes, 21 tubular bells.

SWELL ORGAN.

Lieblich Gedackt, 16 ft., 12 pipes.
Violin Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Octave, 4 ft., 12 pipes.
Koppelflöte, 4 ft., 12 pipes.
Nazard, 2 2/3 ft., 61 notes.
Flautino, 2 ft., 12 pipes.
Tierce, 1 3/4 ft., 61 notes.
Bassoon-Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

(Enclosed with Great.)

Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulcet, 4 ft., 12 pipes.
Flute Ouverte, 4 ft., 12 pipes.
Dolce Mixture, 3 ranks, 61 pipes.
Harmonic Piccolo, 2 ft., 12 pipes.
Trumpet (from Great), 8 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Lieblich Gedackt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 notes.
Tromba, 8 ft., 32 notes.

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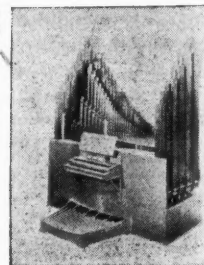
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"An Organist Remembers"

Organists who have an inclination toward or flair for putting their thoughts and experiences into writing are exceptions to the general rule, so it is a matter of some interest when a retired organist who has played an important role in musical circles gives us his memoirs. Dr. L. A. Hamand, F.R.C.O., F.S.A., of Malvern, England, has done just this and reminiscences contained in his book, "An Organist Remembers," published by the Campfield Press, St. Albans, will no doubt find a wide circle of interested readers.

Unfortunately Dr. Hamand has not seen fit to elaborate on many details which would be of special interest to organists. Fortunately he has provided us with a series of musical and nonmusical anecdotes of more than average interest and has told of many personal contacts with such important persons as Sir Joseph Barnby, Sir John Stainer, Sir Hubert Parry, Sir Charles Stanford, et al.

Organists who feel crowded for time too tightly laced into the harness may be able to find some solace in Dr. Hamand's description of the duties involved in one of his earlier church jobs, the post of assistant organist at St. Mary Magdalene, Paddington. He says:

The duties were onerous. I was to have entire charge of the music in a small district church attached to the parish, with a Sunday evensong and the training of the choir on Monday. * * * St. Mary Magdalene's itself was one of London's noted high churches. * * * There was a sung eucharist as the principal service at 11:15 a.m., preceded by a children's mass at 9:30 and sung matins at 10:30, both of which it fell to me to accompany. I was also expected to be present at the 11:15 service and on occasion to play part of it. As I had also a children's service at 3 p.m. and my own evensong in the district church at 7, and the church was a full mile from where I lived, I walked six miles every Sunday, which I found very tiring, though I dare say it did me good. In addition we had once a month in the district church a sung eucharist at 7:30 a.m.

An amusing story concerning Dr. Hamand's grandmother, whose name was Bluett, is related. It seems that one Sunday a stranger on his way out of church after the service asked the vergier the

name of the organist. The reply was "I. Bluett." "Yes, yes," said the visitor, "but who played it?"

Another story concerns his friend and fellow organist Walter Alcock. "One morning Alcock announced the arrival of twins for his wife, and Russell, an inveterate joker, leaned over him as he played the Te Deum and suggested that they should be named 'Cherubim and Seraphim.' When the happy father asked why he replied: 'Because they continually do cry!'"

Dr. Hamand devotes three chapters to his thirty-six years at the Priory Church of St. Mary and St. Michael, Great Malvern. It is principally because of his connection with this famous church that Dr. Hamand is known in this country. His work began there before world war 1 and continued until after world war 2. His account of these years will warm the heart of many an organist, especially as he recalls experiences so typical for the person in the profession.

One idea suggested by Dr. Hamand may or may not be meritorious. He is an amateur painter, and during the course of the sermon used to occupy himself making quick sketches of the minister in various poses and using an apt quotation from the sermon as a caption. He admits that these sketches were not altogether devoid of humor and says that by degrees he acquired quite a portrait gallery of sketches.

Dr. Hamand's retirement took place in 1946 and he still makes his home in Malvern, where he spends his time at sketching and other interesting hobbies.

AT THE FINAL SPECIAL musical service of the season the senior choir of the West End Baptist Church, Petersburg, Va., presented a stirring program before a large congregation Sunday, June 4. Raymond H. Herbek, A.A.G.O., Ch.M., minister of music of the church, led the thirty-voice group in "God Be in My Head," Davies, as an introit, the anthems "With Quiet Heart," Scherer, "Ye Trend on Pathways of Light," from "Song of Fate," Brahms, the cantata "Hear My Prayer," Mendelssohn, with Sarah Frances Powers of the First Baptist Church, Petersburg, as guest soloist, and the offertory "The King's Highway," Williams. The postlude was the Allegro from Symphony 6, Widor.

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- Five Choral Paraphrases, Set IIHOMER WHITFORD
- Toccata GregorianoROLAND DIGGLE
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- The Cathedral at Night.....FREDERICK MARRIOTT
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Vancouver Centre.

For a period of several months organists in Vancouver, B. C., have felt the need for a local centre of the Canadian College of Organists. Many suggestions were made and a meeting was called for Sunday, April 16, in the crypt of Christ Church Cathedral. Twenty-three of the city's organists and choirmasters attended this meeting and expressed enthusiasm over the venture. A committee of officers for the year was elected. These officers include: Lawrence R. Cluderay, chairman; G. Herald Keefer, secretary; Herbert P. G. Fraser, treasurer; executive committee, Burton L. Kurth, Thomas Jenkins, Donald King and Alan Thompson. Another meeting was held on May 14, at which time plans for the future were discussed and letters of congratulation were read by the secretary from John J. Weatherseed, president of the C.C.O., and Eric Rollinson, chairman of the committee of expansion, and also one from our kind friends, the Washington Chapter of the American Guild of Organists.

G. HERALD KEEFER, Secretary.

Brantford Centre.

George E. F. Sweet was elected chairman of the Brantford Centre at its annual dinner meeting in the Iroquois Hotel, Galt, Ont., June 6. He succeeds William M. Findlay. Other officers are: Vice-chairman, Lance MacDowell, Simcoe; secretary, Mrs. G. M. Cook; treasurer, Miss E. Muir, and social convener, Miss M. Alexander. Members of the committee are: Miss E. Buckley, Miss E. Senn, Mrs. H. Fair, Mrs. H. D. Marlatt, Mrs. J. F. Schultz, George White, Markwell J. Perry, George Smale, George Fox, E. Elliott, Robert Odendahl and George Meade.

Contributions during the year of \$404.60 to the British Organ Restoration Fund, bringing the total raised locally to date to \$2,600, were reported by Miss Muir, the treasurer. Mr. Smale, Canadian vice-president, and Mr. Sweet, newly-elected chairman of the local centre, spoke briefly on future plans for the fund.

Mrs. Cook, the secretary, in her annual report, stated that the centre had enjoyed an active season, with the Christmas carol festival the highlight of the year.

Mr. and Mrs. Cyril Baker, the latter a

past secretary of the centre, were guests. Recently returned from Arabia, they gave interesting accounts of the native customs of the Moslems.

Miss Mary O'Grady presided for the election of officers and Mr. Findlay conducted the business meeting. Supervising banquet arrangements was Miss Alexander, social convener.

MARJORIE A. COOK, Secretary.
Oshawa Centre.

The annual meeting of the Oshawa Centre was held May 29 in the library at Adelaide House. The following officers were elected for the year 1950-1951: Chairman, Matthew Gouldburn; vice-chairman, Kelvin James; secretary, Mrs. George K. Drynan; treasurer, Norman Williams; social convener, Mrs. G. R. Booth; assistant social convener, Miss May Dillon. Plans for a Bach recital to be held in November were tentatively made.

Leon Nash presented Cecil Walker with a leather music case as a token of the centre's appreciation of his contribution to the organization and work of the local Canadian College of Organists. Mr. Walker, who has been organist and choirmaster at Holy Trinity Church, Oshawa, has accepted a position as organist and choirmaster in Lockport, N. Y.

The meeting concluded with a varied program. Arthur Slyfield gave an inspiring address on Walt Whitman and his poetry. In lighter vein, Charles Jolliffe gave several of his humorous readings and J. Aldwinkle mystified the group with his clever sleight-of-hand tricks.

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**Two Services Mark
Bach Bicentenary
at Chicago Church**

Two services in commemoration of the 200th anniversary of the death of Johann Sebastian Bach were held Sunday, May 14, at the Fourth Presbyterian Church, Chicago. A vesper service at 4 o'clock was sung by the A Cappella Choir of Northwestern University, George Howerton director. Richard Enright, associate organist at the Fourth Church, played for the prelude the Fugue on the Kyrie, Couperin, and "We Pray Now to the Holy Spirit," Buxtehude. The offertory included two Bach Chorale Preludes—"Lord Jesus Christ, Turn toward Us," and "O Lord, to Me, Poor Sinner." Telemann's Allegro closed the service. The Northwestern choir group opened with the motet "Hodie Christus Natus Est," Schütz. After the hymn four motets were sung—"In Sorrow I Now Cry to Thee," de Bruch; "The Ringing of the Bells," Senfl; "Innsbruck, I Now Must Leave Thee," Isaac, and "God Comes from His Heaven today," Schein. Bach's "Jesu, Priceless Treasure" was the larger work which concluded this service, in which Dorothy Lane, harpsichordist, and Jenska Slebos, cellist, assisted.

The evening service at 8 o'clock drew a congregation which filled the beautiful edifice and it feasted sumptuously on a Bach program, sung by the festival choir of the Fourth Presbyterian Church, Barrett Spach director, assisted by a chamber orchestra of twenty-six members of the Chicago Symphony. As this service unfolded came the realization of Albert Schweitzer's incentive to write: "Music is an act of worship with Bach. His artistic activity and his personality are both based on his piety." "Magnificent" and "noble" are descriptive of the Reformation cantata, "The Lord Is a Sun and Shield." The air for contralto as sung by Maurine Parzybok was outstanding; this artist, who possesses a voice of beautiful timber, was in rare form. The Chorale "Now Thank We All Our God" was faithfully interpreted. In the recita-

tive Donald Gramm's diction and intonation showed that he is well equipped musically, while the aria "O My God, Forsake Thy people Never!" for soprano and bass, sung by Bosiljka Mijanovich and Mr. Gramm, respectively, brought to new beauty the blend of these voices.

The offertory, Concerto in F minor, for harpsichord and strings, received a sensitive and musicianly reading by Dorothy Lane and members of the orchestra. The Magnificat in D major, a superlative performance, was enhanced with the soloists: Bosiljka Mijanovich, Florence Gullans Smith, Maurine Parzybok, Donald Gramm and Paul Nettinga. Mr. Enright, organist also for this service, is a performer of more than usual ability and artistry, which talents were displayed in the prelude, the Toccata and Fugue in D minor (Doric), "My Soul Doth Magnify the Lord" and the postlude, "A Mighty Fortress Is Our God", which fittingly closed this festival.

The whole, a performance of outstanding beauty and inspiration, was due largely to the efforts of Barrett Spach, who through the entire evening was maestro of the baton.

**ORGAN STUDENTS GRADUATED
BY AMERICAN CONSERVATORY**

The sixty-fourth annual commencement concert of the American Conservatory of Music, Chicago, was held in Orchestra Hall on the evening of June 20. The conservatory symphony orchestra, augmented with members of the Chicago Symphony Orchestra, under the direction of Irwin Fisher, played accompaniments to piano, voice, violin and organ numbers by students selected in contests. The organ department was represented by Wallace Dunn, a pupil of Frank Van Dusen, who played with the orchestra the Finale from Symphony No. 1 by Vierne.

The graduating class included ninety-eight candidates for the bachelor's degree and fifty-nine master's degree candidates. The organ graduates listed are: Master's degree—Robert Lodine, Rene Dosogne, Wayne Balch, Dwight Davis, Peter Fyfe and Betty Sole; bachelor's degree—Helen Fabish, Franklin Junkerman, William Knaus and Helen Swanson.

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MUSIC FOR ORGAN

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Jewish and Catholic Liturgy and Music from Same Source

The common source of Jewish and Christian liturgical music in the ancient Temple in Jerusalem, a subject of controversy for nearly 2,000 years, has been substantiated, it is asserted by Dr. Eric Werner, American musicologist, composer and teacher. The Hebrew Union College-Jewish Institute of Religion announces that Dr. Werner, after careful analysis of synagogue and church music and liturgy and after exhaustive investigations of several European and Middle East sources, has established and documented the common origin of the music and liturgy, which has long been the contention of the Roman Catholic Church. Dr. Werner is professor of Jewish Music at the HUC-JIR and chairman of the executive committee of the Hebrew Union School of Sacred Music in New York.

In recognition of Dr. Werner's original research in this field, Monsignor Prince Rampolla, Papal secretary, has invited Dr. Werner to deliver an address on "The Interdependence of Synagogue, Byzantine and Gregorian Chant" before the International Congress of Catholic Church Music, to be held at the Pontifical Institute of Sacred Music in Rome at a special Holy Year convocation which began May 25. While in Rome Dr. Werner, at the invitation of Monsignor Ignio Angles, prefect of the Pontifical Institute of Sacred Music, will present some papers on the common liturgical and musical ground. These papers will be offered before an international group of scholars under the chairmanship of Cardinal Tisserand. The invitations are believed to be the first to be extended to a Jewish scholar.

Dr. Werner has marshaled his evidence from many scattered sources, including France, Ireland, Germany, Italy, Greece, Armenia and the Balkans, Palestine, Egypt, Syria and Mesopotamia. His investigations led him to collateral finds in the ritual of the Catholic Church, the Old Irish Church, the North African Latin Church, the Jacobite Church (Syria), the Maronite Church (Syria), the Nestorian Church (East Syria), the Coptic Church (Egypt), the Armenian Church and the Byzantine (Greek Orthodox) Church.

Dr. Werner discovered: (1) Two Jewish Levitical singers from Jerusalem, Christian converts, who had been brought to Rome by Pope Damasus I in the fourth century, transmitted the Jewish musical and liturgical tradition directly to the Roman Church. They are identified on burial markers in the Catacombs in Rome. (2) The origin of eight church tones can be traced to Jewish and, still farther back, to ancient Hittite inspiration. (3) Nearly all the psalm-tones of the Roman and Armenian Churches can be found in chants of the Yemenite and Babylonian Jews who have not had any contact with the church or the rest of world Jewry during the historical period. (4) All the archaic strata of Gregorian chant are based on Jewish sources and modes. (5) The text of the famous hymn "Dies Irae," which is a part of every requiem, had its origin in Palestine under Byzantine domination. (6) Hebraisms occur in early Christian liturgies, especially in the liturgy of the Armenian Church.

Dr. Werner has presented his evidence in a book, "The Sacred Bridge: Studies on the Liturgical and Musical Interdependence of Church and Synagogue during the First Millennium," which will be published in London next year.

Dr. Werner came to the United States

from Austria in 1938 to teach at the only American seminary of liberal Judaism. He studied at several conservatories and universities in Europe and received his doctorate from the University of Strasbourg. Before coming to this country he was vice-president and professor of music at the Conservatory of Saarbruecken and professor of music at the Jewish Gymnasium and at the Jewish Theological Seminary of Breslau. His works have been performed by the Hindemith Quartet and the orchestras of Saarbruecken and Frankfurt, and in the United States by the Cincinnati and Minneapolis Symphony Orchestras. He is the author of the book "History of Jewish Folk Music" and many special articles in magazines.

CASAVANT THREE-MANUAL OPENED IN SAN MARINO, CAL.

The Casavant organ recently installed in the San Marino, Cal., Community Presbyterian Church was dedicated March 26 with a recital by Mary Elizabeth Caldwell, organist of the church. Dr. P. Martin Baker is the pastor of this outstanding religious organization in a community that did not allow churches within its boundaries until nine years ago. The donors of the organ are Dr. and Mrs. Wilbur Bailey. The following specifications were prepared by Casavant Brothers in collaboration with Dr. Douglas Wright of San Marino and Dr. Norman Soreng Wright of Hollywood:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Violin Diapason, 8 ft., 73 pipes.
3. Hohl Flöte, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Octave, 4 ft., 73 pipes.
6. Wald Flöte, 4 ft., 73 pipes.
7. Super Octave, 2 ft., 61 pipes.
8. Mixture, 3 ranks (12-19-22), 183 pipes.

SWELL ORGAN.

9. Bourdon, 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Rohr Flöte, 8 ft., 73 pipes.
12. Viola da Gamba, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 66 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Principal, 4 ft., 73 pipes.
16. Flauto Traverso, 4 ft., 73 pipes.
17. Cornet, 3 ranks, 183 pipes.
18. Double Trumpet, 16 ft., 73 pipes.
19. Cornopean, 8 ft., 73 pipes.
20. Oboe, 8 ft., 73 pipes.
21. Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

22. Viola, 8 ft., 73 pipes.
23. Melodia, 8 ft., 73 pipes.
24. Dulciana, 8 ft., 73 pipes.
25. Unda Maris, 8 ft., 66 pipes.
26. Lieblich Flöte, 4 ft., 73 pipes.
27. Nazard, 2 $\frac{1}{2}$ ft., 61 pipes.
28. Flageolet, 2 ft., 61 pipes.
29. Tierce, 1 $\frac{3}{4}$ ft., 61 pipes.
30. Clarinet, 8 ft., 73 pipes.
31. Chimes, 32 notes.

Tremulant.

PEDAL ORGAN.

37. Resultant, 32 ft., 12 pipes.
38. Open Diapason, 16 ft., 32 pipes.
39. Violone, 16 ft., 32 pipes.
40. Bourdon, 16 ft., 32 pipes.
41. Gedeckt (from No. 9), 16 ft.
42. Octave (20 from No. 38), 8 ft., 12 pipes.
43. Cello (20 from No. 39), 8 ft., 12 pipes.
44. Stopped Flute (20 from No. 40), 8 ft., 12 pipes.
45. Flute (20 from No. 44), 4 ft., 12 pipes.
46. Trombone, 16 ft., 32 pipes.
47. Trumpet (20 from No. 46), 8 ft., 12 pipes.

Preparation has been made in the console for a solo division.

HENRY M. COOK, a native of Bristol, Conn., and a recent graduate of the Conservatory of Music of Oberlin College, Oberlin, Ohio, has accepted the position of organist-choirmaster of the Church of the Good Shepherd in Rocky Mount, N. C., and assumed his new duties June 1. A three-manual Wicks organ of thirty voices was installed in the church in 1948.

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THEORY (Continued)

PITCH:—Music, to be effective in the lives of our people, must be pleasing to the majority of its listeners.

It is a physical fact that the range of the human voice from the deepest bass to the highest soprano comprises a pitch range almost exactly of the five octaves of an organ at 8 ft. pitch. It is our theory that music started with the human voice and it is not surprising that this range of the human voice is the range in pitch which our ear enjoys most.

While the additions of 16 ft. pitch give a better foundation, and while the additions of 4 ft. and 2 ft. pitch add to the brilliance, the 8 ft. pitch must always be the basic pitch which the ear enjoys the most.

While the pendulum of musical thought in organ building may swing from a predominance of fundamental tone to a predominance of harmonics and high pitches, it is our theory that this pendulum will always come to rest on the basic 8 ft. pitch to which the human ear has been accustomed through the ages.

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THE REV. DEWITT WASSON, minister of music of Epworth Methodist Church, Norfolk, Va., illustrates through his varied and well-planned activities how one may be a minister of music in the best sense of the word. Under his leadership the annual choir clinic in Norfolk has grown from a one-night-a-year program to a four-day session which last year attracted over 250 people. At last year's clinic the founding of the Federation of Church Musicians was the beginning of a vital movement to arouse interest in the music of the church. The program for the year included a series of historical concerts with music from the time of Bach to the present day, two Bach recitals, a guest recital by William Watkins of Washington, D. C., a social gathering, a review of Christmas choral music and a concert by a local choir. The 1950 choir school will be the final project of the season.

One of Mr. Wasson's many activities is the writing of a weekly newspaper column devoted to church music. This column, which appears in the *Virginian-Pilot*, includes not only notices of local activities but critical reviews of books, new music and equipment which might prove useful to the average church musician.

Mr. Wasson is a graduate of the School of Sacred Music, Nyack, N. Y. He holds the B.S.M. degree from Eastern Baptist Theological Seminary and the M.S.M. from Union Theological Seminary, and has taken special courses at Columbia University and the Pius X School of Liturgical Music. His organ study has included work with such well-known teachers as Weinrich, Dickinson and Porter. The churches he has served as director of music include Trinity Lutheran, Bergenfield, N. J.; Trinity Lutheran, Havertown, Pa.; West Presbyterian, Wilmington, Del., and Grove Reformed Church, North Bergen, N. J.

A CONVOCATION of Lutheran organists and choirmasters was held May 6 at Muhlenburg College, Allentown, Pa. The meeting was under the direction of Professor Harold K. Marks and the morning session was led by Henry F. Seibert, Mus.D. Choral music, interpretation of liturgy and organ music for the service were the principal subjects of study. A paper was read on music in the Lutheran Church.

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Programs of Organ Recitals of the Month

Arthur R. Croley, Nashville, Tenn.—Mr. Croley, organist and professor of music at Fisk University, gave a recital in Fisk Memorial Chapel May 14. He played the following program: Toccata and Fugue in D minor, the Six Schibler Chorale Preludes and Prelude and Fugue in E flat ("St. Anne"), Bach; Finale in E flat, Franck; Adagio for Strings (arranged for organ by William Strickland), Samuel Barber; Scherzo from Symphony, Op. 53, Van Hulse; "The Nymph of the Lake," Karg-Elert; "Carillon de Westminster," Vierne.

Harry E. Cooper, Raleigh, N. C.—Dr. Cooper gave a recital at Meredith College June 4. His program was: Toccata and Fugue in D minor, Bach; "Meditation a Sainte Clotilde," James; Scherzo in G minor, Bossi; Gavotte in F major, Martini; Lullaby, Kreisler; "Chimes of Westminster," Vierne.

Ronald K. Arnatt, Washington, D. C.—Mr. Arnatt, organist of the Church of the Ascension and St. Agnes, gave a recital at the Rocky Hill Congregational Church, Rocky Hill, Conn., May 14. His selections were: Concerto No. 5 in F major, Handel; Arioso, Sowerby; Chorale in A minor, Franck; Three Short Pieces, Op. 31, Arnatt; Fantasie and Fugue in G minor, Andante from Sonata No. 4 in E minor, Three Chorale Preludes from the "Orgelbüchlein" and Toccata in F major, Bach.

The June 11 recital by Mr. Arnatt at the Church of the Ascension and St. Agnes in Washington was the last of his series for the season. His program included these pieces: Sarabande and Cibel, Loelliet; Chorale Prelude on "Now Pray We to the Holy Spirit," Buxtehude; Prelude and Fugue in A minor, Bach; Toccata and Fugue No. 2 in G minor, Joseph Seeger; Allegro Maestoso from Sonata in G major, Elgar; Arioso, Sowerby; Chorale in A minor, Franck.

Caspar Koch, Pittsburgh, Pa.—Dr. Koch, city organist, was assisted in his recital at North Side Carnegie Hall June 4 by Margaret Stein, soprano. The organ numbers included in the program were: Prelude and Fugue in E flat major, Bach; "In Summer," Stebbins; "Spinning Song," Mendelssohn; "Reve Charmant," Gaston de Lille; Fantasia on Gounod's "Faust," Eddy.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix, organist of Duke University, on June 4 gave the following commencement recital before an audience of over 1,500 people in the Duke Chapel: Prelude and Fugue in A minor, Bach; "Jesus, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; Largo from "Xerxes," Handel; "Carillon," Vierne; "Dreams," McAmis; "Tu Es Petra," Mulet.

Kenneth Cook, Waverly, Iowa—Mr. Cook, organist of the Waverly Methodist Church, was assisted in his May 14 recital by Helen Gower, violinist. His organ numbers were: Chaconne in G minor, Couperin; Cathedral Prelude, Clokey; Meditation, Bubeck; Sonata on the Ninety-fourth Psalm, Reubke; Hymn Fantasy on "Ton-y-Botel," Purvis; Two Negro Spirituals, Horace Alden Miller; "West Wind," Rowley; Intermezzo, Callaerts; Capriccio, Fumagalli; "Suite Gothique," Boellmann.

G. Leland Ralph, Sacramento, Cal.—Mr. Ralph devoted his organ vespers service at the First Baptist Church May 21 to fantasies on hymn-tunes. Before each organ number the tune was sung by the choir. His selections were as follows: Fantasie on "St. Theodolph," McKinley; Chorale Prelude on "Neumark," Bach; Fantasie on "St. Clement," McKinley; Fantasie on "Galilee," Matthews; Fantasie on "Forest Green," Purvis; Fantasie on the "Crusader's Hymn," Edmundson; Fantasie on "Eventide," Van Denman Thompson; Fantasie on "Ton-y-Botel," Purvis.

Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia, Pa.—Dr. Maitland played a program of organ music in the Valley Forge Memorial Chapel May 6 as one of the events in observance of national dogwood day. The following numbers were played: Toccata and Fugue in D minor, Bach; Cantilene, Harry Alexander Matthews; Allegro from Sixth Symphony, Widor; "Spring Song," Hollins; Caprice and "The Thrush," Kinder; "Poem for Bells and Organ," Maitland; Overture to "Tannhäuser," Wagner.

Dr. Maitland played three organ numbers May 11 on a miscellaneous program celebrating music week in the Kirk Johnson Auditorium, Lancaster, Pa. These were: Allegro from Sixth Symphony, Widor; Caprice, Kinder; Overture to "Tannhäuser," Wagner. He also played the orchestral accompaniment to the third movement of the Second Piano Concerto of Saint-Saens.

Leonard R. Ballou, Raleigh, N. C.—Mr. Ballou appeared in a recital at the Sterling High School Auditorium, Greenville, S. C., April 25. His selections were: Prae-ludium and Fugue in C major, Buxtehude; Chorale Preludes, "Das alte Jahr ver-

gangen ist," "Alle Menschen müssen sterben" and "Es ist das Heil uns kommen her," Bach; "Lo! How a Rose E'er Blooming," Brahms; Hymn Prelude on "Truro," Bingham; "Ave Maria," Schubert; "Song of India," Rimsky-Korsakoff; "Humoresque," Dvorak; Serenade, Schubert; "The Lost Chord," Sullivan; Cantabile, Franck; Aria, Peeters; Toccata and Fugue in B minor, Bach.

May 14 Mr. Ballou appeared in a recital on the newly-installed Wurlitzer organ in the Holy Hope Episcopal Church, Rocky Mount, assisted by Quentin Miller, baritone. Organ selections were: Prelude and Fugue in C major, Bach; Andante Tranquillo from Sonata No. 3, Mendelssohn; Chorale Prelude on "Aberystwyth," Parish; Hymn Prelude on "Martyn," Bingham; "Priere," Jongen; "Priere a Notre Dame" and Toccata from Gothic Suite, Boellmann.

Claude L. Murphee, F.A.G.O., Gainesville, Fla.—Mr. Murphee, organist of the University of Florida, was sponsored by the Augusta Chapter, A.G.O., in a recital May 21 at the First Baptist Church, Augusta, Ga. He played the following numbers: Chorale in A minor, Franck; Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "I Call to Thee, Lord Jesus Christ," and Prelude and Fugue in A minor, Bach; "A Sylvan Idyll," Nevin; Scherzo, from Fourth Organ Symphony, Widor; "Spiritual," Purvis; Noel in G major, d'Aquin; "Prelude on an American Folk Hymn" and Toccata on "How Firm a Foundation," Murphee; "Song of the Clock," LeRoy Urseth; "Variations de Concert," Bonnet.

Florence M. Sandberg, Jamestown, N. Y.—Miss Sandberg gave a recital at Pilgrim Memorial Church April 23 for the Chautauqua Chapter, A.G.O. Her program was as follows: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; "Good News from Heaven the Angels Bring," Pachelbel; Chorale Preludes, "In Thee Is Joy" and "O Man, Bemoan Thy Fearful Sin," and Toccata and Fugue in D minor, Bach; Gothic Suite, Boellmann; "Piece Heroique," Franck; "The Nightingale and the Rose," Saint-Saens; "O God, Thou Holy God," Karg-Elert; "Romance sans Paroles," Bonnet; Toccata from Symphony 5, Widor.

Farley K. Hutchins, A.A.G.O., Hattiesburg, Miss.—Mr. Hutchins, associate professor of organ and musicology at Mississippi Southern College, was presented in a recital by the Mississippi Chapter, A.G.O., at Calvary Baptist Church, Jackson, Miss., May 15. His program included: Concerto No. 4 in F major, Handel; Chorale Preludes, "When Jesus on the Cross was Hung," Scheidt; "Come, Redeemer of Our Race" and "Rejoice, Ye Christians," Bach; "Dreams," McAmis; "Elfes," Bonnet; "Children's Prayer," Humperdinck; "Londonderry Air," Sanders; "The Flight of the Bumblebee," Rimsky-Korsakoff; Air and Variations for the Pedals, Peeters; "Ave Maria," Reger; Finale, First Symphony, Vierne.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft's recital at Trinity Cathedral on Trinity Sunday was given as part of the choral evensong. His selections were: "Fantasy-Epilogue," Diggle; "Ave Maria," Bach-Gounod; "Spring Song," Macfarlane; "Angelus," Massenet-Kraft; Caprice, "The Brook," Dethier; Minuet, K. P. E. Bach-Kraft; Scherzo from "Symphonia Mystica," Van Hulse; "Arabesque," John Gordon Seely; Chorale Paraphrase on "The Day of Resurrection," Whitford.

Alfred B. Montgomery, Jr., Philadelphia, Pa.—Mr. Montgomery, organist and choir-master of the Church of the Redemption, gave a recital at the Woodland Presbyterian Church May 23. He chose the following program: "Solemn Prelude," Noble; Fantasie and Fugue in G minor and Chorale Preludes, "Deck Thyself, My Soul, with Gladness" and "Sleepers, Wake! A Voice Is Calling," Bach; "Crepescule," Matthews; "Blessed Are Ye, Faithful Souls" and "O God, Thou Faithful God," Brahms; "The Squirrel," Powell Weaver; Pastorale and "Consolation," Rowley; "Lied" and "Carillon," Vierne.

Robert Rank, Washington, D. C.—Mr. Rank was presented in a recital by the Washington Chapter, A.G.O., May 14 at the University Methodist Temple. His program included: Prelude, Fugue and Chaconne, Buxtehude; Prelude in D minor, Clerambault; Trio-Sonata No. 2, Bach; Allegro from Symphony No. 6, Widor; Prelude on "The King's Majesty," Sowerby; "O Clemens! O Pius!," Dallier; "Roulade," Bingham; "Carillon-Sortie," Mulet.

Charles H. Finney, F.A.G.O., Houghton, N. Y.—Mr. Finney, associate professor of organ and theory at Houghton College, gave a recital May 28 at Bethel Lutheran Church in Jamestown, N. Y. The recital was on the occasion of the twenty-fifth anniversary of the church. He was assisted by Miss Astrid Swanson, soprano. The organ numbers were: "Ersultemus," Kinder; "Rejoice, Good Christians," Bach;

Allegro Vivace and Air from "Water Music Suite," Handel; Little Fugue in G minor and Passacaglia and Fugue in C minor, Bach; "Madrigal," Frederick Maxson; "Distant Chimes," Albert Snow; "The Music Box," Liadoff; "Song of Peace," Langlais; "Carillon-Sortie," Mulet.

Elizabeth Schwarz, New Orleans, La.—Mrs. Schwarz gave a recital May 28 at Trinity Episcopal Church under the patronage of Lionel Vasse, Consul General of France. She played these numbers: Prelude and Fugue in D major, Bach; First Symphony, Guilmant; Meditation, Gustin Wright; "Grande Piece Symphonique," Franck; Toccata, Gigout.

Alfred Brinkler, F.A.G.O., Portland, Maine—Mr. Brinkler gave a recital last month on the Koltzschmar memorial organ in the City Hall auditorium, Portland, Maine. The following was his program: Maestoso, Merkel; Variations on an Old Dutch Air, Mudge; Hungarian Dance, Brahms; "The Swan," Stebbins; Passacaglia, Weaver; Theme with Variations, Brinkler; Andantino, Lemare; "Soul of the Lake," Karg-Elert; "Dance," Woodman; Toccata in F, Widor.

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin's recital at the First Presbyterian Church, Sullivan, Ill., May 28, was for the occasion of the opening of the new Kilgen organ. He played the following program: "Come, Sweet Death," Air for G String and Toccata and Fugue in D minor, Bach; "Ave Maria," Bach-Gounod; Andante Cantabile from the Fourth Symphony, Widor; Andante, Tartini; "Kamennoi-Ostrow," Rubinstein-Gaul; Sonata No. 2, Mendelssohn; "The Swan," Saint-Saens; Pastorale and Sketch in E, Scholin.

Wendell Westcott, Lansing, Mich.—Mr. Westcott's recital May 21 was one of the musical features of the centennial celebration at the Central Methodist Church. He chose this program: Trumpet Tune and Peal, Purcell; "Praeludium," Clerambault; Prelude and Fugue in A minor, Bach; "From the Long Room of the Sea," DeLamarter; Variations on a Noel, Dupré; "An Elfin Dance," Edmundson; "A Dream Mood," Foster-Nevin; "The Soul of the Lake," Karg-Elert; Toccata, Sowerby.

Joza Lou Bullington, Wichita Falls, Tex.—Miss Bullington, a student of Dr. Nita Akin at Midwestern University, was presented in a recital May 7. She played the following numbers: Prelude, Fugue and Chaconne, Buxtehude; "As Jesus Stood beside the Cross," Scheidt; "Fugue a la Gigue" and Passacaglia in C minor, Bach; Chorale in A minor, Franck; "Elfin Dance," Edmundson; "Clair de Lune," Karg-Elert; Toccata on "O Filii et Filiae," Farnam.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—The recital played by Dr. Tidmarsh at Union College June 4 consisted of the following transcriptions from the operas of Wagner: Introduction to Act 3 and Prelude to Act 1, "Lohengrin"; "Forest Murmurs," "Siegfried"; "Pilgrims' Chorus" and Festival March, "Tannhäuser"; Prelude and "Liebestod," "Tristan und Isolde"; "Magic Fire Music" and "Ride of the Valkyries," "Die Walküre."

Campbell Smith, Jr., New Haven, Conn.—Mr. Smith, who received his B.M. degree from Yale in 1948 and spent the winter of 1948-49 studying with Dupré in Paris, gave his master's degree recital in Woolsey Hall, Yale University, May 19. His program consisted of the following compositions: Prelude and Fugue in C major, Bach; Elevation and "Dialogue," Couperin; "Was Gott thut, das ist wohlgetan," Kellner; Fantasie and Fugue in G minor, Bach; Chorale Prelude on the Hymn-tune "Land of Rest," Donovan; "Symphonie-Passion," Op. 23, Dupré.

Glenn Shields Daun, Goshen, N. Y.—The San Angelo, Tex., Branch Chapter, A.G.O., sponsored Mr. Daun in a recital April 30 at the First Methodist Church, San Angelo. His program was as follows: Prelude and Fugue in D, Arioso, "My Inmost Heart Doth Yearn" and Toccata and Fugue in D minor, Bach; "Le Coucou," d'Aquin; Variations on the French Melody "Fragrance," Brown; Sonata 1, second movement, Hindemith; Chorale Improvisation on "Whate'er My God Ordains Is Right," Karg-Elert; "Benedictus," Reger.

Charles H. Demorest, Indianapolis, Ind.—Dr. Demorest played the dedicatory recital on an electronic at the McCordsville, Ind., Methodist Church May 21. His selections were: Prelude and Fugue in B flat, "O Sacred Head Now Wounded" and "Jesus, Joy of Man's Desiring," Bach; "Will-o'-the-Wisp," Nevin; "The Angelus," Massenet; "Suite Gothique," Boellmann; "The French Clock," Bornscheim; Spring Song, Mendelssohn; "Melody of Peace," Nocturne, "In a Garden" and "Song of Victory," Demorest; "Londonderry Air," arranged by Coleman; "Hallelujah Chorus," Handel.

Robert A. Requa, Oberlin, Ohio—Mr. Requa, a student of Irene Robertson at Oberlin Conservatory, played in Warner Concert Hall March 28. His program in-

cluded: Passacaglia and Fugue in C minor, Bach; Second Sonata, Hindemith; Chorale in E major, Franck; "La Nativite du Seigneur" and "L'Ascension," Messiaen.

L. R. Cluderay, F.R.C.O., A.R.C.M., Vancouver, B. C.—For a Bach commemorative recital May 8 at St. Andrew's Wesley United Church, Mr. Cluderay played the following organ numbers: "Sheep May Safely Graze"; "Humble Us by Thy Goodness"; Prelude and Fugue in B minor; Fantasia in C minor; Fugue in G (Gigue); Toccata and Fugue in D minor.

Eisaburo Kioka, Tokyo, Japan—Professor Kioka was guest organist for the commencement recital at Wake Forest College, Wake Forest, N. C., June 4. He played these selections: Chorale No. 3, Franck; "Giant" Fugue, Bach; Pastorale and Arabesque, Vierne; Melody, Friml; Scherzando, Pierne; Two Japanese Hymn-tunes, Kioka; Toccata from Symphony 5, Widor.

Paul R. Jenkins and Henry P. Bridges, Davidson, N. C.—Messrs. Jenkins and Bridges, both students of Harold Frantz at Davidson College and former students of Robert Noehren, gave a joint recital at the First Baptist Church, Elizabethton, Tenn., May 14. Mr. Jenkins played Adagio from Toccata, Adagio and Fugue and Fantasie and Fugue in G minor, Bach; "So Now as We Journey, Aid Our Weak Endeavor," Dupré; Chorale from Symphony No. 2, Vierne. Mr. Bridges' numbers were: "Praise Zion," from "Cathedral Windows," Karg-Elert; Sonata No. 6, Mendelssohn; Prelude, Fugue and Chaconne, Buxtehude.

Charles Schilling, F.A.G.O., Springfield, Mass.—Mr. Schilling, minister of music at the First Church of Christ, shared his May 21 recital with Paul Knowles, tenor. Mr. Schilling played these numbers: Prelude and Fugue in A minor, Bach; "Clair de Lune," Karg-Elert; Toccata on "O Filii et Filiae," Farnam.

Bernard Arand, Chicago, Ill.—Mr. Arand, a student of Dr. William Lester at De Paul University School of Music, gave his senior recital June 12. His program was as follows: Prelude and Fugue in G minor, Bach; Allegro, Handel; Chorale Prelude, "Come unto Me, Said the Son of God," Buxtehude; Fantasia and Fugue on "B-A-C-H," Liszt; "Piece Heroique," Franck; "Ave Regina Caerulorum," Becker; "The Primitive Organ," Yon; "Ave Maris Stella of the Nova Scotia Fishing Fleet," Gaul; "A Southland Song," Lester; Intermezzo, Widor; "I Am Black but Comely," Dupré; Toccata from Fifth Symphony, Widor.

Pearl Postreich, Pittsburgh, Pa.—Miss Postreich gave the North Side Carnegie Hall recital June 11. She was assisted by Leonard Brindley, tenor. Organ numbers were: Sonata in E flat major, Bach; Chorale in A minor, Franck; "Evening Idyl," Eidwell; "Grand Choeur," Jawelak; Fanfare, Lemmens.

Irene Morrison, Fayette, Mo.—Miss Morrison, a pupil of Professor Luther T. Spayde at Central College, was presented in a senior recital at the Linn Memorial Methodist Church Sunday afternoon, May 21, when she played the following numbers: Canzona, Gabrieli; "O Man, Bemoan Thy Grievous Sins," Bach; Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Aria, Sixth Symphony, Vierne; "Rhythmic Trumpet," Bingham; "Nocturne at Twilight," DeLamarter; Finale, Second Symphony, Widor.

Marilyn Joy Jones, Newburg, Ore.—In a recital at the residence studio of Mr. and Mrs. Lauren B. Sykes, Portland, Ore., June 3 Miss Jones played: Larghetto and Allegro Moderato from Concerto No. 6, Handel; "In Thee Is Gladness," Bach; "Bell Song," Mozart-Koch; Prelude and Fugue in E minor, Bach; Sketch in D flat, Schumann; Cantabile, Franck; Allegro Maestoso from Sonata No. 2, Mendelssohn; "Fountain Reverie," Fletcher; Adagietto, McKay; Prelude on the Hymn-tune "Martyn," Matthews; "Bell Prelude," Clokey.

Mrs. George W. Kennedy, Jacksonville, Fla.—Mrs. Kennedy, organist of St. John's Episcopal Church, gave the dedicatory recital on the four-manual Möller May 14. She played the following numbers: Passacaglia in C minor, Bach; Chorale in A minor, Franck; "Fountain Reverie," Fletcher; "Hymn of Glory," Yon. L. Wolcott Prior, baritone, sang "Draw Near, All Ye People" and "It Is Enough" from "The Elijah."

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown's recital at Spreckels Organ Pavilion, Balboa Park, June 5, was in honor of the San Diego Chapter, A.G.O. The program featured compositions by San Diego composers. The numbers played were: "Ad Nos, ad Salutarium Undam," Liszt; "A Young Girl in the Wind," Charles H. Marsh; "Lily Pool," Brown; "March of the Lunatics," Leonard Penarrio; "Indian Love Poem," Agnes E. Patterson; Fantastic Scherzo, "Who's Who in the Zoo," Frank T. Close; Chilean Serenade, "Cancon de Los Andes," Nino Marcelli; "Piece Heroique," Franck.

Nine Organs in Japan Escaped Bombings; Honor Bach in Tokyo

Yokohama, Japan, May 30, 1950.—Dear Mr. Gruenstein:

In regard to certain information appearing in your May issue, beneath the picture of Mr. Eisabura Kioka, Japanese organist, it should be stated that there are in Japan today nine pipe organs which escaped destruction by wartime bombings. To set the record straight, the location, size and make of these instruments are tabulated below:

1. Tokyo Academy of Music, Auditorium, Ueno Park, three-manual (Abbott-Smith).
2. Tokyo Academy of Music, Practice Room, Ueno Park, two-manual (Yamaha).
3. Mitsukoshi Department Store, Nihonbashi, three-manual (Wurlitzer).
4. St. Margaret's School for Girls Chapel, Mitaka Dai, two-manual (Austin).
5. St. Paul's University Chapel, Ikebukuro, two-manual (Estey).
6. Tamagawa Gauken Auditorium, Tamagawa, two-manual (Kimball).
7. Aoyama Gauken, Chapel, Aoyama, two-manual (Walcker).
8. Doshisha University, Kyoto, two-manual (Möller).
9. Tohoku University, Sendai, two-manual (Möller).

Except for the Kyoto and Sendai instruments, all are in the Greater Tokyo area.

The Academy Auditorium organ was used to accompany a performance of the Faure "Requiem," given April 29 by the Tokyo Cantata Society. Earlier this month an organ recital was presented at St. Paul's University Chapel by a student of Michio Akimoto, professor of organ at the academy. The Mitsukoshi instrument continues to be used for afternoon recitals as well as broadcasts over Nippon Hoso Kaisha.

Bach commemoration programs in Tokyo have been numerous, and I would like to mention that the 316th subscription concert of the Nippon Philharmonic Orchestra was devoted to an almost complete rendition of the "Passion according to St. John." On June 23 and 24 one of Tokyo's leading newspapers, *Asahi*, is sponsoring a performance of the "Passion according to St. Matthew." Noboru Toyomasu, pianist, has undertaken to present, in fifteen recitals, the complete piano works of the master; the various concerti and sonatas are also to be found on concert schedules. In paying homage to Bach the Japanese have thus far given a commendable account of themselves.

THE DIAPASON usually reaches me around the 20th of each month, and it is always a pleasure to find out what "the latest" is. And I hope that some day your columns will be able to carry specifications of organs being installed in this Land of the Rising Sun and cherry blossom. To hear a really fine modern organ would be an entirely new musical experience for most of the Japanese people—one which would thrill them, I'm sure.

Every success to your worthy journal.

Sincerely yours,
WILLARD M. LUEDTKE,
Procurement Section, Headquarters Eighth Army, A.P.O. 343 (Yokohama).

Misuse of Sound Deadenng.
Atlanta, Ga., May 1, 1950.—Dear Mr. Gruenstein:

May I add a hearty "Amen" to the advertisement of Austin Organs appearing in the current issue relative to the misuse and overuse of sound-deadening material in so many of our new church buildings? While it may be true that large rooms may need some acoustical treatment, it is rarely that they need it to the extent that it is often used, and perpetrated upon an unsuspecting building committee by these so-called "engineers." From the extent of their endeavors one must perforce call them salesmen—bent upon selling square-footage rather than what is needed.

In discussing this important question with a former officer of the Associated Organ Builders, I suggested that the organization try to handle it with the allied architects of the country. He reported that an effort had been made, but to no avail, save for only a few of the best men in the calling.

Over twenty years ago, during the building of the First Baptist Church in Atlanta, I prevailed upon the architect, Flippen D. Burge, who was my personal friend and an officer in the church, to forego the use of any sound-deadening

material in the building until such time as it was sufficiently finished for an actual test of the acoustics to be made. The "engineers" had formulated a plan for treatment that ran into several thousand dollars. After the test all that was needed was a couple of large panelings on the wall to the rear of the balcony and treatment of the face of the decorative columns along the sides of the auditorium. This cost only a few hundred dollars and resulted in ideal acoustics for the spoken word and the music of the choir and organ.

I have difficulty in securing adequate housing and placement for the organ, particularly in a church where a baptistry is used. Until church officials learn to give their organ builders heed comparative to that they give their architects I don't suppose that anything can be done to relieve such situations. Nevertheless we as organists should continue to say and do everything that may bring this about. Perhaps it would be well for the A.G.O. at the coming convention in Boston to go on record with a strong recommendation anent this grievous situation.

Cordially yours,
GEORGE L. HAMRICK.

Relative Merits of the Boy Choir.

Bethlehem, Pa., May 4, 1950.—Dear Mr. Gruenstein:

The last issue of THE DIAPASON is certainly one of the most interesting we have had. I was particularly interested in the well-prepared article by Professor Gore. His is the first article on music of the baroque period which I have read that admits it is necessary to make some compromise with the instruments of that period and also the first article which does not suggest that we discard everything which has been done after 1750.

While it is quite true that J. S. Bach had limited (in number) voices at his disposal, and that the instrumentation was not too advanced, and so perhaps he never heard his music to greatest advantage, it is also true that Bach thought years ahead of his time and used everything at his disposal to the fullest. It would be most interesting to read some conjecture from Professor Gore on how Bach would feel about the performance of one of his major works with present-day facilities; would he, being a most musical man, after hearing Dr. Ifor Jones and the Bethlehem Bach Choir sing the opening of the B minor Mass, want to return to the cold academic reading given it on records?

Professor Gore makes one statement that does not seem too consistent to me, and also one with which most boy choir trainers would take issue, and that is "the notion that boys' voices are purer or more beautiful than carefully selected women's voices is simply nonsense." There are boys and boys, and there are women and women. Certainly for liturgical music well trained and carefully chosen boys can produce a more impersonal and more objective tone than any women. Women's voices are naturally secular in color, no matter how much time is spent on them. For festival purposes women's voices are certainly brilliant and colorful. Combined with an equal number of well-trained boys they produce a magnificent and thrilling tone, but for true liturgical music, sung in a service, they lack a great deal. Also, from a standpoint of temperament they do not seem to help bring the best kind of tone for the church from the men. There is a solidity and unity of feeling in a good choir of men and boys which is lacking in a choir of men and women. Over a long period of time boys are easier to control. I admit that more time must be spent with boys to overcome the raucous sounds they produce when out of the choir-master's reach, but they respond without argument, without reservations. Also, it is possible for boys to execute florid passages, once learned, with an ease and clarity which is actual labor for women's voices.

Please understand that I am not speaking of boys who are trained to hoot, nor those whose choirmasters like a thin, childish tone, but rather boys whose tone is produced with a natural quality and feeling attained when no vowel is exaggerated and all are considered equally important. Also, the boys should not be thought of as children nor as little artists. They are treated more as instruments, a medium or source of a kind of variable tone. Also, most choir trainers will admit that there are relatively few good boy choirs, but I still maintain that a good one can outsing an equal number of women with about the same amount of training for liturgical purposes.

While I am on the subject of the May issue, let me say that the Austin Organ Company should be highly commended for its clarion call to all of us to take a firm stand on the acoustical question. We have all heard good organs in bad buildings, and the reverse, and know how important it is to have a fairly normal amount of resonance. Let us drop the term "acoustically treated" for "acoustically corrected," and let the correction be one which will help singing, speaking and the organ. I hope that the Associated Pipe

Organ Builders of America will appoint a competent committee to adopt some standards on the subject for buildings of different sizes and make these available to every architect, every church building committee. Yours very sincerely,
ROBERT KNOX CHAPMAN.

Correct Scales for Diapason Chorus.

Atlantic City, N. J., May 12, 1950.—My dear Mr. Gruenstein:

I cannot agree with the communication published in the May DIAPASON from the Rev. Noel A. Bonavia-Hunt. I am quite sure that the scaling of the diapason chorus that he proposes is not in accord with current American practice nor with such others as Father Willis or the present Henry Willis, or, indeed, most of the English builders. Certainly it is not in accord with the Silbermann or Schnitger method. While there is authority for halving diapasons of the seventeenth note, the result is a thin and weak treble. The baroque practice, and that of the most artistic of present-day American builders, is to adopt an irregular scale with a slightly pulled-in bass, the treble halving on the eighteenth note to about note 37, and then a gradual increase in scale to the top. This gives a more precise bass, a broader middle section and a balanced treble.

The scales suggested are all wrong. If 2-ft. c of rank "A" is only 1 1/4 inches in diameter, then the scale is only 47 or 5 1/2 inches at 8-ft. CC, and "B" is only scale 49 and 4 1/2 inches at 8-ft. CC. Most builders use a 42-scale for "A" and certainly not less than 43, while "B" would be three or four notes smaller. This means that "A" would be 6 3/8 inches in diameter at 8-ft. CC and 2 3/8 inches at 2-ft. c. "B" would be 5 1/2 inches at 8-ft. CC and 2 1/2 inches at 2-ft. c. Such a chorus as is proposed would indicate the need of two 4-ft. ranks at least. In such a case I prefer to make the octave one note larger than the unison and the fifteenth one note larger than the 4-ft., while the second 4-ft. could be in the nature of a gemshorn of a scale one or two notes smaller than the second unison.

The mixture should be based on the same scale as the larger unison, and if this mixture is to have any power or brilliance, the quints should balance the unisons. The mixture scales suggested by the Rev. Mr. Bonavia-Hunt would result in a thoroughly unpleasant and screamly voice. I note that he does not suggest how the mixtures should break, and he is apparently unaware that in the case of the baroque mixtures there is a very wide variation of scaling and voicing in various parts of the compass. Nor is anything said about wind pressure.

Space does not permit of a detailed description of the composition of voicing details of a satisfactory mixture, but it should be remembered that it is the mixtures that make the chorus. Under average conditions, with space and means available, the minimum of a great organ diapason chorus should consist of at least nine or ten voices, although additional stops are desirable to round out the great itself. I suggest that an average chorus should consist of at least the following:

- 1. Principal or Quintaton—16-ft. scale 36. Zinc bass with spotted metal mouths to FF sharp, then spotted metal to top. 1/4 mouths; 16-ft. scale 38. Spotted metal. 3/8 mouths.
- 2. Diapason or Principal—8-ft. scale 42. Zinc basses. Spotted metal mouths to FF sharp, then spotted metal to top. 1/4 mouths. 8-ft. scale 43. Spotted metal. 1/4 mouths.
- 3. Diapason or Spitz Principal—8-ft. scale 46. Spotted metal. 1/2 mouths. 8-ft. scale 45. Spotted metal. 1/2 mouths. 1/4 taper.
- 4. Gedeckt—8-ft. scale 40. Spotted metal, capped. 1/2 mouths.
- 5. Octave—4-ft. scale 53. Spotted metal. 1/2 mouths.
- 6. Gemshorn—4-ft. scale 57. Tin. 1/2 mouths. 1/4 top.
- 7. Twelfth—2 1/2-ft. scale 60. Tin. 1/2 mouths.
- 8. Fifteenth—2-ft. scale 64. Tin. 1/2 mouths, or—
- 7. Rauschquint, 2 rks., 2 1/2 ft., 2-ft. scales 60-64. Tin.
- 8. Fourniture—Scale based on 42 at 8-ft. CC. Tin. 1/4 mouths 1-12:15-19-22-26, 13-17:12-15-19-22, 38-49:8-12-15-19, 50-61:5-8-12-15.
- 9. Cymbal—Scale based on 43 at 8-ft. CC. Tin. 1/2 mouths 1-12:23-33, 13-24:22-26-29, 25-37:19-22-26-29, 38-43:15-19-22-26, 44-49:12-15-19-22, 50-55:8-8-12-15, 56-61:5-8-8-12.

EMERSON RICHARDS.

An Unanswered Question.

Portland, Ore., April 16, 1950.—Dear Mr. Gruenstein:

I think the organ requires an "informed listener," as mentioned in the article of Mr. Rudolph Elie in the April DIAPASON. A recital practically all Bach and Viere such as a nationally-known player gave us cannot possibly be for anyone else. Then, too, the pianist can play more numbers that more people have at least tried to play, since so many more have tried to play the piano than the organ. Perhaps many who can hear fine playing in

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churches on Sunday for nothing do not trouble to pay on Monday! Anyhow, I have watched this question of neglect bob up for at least thirty-five years but have never seen it answered or explained.

Sincerely,
MORTON JARVIS.

First Electro-Pneumatic Action.

Lake Wales, Fla., May 4, 1950.—Dear Mr. Gruenstein:

Mr. P. D. Knowles of Canada misinterprets Mr. Webber's statement as to "first" application of electro-pneumatic action. Mr. Webber did not mean Roosevelt's application of that action to the Chickering Hall organ was the very first, but the first in any Roosevelt organ and, therefore, the first in America. As he was speaking of Roosevelt organs he mentioned their "first." I am perfectly sure that Mr. Webber (well-informed as he is on organs and their development) knows where electric action was first applied. I think it is a matter of record that Dr. Peschard was the inventor of electric action, and if I am not mistaken the first electro-pneumatic organ ever built is his and is still in use in France. It is equally true that Hilbourne Roosevelt built the first successful tubular-pneumatic action, just as he made practical tubular-pneumatic action, though Mottessier was its inventor. It is also true that Barker was an early developer of electric action. It was, however, hardly a success, as it was not practical.

Roosevelt's electric action was licensed to several European builders, even being advertised as "the American action."

Sincerely,
JAMES N. REYNOLDS.

**Service Music List
of Year at Calvary
Church in New York**

J. H. Ossewaarde, organist and choir-master of Calvary Church in New York City, has compiled a listing of the choral and organ music used in the services of that church for the season 1949-1950 (September through May). The character of the anthems, service music and organ selections makes the list useful as a reference source for the church musician. The list is as follows:

Communion Services—Darke in F, Eyre in E flat, Friedell in A flat, Merbecke, Oldroyd ("Mass of the Quiet Hour"), Ossewaarde in A flat, Thiman in D minor, Willan in G, Williams, D. McK., in A flat, Gounod (Sanctus).

Te Deum Laudamus—Bairstow in E flat, Holst in D minor, Stanford in B flat, Titcomb in E flat, Williams, D. McK., in D minor, Williams, R. Vaughan, in F. Benedicite Omnia Opera—Gaul in C minor, Scherer in E flat, Stokowski in F. Benedictus Es, Domine—Beach in D minor, Friedell in E flat, James in C, Shaw, M., in A flat, Webbe in D. Benedictus—Beach in D minor. Jubilate Deo—Ireland in C, James in C, Noble in B minor, Sowerby in B flat, Stanford in B flat, Strickland in C.

ANTHEMS.

Arkhangelsky—"The Day of Judgment." Bach—"Hear, King of Angels," "How Shall I Fitly Meet Thee," "Jesus, Joy of Man's Desiring." Bairstow—"I Sat Down Under His Shadow." Beach—"Let This Mind Be in You." Beethoven—"Hallelujah." Bortniansky—"Like a Choir of Angels." Brahms—"Create a New Heart Within Me," "How Lovely Is Thy Dwelling-place." Byrd—"I Will Not Leave You Comfortless." Chajes—"Psalm 142." Chapman—"All Creatures of Our God and King." Darke—"An Hymn of Heavenly Beauty," "Rejoice in the Lord." Davies—"God Be in My Head," "If Any Man Hath Not the Spirit," "O Thou That Hearest Prayer." Dvorak—"God Is My Shepherd." Franck—"Psalm 150." Friedell—"King of Glory, King of Peace." Gounod—"I Am Alpha and Omega," "Blessed Is He That Cometh." Handel—"And the Glory of the Lord," "Hallelujah." Haydn—"The Heavens Are Telling." Holst—"Eternal Father, Who Didst All Create," "In the Bleak Mid-winter." Ireland—"Greater Love Hath No Man." James—"By the Waters of Babylon." Jennings—"Springs in the Desert." Leitz—"Adoro Te Devote." Macfarlane—"Christ Our Passover." Martin—"Ho, Everyone That Thirsteth." Mendelssohn—"Blessed Are the Men," "Where Is He That Is Born" and "There Shall a Star." Mozart—"Christ Is Arisen," "O God, When Thou Appearest." Noble—"Go to Dark Gethsemane." Ossewaarde—"Draw Us in the Spirit's Tether," "O Lord, Support Us All the Day Long." Overly—"Bread of the World." Saint-Saens—"Angel Bands in Sweet Strains." Sampson—"The God of Love My Shepherd Is." Shaw, G.—"With a Voice of Singing." Sowerby—"I Will Lift Up Mine Eyes," "Now There Lightens Upon Us." Stainer—"God So Loved the World."

Steggall—"God Came from Teman." Stewart—"On This Day Earth Shall Ring." Tallis—"If Ye Love Me, Keep My Commandments." Vittoria—"Jesus, the Very Thought Is Sweet." Vulpius—"Christ Is Arisen." Wesley—"Lead Me, Lord," "Wash Me Thoroughly." Willan—"Hodie Christus Natus Est." Williams, D. McK.—"In the Year That King Uzziah Died," "The King's Highway," "Thou Art My Way, O Lord," "To Bethlehem." Wood—"O Thou the Central Orb," "This Sanctuary of My Soul."

CANTATAS AND ORATORIOS.

Bach—"Christmas Oratorio," "For Us a Child Is Born" (Cantata 142), "God's Time Is the Best" (Cantata 106), "How Brightly Shines" (Cantata 1), "Jesus, Thou My Wearied Spirit" (Cantata 78), "St. John Passion," "St. Matthew Passion," "Sing to the Lord a Glad New Song" (Cantata 190), "Strike, Thou Hour of Parting" (Cantata 53), "The Lord Is a Sun and Shield" (Cantata 79), "The Sages of Sheba" (Cantata 65). Brahms—"Requiem." Handel—"Messiah." Mozart—"Requiem Mass in D minor." Walton—"Belshazzar's Feast."

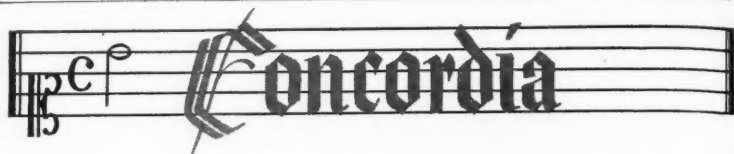
CHRISTMAS EVE CAROL SERVICE.

Adam—"O Holy Night." Bach—"Break Forth, O Beauteous Heavenly Light." Breton Carol—"In Excelsis Gloria." English (arr. Boughton)—"The Holly and the Ivy." French (arr. Nunn)—"Bring a Torch, Jeanette, Isabella." French (arr. Whitehead)—"Masters in This Hall." Friedell—"When Christ Was Born." Gevaert—"Jesus, Gentle Babe." Helder (arr. Whitehead)—"O Jesus-child, My Joy and Bliss." Holst—"Lullay My Liking." Howells—"A Spotless Rose." Mackinnon—"I Hear Along Our Street." Warlock—"B a l u l a w," "Benedicamus Domine." Welsh (arr. Erickson)—"Deck the Halls." Willan—"The Three Kings."

CYRIL BARKER TO DIRECT CHORUS OF 5,000 BAPTISTS

Dr. Cyril Barker of Detroit has been chosen as director of a great chorus of 5,000 voices recruited from Baptist church choirs within 150 miles of Cleveland to sing for the World Baptist Alliance, a congress of Baptists from sixty nations, which meets every five years. This year the conclave is in Cleveland. President Truman is to be one of the speakers at the opening session and Marian Anderson is the soloist. A 100-piece symphonic band is to be used for the accompaniments, along with an electronic organ. Special anthems have been composed for this occasion. Henry Overley of Kalamazoo College has written a new setting of "America, the Beautiful" and Garth Edmondson has contributed music for "Where Cross the Crowded Ways of Life." R. Deane Shure's "Joyful We Adore Thee" and Lucien Cailliet's setting of "Strong in Thy Strength," to the tune of a Bach chorale, are other numbers to be sung.

The chorus will be heard on two other occasions—in the Municipal Auditorium Sunday afternoon, July 23, and the following Tuesday in background music for the pageant on "Religious Freedom." The accompaniment for the last two occasions will be provided by the large five-manual Skinner organ in the Cleveland Municipal Auditorium.



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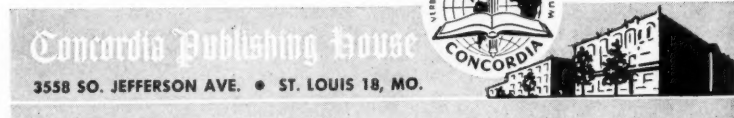
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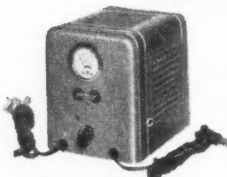
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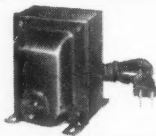
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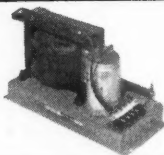
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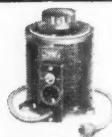
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MISS GIDLEY A BRIDE



THE ENGAGEMENT of Miss Muriel E. Gidley of Toronto, daughter of Mr. and Mrs. W. G. Gidley, Leamington, Ont., to Merrill C. Stafford of Toronto, son of Mr. and Mrs. W. E. Stafford of Waterford, was announced early in June. The marriage was to take place June 30.

The bride has a Dominion-wide reputation as an organist and has been heard in recitals in many cities of Canada. She has held the position at the Park Road Baptist Church in Toronto since 1927 and special musical services conducted by her have been outstanding. She has been active in the counsels of the Canadian College of Organists and is the first woman to be elected to the council of the C.C.O. Mrs. Stafford will continue her activities as a church musician.

THE NEWTON HIGHLANDS Congregational Church, Boston, heard a concert of ensemble music at the vesper service May 7. The ensemble included strings, piano and organ. Harold Schwab, organist, played Mozart's Sonata No. 9 for organ and strings and Sowerby's "Classic" Concerto.

OLDEST AND NEWEST ORGANS OF AMERICA WILL GO ON AIR

Music played on the first organ in the early American colonies and on one of the newest instruments in the United States—in Symphony Hall, Boston—will be heard on the CBS network program, "Your Invitation to Music," Sunday afternoon, July 23, from 3 to 4:30 EDT, at the usual hour of the New York Philharmonic broadcasts. James Fassett, musical director of CBS, will have as his guests Oliver Daniel, who in an interview will discuss music of early Boston, and E. Power Biggs, who will speak on the new organ in Symphony Hall. Bach's Toccata in C major, from the recent Columbia recordings entitled "Bach's Royal Instrument," made by Mr. Biggs at Symphony Hall, will be played. Contrasted with this will be a special recording, made on the first organ in the United States, the Brattle organ, given in 1713 to King's Chapel in Boston, and now in Portsmouth, N. H. Mr. Biggs will play a "Lesson," by William Selby, once organist of King's Chapel and a prominent colonial musician.

The entire program honors the Bach anniversary of 1950. Fritz Reiner will also be interviewed, and recordings by the Philadelphia Orchestra under Eugene Ormandy will be played.

CHOIR SCHOOL ALUMNI SING AT CATHEDRAL IN NEW YORK

The Cathedral Choir School Alumni Association celebrated its forty-ninth anniversary June 11 at the Cathedral of St. John the Divine in New York. Fifty of its members joined the sixty-five men and boys of the regular choir in singing the service at 4 p.m. Lanny Ross, the tenor, was one of the alumni who sang under the direction of Dr. Norman Coke-Jephcott, cathedral organist and master of choristers.

The Rev. Gerald V. Barry, rector of Christ Church, Riverdale, who is an alumnus of the choir school, preached the sermon. Several of the alumni attended the morning service and heard Canon James Green, cathedral precentor and headmaster of the choir school, chide Episcopalians for placing emphasis on "good works" while being "short on faith and worship."

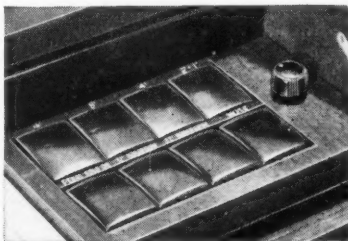
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The Concert Model Hammond Organ with its vastly enlarged pedal division is an instrument of special interest to the church and recital organist. It is an electric organ on which all of the great historical as well as modern organ works may be rendered with a grandeur of tone and clarity commensurate with the organist's ability as an artist. The skilled organist cannot help but enjoy playing this instrument because he immediately senses an inherent tonal adequacy for artistically interpreting every phase of his work—whether it be in playing a massive Bach fugue or a tenuous Karg-Elert Pastel.

Solo pedal division. The Concert Model Hammond Organ contains an entirely separate Solo Pedal Unit whose resources are controlled by the tilting stop tablets shown below. An adjustable volume control regulates the over-all volume of this pedal unit. With these stops, solo tones of rich, reed-like quality are available at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches, and may be used in various combinations. In addition, there are the standard 16 ft. and 8 ft. Hammond Organ Drawbars which are of a foundational quality and are usually employed in conjunction with these Solo tones. The tones of the 32 ft. stops are not produced as "resultant" tones, but contain all true harmonics as well as the fundamental.



The "Pedal Solo On" stop quickly adds a previously set combination of Solo Pedal Stops to the drawbar-controlled foundational pedal tones, and is a useful stop for making quick registration changes from an accompaniment type of bass to a solo type of bass. The "Mute" stop is effective to taper the strengths of the higher octave stops and reduce their brilliance. The entire Pedal Unit is conveniently tuned to the rest of the organ by a single control at the back of the console.

Pedal Keyboard. The Concert Model Hammond Organ has a full 32-note radiating and concave pedalboard designed and built to conform exactly to the specifications laid down by the American Guild of Organists. Every detail, such as the precise shape of the sharp pedals, degree of pedalboard concavity and radiation, length of the natural pedals, correct weight of pedal touch, and location of the pedalboard relative to the manuals and expression pedal have been given the most careful attention.

Other features of interest to the concert organist are the promptness of tonal attack insuring clarity in fast-moving selections and the new Selective Vibrato feature with its independent manual stops for greatly increasing the usefulness of the vibrato effect. In addition, the exclusive Hammond manual registration system produces foundation tones at 16 ft., 8 ft., 4 ft., 2 ft. and 1 ft. pitches in individually adjustable strengths. Other controls provide harmonic corroboration at non-octave pitches thus making possible a wide variety of solo, accompanimental and ensemble registrations. These are available on both manuals in a "straight" manner without resorting to couplers or any other unification devices.

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GEORGE WILLIAM VOLKEL



DR. GEORGE WILLIAM VOLKEL enters upon his nineteenth consecutive season as the official organist of the Chautauqua Institution, Chautauqua, N. Y., this summer. Presiding over a large four-manual organ, he gives recitals every Thursday afternoon of the summer session. He also plays Sunday afternoons except when the Chautauqua Symphony Orchestra gives its concerts. Added to this are the Sunday morning and evening services in the great amphitheater and the daily morning devotional services, besides a full teaching schedule.

Dr. Volkel was organist for the Greenwich, Conn., Choral Society at its annual spring concert; organist for a performance of Haydn's "The Seasons" by the Easton, Pa., Oratorio Society, and played for the private subscribers' concert of the New York Oratorio Society in St. Thomas' Church, New York City. He also appeared on a telephone hour broadcast with Ezio Pinza, playing a recital in Carnegie Hall, where the broadcast originated, preceding the concert under Don Voorhees' direction.

Last month Dr. Volkel headed the organ department in the fourth annual conference of Protestant Church music, held in the First Methodist Church of Fort Worth, Tex. This conference was under the direction of Robert R. Clarke, M.S.M., organist and choirmaster of the church.

Among Dr. Volkel's July programs at Chautauqua will be the following:

July 6—"Suite Gothique," Boellmann; Andante, Clavier Sonata in D minor, Fantasie in C major and Fantasie and Fugue in G minor, Bach; "The Afternoon of a Faun," Debussy; "Ad Nos" (Finale), Liszt.

July 9—Sonata in the Style of Handel, Wolstenholme; Prelude and Fugue in B minor, Bach; Air from the Suite in D, Bach; Sixth Symphony, Widor.

July 12—Fantasie and Fugue in C minor, C. P. E. Bach; Chorale Preludes, "Hark! A Voice Saith, All Are Mortal," "I Call to Thee" and "The Blessed Christ Is Ris'n Today," Bach; Chaconne, Bach; Scherzo, "Midsummer Night's Dream," Mendelssohn; "Grande Piece Symphonique," Franck.

July 20—Symphony No. 2, Vierne; Chorale Prelude, "Awake! A Voice Is Calling," Bach; Passacaglia and Fugue, Bach.

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ROBERT S. JAQUES



DR. ROBERT S. JAQUES is assistant professor of music at the University of Oklahoma, Norman, Okla., where he teaches classes in harmony, counterpoint, fugue, choral composition and music history. He is well known as a composer, writer and teacher, having published works for both chorus and organ, and is the author of "Alfred Cortot's Studies in Musical Interpretation" (published in London by Harrap). His eight-part choral work "Let Us Now Praise Famous Men" was performed twice at the University of Oklahoma and his Woodwind Quintet had a recent radio performance.

Dr. Jaques was born in Toronto, Ont. He holds the degree of M.S.M. from Union Seminary and the degrees of M.A. and Ph.D. from the University of Toronto, where he did special research in the psychology of music. He has held organ positions in Galt, Ont., Fairfield, Conn., and St. Catharines, Ont. Dr. Jaques has taught at Grayables School, Bucknell University and North Texas State College, and was for a time supervisor of music for the city of Welland. He was honored recently by the students of the University of Oklahoma in being elected secretary of Mu Chapter of Phi Mu Alpha, national music fraternity.

**BANQUET FOR MARGETSON
ON THIRTIETH ANNIVERSARY**

A testimonial banquet to honor Edward Margetson on the occasion of his thirtieth anniversary as organist and minister of music of the Church of the Crucifixion, New York City, was given at the Grand Street Boys' Club June 14. Speeches were made by John S. Bayley, Dr. Carl Wiesemann, representing the A.G.O., and Dr. Seth Bingham, his former teacher. Compositions by Mr. Margetson performed at the banquet included his "Caribbean" String Quartet, a piano solo, a violin solo and the song "I Think, O My Love."

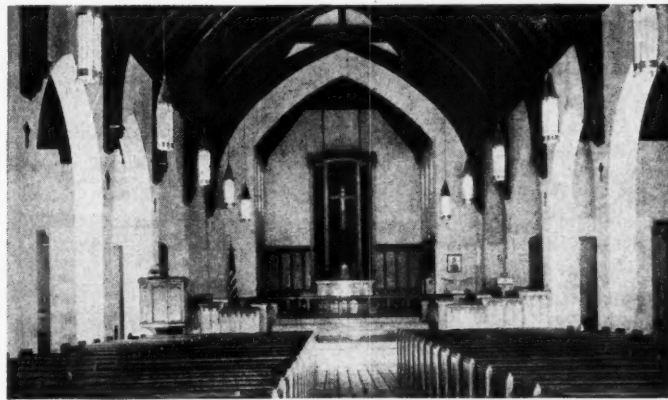
Edward Margetson was born on the island of St. Kitts, British West Indies. His mother was considered the finest pianist in her time on the island and his father was a skilled choral director and organist. One of Mr. Margetson's uncles was famous as an organ builder, having learned his profession under the celebrated Porritt of Melton Mowbray, Leicestershire, England. Several organs in churches in the West Indies bear testimony to the skilled craftsmanship of this uncle.

At 8, after his father's death, Mr. Margetson was sent to the sister island of Antigua, under the guardianship of his maternal aunt, who held a post at the Girl's Training School in Spring Gardens. This sojourn played a major part in determining his future career. It was there that he had the opportunity of hearing the beautiful organ playing of the Rev. John E. Weiss, afterward Bishop Weiss of the Eastern Province of the Moravian Church in the West Indies.

In his tenth year, Mr. Margetson returned to his native land where his activities were centered on matters academic.

In his fourteenth year a vacancy occurred at the organ of St. George's Anglican Church, Basseterre. Mr. Margetson's next appointment was at the Moravian Church, where he served both as organist and choir director until 1919, when he left for the United States.

In 1920 he enrolled as a student in the



The ORGOBLO at Boys' Town

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music department of Columbia University. In 1925 Columbia awarded Mr. Margetson the Victor Baier fellowship in church music, and in 1934, the Joseph Mozenthal fellowship in composition. In 1927 he was the recipient of an award and bronze medal for achievement in music from the William Harmon Foundation. In 1942 he received grants simultaneously, for the furtherance of his creative work, from the American Academy of Arts and Letters, and the National Institute of Arts and Letters (combined) and the Julius Rosenwald Foundation.

Mr. Margetson directs the Schubert Music Society, an independent choral group, founded by him twenty-three years ago. The ensemble has sung in some of the finest churches and auditoriums of the metropolis, and in certain sections of New Jersey.

**ANDREW TIETJEN CHAIRMAN
OF TRINITY COLLEGE CENTER**

Andrew Tietjen, F.T.C.L., associate organist of Trinity Church, New York, has succeeded Harold Heeremans, F.T.C.L., as chairman of the New York City Center of Trinity College of Music, London. Mr. Tietjen is the director of the Trinity Choir, St. Paul's Chapel, New York, over the Columbia network broadcast on Sundays from 9:45 to 10 a.m. and has been organ soloist with the C.B.S. Symphony Orchestra on various occasions.

BACH'S COMPLETE "Musical Offering" was presented for the first time in San Francisco at Temple Emanu-El June 8. An audience of 1,600 was on hand for the performance by Ludwig Altman, organist, assisted by members of the San Francisco Symphony conducted by Gastone Usigli, director of the Bach festival in Carmel. The Bach number was preceded by Mr. Altman's playing of Hindemith's "First Organ Sonata" and Hindemith's "Music of Mourning" for viola solo and strings.

THE FOURTEENTH ANNUAL conference of sacred music at Ocean Grove, N. J., will be held July 17 through July 22. Walter D. Eddowes is dean of the conference and will be assisted by Mrs. Josephine Eddowes, official organist and accompanist. Special features will be a volunteer chorus, a demonstration chorus and a popular concert. Faculty members will include Griffith J. Jones, Dayton W. Nordin and George G. Ashton.

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**OPENS NEW ORGAN IN CHURCH
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Frederick Stanley Smith, A. A. G. O., organist-choirmaster of Christ Church Parish, Raleigh, N. C., who in 1900 joined the First Evangelical United Brethren Church of Chambersburg, Pa., returned to play the dedicatory recital on the three-manual Wicks organ at that church April 28.

The stop specification of the Chambersburg organ is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 85 pipes.
- Octave, 4 ft., 61 pipes.
- Flute (from Melodia), 4 ft., 61 notes.
- Gemshorn (from Gemshorn), 4 ft., 61 notes.
- Gemshorn (from Gemshorn), 2 1/2 ft., 61 notes.
- Super Octave, 2 ft., 61 pipes.
- Gemshorn (from Gemshorn), 2 ft., 61 notes.
- Tuba, 8 ft., 61 pipes.
- Chimes (wired for), 25 bells.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 85 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute (from Bourdon), 8 ft., 73 notes.
- Salicional, 8 ft., 85 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violina (from Salicional), 4 ft., 73 notes.
- Nazard (from Flauto Traverso), 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Harmonia Aetheria, 3 ranks, 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 85 pipes.
- Viola, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Cello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.

Mr. Smith, a native of Chambersburg, is a graduate of the Chambersburg high school and of the music department of Lebanon Valley College. Upon graduation he embarked upon a career as organist, choirmaster and instructor. In 1932 he went to Southern Pines, N. C., to be music supervisor in the public school and conductor of the Southern Pines Choral Society. He also served as organist at the Village Chapel, Pinehurst, and Immanuel Episcopal Church, Southern Pines, and for ten years was organist-choirmaster of the First Baptist Church, Raleigh. He has held his position at Christ Church since July, 1948.

Mr. Smith has published thirty compositions, which include six numbers for the organ, five for piano, three vocal solos, one for violin, six for choirs of mixed voices and nine four-part choruses for male voices. He set to music the pledge for the National 4-H Clubs. He is a past dean of the North Carolina Chapter of the A.G.O.

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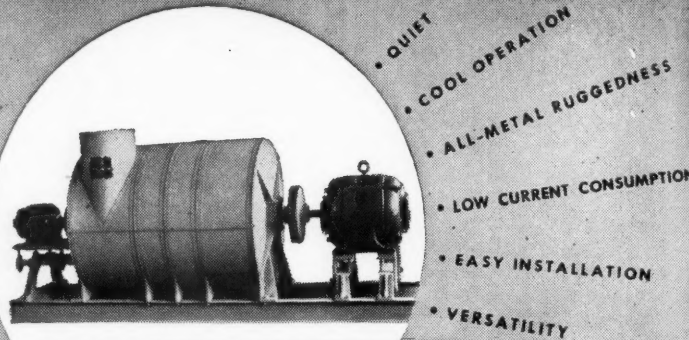
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CLARENCE E. WHITEMAN, A.A.G.O., L.T.C.L., organist and faculty member of Bennett College, Greensboro, N. C., was organist and director of the freshman choir for a Bach commemorative program presented recently by the humanities division of the college. Portions of the program, which featured the senior and freshman choirs and members of the division, were broadcast by transcription over station WGBG.

Included on the program were the chorale preludes "O Man, Bemoan Thy Fearful Sin" and "Sleepers, Wake," and the Prelude and Fugue in D major. The sixty-voice senior choir sang three chorales from Cantata No. 208 and was joined by the freshman choir for a performance of "O Lord, Let All the Angels Thine," from the "St. John Passion."

Mr. Whiteman, who joined the staff of the college in January of this year, is rated as one of Greensboro's leading organists. He is well known in New York music circles.

WALTER N. HEWITT'S CHOIRS
HOLD ANNUAL GRADUATION

The annual commencement of the choir school of the Prospect Presbyterian Church, Maplewood, N. J., was held in the church May 25. The three youth choirs of the school united with the motet choir, making a chorus of 175 voices. The choral program consisted of: Processional, "The Church's One Foundation"; introit, chanting of Psalm XCV; anthems, "My Shepherd Will Supply My Need," Virgil Thomson, and "Hallelujah Chorus," from "The Messiah," Handel; recessional, "Saviour, Again to Thy Dear Name We Raise." The choirs were assisted by the chapel trumpeters.

Certificates of promotion were presented to thirteen members of the Westminster children's choir and ten members of the Westminster junior choir. Honor key society certificates and gold choir keys were presented to eleven senior graduates of the school, members of the Westminster choir. Jeanne Lomax was selected honor student of the school and her name was engraved on the permanent bronze plaque containing the names of former honor students. Jeanne was a member of the school for ten years.

Presentations were made by Dr. Arthur Nelson Butz, minister of the church, Miss L. Vivian Hancock, director of Christian education, and Walter N. Hewitt, A.A.G.O., Ch.M., organist and director of music.

The annual dinner of the motet choir was held June 1 at the Farmstead in Whippany, N. J.

Mr. Hewitt has completed sixteen years at the Prospect Church as organist and director of music and devotes his full time to that position.

WITH A GIFT OF \$1,300 from the United Temple Chorus of Long Island as a start, the Hebrew Union School of Sacred Music in New York will offer a new course of study for synagogue organists and choir directors next fall. It is announced by Dr. Abraham N. Franzblau, dean of the school. Dr. Isadore Freed of New York City will join the faculty of the school in the fall to share in the training program for choir directors and organists. Dr. Freed is director of music and organist at Temple Israel, Lawrence, N. Y., director of the United Temple Chorus of Long Island and chairman of the composition and theory faculties at the Julius Hartt Musical Foundation of Hartford, Conn.

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**Nine Concerts Mark
the Bach Bicentenary
Held in London, Ont.**

The tribute of London, Ont., to the bicentenary of Johann Sebastian Bach's death took the form of a series of nine programs sponsored by the Music Teachers' College and presented in Aeolian Hall under the direction of Ernest White. This series formed the second Bach festival presented by the college. Its patrons were the lieutenant-governor of Ontario, the Hon. Ray Lawson, and Mrs. Lawson. Musicians from Ontario, Michigan, New York and Ohio heard the programs by instrumental and vocal soloists, a chorus, orchestra, organ and harpsichord. Two concerts were broadcast by station CFPL. The London Chamber Orchestra of fifteen strings added some brass as well as woodwind players for certain compositions. A group of thirty singers, known as the Aeolian Choral Society, sang the cantatas.

The choral society opened the festival's first concert with the Kyrie from the Mass in B minor. The accompaniment was provided by the London Chamber Orchestra, Ernest White's three-manual Aeolian-Skinner organ and two harpsichords, a large two-manual instrument and a small one-manual. Mr. White alternated with Gordon Jeffery as conductor and as harpsichord player. Each held the spotlight at Saturday afternoon concerts as organ soloist. Mr. Jeffery presented the entire "Klavierübung" on the three afternoons and Mr. White all of the "Eighteen Great" chorale preludes. The London Chamber Orchestra performed the six Brandenburg Concerti. Vocal soloists had important parts in cantatas for ensemble and also in solo cantatas. Eunice MacDonald of London was soprano soloist throughout the festival. Raymond Wicher, organist and choir director at St. Peter's Cathedral, sang the baritone solos. Brock Rachar was tenor in both solo and choral cantatas and Margaret Adams the contralto soloist. The final concert brought to the platform the harpsichord player Helen Ingram, whose playing of the F minor Concerto was a highlight of the festival.

The nine concerts gave a deep insight into the genius of Bach through its inclusion of some of his greatest and most dramatic music and some of his simplest.

**BACH CONCERT IN SEATTLE
ATTRACTS LARGE AUDIENCE**

The May concert by the chancel choir of the University Methodist Temple, Seattle, was devoted this year to the works of Bach. The audience of nearly 1,200 assembled in this beautiful Gothic edifice gave a warm reception to the choral offerings and organ numbers. The sixty-voice choir was under the direction of Arville Belstad, choirmaster, and Walter A. Eichinger was at the organ. Mr. Eichinger opened the program with the Fantasia and Fugue in G minor. This was followed by the presentation of the cantata "How Brightly Shines Your Morning Star" in its entirety. Four chorale preludes were played and the concert closed with the singing of a group of choruses from various cantatas.

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The boy choir of the Church of the Blessed Sacrament, Brooklyn, N. Y., under the direction of John J. Renner, A.A.G.O., took first honors with a mark of 96 1/2 per cent in the boy church choir division of the Catholic school music festival sponsored by the Music Education League. Miss Isabel Lowden is chairman of the league. The contest took place on the afternoon of May 9 at Town Hall, New York City. The mark was the highest awarded at the festival, in which elementary and high school choruses, orchestras, bands and smaller instrumental groups took part.

The orchestra of Bishop McDonald Memorial Girls' High School, Brooklyn, also under the direction of Mr. Renner, entered as a class B orchestra in the girls' orchestra division of the festival, took first honors with a mark of 90 per cent. The required piece was the Consecration Overture by Kéler-Béla. The woodwind quartet of the same school took first honors with 92 1/2 per cent. The glee club (S.S.A.A.) of the school, under the same conductor, took second honors with 93 per cent.

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POSITION WANTED — COLLEGE music major desires summer organ and choir directing work. References. Address D-6, THE DIAPASON. [7]

STUDENTS AT REDLANDS "U"

EARN OUTSTANDING HONORS

Four students of Dr. Leslie P. Spelman at the University of Redlands, Redlands, Cal., have earned outstanding honors this year. Raymond Boese, who received his B.A. in 1949 and his M.M. this spring, will teach organ at Earlham College, Richmond, Ind. He will also be organist-choir-master of the First Friends' Church there. Mr. Boese has been organist of the First Methodist Church of Redlands. Max Miller, B.Mus. 1949, A.A.G.O., takes part in the national finals at the A.G.O. convention in Boston. He is organist of the First Presbyterian Church of Pasadena.

Clarence Ledbetter, Jr., has been awarded a scholarship to study at Methuen Organ Institute this summer. He is organist of the First Presbyterian Church of Redlands.

Harold Chaney, Jr., recently won the contest in organ playing sponsored by the Pasadena Chapter, A.G.O.

THE FIRST CHRISTIAN Church of Bloomington, Ind., has engaged Dewey W. Layton of Bloomington to renovate and enlarge its two-manual Estey organ. The project includes a new console mechanism, relocation of the instrument and addition of new chests and pipework. The most interesting feature of the plan is a small unenclosed positiv division which will be playable from either of the two manuals.

THE CENTRAL CHRISTIAN Church of Indianapolis, Ind., marked its 117th anniversary with a vesper hour of music June 11. The program was planned by Fred Jefry, director of music, and Mrs. Amy Cleary Morrison, organist. The choir sang numbers by Brahms, Gounod, Mendelssohn and Matthews, and Mrs. Cleary played two chorale preludes of Bach and the Toccata in G minor, H. A. Matthews.

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FOR SALE — FOUR-MANUAL CONSOLE and echo, electric action, concave radiating pedal keyboard, organist bench. Used swell shades, relays, cable all sizes and lengths, pipes, chests, blowers, motors, good used pipe organ supplies. Write for prices on your needs. C. H. Brick, Pipe Organ Builder, 5502 Vickery Boulevard, Dallas 6, Tex. [tf]

FOR SALE—THREE-MANUAL MÖLLER pipe organ. Twenty-nine speaking stops, twenty-nine registrations, two chambers. Replacement value \$26,000. Resale price reasonable. Organ boxed for immediate delivery. Write Great Island Presbyterian Church, Lock Haven, Pa., for details. [7]

FOR SALE—ESTEY PIPE ORGAN. Eighteen speaking stops. Nine couplers. Detached all-electric console. Twelve adjustable combination pistons. Five-year guaranty on this one. \$4,800 installed. H. R. Pennsyle, Box 2309, Winston-Salem, N. C.

FOR SALE — TWO-MANUAL UNIT pipe organ, \$875.00. Nine-ft. A. B. Chase concert grand, rebuilt as new, delivered anywhere. Seven-ft. Steinway and many others for school and church. Woodman Piano Company, 14233 Detroit Avenue, Lakewood, Ohio.

FOR SALE—HAMMOND NOVACHORD, new condition; Hammond speakers, all models; Solovox and Maas chimes. Will consider any fair offer on above. Special speakers built on your order. Ken Thompson, Electronic Organ Broker, 26 Englewood Avenue, Waterbury 4, Conn. [8]

FOR SALE — PIPE ORGAN, CHADWICK, twelve-stop tracker of 674 pipes, three-inch wind; excellent condition. Used very little in Masonic hall. Priced at \$1,500 for early removal. Write C. W. Pike, 59 Ashford Street, Allston 34, Mass. Specification on request.

FOR SALE — TWO-MANUAL AND pedal Estey ten-rank reed organ, in perfect condition. Separate expression for each manual. Concave and radiating pedalboard. Electrically operated. G. W. Patterson, 218 Elm Street, San Francisco 2, Cal.

FOR SALE — TWENTY-FIVE USED consoles, two, three and four-manual; fifty blowers, 1/4 to 30 horsepower. Write for particulars to Moorhouse, Bowman & Brandt, Inc., Castle Shannon, Pittsburgh 34, Pa. [9]

FOR SALE—TWO-MANUAL MÖLLER organ of more than 700 pipes. Divided and electrified in 1928. Console 22 years old. Organ should be removed about end of July. Address Rev. H. W. Swinehart, St. John's Lutheran Church, Sidney, Ohio.

FOR SALE — FOUR-MANUAL CONSOLE with tilting tablet stop control, together with remote combination action, both removed from well-known church when organ enlarged. Price \$500, or near offer. For photo write E-9, THE DIAPASON.

FOR SALE—A USED TWO-MANUAL and pedal Möller organ console. Now installed in St. Francis Seminary, Staten Island. ORGANS, Room 509, 280 Madison Avenue, New York City.

FOR SALE — WURLITZER THREE-manual theater organ, thirteen ranks, plus percussions. Pipes in good condition. Offers solicited. The Baldwin Piano Company, 20 East 54th Street, New York 22. [8]

FOR SALE — TWO-MANUAL AND pedal reed organ with pneumatic action. First-class condition. Call or address D. L. Yount, Greensburg, Pa., telephone 4167-J. [8]

FOR SALE — FORTY-NINE-NOTE Deagan harp, in good condition. Thirty-two-note pedalboard, A.G.O., with contacts; two organ benches. Shrock Organ Service, Middlebury, Ind.

FOR SALE—DEHUMIDIFIERS, FAN operated and Hygrostat controlled, engineered for the organ trade. Send stamped letter for particulars. Steinert Organ Service, 16507 Lilac, Detroit 21, Mich. [8]

FOR SALE — FIVE-H.P. SPENCER Orgoblo, 220 a.c., three-phase; condition like new. G. W. Patterson, 218 Elm Street, San Francisco 2, Cal.

FOR SALE

Aeolian Concert Organ from the Charles M. Schwab mansion

Several divisions of this fine instrument are still available. All low pressure, magnificent pipe-work.

Address E-8, The Diapason

FOR SALE—TWO-MANUAL TRACKER action organ built by Adam Stein, Baltimore, Md.

GREAT (Unenclosed).

1. Open Diapason, 8 ft. (17 front pipes on case).
 2. Dulciana, 8 ft.
 3. Melodia, 8 ft.
 4. Octave, 4 ft.
 5. Flute d'Amour, 4 ft.
- SWELL (Enclosed).
6. Open Diapason, 8 ft.
 7. Salicional, 8 ft.
 8. Aeoline, 8 ft.
 9. Stopped Diapason, 8 ft.
 10. Flute Harmonique, 4 ft.
 11. Oboe, 8 ft.

PEDAL.

12. Bourdon, 16 ft., 30 pipes.
- Couplers: Swell to pedal, great to pedal, swell to great. 8 and 4. Manual compass is 61 pipes, excepting oboe, 49 pipes. Attached console. Drawknob stop control. Pitch A-435. Electric blower of ample capacity. This organ is in good condition and is being used for all services. It is to be replaced by a three-manual instrument. Write H. M. McKethan, First Presbyterian Church, Fayetteville, N. C.

FOR SALE — PIPE ORGAN, ALL electric, completely coupled, eight ranks—diapason, dulciana, salicional, trumpet, vox humana, flute, oboe, tibia. Roll-top mahogany console. Standard pedal. Two-manual. Two players (automatic), Estey and Kimball; 106 rolls. Xylophones, orchestral bells, bass and snare drums, tambourine, cymbals. Excellent condition. Suitable for residence or small church. Price \$5,000. Dr. William J. Harman, 740 West State Street, Trenton 8, N. J. Phone 9316. [7]

FOR SALE—SET OF 25 G TO G 1 1/4-inch Wurlitzer chimes with electro-pneumatic action; \$100 or highest offer. Zephyr blower with two 26-inch fans, 10-inch outlet, generator and three-phase 110-volt, 1 1/2-h.p., 1,165 motor. Five-rank unified chest, several bass offset chests and two-manual console, all Wurlitzer. Two Möller lead tube type electro-pneumatic primaries, cheap. C. E. Hunter, 318 Alexander Avenue, Clarksburg, W. Va.

FOR SALE—MÖLLER TWO-MANUAL pipe organ, sixteen stops. Nine stops in swell organ and seven stops in great organ. Has two pedal basses. Electro-pneumatic action. Detached console. Also chimes in organ. Has been playing until last March. Must be moved. Bargain price, as is, \$3,750.00. Buyer to dismantle and move. Robert R. Schultz, Phone 404, Bangor, Pa. [7]

FOR SALE — HASKELL 3 1/2-INCH pressure salicional, \$60.00; voix celeste, \$50.00; oboe, \$75.00; trumpet, \$75.00; open diapason, tenor C, \$50.00; dulciana, \$60.00; melodia, \$40.00; stopped diapason, \$40.00; flute d'amour, \$35.00; gamba, \$60.00. Bernard Blum, 5223 Jefferson St., Philadelphia, Pa.

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FOR SALE—ASSORTED LOW PRESSURE stops, wood and metal; chests, bellows, consoles. List and description upon request. Pipe Organ Technician Service, Route 1, Houghton, Mich.



These are the officers of the Church Music Foundation (a non-profit corporation) which is dedicated to "the improvement of church music." These three and other volunteers contribute several hours of each day to this musical missionary project; their livelihood is earned by positions they hold in the business world. This picture shows Paul Swarm (President), Betty Etchison (Vice-president), and Val Jayne (Secretary-Treasurer). In addition to "Guideposts for the Church Musician," this organization also publishes and distributes a series on "Improvisation at the Organ" by Frederick W. Schlieder.

We are encouraged by these comments:

CHARLES C. BONTE (Christ's Church, Brooklyn)

"Guideposts for the Church Musician" is perfect, as far as I am concerned. It is, by far, the finest compilation of material that has ever been published.

W. LAWRENCE CURRY (Presbyterian Board, Philadelphia)

I want to add my congratulations to those I know you have received from hundreds of others concerning your "Guideposts for the Church Musician." It is a wonderful work and should be a tremendous help to our church organists and choir directors. We shall be pleased to present "Guideposts for the Church Musician" at the summer choir schools and will give it as strong a "plug" as we know how. It is a fine book and worthy of all the pushing we can give.

PROFESSOR C. A. ELLIOTT (Heidelberg, Mississippi)

Mr. Swarm, let me say if I had had this book during the past fifteen years I've played the organ and directed choirs, I most certainly would be ten years younger than I am now. My only expression is that "It's a Godsend!"

HAROLD GLEASON (Eastman School of Music)

Your very excellent "Guideposts for the Church Musician" is full of valuable ideas and I am sure that it will continue to be widely used.

THE REVEREND S. W. HUTTON (Texas Christian University)

The book met with unanimous expression of appreciation from all members of the class in "Fine Arts In Religious Education." The entire book is rich in suggestions. The illustrations are unique, modern, and expressive.

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MUSIC FORUM (Rockford, Illinois)

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It is a pleasure to speak a good word for your book, "Guideposts for the Church Musician," everywhere possible. It is the most excellent piece of work we have seen in this field. More power to you, as you seek to increase its usefulness through a wider ministry!

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"Guideposts for the Church Musician" represents a long and important step in the right direction towards improving the status of organists and choirmasters in the field of religion. The book has filled a real need by stimulating interest in the musical as well as the verbal import of church worship and has done much toward making for greater unity and beauty of worship. The bold plan and format of "Guideposts" is as unique as it is practical. In a moment, the reader can locate any facet of information of which he is in quest. The looseleaf idea bespeaks its flexibility—its thought for future improvement and development. The organization of material is splendid, and the information given is prodigious.

EDNA WAGNER (Glendale, California)

"Guideposts for the Church Musician" has been of inestimable value to me, particularly since I did not have an opportunity to complete college work for a degree in music and am engaged in music only as an avocation. Even after several years experience as organist there were still lots of things about which I had often wondered. I am happy to say that I have found the answers in your book.

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