

THE DIAPASON

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HAROLD V. MILLIGAN DIES AFTER OPERATION

LONG AT RIVERSIDE CHURCH

Eminent as Organist, Author, Composer and Lecturer—Held Important Posts in New York—Secretary of A.G.O.

Harold Vincent Milligan, F.A.G.O., Mus.D., organist, composer, author and lecturer, died in New York City April 12 after an operation. He had been in ill health for a number of years, but continued a part of his activities and at the time of his passing was engaged in radio work. He was secretary of the American Guild of Organists and for many years had been active in that organization. He was organist of the Riverside Church and of its predecessor, the Fifth Avenue Baptist Church, for twenty-five years, but was compelled by the condition of his health to retire from that position in 1940.

Harold Vincent Milligan was born Oct. 31, 1888, in Astoria, Ore., the son and grandson of Presbyterian ministers. His father, who was at that time pastor of the First Presbyterian Church in Astoria, was one of the pioneer ministers in that remote home mission field. A few years later he became pastor of the First Presbyterian Church of Boise, Idaho, where the 12-year-old boy began his career as a church organist. There was no salary involved, but a few years later he lost his amateur standing when he became organist of Calvary Presbyterian Church in Portland, Ore.

In 1907 Mr. Milligan, who was then 19 years old, obtained a leave of absence from Calvary Church and went to New York to study with Dr. William C. Carl, organist of the Old First Presbyterian Church. Dr. Carl introduced him to the music committee of the First Presbyterian Church of Orange, N. J., who engaged him to take charge of the music at that church. At the end of a year he was engaged as organist and director at the Rutgers Presbyterian Church. He remained five years at the Rutgers Church and then went to Plymouth Church, Brooklyn, the historic church of Henry Ward Beecher.

In the spring of 1915 the Fifth Avenue Baptist Church sought a successor to Harry Rowe Shelley and the committee heard Mr. Milligan at Plymouth Church and engaged him. He took up his new duties in May, 1915, and played first in the old church on Forty-sixth street and then in the new one on Park avenue, which was succeeded by the present world-famous edifice on Riverside Drive.

In 1925 Dr. Milligan became executive director of the newly-organized National Music League, a musical philanthropic organization of which he remained the guiding spirit until 1932, when the increasing responsibilities of his work at Riverside Church compelled him to give up outside activities. He was president of the National Association of Organists from 1929 to 1932.

In recent years Dr. Milligan had been associated with Henry Souvaine, Inc. and was associate director of the Metropolitan Opera broadcasts. He lectured on opera at Columbia University and published "Opera Quiz Book" and "Stories of Famous Operas." He was chairman of the music committee of the Federal Council of Churches. His books include "Best-Loved Hymns and Prayers of the American People," "Hymns of the Rural Spirit" and "Hymns of Fellowship."

Dr. Milligan's compositions include pieces for organ, anthems, songs, operettas and incidental music for plays. He had done a large amount of original research into the history of music in America, as a result of which he collected and edited four volumes of hitherto unknown songs written in America during the eighteenth century, and he was the author of the first biography of Stephen Foster. Following the recognition which came to him as a result of this work, he was for many years in demand as a lecturer on

HAROLD VINCENT MILLIGAN, WHO DIED APRIL 12



these and kindred subjects. Dr. Milligan served with distinction as music reviewer of THE DIAPASON for a number of years.

Mr. Milligan married Miss Lucy Richardson in 1912. He is survived by Mrs. Milligan and two sons—Vincent and Richard Criswell. Mrs. Milligan has been vice-president of the International Council of Women and national commander of the field army of the American Cancer Society. She was co-author with her husband of the "Club Members' Handbook".

Funeral services were held at the Riverside Church April 14 and were attended by many of the organists of New York and vicinity.

MRS. ERNEST M. SKINNER DIES

AT HOME IN READING, MASS.

Mrs. Ernest M. Skinner, wife of the organ builder, died in her sleep at the Skinner home in Reading, Mass., April 14. Mrs. Skinner, who before her marriage was Mabel Hastings, was married in 1893. The Skinners marked their fifty-eighth wedding anniversary in March. Mrs. Skinner had not been ill and she enjoyed a chess game with her husband the evening before her death. She is survived by her husband, two daughters and a son.

AEOLIAN-SKINNER BUILDING

FOR WHITINSVILLE, MASS.

A three-manual organ is being installed by the Aeolian-Skinner Company in the Village Congregational Church at Whitinsville, Mass. The specification has been drawn up in consultation with the church authorities under the guidance of William Self, organist of All Saints', Worcester, and the Worcester Art Museum. The opening recital will be given by Mr. Self toward the end of May.

The resources of the organ are as follows:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.

Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.

Echo Lieblich, 16 ft., 12 pipes.
Violin Diapason, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Rohrflöte, 4 ft., 68 pipes.
Flautina, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bombarde (prepared for), 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Clarin, 4 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viole (broad string), 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris (tenor C), 8 ft., 56 pipes.
Flute Couverte, 4 ft., 68 pipes.
Nasard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarin, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., Principal, 8 ft., 32 pipes.
Gedeckt, 8 ft., 32 pipes.
Still Gedeckt (Swell), 8 ft., Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.

BRUCE PRINCE-JOSEPH, organist and harpsichordist, will be heard in a combination organ-harpsichord recital at the First Unitarian Church of Los Angeles, Cal., Monday evening, May 7. His organ program will consist of compositions of Bach, Liszt, Elmore, Weimberger and Mulet. Compositions by Handel, Mozart, Rameau and Scarlatti will be played on the harpsichord. This program will be the concluding event of the 1950-51 season of the Los Angeles Chapter of the American Guild of Organists.

ORGANISTS OF SOUTH MEET IN NEW ORLEANS

REGIONAL CONVENTION HELD

Group of Recitals and Ensemble Concert among Features—Regional Chairman Adolph Steuterman Receives Key to the City.

The 1951 convention of the Southern region of the American Guild of Organists opened in the ballroom of the Monteleone Hotel in New Orleans, La., Tuesday morning, April 3, with an invocation by the Rev. R. J. Stahl, Mus.M., chaplain of the local chapter. Adolph Steuterman, F.A.G.O., regional chairman, was presented with the key to the city by Commissioner Victor Schiro, who welcomed delegates in a delightful manner, explaining how important is the work of the church organist in the cultural and religious life of the city. Walter S. Jenkins, dean of the local chapter, introduced the chairmen of convention committees.

H. M. Ridgely of M. P. Möller gave an interesting talk on organ design, speaking from the standpoint of church architecture as well as organ registration. The convention was served a luncheon in the hotel before being transported by bus to Christ Church Cathedral for the organ playing contest. Contestants were Grady Wilson, Birmingham; Theophile Raiser, New Orleans; John E. Williams, Knoxville, Tenn., and L.D. Burket, Jr., Baton Rouge. Mr. Williams was the winner, playing with skill and excellent taste the Fugue from the Reubke Sonata.

A boat trip in the harbor was next on the program, followed by dinner and a performance of "The Redemption," by Gounod, at Trinity Episcopal Church, Miss Elizabeth Wood director and Mrs. Elizabeth Schartz organist.

On Wednesday Corliss R. Arnold, Mus.M., director of music at the First Methodist Church, El Dorado, Ark., played the following program at Christ Church Cathedral: Fantasia and Fugue in G minor, Bach; Air, Wesley; Chorale in B minor, Franck; "Comes Autumn Time," Sowerby; Variations on a Noel, Dupré. This was followed by a recital by Adolph Steuterman, who played: Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Man, Bewail Thy Grievous Sin," Bach; Chorale in A minor, Franck; "Vendanges," Jacob; "Harmonies du Soir," Karg-Elert; "Litanies," Alain; "Sportive Fauns," d'Antalfy; Arabesque and "Carillon," Vierne.

At 1:30 the bus arrived at Temple Sinai, host for the rest of the day's program. R. Cochrane Penick, M.S.M., associate professor of music at Mississippi State College for Women, played the first recital, as follows: Symphony in B flat, Le Begue; Sarabande, Corelli; Gigue-Rondo, J.C.F. Bach; Trumpet Voluntary, Purcell; "Symphonie de la Passion," de Malingreau; Three Preludes on Welsh Hymn-tunes, Penick. Maurice Douglas Pedersen, organist and choir-master of St. John's Episcopal Church, Knoxville, Tenn., played the following: Prelude and Fugue in B minor, Bach; Carol, Whitlock; "Pastoral Dance on Christmas Night," Milford; Rhapsody on the Sursum Corda, Caudlyn; "Chant de May," Jongen; "Etoile du Soir," from Third Suite, Vierne; "Pageant," Sowerby.

The recitals were followed by a "movie" entitled "Singing Pipes."

After dinner Henry Jacobs directed his choir from the console in a fine performance of "Avodath Hakodesh," by Ernest Bloch. This was followed by a reception.

On Thursday the group met at the Jackson Avenue Evangelical and Reformed Church of two recitals. The first was by L. D. Burket of Baton Rouge, who played: "Grand Jeu," DuMange; "How Brightly Shines the Morning Star," Pachelbel; "Benedictus," Couperin; "Noel sur les Peux d'Anches sans Tremblant," d'Aquin; "In dulci

Jubilo," Bach; "The Old Year Now Hath Passed Away," Bach; Fugue in E flat ("St. Anne's"), Bach.

The second offering was a joint recital by Grady Wilson, organist of the Woodlawn Baptist Church, Birmingham, Ala., and his twin brother, Gordon Wilson, organist of the Ruhama Baptist Church and president of the Young Musicians' Club of Birmingham. The program was as follows: Prelude in B minor, Bach; Largo, Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in G, Bach; "Folk tune," Whitlock; Toccata, "Thou Art The Rock," Mulet; Chorale in E major, Franck; Fugue in G minor (the Great), Bach.

Luncheon was served at the Tulane cafeteria and was followed by what many considered the highlight of the convention—an excellent choral clinic led by Frank Collins Jr. and his colleagues, Dr. Barrett Stout, Frank Crawford Page, F.A.G.O., and Mr. Jones, all of the Louisiana State University School of Music.

The final musical treat of the convention was an ensemble concert at Dixon Hall of Newcomb College, featuring Egidia de Castro e Silva, pianist; Seymour Sokoloff, clarinetist, and Louis Richardson, cellist, who played the Sonata for clarinet and piano in E flat major and Trio for piano, cello and clarinet in A minor, both by Brahms.

All business meetings were brief and interesting and presided over by Adolph Steuterman. The Mississippi Chapter invited the convention to meet in 1953 at Jackson, Miss., and this invitation was accepted.

The final event of the convention was the banquet at the Monteleone Hotel, with Mr. Jenkins presiding. It was adjourned at 8:15 in order that delegates might attend a performance of "Pagliacci" and "Cavalleria Rusticana," presented by the L. S. U. School of Music.

Members of the Southern Region are already looking forward to and laying plans for the convention to be held in Jackson early in June, 1953.

ORGANISTS HEAR WATKINS

AS GUESTS OF LYON & HEALY

More than 500 people were guests of Lyon & Healy, Chicago's largest music house, at a recital April 22 in Fullerton Hall by William Watkins, brilliant young Washington, D. C., organist. The event was to demonstrate the concert model Hammond electronic organ. Mr. Watkins was heard in a program which ran the gamut from Handel to Shostakovich, to which the large audience responded with enthusiastic ovations.

The evening opened with a skillful reading of Handel's Concerto 5, after which Mr. Watkins played a group of three pieces by Langlais—"Chant Heroique," "La Nativite" and "Fete." He demonstrated extraordinary facility and the sort of technical finesse to which most organists aspire but which few attain. The first half of his program concluded with the great Bach Fantasie and Fugue in G minor, a work which was superbly played and which served to point up the improved pedal division of this Hammond model. A group of standard French works included Franck's Chorale in B minor, Vierne's "Carillon" and the Andante Cantabile from Widor's Fourth Symphony,

a number which was more successfully adapted to the instrument Mr. Watkins used than some other selections on the program. Perhaps the most intriguing work of the evening was Mr. Watkins' clever arrangement of the Shostakovich Polka. As an encore he played an arrangement of Gluck's Air for flute and strings.

Before the recital members of the Illinois Chapter of the A.G.O. were entertained at a buffet supper in honor of Mr. Watkins in the Lyon & Healy organ salon.

MISS THYRA PLISKE, formerly of Peoria, Ill., and Chicago, was guest organist at Trinity Cathedral in Phoenix, Ariz., March 4, when the cathedral choral society, with soloists and orchestra, presented Faure's Requiem. Miss Pliske played Howard Hanson's Concerto for organ, strings and harp; with Miss Esther McLaughlin, harpist.

A CHOIR AND ORGAN concert was presented Feb. 28 by the Chalmers United Church Choir, Vancouver, B.C., under the direction of Alfred W. Chard, L.R.S.M., L.T.C.L., A.T.C.M., organist and choirmaster. The assisting artists were Grace van de Wint, pianist, and James Kennedy, tenor.

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Come, Holy Ghost, God and Lord	Magnificat
Come, Thou Savior of our race	My inmost heart now yearneth
From God shall naught divide me	My soul, now bless thy Maker
God gave to us this glorious day	Now sing we, now rejoice
God the Father, be our Stay	O Thou, of God the Father
Hail the day so rich in cheer	Our Father, Thou in heaven above
How lovely shines the Morning Star	Praise be to Thee, Lord Jesus Christ
I cry to Thee, Lord Jesus Christ	Praise God the Lord, ye sons of men
In God, my faithful God	Salvation unto us has come
In peace and joy I now depart	We now implore God the Holy Ghost

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THREE-MANUAL INSTALLED

Peace Memorial Evangelical and Reformed, Patterned after Rockefeller Chapel, Completed—Dedication in June.

Installation of a large three-manual Wicks organ has been completed at the newly-built Peace Memorial Evangelical and Reformed Church in Chicago. The new edifice is of brick construction and its modern Gothic architecture is patterned after Rockefeller Chapel at the University of Chicago. The organ is installed in chambers opening into a divided chancel. Dedication of the church and organ is planned for June.

The organ has these resources:

GREAT ORGAN.

- Open Diapason (Ext.), 16 ft., 12 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Concert Flute (from Choir), 8 ft., 73 notes.
- Dulciana (from Choir), 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute (from Choir), 4 ft., 73 notes.
- Twelfth (part of Mixture), 2 3/4 ft., 61 notes.
- Fifteenth (part of Mixture), 2 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute (Ext.), 8 ft., 12 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Violin, 4 ft., 73 pipes.
- Flute d'Amour, (Ext.), 4 ft., 12 pipes.
- Nazard (Ext.), 2 3/4 ft., 61 notes.
- Piccolo (Ext.), 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Contra Dulciana (Ext.), 16 ft., 12 pipes.
- Geigen Principal, 8 ft., 73 pipes.

- Concert Flute, 8 ft., 73 pipes.
- Viola da Gamba (from Great), 8 ft., 73 pipes.
- Gemshorn (from Great), 8 ft., 73 notes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Traverse Flute (Ext.), 4 ft., 12 pipes.
- Dulcet (Ext.), 4 ft., 73 notes.
- Dulciana Twelfth (Ext.), 2 3/4 ft., 61 notes.
- Dulciana Fifteenth (Ext.), 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Chimes (from Great).

PEDAL ORGAN.

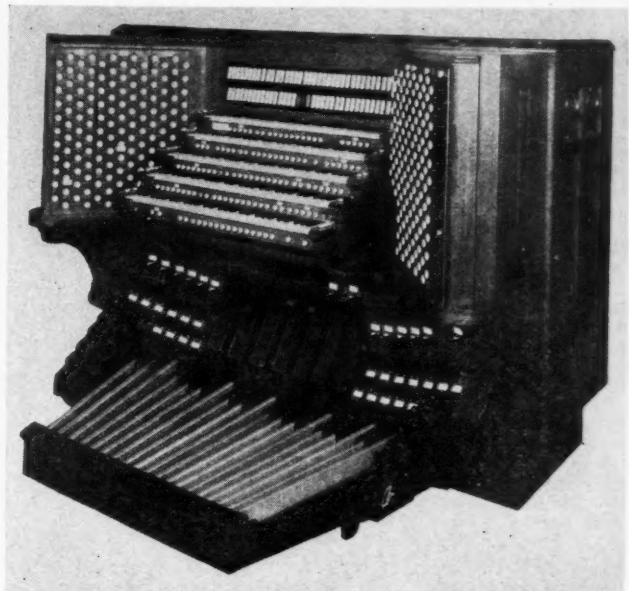
- Double Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason (from Great), 16 ft., 32 notes.
- Contra Dulciana (from Choir), 16 ft., 32 notes.
- Violon (Ext.), 16 ft., 12 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Quint (Ext.), 10 3/4 ft., 32 notes.
- Octave (Ext.), 8 ft., 12 pipes.
- Bass Flute (Ext.), 8 ft., 12 pipes.
- Flauto Dolce (Ext.), 8 ft., 32 notes.
- 'Cello (Ext.), 8 ft., 32 notes.
- Super Octave (Ext.), 4 ft., 12 pipes.
- Trombone (Ext.), 16 ft., 12 pipes.
- Trumpet (from Great), 8 ft., 32 notes.

ELLSASSER DIRECTS CHURCH

FESTIVAL IN LOS ANGELES

The third annual April festival of music was held at the Wilshire Methodist Church of Los Angeles under the direction of Richard Ellsasser, minister of music, April 8, 15, 22 and 29. The first program was a lecture recital by Grace Bush entitled "Great Hymn Writers and Their Hymns." Mr. Ellsasser gave his final recital of the church year April 15. The evening of April 22 was devoted to a program of organ transcriptions of the works of Wagner. Gilbert and Sullivan's "Trial by Jury" was given April 29. It was produced and directed by Norman Betge.

THE CHOIR OF ST. ANDREW'S Presbyterian church, Toronto, gave a performance of Handel's "Joshua" April 2. The oratorio was conducted by Gerald Bales and Charles Peaker was at the organ. Soloists were Margaret Sloat, soprano; Joan Brabant, contralto; William Thompson, tenor, and Douglas Abbott, baritone.



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Grand Rapids, Mich., Church's Talent Used in Unusual Vespers

What has been characterized as one of the most ambitious and unusual programs of church music in the country is that under the direction of John Dexter at the East Congregational Church, Grand Rapids, Mich. The focal point of musical activities there is a Sunday afternoon series known as "vesper services of great music". Throughout the year members of the congregation of this church are privileged to gather in their place of worship to hear professional and amateur musicians, the majority of whom are giving their services, perform the works of the masters. A listing of their recent repertory—instrumental, vocal, choral—reads like the record catalogue of a musical epicure: Bach, Handel, Vivaldi, Haydn, Mozart, Buxtehude, Scarlatti, and so on down the line.

The most striking feature of the presentations at East Congregational is that most of the performing talent is drawn from the congregation. Mr. Dexter says that the undertaking has served a twofold purpose. It has provided a way for utilizing talent among the church folk and it has been a real stimulus to church music in the community. There are seven distinct performing groups within the church. These are the chancel choir (adults), the vesper choir (high school), the crusader and descant choirs (upper grade boys and girls respectively), the junior choir, the men's chorus, the women's chorus and the orchestra. Beside these groups participants include singers and instrumentalists from the community at large and guest performers from out of town. In the course of the last season 248 singers and more than sixty instrumentalists took part. Any expenses involved were paid out of the collections taken at each service. The church provides the printed programs, which include texts and comprehensive annotations. All choir personnel are volunteer singers.

A glance at some of the programs of the last few months shows their scope. On Oct. 1 Mr. Dexter was assisted by Lawrence Owen, violinist, and the Ottawa String Ensemble, made up of students playing in the Ottawa High School orchestra. They played sonatas, suites and concertos by Bach, Handel, Vivaldi, Haydn and Mozart. The service Oct. 15 was devoted to music by Brahms. The guest soloist was Jean Westerman, contralto, of the Chicago Temple. Jeffrey Door, bass, sang the "Four Serious Songs" and the male chorus assisted Miss Westerman in the Alto Rhapsody. There were also organ numbers and two songs for contralto and viola. Jane Door, organist of the LaGrave Avenue Christian Reformed Church, gave a recital Nov. 5.

Franck K. Owen, organist-choirmaster of St. Luke's Episcopal Church, Kalamazoo, assisted as harpsichordist and director Nov. 19. The program that day was entitled "Music of Chapel and Court". Two flutists and a violist joined the harpsichord in pieces by d'Aquin, Couperin, Scarlatti, Bach, Handel, Quantz and Marcello. The choir was directed by Mr. Owen in Bach's Cantata 21, "My Spirit Was in Heaviness". Mr. Dexter conducted when the chancel choir and orchestra were heard in Bach's Magnificat Dec. 3. Helen Hawes, assistant organist at East Congregational, gave a recital of German baroque music Jan. 7. Will Gay Bottje, flutist, directed a woodwind ensemble in offerings by Mason, Telemann, Hindemith, Bach, Barthe, Haydn, Leclair and Lefebvre Feb. 4.

The cantata "St. Mary Magdalene" by d'Indy was sung Feb. 18. This work was performed with the media specified by the composer—soprano solo, women's chorus, string quartet, piano and organ. Music for organ and strings was featured March 4. A program March 18 was devoted to Holy Week music and opened with Bach's Cantata 182 for Palm Sunday.

Mr. Dexter's staunch forces have not confined themselves to sacred presentations. On Jan. 26 and 27 his junior choir and descant and crusader choirs gave two modern musical plays. The first was Hindemith's "Let's Build a Town" ("a tiny play for little folk") and the second was Randall Thompson's "Solomon and Balkis". An orchestra of sixteen

JOHN DEXTER



players provided the accompaniments.

John Dexter received his bachelor of music degree from the University of Michigan. His organ study was with Palmer Christian and Marcel Dupré. In 1943 and 1944 he was assistant to Richard Keys Biggs at the Blessed Sacrament Church in Hollywood. He was organist and choirmaster at St. Mark's Episcopal Cathedral in Grand Rapids from 1944 to 1949. Mr. Dexter was dean of the Western Michigan Chapter, A.G.O., for two years beginning in 1947. Mr. Dexter began his duties at the East Congregational Church in 1949. Since 1945 he has been director of the Grand Rapids Choral Society. This group recently gave Verdi's Requiem. In May the society will give a program which will include Gabrieli's Procession and Ceremonial Music and Bruckner's Mass in E minor, with double chorus, brass, woodwinds and organ.

VARIED LENTEN PROGRAMS ARE HEARD AT TITUS' CHURCH

Lenten musical events at Christ Church, Cincinnati, where Parvin Titus is organist and choirmaster, included a series of recitals by Mr. Titus, a performance of Walton's "Belshazzar's Feast" by the combined choirs of Christ Church and the Westwood First Presbyterian Church Feb. 25 and Stainer's "The Crucifixion" March 18.

Mr. Titus' recitals were given Feb. 9 and 23 and March 9 and 16. For his recital March 9 he chose these numbers: Prelude, Gigault; Allegro Vivace from Symphony 6, Widor; "Litanies," Alain; "Priere," Jongen. The program March 16 included works by Gardner Read, Sowerby, Liszt and Karg-Elert.

A feature of the music at Christ Church Easter morning was a group of pieces played before the service by organ, harp and flute. They were: "He Who Will Suffer God To Guide Him," Bach (organ); Andante from Concerto in D minor, Molique (flute and harp); "Invocation," Holy (organ, flute and harp); "Alleluia," Lorenz (organ and harp); "Offertoire," Donjon (flute and harp); Prelude on "Gwalshmai," Purvis (organ); Andantino from Concerto for flute and harp, Mozart; Siciliano and Allegro from Sonata in E flat, Bach (organ and flute).

WILLIAM C. TEAGUE TO PLAY AT UNIVERSITY OF CHICAGO

William C. Teague, organist and choirmaster of St. Mark's Episcopal Church, Shreveport, La., member of the faculty of Centenary College and well-known recitalist, will play at Rockefeller Chapel, University of Chicago, Tuesday, May 1, at 8:15 p.m. His program will be as follows: Concerto 10, Handel; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Allein Gott in der Höh' sei Ehr," Bach; Prelude and Fugue in A minor, Bach; Solo for Flute, Arne; Fantasia in F, Mozart; Toccata on a French Psalm-tune, Fisher; Sonata in E minor, Nanney; "Fileuse," Dupré; "The Soul of the Lake," Karg-Elert; Prelude and Fugue in B, Dupré.

Mr. Teague is a graduate of the Curtis Institute of Music. He is dean of the North Louisiana Chapter, A.G.O., and will be dean of the 1951 School of Church Music at All Saints' Episcopal College, Vicksburg, Miss.

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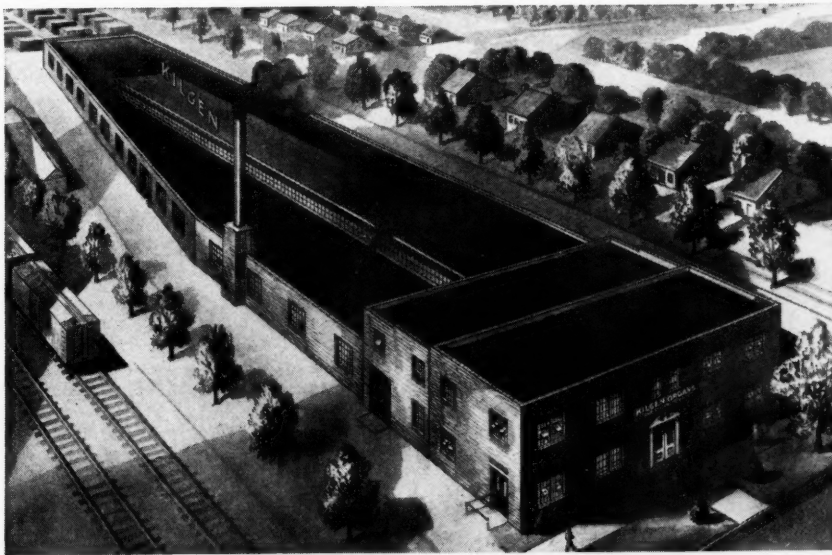


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**REUTER TO REPLACE
BURNED INSTRUMENT**

AT SOUTHWESTERN COLLEGE

Three-Manual Will Be Installed in New Chapel and Auditorium at Winfield, Kan.—Stop Specification Is Presented.

Through the generosity of an anonymous donor, Southwestern College, Winfield, Kan., is to have a three-manual organ, to be installed in the new chapel and auditorium of the administration building, now under construction. The contract has been awarded to the Reuter Organ Company, Lawrence, Kan., and the organ will replace the three-manual Kimball installed in 1938, known as the Kibbe memorial organ, which was destroyed by fire several months ago. Southwestern College, of which Dr. Alvin W. Murray is president, was established in 1885 by the Southwest Kansas Conference of the Methodist Church and is situated on a beautifully wooded hill overlooking the city of Winfield.

The organ chamber spaces provided by the architect are ample and make possible ease of installation of the great and choir in one chamber and the swell in the other, the chambers being opposite each other and located along the side walls. The console will be of the drawknob type.

The specifications were drawn by Frank R. Green of the Reuter Company in collaboration with Dr. Cora Conn Redic, professor of organ and theory emeritus; Orcenith S. Smith, chairman of the organ committee and division of fine arts; Mrs. Orcenith S. Smith and Miss Grace Sellers, professor of piano and organist at Grace Methodist Church, Winfield. Following is the stop specification:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture, 2 ranks, 122 pipes.
- Fourniture (Preparation), 4 ranks.
- Chimes (Preparation).

Harp (Preparation).
Tremulant.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Spitz Principal, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Flügel Horn, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Hautbois Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Koppelflöte, 8 ft., 73 pipes.
- Viola Pomposa, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., (Preparation).
- French Horn, 8 ft., (Preparation).
- Clarinet, 8 ft., 73 pipes.
- Chimes (Preparation).

PEDAL ORGAN.

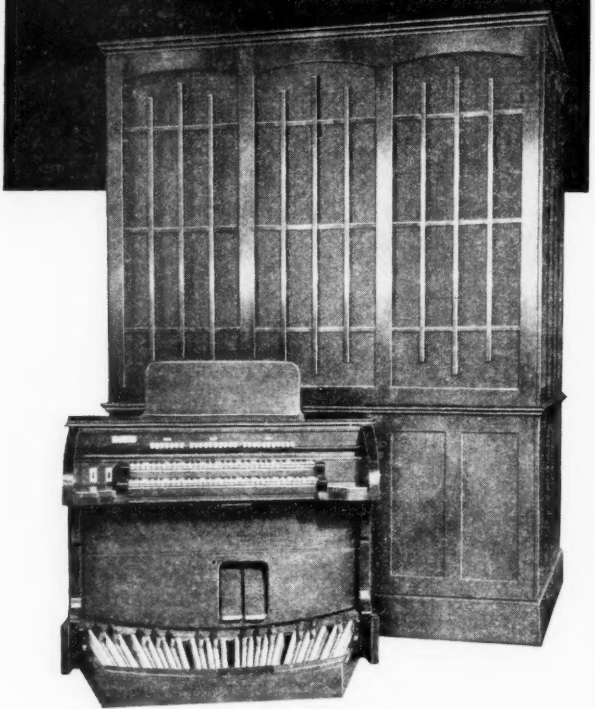
- Resultant, 32 ft., 32 notes.
- Contrabasse, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Bourdon (Swell), 16 ft., 32 notes.
- Octave (Ext. of Contrabasse), 8 ft., 12 pipes.
- Violoncello, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Twelfth (Pedal Violone), 5 1/2 ft., 32 notes.
- Violoncello, 4 ft., 12 pipes.
- Bombarde (Preparation), 16 ft.

**ALLANSON G. Y. BROWN GOES
TO ST. MATTHEW'S IN OTTAWA**

Allanson G. Y. Brown, F.R.C.O., who for nineteen years has been organist and choirmaster of the Dominion United Church in Ottawa, Ont., has accepted the position of organist and choirmaster at St. Matthew's Anglican Church, Ottawa.

Before going to Canada in 1932 Mr. Brown had held positions in England and northern Ireland. He is largely a self-taught musician but did some study with the late Sir Edward Bairstow of York Minster in preparation for the F.R.C.O. diploma, which he received in 1925. Mr. Brown is the composer of several published choral and organ works.

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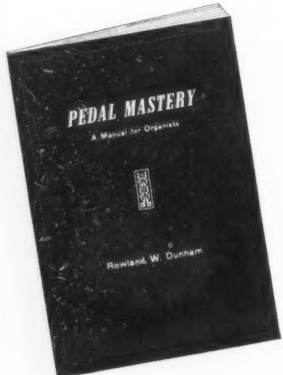


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THREE-MANUAL BY REUTER

Provision Is Made for Adequate
Space in Beautiful Edifice of the
First Baptist Congregation—
Stoplist Is Presented.

The First Baptist Church, Blytheville, Ark., has awarded a contract to the Reuter Organ Company, Lawrence, Kan., to build a three-manual instrument for its beautiful new edifice, now under construction. When plans for the new church were under consideration about four years ago the organ committee took steps to see that the proper space was provided for an organ. The organ will be installed in two chambers, opposite each other, with large tone openings to the chancel choir loft. Plaster grilles of ornate Gothic design will be used to cover the tone openings. The console will be of the drawknob type.

The specifications were drawn up by Frank R. Green, home office sales representative of the Reuter Company, in collaboration with Mrs. Murray Smart, organist of the church. Following is the stop specification:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Chimes (Prepared for).
Tremulant.

SWELL ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Flauto Dolce (tapered), 8 ft., 73 pipes.
Flute Celeste, TC, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Spitz Principal, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, (15-19-22), 183 pipes.
Flügel Horn, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Hautbois, 4 ft., 73 pipes.
Tremulant.

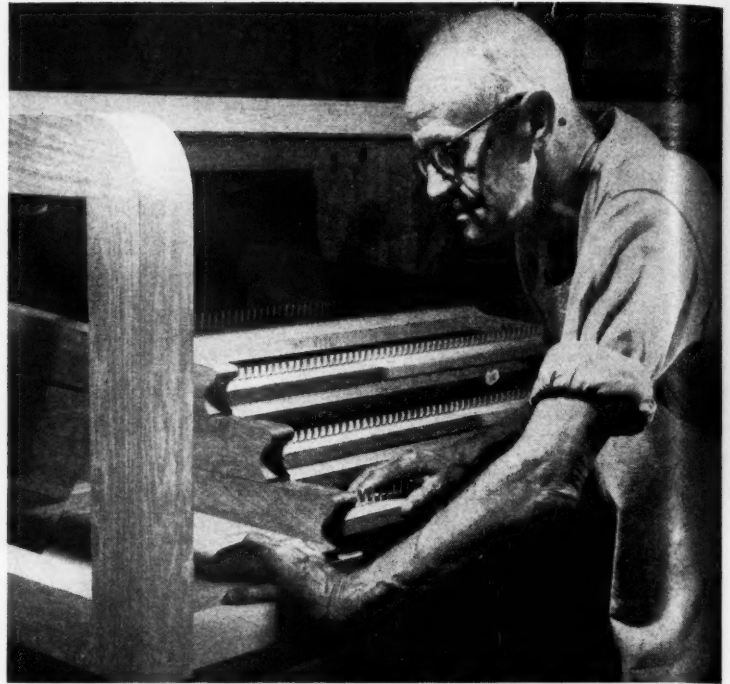
CHOIR ORGAN.

Koppelflöte, 8 ft., 73 pipes.
Dolcan, 8 ft., 73 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp Celeste (Prepared for).
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., (Great), 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Quintaten, 8 ft., (Great), 32 notes.
Twelfth, 5 1/2 ft., (Pedal Diapason), 32 notes.
Choralbass, 4 ft., 12 pipes.
Fagotto, 16 ft. (Swell), 32 notes.

ISA MCILWRAITH, M.A., A.A.G.O., conducted the choir of the University of Chattanooga in its spring concert April 15. On the program were the Schütz "Seven Last Words" and other choral works by Bach, Benjamin, McIlwraith, Hutchinson, Kocher-Davis, Vaughan Williams, Whitlock and Handel. Betty Park, organist, assisted by James Dooley, trumpeter, played "Sleepers, Wake." "Father, Dwell in Every Heart" and "Jesus, We Are Thine," all by Krebs.



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WINNER RECEIVES AWARD



THROUGH A REQUEST by the late Fulton B. Karr, the District of Columbia Chapter was enabled to offer a scholarship award of \$250. The contest for this award was held March 26 at the Western Presbyterian Church and was won by Robert M. Quade. In the picture he is shown receiving his award.

Mr. Quade, at the age of 20, is one of Washington's outstanding organists. In addition to extensive church work he is serving as organ instructor at the Washington Missionary College, Takoma Park, Md. Mr. Quade is a native of Mountain View, Cal. and obtained his early education there. He started piano lessons at the age of 4 and two years later had his first opportunity to play a large organ. The interest generated at that time culminated in a serious study of the organ with Raymond White of San Francisco. When his father was transferred to Washington with the Seventh-day Adventist publication *Review and Herald*, young Bob had the opportunity to continue his studies with Dr. Oliver S. Beltz at the Washington Missionary College and with Adolf Torovsky at the Church of the Epiphany. It was at this

church that Mr. Quade gave his first Washington recital in June, 1949. Mr. Quade is now engaged in study with Paul Callaway at the Washington Cathedral. His most recent recital was given at the cathedral April 22, playing works of Bach, Handel, Vierne and Sowerby.

CHURCH MUSIC CONFERENCE

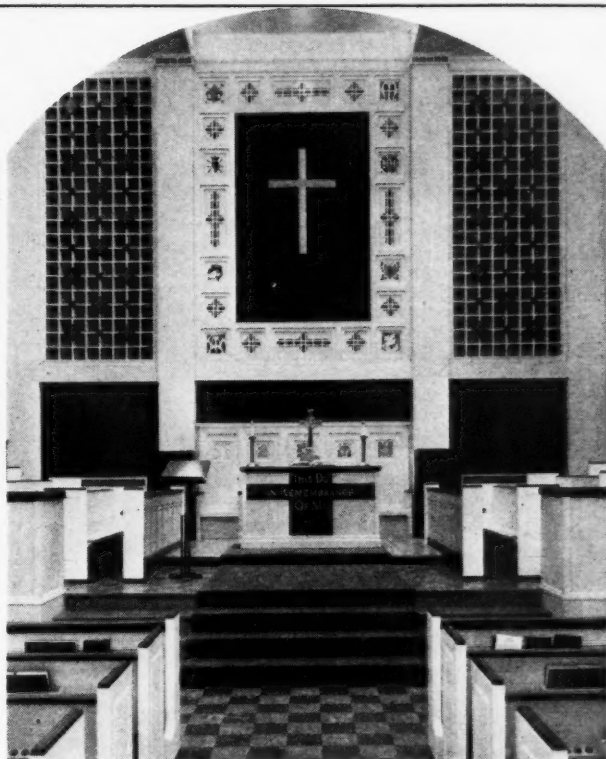
AT MONTEAGLE, TENN., IN JULY

At the request of the Rt. Rev. Theodore N. Barth, bishop coadjutor of Tennessee, a meeting was held in Chattanooga Feb. 27 to organize a summer conference on church music for the Province of Sewanee. Church musicians from ten dioceses were present, including Bishop Barth, Ernest B. Buchi, St. Andrew's, Birmingham, Ala.; the Rev. Roy Pettway, Church of Our Saviour, Atlanta; Frank Collins, Jr., Trinity, Baton Rouge, La.; Lyman P. Prior, St. John's Cathedral, Jacksonville, Fla.; Robert L. Hobbs, St. Mark's, Louisville; Robert L. Van Doren, Trinity, Columbia, S. C.; H. Murlin Kelsay, Trinity Cathedral, Little Rock, Ark.; Frank Slater, St. Andrew's, Jackson, Miss.; Josef Privette, Trinity, Asheville, N. C.; Thomas Alexander, St. Paul's, Chattanooga, Tenn.; Adolph Steuterman, Calvary, Memphis, Tenn., and M. B. McGrew, Church of the Good Shepherd, Memphis. It was decided to hold the conference at DuBose Conference Center, Monteagle, Tenn., from July 17 to 26. Adolph Steuterman was made chairman of arrangements and Thomas Alexander registrar and bursar.

The Sewanee Conference on Church Music is to be a non-profit organization primarily for organists and choirmasters of the Province of Sewanee. A fee of \$50 for room, board and tuition will be charged.

CHOIRS OF SIXTEEN CHURCHES of seven denominations joined in the seventeenth Palm Sunday vesper service of children's and youth choirs in Flint, Mich. The chorus consisted of 365 children. The director was Clarence Eddy, director of music at the First Presbyterian Church. The service was under the auspices of the Flint League of Church Musicians. Robert Larson was at the organ.

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Novel Devices Mark Organ Around Which Home in West Is Built

By J. B. JAMISON

In several respects unique and in at least one epochal, the organ in the residence of Stanley H. Page at Los Gatos, Cal., will repay study by any organist, builder or service man.

Mr. Page is a distinguished engineer with an enviable reputation for invention. His airplane engine for world war 1 is in the Smithsonian Institution at Washington. The organ is his relaxation and hobby and he has highlighted the one in his home with some devices that make the organ industry as a whole look pretty far behind the times. The trade, generally, should be interested in them.

The instrument is an Aeolian residence organ with four additional stops by Ernest M. Skinner—French horn, English horn, kleine erzähler and celeste—sixteen sets plus harp and chimes. The organ was not built for the house—the house was built for it—at least the part of the house it occupies. The chambers were constructed within a large room, their walls being sound-proofed and separated from the exterior walls by air space, so that a high degree of sound and heat insulation is achieved. The inner surfaces of the chambers are hard-finished with shellac. The floors are thick and insulated and have a top surface of heavy plywood treated with two coats of varnish. This gives the chambers resonance and enhances the beauty of the stops. The swell openings are fairly large. The frames carrying the shutters are mounted in the front walls of the inner chambers and do not touch the outer walls, through which the organ speaks. Direct conducting of sound from the shutter assemblies is therefore impossible. The shutters are two and one-fourth inches thick, closely fitted, equipped with battens and well felted, and operated from a single trace. They cannot slam, though there are no buffers to prevent—the engines take care of this. The entire operation is about as noisy as a good wrist watch. The dynamic range is startling, the average stop cutting down to an aeoline.

Now for the astonishing and epochal part of the installation: Mr. Page is the first man since Jordan invented the swell in 1712 to perfect a stepless (stationless) swell engine that operates normally from a normal shoe. No new technique of using the swell shoe is required—they work and feel just like the orthodox article. *But what they do!* It would be worth the time and effort of any organist, no matter of what degree of sophistication or skill, to journey to Los Gatos and try these engines. For the first time the organist is put into effortless direct and sensitive control of dynamics and finds himself able to make the tone wax and wane as accurately and intimately as any player controls his orchestral instrument. The engine does even more than the old-fashioned "direct hitch", for there is no lag, no inertia, no momentum, and the early movement is "slow" and the late "fast" on the order of a cam and lever steering-gear.

But the exciting job of being able to express one's self completely is here given to the organist for the first time. Summarizing—the engine opens or closes shutters as gradually as the movement of a clock's hands, or as fast as a flash. The thing is as sensitive as the organist's foot. It puts control strictly up to the organist.

The temperature control within the chambers is regulated by thermostatically actuated mercury switches, as is the air in the conductors leading to the four pressure regulators. This latter was made necessary by the blower's basement location, where it draws its air from outdoors. Thermometers in each chamber and chest indicate temperature variations of not more than one degree Fahrenheit. As an aid in maintaining constant temperature a port in the inter-chamber wall is opened automatically when the organ is shut off. At the same time the shutters close. Thermo-circulation is thus provided between chambers. Because the current to the heater thermostats is always on,

it was deemed advisable to keep the shutters closed, thus preventing flow of heat from chambers into building.

The chambers are entirely free from such units as relays, regulators (these are under the floor at a minimum distance from supplied chests), tremulants, swell engines, air conductors, etc. These auxiliaries are in an adjacent room, where ample space makes for easy accessibility for adjustment or repair—as unlikely as these promise to be.

• • •

In order that the organ might readily be kept in tune by the owner, without the aid of a second person, a somewhat unusual technique has been developed, as well as several pieces of special equipment. Incidentally the need for this one-man tuning stems from the fact that service men have to be obtained in San Francisco, fifty miles away.

Let us suppose that one or several pipes are noticeably out of tune. The procedure is: 1. A light strip of wood of keyboard length is placed on one of the manuals. On this strip, at each key, is marked that key's number, so it is a simple matter to list the ailing pipes. The list is taken to the proper chest and by means of a small portable rotary switch the desired pipe is made to speak. When the switch is set at any listed pipe number of any stop, the corresponding pipe of the tuning octave automatically speaks with it. The pipe is then tuned to unison. It should be noted that this one octave serves to tune all the pipes of the organ—an ideal practice! The tuning switch is attached to a light flexible cable long enough to reach also to the outer room for checking irregular action of relays, combination actions, etc. A second rotary switch serves the pedal—in another chamber. To check the tuning octave occasionally, an octave of high-grade tuning forks is kept in one of the chambers. The forks are calibrated to chamber temperature and are always ready for use. While this is not intended as a substitute for setting a temperament, it does very well—very well indeed.

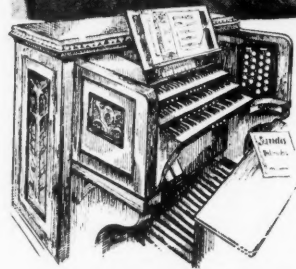
As in every organ some stops are distant from the tuning octave. In this organ the pedal is somewhat removed and the tuning stop just cannot be heard. Mr. Page has worked out a simple arrangement to take care of this that every practical tuner will applaud. A microphone is mounted near the tuning octave, an amplifier builds up the microphone output to any desired level and a six-inch P.M. speaker and simple baffle are installed in the remote chamber. In this way—on any large organ—a solo tuba could be accurately tuned from a swell string. This plan obviates the need for setting several temperaments and makes unison tuning from the one tuning octave easy and satisfactory. The amplifier and speaker are, of course, alive only during use.

A small voltmeter at the console gives the voltage for the system and would warn of impending failure before it became serious. In the swell chamber near the auxiliary switch for the blower motor is a set of manometers indicating the wind pressure at each regulator. As the usual incandescent lights, plus body heat, tend to raise the chamber temperatures, fluorescent ceiling units take their place. Appliance outlets in each chamber are for use of extension cords or vacuum cleaner, etc.

The entrance door and the door to the room where the auxiliaries are stored are of refrigerator type, with insulated walls and air space. Locks draw doors tight against door stops. Outside each of these doors is an ordinary door. No heat or sound passes these obstacles. Also, this organ is the quietest ever—no leaks, no vibrations—just total silence.

Though tradition seems to frown on the organ builder's marking the various parts and units of an organ with names and numbers (which would be so helpful to installation and service and so time and money saving!), this organ is marked so that in years to come a minimum of guessing will be necessary. Each regulator is marked for output wind pressure, the rackboards bear numbers—1 to 61—opposite the appropriate holes, union boards bear numbers and stop names, as do also all relays. At terminal points polarities of the main wiring are marked. At the console (in addition to the strip with key numbers) all wiring is numbered and, where appropriate, names of stops and couplers are indicated. Mr.

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Page claims no originality for this idea of marking parts for helpful information, as for some years it has been followed by manufacturers of many products—and this in addition to manuals for service men. Organ builders could go on this path and save.

Here is a beautiful organ and one that is the last word mechanically—a joy to the musician and to the engineer. But the prize exhibit is that wonderful swell engine. That makes organ history.

GIVE FOUR APRIL PROGRAMS

AT ST. MARY THE VIRGIN, N. Y.

A series of four Monday evening musical events in April at the Church of St. Mary the Virgin, New York City, featured programs by Ernest White, Marie Schumacher and Edward Linzel. Miss Schumacher's April 9 recital opened the series. Her program consisted of works of Mozart, Dallier, Widor, Karg-Elert, Vierne and Dupré. Mr. Linzel played April 16 and 30. His first program in-

cluded Bach, Pachelbel, Franck, Dupré, Vierne and Reger, and numbers by Bruhns, Krebs, Böhm, Dupré, Widor, Langlais and de Maleingreau were chosen for the latter. April 23 there was a program of music for organ and orchestra. Ernest White was assisted by John Beaven, harpsichordist; Mary McMurray, soprano; Patricia O'Hare, contralto, and Edward Linzel, conductor. They played selections by Breydert, Buxtehude and Schütz.

R. LLOYD ADAMS, AN ORGANIST of Pomona, Cal., has won the W. W. Kimball prize of \$100 for which musicians of North America have been competing annually for fourteen years. Winning over 103 other entrants from all parts of the United States and Canada was Mr. Adams' setting for the poem "In June," by Helen Field Watson. Announcement of the award was made by the Chicago Singing Teachers' Guild, which sponsors the contest. Mr. Adams is organist of Trinity Methodist Church in Pomona and official organist for District 4 of the Association of Lions Clubs.

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Dec. 17, 1896

Incorporated
Dec. 17, 1896

Amended Charter
Granted
June 17, 1909

Amended Charter
Granted
June 22, 1934

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The President's Column

All reports of the 1951 series of regional conventions give evidence of notable successes and of programs of organ recitals, choral work, lectures, demonstrations and discussions which are doing much good for the cause of the A.G.O. and for all who are so fortunate as to be in attendance. This emphasis upon the high standards of the Guild being featured in each Guild region during the odd years, covering the country, is significant indeed. All honor to the regional chairmen, deans of the host chapters, committee chairmen and others who are making these conventions possible.

The national biennial conventions in the even years benefit tremendously by the enthusiasm engendered at the regional conventions during the alternate years. Our 1952 national convention in San Francisco promises a veritable musical feast and large numbers from all parts of the United States and elsewhere are planning to attend. The official headquarters will be in the magnificent Fairmount Hotel on famous Nob Hill, near Grace Cathedral. The Civic Auditorium has been reserved for an orchestral concert, including an organ concerto by a Guild member.

It is a particular pleasure to announce at this time the annual national conclave of deans and regents, to be held in Chicago during Christmas week of 1951. Please mark the dates—Dec. 26, 27 and 28 (Wednesday, Thursday and Friday)—on your calendar, and attend if possible. A communication from the council was sent to Rene P. Dosogne, dean, cordially inviting the Illinois Chapter to be host to the conclave. Dean Dosogne, reporting for the chapter, replied that they were "happy and proud to accept the invitation". Subsequently an announcement was made that this conclave will be "an outstanding event in the organ world".

The holding of the 1951 conclave in Chicago inaugurates the policy of rotation of these conclaves, similar to that of conventions, thus again emphasizing the truly national character of the A.G.O. While the conclave is called especially for the purpose of bringing the deans and regents together for conferences on national affairs, all members everywhere and their friends are cordially invited to attend every event. The Illinois Chapter, well-known for efficiency and thoroughness, may be depended upon to make this conclave a history-making event.

Candidates for all A.G.O. examinations will still be accepted, if applications are sent to national headquarters promptly. It is recommended that all successful candidates in the 1951 examinations be honored by their chapters at an appropriate chapter event.

S. LEWIS ELMER.

Program for Buffalo Convention.

The 1951 regional convention for New York State and New Jersey is to be held in Buffalo June 18 to 21. The headquarters hotel will be the Lenox.

Buffalo has three new organs that will be heard with interest—a Möller at Holy Trinity Lutheran, a Schlicker at the Kenmore Presbyterian and an Aeolian-Skinner at Westminster Presbyterian. A tentative program includes these activities:

June 18—Regional contest for young organists at Church of the Ascension. Choral evensong at St. Paul's Cathedral. Choir of men and boys under DeWitt C. Garretson, A.A.G.O. (Ch.M.). Sermon by the Right Rev. Lauriston L. Scaife. At Holy Trinity Lutheran Church, choral program with

orchestra by Schola Cantorum under Cameron Baird and Reed Jerome. Recital by Dr. Charlotte Lockwood Garden of Plainfield, N. J.

June 19—Lecture—demonstration on choral techniques by Robert Fountain, director of the Oberlin A Cappella Choir, at Central Park Methodist Church. Recital and improvisation by Dr. Geroge W. Volk of New York and Chautauqua. Tour of Niagara Falls and Old Fort Niagara. Recital by Hans Vigeland plus a small group singing the Monteverdi Magnificat. Banquet at Westminster Church; music by Lutheran Motet Singers, Clara Mueller Pankow director. Short program for organ and piano by Helen and DeWitt Garretson.

June 20—Recital by Charles Finney, F.A.G.O., of Houghton College, and Jack Caruth, Park Central Presbyterian, Syracuse. Lecture on organ registration by Ernest White of New York and London, Ont. Cantata "Job", by Roberta Bitgood, sung by chancel choir of Holy Trinity under Dr. Bitgood. Recital by Catharine Crozier.

June 21—Short recital by regional winner in organ contest. Recital by Russell Hayton, M.S.M., of St. James' Church, Montclair, N. J.

Take up 1952 Convention Plans.

Plans for the 1952 A.G.O. national convention at San Francisco are beginning to crystallize. Dean Frederick Freeman, of the Northern California Chapter, presiding at a dinner meeting in the First Unitarian Church, Oakland, Cal., April 1, introduced E. Chester Sparver, general chairman of the convention. Then followed an enthusiastic discussion of the plans adopted at previous national conventions and an outline of events to come in San Francisco.

After this Guild members and their friends attended the chapter contest for young organists. David Gardner, pupil of Eileen Coggin of Alameda; Dora Schively, pupil of Harold Mueller of San Francisco, and Richard Montague, a pupil of Richard Purvis of San Francisco, played. Richard Montague, the winner, is now eligible to enter the regional convention to be held in the Los Angeles area next June.

University of Miami Group Formed.

Charter members of the University of Miami Guild student group met with other Guild members at the home of Dr. and Mrs. Ralph A. Harris in Coral Gables on the evening of April 3 for their organization meeting. Dean Bruce Davis of the Miami Chapter presented the charter to John Bitter, dean of the school of music, University of Miami. Dr. Harris outlined his plan for augmenting the university curriculum so that all organ students should be ready for the A.G.O. examinations at the time of graduation. This group will also prepare for the choirmaster examination. The evening was concluded with refreshments and a social hour.

Ministers at Kalamazoo Dinner.

The monthly meeting of the Southwest Michigan Chapter was held in Kalamazoo April 2. This was a banner meeting for the chapter, with eighty-one persons in attendance. It was the annual organist-clergy dinner, with members of the music committees invited. The dinner and meeting were held in the recently-completed parish-house of the First Methodist Church. Mrs. Irene Davis, organist of this church, was hostess. The business meeting was conducted by Dean Henry Overley. Program chairman for the meeting was the Rev. Robert K. Giffin of St. John's Episcopal Church, Sturgis, chaplain of the chapter. Father Giffin introduced Robert Noehren, organist of the University of Michigan, who gave a very interesting and infor-

Officers Are Nominated

Following is the report of the nominating committee of the American Guild of Organists for national officers for 1951-2:

President—S. Lewis Elmer, A.A.G.O. F.T.C.L.

Vice-president—Seth Bingham, F.A.G.O.
*Secretary—Harold V. Milligan, Mus.D., F.A.G.O.

Treasurer—John Holler, A.A.G.O.
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Auditors—Harold W. Friedell, F.A.G.O., F.T.C.L., and George Mead, Mus.D., A.A.G.O.
Chaplain—The Rev. Paul Austin Wolfe, D.D.

Councilors, term ending 1954 (Vote for eight)—Robert Baker, Sac.Mus.D.; T. Frederick H. Candyln, Mus.D.; Lillian Carpenter, F.A.G.O.; Norman Coke-Jephcott, Mus.D., F.A.G.O., F.T.C.L.; Harold W. Fitter, F.A.G.O.; Virgil Fox; Henry Fusner, A.A.G.O.; Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L.; Philip James, Mus.D., F.A.G.O., F.T.C.L.; Albin D. McDermott, A.A.G.O.; Jack H. Ossewaarde, A.A.G.O.; E. Bronson Ragan, F.A.G.O.; Clinton H. Reed, A.A.G.O.; Andrew Tietjen.

Respectfully submitted by the committee: Lillian Carpenter, F.A.G.O.; Claude Means, F.A.G.O.; Jack H. Ossewaarde, A.A.G.O.; Clenton H. Reed, A.A.G.O.; Clarence Dickinson, Mus.D., A.G.O., chairman.

National ballots have been sent to all deans and regents, so that every Guild member, everywhere, will be able to vote. At the 1950 national meeting the number of ballots cast was the largest in the history of the Guild, and it is confidently believed that the number this year will be even greater.

M. SEARLE WRIGHT,
Secretary Pro Tempore.

*The death of Mr. Milligan occurred on April 12.

mative lecture on old organ cases of Europe. Enjoyment of the lecture was enhanced by the many beautiful slides Mr. Noehren showed to illustrate his remarks.

Bidwell Recital in Auburn, N.Y.

To introduce the people of Auburn, N. Y., to the beauties of organ music, the Auburn Chapter selected as recitalist March 28 Dr. Marshall S. Bidwell, director of music and organist of Carnegie Music Hall in Pittsburgh. Much study was given to the choice of a program that would appeal to organists and to non-organists alike. The plan met with success, for enthusiastic comments are coming both from organists and others. Dr. Bidwell's program was as follows: Concerto in F major, No. 13, Handel; Air with Variations (Symphony in D), Haydn; Chorale Prelude, "Come, Saviour of the Gentiles," Allegro (Sonata No. 1) and "Fugue a la Gigue," Bach; Chorale No. 2, in B minor, Franck; "Giga," Bossi; Symphonic Sketch, "On the Steppes of Central Asia," Borodin; "Les Heures Bourguignonnes," Georges Jacob; "Clair de Lune," Debussy; "Finlandia," Sibelius.

A reception was held for Dr. Bidwell after the recital.

The Auburn Chapter held its April meeting in the First Methodist Church. An illustrated talk on "Hebrew Music, Ancient and Modern," by David S. Altfield of Syracuse, N. Y., traced Hebrew music back 4,000 years. Recordings brought the chapter the beauties of these melodies which have lived through the ages. Mr. Altfield is the cantor for Jewish services at the chapel of Syracuse University.

HARRIET V. BRYANT, Dean.

Annual Meeting of A.G.O.

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 14, at 4 o'clock, in the choir room of St. Bartholomew's Church, Park Avenue at Fifty-first Street, New York City, for the following purposes:

(1) To elect national officers and councilors.

(2) To act upon a proposed amendment to the constitution, Article IV, Section 2, which would omit the sentence, "It may grant to fellows, associates and choirmasters of the Royal College of Organists of England the corresponding certificates on payment of fee." This amendment was recommended by the council at a meeting on April 2, for adoption at the national annual meeting on May 14.

(3) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting on May 14, but those who cannot attend in person are requested either to cast their ballots at the meeting held by their local chapters for this purpose or to sign the proxy attached to the national ballot and mail ballot and proxy to national headquarters, so that it will be received at headquarters not later than May 13.

Big Events in Lincoln, Neb.

The coming of April ushered in exciting events for the Lincoln Chapter. April 2 the organists met with their pastors for a dinner. A panel discussion on "The Value of Music to Worship" was introduced by Harlyn Abel, representing the musicians. The Rev. G. G. Williamson represented the clergy.

On the evening of April 3 Claire Coci conducted an inspiring master class. At noon April 4 members of the Guild met with Miss Coci for a luncheon in her honor at the Continental Cafe.

This day was brought to a grand climax with a brilliant recital by Miss Coci, her first appearance in Lincoln. The *Lincoln Star* appropriately expressed our sentiments in the following words: "There are organists, and there are musician-organists in this fabulous world of music. Claire Coci, whose magnificent recital was heard at St. Paul's Church Wednesday night, certainly belongs to the latter group." She played five encores for the thoroughly delighted audience.

FLORENCE ABEL, Secretary.

Dr. Asper Plays in Sioux City.

The Western Iowa Chapter presented Dr. Frank W. Asper of the Salt Lake City Mormon Tabernacle in a recital at the First Presbyterian Church in Sioux City April 15. Over 700 people listened to a program widely and interestingly varied. The program consisted of three groups. The first included Handel's Second Concerto for organ; "Jesu, Joy of Man's Desiring," and Bach's Fantasia and Fugue in G minor. The second group opened with Dr. Asper's arrangement of Haydn's "Truth Divine" and continued with the French Rondo by Boellmann and the Chorale in A minor by Cesar Franck. After a second intermission the artist presented a Scherzo by Rogers, "Berceuse et Priere," Bedell, and Mulet's Toccata, "Thou Art the Rock," Dr. Asper responded to several encores.

After the recital the patrons were entertained at a reception for Dr. Asper in the church parlors.

MRS. MARY JO WEINS, Secretary.

News of the American Guild of Organists—Continued

Music for Voice, Strings

and Harpsichord Arranged

by Hopper in Louisville

The Louisville Chapter presented Francis Hopper and a group of musicians from the University of Louisville School of Music in a program of chamber music at Gardencourt on the evening of April 2. The occasion was the monthly meeting of the chapter. Mr. Hopper, head of the organ department of the school of music, arranged the program, consisting of various combinations of voice, string instruments and harpsichord. Several of the works were heard for the first time in Louisville. The music was unusual and delightful. This was Dr. Hopper's first Louisville performance on his recently-acquired Maendler-Schramm harpsichord. Assisting him in the program were Charmé Riesley, soprano; Fletcher Smith, baritone; Mary Catherine Smith, violin; Marion Korda, violin; Patti Webb, cello, and Norman Shavin, flute. The program was open to the public. It included: Solo Cantata for baritone, Handel; "Under the Greenwood Tree," Arne; Solo Cantata for soprano and flute, Handel; Sonata in F major for flute, harpsichord and violoncello, Telemann; Concerto 8, in B minor, for harpsichord solo, Bach; Trio-Sonata 1, in C major, Stamitz; Concerto 3 (after a Sonata by J. C. Bach), Mozart.

On April 6 the Louisville Chapter presented Virgil Fox in a recital at the Fourth Avenue Presbyterian Church. This was the first appearance of Mr. Fox in Louisville and the performance was very well attended and warmly received. Mr. Fox played in his usual brilliant and colorful manner. A reception was held for him at the church.

Richard Harper, one of the youngest and newest members of the chapter, played a program of Bach trio-sonatas at the Fourth Avenue Presbyterian Church April 9. Mr. Harper is a student of Francis Hopper at the University of Louisville School of Music.

MAIVA DICKSON, Registrar.

Hymns Are Rochester Topic.

One of the most stimulating meetings of the Rochester Chapter this season took place April 10 in St. Paul's Episcopal Church. An impromptu discussion, led by Dean Richard Warner, concerned the place of hymns and hymn-tunes in the service. Also considered were the problems of how best to acquaint congregations with the many fine, but so far unfamiliar, hymns now available in most hymnals and how best to foster mutual understanding among ministers and organists and choir directors of the problems pertaining to each group.

It was felt that the gradual replacement of many hymns at present widely used but inadequate either from a literary or musical point of view should begin among students in the church schools.

On the conclusion of the formal part of the meeting members of the chapter gathered about the console of the four-manual Skinner organ in the chancel to play and hear new service music.

J. H. RICHMOND, Registrar.

Northeastern Pennsylvania Chapter.

The Northeastern Pennsylvania Chapter met April 10 at the Green Ridge Presbyterian Church in Scranton. It was decided that each organist observe Guild Sunday, April 29, in his own church, instead of holding a union service. Helen Bright Bryant, chairman of the nominating committee, presented the following list of officers for the 1951-1952 season: Dean, Ruth A. White, A.A.G.O.; sub-dean, Robert Rosenkrans, A.A.G.O.; secretary, Helen Fitz Rawlings; treasurer, Fred Bonnett; auditors, Llewellyn Jones and Frieda Nordt. The minister, the Rev. Brewer L. Burnett, spoke on "Chancel Symbols." This was followed by a question and answer period, much enjoyed by the organists. Refreshments were served.

HELEN FITZ RAWLINGS, Secretary.

Group of Speakers in Youngstown.

A meeting of the Youngstown Chapter was held April 2 in Helen Chapel of the First Presbyterian Church. A panel discussion on "Integrating Choirs of Church and School" was presented. Mrs. Paul A. Adams, dean, introduced the chairman for the evening, the Rev. W. Frederic Miller, who presented the following speakers of the forum: William Hugh Miller, dean of Dana School of Music of Youngstown College; Oliver Cash of South High School and the

SOUTHWEST MICHIGAN CHAPTER PROVES GROWTH



THAT THE SOUTHWESTERN Michigan Chapter, though young in years, is very much alive, is proved by this picture and by the fact that eighty persons attended the annual clergy-organist dinner April 2. The guests included, in addition to a goodly representation of chapter members, ministers of the churches, with members of the music committees. The meeting was held in the First Methodist Church of Kalamazoo and ten cities, up to sixty miles away, were represented. The hostess was Mrs. C. L. Davis, the church's organist.

After dinner the guests were in a receptive mood for Robert Noehren's il-

lustrated lecture on the organs he visited in Holland, France and Switzerland. His stimulating address was followed by an animated discussion from the floor. An interesting feature of the meeting was the table display of Lenten and Easter programs brought by the organists.

On Sunday, April 15, the chapter was sponsor for its annual choir festival, which this year was held at the First Presbyterian Church in Battle Creek. James P. Autenrith, sub-dean of the chapter, directed a combined choir of 300 voices in a program of anthems and hymns. Dr. William Simms of St. Thomas' Episcopal Church preached the sermon.

Rev. Fred M. Druckenmiller, welcomed the Guild members and friends, and gave a brief history of the church, which dates back to Revolutionary times. He called attention to the enlarged and redecorated sanctuary, which accommodates the enlarged organ and gives access to the building additions.

A review of the renovation project, including the development of the tonal resources of the organ, was given by J. F. Johnson and C. L. Neill. F. Stoddart Smith, organist and choirmaster of the First Presbyterian Church in Bethlehem, Pa., was the guest organist for the evening. He played the following program: Fanfare Fugue in C, Bach; Chorale Prelude, Walthier; Preludio, Rheinberger; Sketch in D flat, Schumann; Aria, Peeters; Toccata, Farnam. Chapter members toured the church buildings and the organ interior. Refreshments were served by members of the chancel choir.

J. CLIFFORD WELSH, A.A.G.O., L.T.C.L., Dean.

Ragatz Recital in Indianapolis.

It is always disappointing to one who has planned a program to find at the last moment that his plans must be changed. That is what happened to Oswald G. Ragatz, A.A.G.O., of the School of Music at Indiana University, April 10. He gave a recital for the Indiana Chapter at the North Methodist Church in Indianapolis that evening and was to have been assisted by a harpist and flutist from the university faculty. Because of illness the latter two could not come with him, so Mr. Ragatz gave the entire program.

This was no hardship for the audience, but Mr. Ragatz, who has played for the chapter several times before, no doubt felt he would like the variety the other instruments offered. Mr. Ragatz played beautifully and was honored at a reception afterward in the new educational building of the church.

Mr. Ragatz's program was as follows: Prelude and Fugue in G major, Bach; "The Ninety-fourth Psalm," Reubke; "La Navitite," Langlais; "L'Organo Primitivo," Yon; Variations on "The Cruel Ship's Carpenter," Bernard Heiden, and two numbers from Messiaen's "L'Ascension."

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

Contest Held in Seattle.

Barbara Top, Leona Wright Burtner and Edward A. Hanson, pupils of Walter A. Eichinger at the University of Washington, played in a competitive recital April 11 at the University Christian Church, Seattle. Frederick Chubb, F.R.C.O., of Victoria B.C., Dean Maria Kjaer and Joseph Greener, A.A.G.O., acted as judges. The winner Leona Wright Burtner, was to play in the semi-final competition April 24 at the re-

gional convention. The winner of this competition will represent the region at the national convention in San Francisco in 1952.

MILDRED WASSBERG, Sub-dean.

Recital by Edward Linzel.

The East Tennessee Chapter met at the First Presbyterian Church in Elizabethton, Tenn., March 27. Miss Anne Beeson, violinist, with Mrs. D. R. Beeson, pianist, presented the Brahms Sonata in A major, Op. 100, and the Geoffrey O'Hara arrangement of "Arkansas Traveler."

Edward Linzel of New York was presented by the chapter April 10 at the State Street Methodist Church in Bristol, Va. His program of Bach, Pachelbel, Franck, Dupré, Reger and Vierne was played for the most part with considered restraint. Notable exceptions to this, however, were renditions of Reger's "Christmas, 1914," and the Finale from Vierne's Symphony 1. Here the player showed that he could really "let go", both naturally and convincingly.

Officers for the new season were elected at a business meeting which followed the recital. They are: Lucylle Campbell, dean; Frances Eller, sub-dean; Elizabeth Henley, treasurer, and Dorman Tucker, secretary. Hugo Doob, Jr., Reporter.

Programs in Los Angeles.

The meeting of the Los Angeles Chapter April 2 was held at the First Congregational Church. After dinner a program of music for organ and voice was presented by Mrs. Marion Reiff Craighead, organist of the church, and Mrs. Fern Sayre, soprano. The Flor Peeters "Poem," one of the numbers, called for all the dynamic changes and subtle colorings of a large orchestra, plus a voice which could be woven throughout the composition with simple beauty.

The Los Angeles Chapter held its meeting March 5 at Trinity Episcopal Church. After dinner John Pettley, associated with J. Arthur Rank Productions and instructor in English and drama at the Webb School in Claremont, Cal., gave an interesting and humorous report on "An Englishman's First Impressions of America." At 8:15 a program of sixteenth, seventeenth and eighteenth century music for organ, strings, brass and voice, in various combinations, was presented in the church, with H. Endicott Hanson at the organ. Donald Coats, organist; Joe Valenti and Howard Mickle, trumpeters; Parker Bailey, horn; Phil Adams, trombonist, and Rey M. Longyear, timpanist, took part.

MARVIN BLAKE, Secretary.

Chapter Tries Rebuilt Organ.

The Central California Chapter met at St. John's Episcopal Church, Stockton, March 27 to hear and try the remodeled organ. This instrument was built originally in 1857 by the Johnson Organ Company and the old tracker action organ remained in the church until it was moved to the present location in 1891. The California Organ Company has modernized the instrument, using the old wooden pipes and installing new metal ones and a new console with electric action. With the two sets of shutters, one opening into the north transept and the other in the chancel, it is possible to get many interesting effects. The diapason choir is not enclosed.

The group enjoyed trying the instrument and comparing it with the original one, which they had seen in September. Following this a business meeting was held at the home of Mrs. Gwyn Gray Clark. The meeting was followed by refreshments and a social hour.

GWYN GRAY CLARK, Chairman of Publicity.

Long Beach, Cal., Chapter.

With plenty of organic enthusiasm the Long Beach, Cal., Chapter reconvened after a two-months' vacation. The meeting was held April 3 at the Seventh-day Adventist Church, where a large Allen electronic has been installed. Dr. Emerson Cox opened the program with a lesson on hymn transcription. Elizabeth Loomis was next at the console and gave an inspiring performance of Bedell's Low Mass. Mrs. Bernata Wert played a Franck chorale, a Delius Serenade and Dubois' "Hosanna."

ROBERT R. DOUGLAS, Reporter.

Redwood Empire Chapter.

The Redwood Empire Chapter held its annual vesper service Sunday afternoon, April 8, at the Methodist Church in Petaluma, Cal. Dr. Edgar A. Lowther, pastor of the church, and the Rev. Philip Brink, assistant pastor, were the speakers. Music was by the chancel choir under the direction of G. Franklin Morris, A.C.C.O. Organ numbers played by Mr. Morris included: Solemn Melody, Davies; Canzona from Sonata in C minor, Whitlock, and Prelude and Fugue in C major, Bach. Following the service, a social hour was enjoyed by members and friends in the church parlors.

INEZ M. KAARTINEN, Chairman of Publicity.

News of the American Guild of Organists—Continued

Far Western Regional Convention.

The far western regional convention will be held on the campus of Pomona College in Claremont, Cal., June 19, 20 and 21. Co-sponsors of the convention are the Los Angeles, Long Beach, Pasadena and Valley Districts and Riverside-San Bernardino Chapters. A central planning committee consisting of representatives from each of the chapters has been established, with Carl Brand of the Los Angeles Chapter as convention chairman.

The convention will be unusual in that it will feature a daily two-hour organ workshop conducted by Arthur Poister of Syracuse University and a daily two-hour choral workshop conducted by Dr. David McK. Williams. Recitals will be given by Marian Reiff Craighead, organist of the First Congregational Church in Los Angeles; Ludwig Altman, organist of Temple Emmanuel-El, San Francisco; Clarence Mader, organist of Immanuel Presbyterian Church, Los Angeles, and the winner of the young artists' contest. A feature will be the Wednesday evening recital by Mr. Poister on the large four-manual Estey organ in Bridges Auditorium. Both the organ and the auditorium are outstanding attractions on the Pacific coast.

A nominal registration fee has been established and inexpensive lodging and board in the college dormitories has been arranged and should add to the success of the convention. William Blanchard, professor of organ at Pomona College, has charge of the advance registration blanks.

RALPH R. TRAVIS,
Program Committee Chairman.

Miss Fergusson Dallas Hostess.

The Texas Chapter held its March meeting at Christ Episcopal Church, Dallas, on the evening of the 12th. Alice Knox Fergusson was hostess. A turkey dinner was served to sixty-five members and guests.

The program on March 12 was a lecture by Robert Miller on organ construction. This was very interesting and led to some discussion.

ALICE KNOX FERGUSSON.

Modern Choral Writing the Topic.

The Southwest Michigan Chapter held a dinner meeting at the First Baptist Church in Battle Creek March 5. Max Newkirk, organist and choirmaster of the church, was the host. The program after a business meeting was devoted to modern choral writing and trends. The speaker was David Strickler, director of choral music at Albion College. A small group of singers was present and a rehearsal was conducted by the speaker, using several anthems by modern composers to illustrate ways of conducting rehearsals and meeting problems that present themselves to choral directors. About thirty-five members were in attendance.

PAUL A. HUMISTON.

Hear Talk on Gregorian Chant.

The monthly meeting of the Northern New Jersey Chapter was held on the evening of March 27 at the Union Avenue Baptist Church of Paterson. The registrar, Raymond Tarantini, minister of music at this church, was our host. After a short business meeting we were privileged to hear a very interesting and educational talk on Gregorian chant by Edward Rivetti. Several chants were illustrated by means of recordings. Mr. Rivetti has served for the last eighteen years as assistant organist at St. Patrick's Cathedral, New York City, and is associated with Dr. Courboin at the cathedral.

FRANCES E. KREAMER,
Publicity Chairman.

Hymn-playing is Discussed.

On April 2, at St. Paul's Methodist Church in Trenton, the Central New Jersey Chapter conducted a lively discussion on the playing of hymns, led by Miss Isabel Hill, director of the organ department at Junior No. 4 School. The discussion was based on a list of twenty-four questions prepared in advance, mimeographed and distributed. These were well calculated to be thought-provoking and even a little controversial, and ran the gamut from the subjects of registration, style and interpretation to the moot question of whether minister, choir

director or organist should determine hymn tempos.

James Harper, organist of the State Street Methodist Church, Trenton, demonstrated various points in hymn playing at the console and the group was asked to sing hymns of different types with organ accompaniment. The discussion was felt to be highly profitable as well as enjoyable, the most encouraging feature being the fact that so many members participated and freely and frankly expressed their opinions.

Following the hymn session the group adjourned to one of the social rooms of the church for lighter fare and a group of the younger chapter members presented a one-act comedy, "Frank Glyn's Wife", under the direction of Edward W. Riggs.

RAMONA C. ANDREWS, Registrar.

Program by Rhythmic Dance Group.

A joint meeting of the Massachusetts Chapter and the New England Choir Directors' Guild was held April 3 at the First Congregational Church, Cambridge. A roast beef dinner was served to a large gathering of members of both organizations.

The program of the evening consisted of selections by the rhythmic dance group of Hanover, N. H., Margaret Fisk, director. Mrs. Fisk introduced her program with an extended account of the history of rhythmic choirs. The many colorful costumes worn by the participants added greatly to the enjoyment of the members. The musical background was provided by the choir of the Arlington Street Church, Boston (John B. Woodworth director), with Dr. Homer Whitford at the organ.

H. WINTHROP MARTIN, Registrar.

Allegheny Singers in Harrisburg.

The Harrisburg Chapter was pleased to present the Allegheny Singers, Morten J. Luvaas director, in a concert at the Fifth Street Methodist Church, Harrisburg, March 30. The concert was sponsored jointly with Mrs. Spade's Sunday-school class of the host church. Miss Violette Cassell, organist and choirmaster at the Fifth Street Church, was the general chairman.

This widely admired group of young people gave an excellent concert, which included works of Bach, Christiansen, Luvaas, Howells and Edwards, with several English, Swedish, German and Bohemian folksongs. Emphasis was placed on purity of tone and expression and one can readily understand why this group has been hailed by critics as one of the finest collegiate choral groups in the United States.

After the concert the Guild held a reception for the choir and their friends. Mrs. John Gibbel and her social committee served refreshments to several hundred persons in attendance. Those assisting Mrs. Gibbel included Mrs. Marshall Brown, Mrs. George Sachs, Misses Louise Aughenbaugh and Dorothy Peters.

On April 3 a group from the Harrisburg Chapter motored to Anville to hear the recital at Lebanon Valley College by Pierce Getz, a member of the senior class at the college. Mr. Getz presented a scholarly program which included works of Bach, Yon and Benoit. Preceding the concert the Guild members enjoyed dinner at the Hotel Anville.

The annual banquet will be held May 19.

MARGUERITE G. WHARTON, Registrar.

Whiteford Speaks at Capital.

The District of Columbia Chapter held a dinner meeting at the Dodge Hotel April 2. Joseph Whiteford, vice-president of the Aeolian-Skinner Organ Company, was the speaker. His remarks, which were of vital concern to all organists, dealt with the problems of designing organs and the buildings in which they are to be installed. After tracing briefly the history of organ tonal design from its beginnings to the present trends, Mr. Whiteford pointed out the inescapable, but often ignored, fact that the building in which an organ is installed is a fundamental part of the tonal structure of the instrument. This applies not only to the interior surfaces of the auditorium but to the very materials from which the auditorium is constructed. Mr. Whiteford's enlightening talk served to bring home to all of us the importance of consultation among organ builder,

architect and contractor in the design and construction of new churches.

The evening was also marked by the presentation to Robert M. Quade of the A.G.O.-Fulton B. Karr scholarship award of \$250. Mr. Quade was the winner of the D.C. Chapter contest held at the Western Presbyterian Church March 26. As such he will represent the chapter at this year's regional convention. Mr. Quade also was presented with a scroll.

In the recent "Song for Washington" contest, which drew over 3,000 entries from all parts of the United States, the second prize winner was Mrs. Jean Slater Appel. A long-time stalwart of the D.C. Chapter, her entry "Washington We Sing" was reproduced and sung by the chapter at the April meeting. It is our opinion that Mrs. Appel's song will find a permanent place in our national repertory of patriotic music.

WILLIAM G. PECK, Registrar.

Central New York Chapter.

The April meeting of the Central New York Chapter was held April 3 in Calvary Episcopal Church. Members were allowed to inspect the newly renovated organ. Selections were played by Dean Baldwin, George Wald, Gilbert Prentiss and Horace Douglas.

Dean Baldwin urged all members to send for the reviews of Guild examinations and to take the tests. He discussed in particular the choirmaster examinations.

Plans for our annual dinner were discussed. Dean Baldwin appointed the following nominating committee: Horace Douglas, chairman; Miss Margarethe Briesen and Miss Jessie Shea.

J. ANNA SHEA.

Lehigh Valley Chapter.

The monthly meeting of the Lehigh Valley Chapter was held Saturday evening, March 10, at the Rosemont Lutheran Church, Bethlehem, Pa. Approximately forty members were in attendance. The feature of the meeting was a talk by Dr. William Reese of Haverford College on choral music from the time of Palestrina. Dr. Reese had original manuscripts of some of the early composers and a large collection of ancient and modern music for examination by the members. He illustrated his lecture with recordings.

At the business meeting the report of the nominating committee, Howard Fritz chairman, was read. The following were nominated for office during the 1951-52 season: Dean, Dr. Ifor Jones; sub-dean, Frances K. Schrempel; treasurer, Harold F. Arndt; secretary, Sue F. Enright. Robert Knox Chapman and John Beiswanger were nominated to serve on the executive committee.

Refreshments were served by Mrs. Clarence Gehris, organist of the host church, and a social hour was enjoyed.

SUE F. ENRIGHT, Secretary.

Meeting in Brockton, Mass.

Mrs. William L. Nelson, organist at the South Street Methodist Church, Brockton, opened her home for the April meeting of the Brockton, Mass., Chapter. Dean Francis L. Yates announced that the music was ready for the combined church festival May 6, when a chorus of 275 will sing at the First Baptist Church.

Officers for 1951 were elected as follows: Dean, Francis L. Yates; sub-dean, Frank Reynolds; secretary, Mrs. Gertrude Bryant; treasurer, Miss Avis Wixon.

Members brought favorite organ selections, which were on display. Mrs. Nelson played recordings of choir numbers and showed beautiful colored slides of church interiors in Brockton and surrounding towns, which she has taken. Refreshments were in charge of Miss Ethel Fields and Miss Barbara Packard.

The next meeting will be held May 7, when the group will make a tour of churches in Plymouth and Duxbury, Mass.

MRS. GERTRUDE K. BRYANT, Secretary.

Springfield, Mass., Chapter.

The Springfield, Mass., Chapter held its monthly meeting April 2 at the Church of St. Simon the Cyrenian. At the business meeting final plans were discussed for the senior choir festival April 29. Richard Mather introduced the speaker of the evening, Dr. Homer Whitford, F.A.G.O., of Cambridge. Dr. Whitford gave an interesting talk on "Recent Developments in Music Therapy". Alfred Lincoln and Erdix Capen were hosts at the social hour which followed the meeting.

CHRISTINE M. METCALF, Secretary.

Local Artists' Concert in San Diego.

The San Diego, Cal. Chapter presented its local artists' concert at the First Methodist Church April 2. Grace Bentley Allen, pupil of Mrs. Marguerite Nobles, played the Concerto in A minor, Vivaldi; Fantasia in A, Franck, and "Thou Art the Rock," Mulet. Mrs. Allen won first place in the local Guild's organ contest in 1949 and played that year at the regional convention in San Francisco. She also won first place in the San Diego Musical Merit Foundation's contest in 1949. Helen Gudmanson, a pupil of Mrs. Kennedy, played Bach's D major Fugue and the Finale from the First Symphony by Vienne. Miss Gudmanson won first place in the organ contest of 1950. "Fountains of Arethusa," written by Madalyn Phillips, who was a member of the local chapter at the time of her death, was played by Florence Chino, pianist, and Miss Gudmanson at the organ. The guest soloist was Mildred Kreuder Thomas, recently of New York City, who sang a group of songs with Helen Schwoerke as accompanist.

EDITH GOTTFRID, Publicity Chairman.

Concert by Monrovia Boy Choir.

The Pasadena and Valley Districts Chapter held its monthly meeting at St. Luke's Episcopal Church, Monrovia, Cal., on the evening of March 12. Preceding the program, sixty members and guests enjoyed a steak dinner at the parish-house. The Rev. Morton T. Kelsey, rector of the host church, extended a welcome to Guild members and their guests.

Upon adjournment of the dinner and business session the members assembled in the church, where Marcia Hannah, organist-choirmaster of St. Luke's, and her boy choir gave an excellent program. The audience was appreciative of a performance that was spiritually moving and interpreted with fine sensitivity and tonal balance.

MRS. MARVIN D. KAHN, Registrar.

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News of the American Guild of Organists—Continued

chose her numbers from the classics of *Pastor-Organist Dinner in Cincinnati*.

The Southern Ohio Chapter held its March meeting in the form of a pastor-organist dinner at the Hotel Vernon Manor, Cincinnati, March 27. Dean George Higdon, organist and choirmaster of the Church of the Blessed Sacrament, welcomed the clergy. He also spoke on maintaining high standards in church music and then introduced the guest speaker of the evening, J. Herman Thuman, well-known impresario and manager of the Cincinnati May festival. Mr. Thuman delighted everyone with his amusing recollections of great artists, especially orchestra conductors. It was a very enjoyable evening for the large group in attendance.

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

Visit New Cleveland Temple.

A large group of Northern Ohio Chapter members and friends assembled March 5 at the new Park Synagogue, Cleveland, where Rabbi Armond Cohen greeted us. He spent some time telling about Architect Mendelssohn and the innovations he has incorporated in this edifice. The dome of the synagogue is the third largest in the world (St. Paul's, London, is six feet and St. Peter's, Rome, twenty feet larger). This dome rests on six pillars.

We were conducted on a tour of the building, after which our hospitality committee, in co-operation with the synagogue staff, provided cakes and coffee in the auditorium. Rabbi Cohen was a gracious host and everyone present enjoyed his careful explanations on the tour of the building.

J. LEWIS SMITH.

News from Central Ohio Chapter.

The Central Ohio Chapter enjoyed a visit April 9 to the plant of the Brandt Organ Company in Columbus, to learn what makes an organ "tick". It was an educational and an enjoyable session, with A. W. Brandt as our host.

April 10 brought Virgil Fox to Columbus at the Broad Street Presbyterian Church. His brilliant playing always thrills us.

The Central Ohio Chapter will sponsor one more recital when on May 14 Miss Mabel Zehner will play at the Broad Street Presbyterian Church. Our season will close May 14 with the annual banquet meeting and a duo-piano recital by Mr. and Mrs. Wilbur Schnitker of New Concord, Ohio.

H. LEROY LYNN, Secretary.

View Rebuilt Organ in Toledo.

Members of the Toledo Chapter met in front of Trinity Episcopal Church April 17, and from there made a trip to Sandusky, Ohio, to view the rebuilt organ in Grace Episcopal Church. The organ was designed by Robert Noegren, Philip Malpas, organist of the church, demonstrated the unusual and interesting instrument. Following this the group went to the home of Marian Henry for refreshments.

The May dinner meeting will be held Tuesday, May 15, in St. Andrew's Episcopal Church. There will be election of officers and a guest speaker.

GRACE ERLER, Publicity.

Children of Nine Churches Sing.

Children of nine churches sang at the third annual junior choir festival of the Williamsport, Pa., Chapter, held on the afternoon of March 4 at the First Baptist Church. The children presented thematic selections on "The Life of Jesus Christ on Earth", from the Advent to the Resurrection. The Scripture portions were read by the Rev. Ward Gage, pastor of the church. Under the direction of Miss Barbara Tuttle, formerly associated with the Williamsport Chapter and now residing in New Jersey, the combined choirs sang "O Come Emmanuel" and "Beautiful Saviour". Leo Hess played as his prelude "Christe Redemptor," by Matthews, and "Lo, a Rose e'er Blooming," by Brahms as his offertory. Miss Dorothy E. Gallup accompanied the combined choirs and played the postlude, Buxtehude's Prelude and Fugue in G minor.

In a review of the service the editor of the *Williamsport Sun* observed: "The festival had the impact of a tribute to the organists and choir directors for their efforts throughout the year. No less was the event a testimony to parental care and guidance that encourages children to participate in regular choir work."

DOROTHY EDNA GALLUP, Secretary.

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter held an organist-clergy dinner and meeting at the Mifflin Avenue Methodist Church in Pittsburgh March 13. The meeting took the form of a discussion of problems confronting the minister and director of music, and how to

Paul's Methodist Church, Hagerstown. The solve them. The following panel of ministers and organists reviewed each problem before it was opened to general discussion: Dr. Frederick Bruce Speakman, Third Presbyterian Church; the Rev. Hugh Clark, rector of the Church of the Redeemer; Donald Ketting, director of music, East Liberty Presbyterian Church, and Franklin Watkins, director of music, Emmanuel Lutheran Church and Temple Sinai.

Julian R. Williams gave a recital Jan. 17 for the Western Pennsylvania Chapter at the Pennsylvania College for Women.

Missouri Chapter News.

The monthly meeting of the Missouri Chapter was held at Holy Cross Catholic Church, St. Louis, March 26, beginning with dinner. Plans were made for the annual Guild service in Christ Church Cathedral April 15. Alec Wyton, cathedral organist and choirmaster, played the prelude recital and the choir was made up mostly of Guild members. Mrs. Doyne Neal was the organist-director for the service.

After the business meeting the group adjourned to the church to hear the parish choir sing the office of compline and benediction. The fine singing of this liturgical choir is the result of the work of the Rt. Rev. Msgr. Martin B. Hellriegel, pastor, and George F. Schaefer, organist-director. It was indeed a privilege to hear this choir, which has a national reputation for its singing and understanding of Gregorian chant. In addition to the liturgical office the choir sang several special numbers.

March 28 George Markey of Philadelphia was presented in a recital at Our Lady of Sorrows Church, St. Louis. Mr. Markey displayed a phenomenal technique and splendid musicianship in his brilliant offerings on the three-manual Wicks instrument. Outstanding were his performances of the B minor Chorale of Franck, the Simondon Prelude on "Dies Irae" and the Toccata by Durufle.

BENJAMIN HARRISON, Publicity Chairman.

Questions Taken Up in St. Joseph.

The March meeting of the St. Joseph, Mo., Chapter, held March 30 at the First Baptist Church, was in the form of a round-table discussion, conducted by the sub-dean, Mrs. Wayne H. Nicholas, choir director and organist at the Francis Street Methodist Church. Questions had been placed in a "discussion box" by the members prior to the meeting. A few of the topics discussed were:

What are the best ages for a junior choir? What can be done about an unruly child in a junior choir?

In a volunteer choir should solos be avoided in order not to create jealousies? Should the organist vary harmonies in the congregational hymns?

What are some of the sources of good sacred piano music?

A suggested meeting of directors and organists for an exchange of ideas and music to be used.

In order to supplement libraries, suggestion that at a future meeting members bring in anthems that are good choir material.

Listing of suggested music to be used at a church wedding service being compiled by the ministerial alliance of St. Joseph.

Our dean, Mrs. Elsie Barnes Durham, presided at a short business session, and three new members were welcomed to the group—Mr. and Mrs. Larrin N. Clark, minister of music and organist, respectively, at the First Presbyterian Church, and Mrs. Faye Prine, organist at the Patee Park Baptist Church. A coffee hour followed the meeting, cake having been provided by the hostesses for the evening, Mrs. Samuel C. Hicks and Mrs. John M. Lefler.

CAROL R. WOLHEIM, Secretary.

Swarm Lectures in Springfield, Ill.

The Springfield, Ill., Chapter met on the evening of March 26 in the First Methodist Church. The program opened with organ numbers by two pupils of the dean, Mrs. Philip Turner. Marilyn Reed, a high school senior 17 years old, played Lynnwood Farnam's Toccata on "O Filii et Filiae". Thomas Harmon, a 12 year-old grade school pupil, played Bach's D minor Toccata.

The chief feature of the evening was a lecture by Paul Swarm of the Church Music Foundation of Decatur entitled "You, Too, Can Improvise". This lecture was based on the teachings of Dr. Frederick Schlieder of New York City. Mr. Swarm made his lecture interesting and easy to follow by presenting each member with an outline and illustrating his points on the piano and the organ.

EMILY B. LAMEY, Corresponding Secretary.

Claire Coci Plays in Omaha.

Many Omaha organists had the pleasure of renewing their acquaintance with Claire Coci when she was presented in a recital at the Joslyn Art Museum April 2 under the sponsorship of Contemporary Artists. Miss Coci played on an electronic organ and

DOROTHY ELDER, Registrar.

Bach to the moderns of Vierne and Dupré. The organ was combined with string and wind instruments in combinations seldom heard.

After the recital members of the Nebraska Chapter and friends were invited to the home of Mr. and Mrs. Henry E. Pusch for an informal reception.

MILFRED I. MOVERS, Secretary.

Lexington, Ky., Chapter.

The Lexington, Ky., Chapter held its meeting March 13 at the home of Mrs. Paul Thurman. The speaker of the evening, Mrs. Lucille Bradley, was introduced by Mrs. Ruth Fife, sub-dean. Mrs. Bradley, a graduate of Defiance College, Defiance, Ohio, received her bachelor of music degree from the Oberlin Conservatory of Music. She has also studied at the LaForge-Berumen Studio in New York City and with Parvin Titus in Cincinnati. In addition to being a member of the music department of Georgetown College, in Kentucky, Mrs. Bradley is doing graduate work with Arnold Blackburn at the University of Kentucky.

Mrs. Bradley dwelt on the subject of organ music and literature. She spoke of the outstanding composers and their works as far back as the pre-Bach period and to the present time.

At the conclusion of the meeting Mrs. Thurman was hostess to the members of the Guild.

HAZEL I. ADAMS, Secretary.

Visit New Organ in Richmond.

The Virginia Chapter held its monthly meeting March 13 at the Tuckahoe Apartments tea-room, Richmond. Dinner was served to twenty-seven members. After the meal everyone went to St. Stephen's Episcopal Church, where there has been installed an Aeolian-Skinner organ of three manuals. Dean Sydnor gave an explanation of the mechanism of the organ and everyone went into the chamber for an inspection.

Granville Munson is the organist-choirmaster at St. Stephen's.

LUCILLE BRITTON, Registrar.

Church Music Conference Held.

The Fort Wayne Chapter sponsored a church music conference Feb. 27 at the First Presbyterian Church. Professor George F. Krueger of the music department of Indiana University directed the conference. At the afternoon session there was a round-table discussion on techniques and in the evening a model choir clinic was held.

KATHLEEN DETRICK, Secretary.

Purvis in Recital at St. Paul.

The second recital of the Minnesota Chapter's artist series was played March 12 by Richard Purvis of San Francisco at the Church of St. John the Evangelist in St. Paul. Throughout the program Mr. Purvis' fine musicianship was in evidence. The recital opened with the Handel First Concerto, performed with carefully varied phrasing. Other numbers were the Franck Pastorale and the Prelude and Fugue in G major by Bach. The rest of the program was devoted to Mr. Purvis' compositions and an improvised sonata with a clever scherzo and a thrilling march to create a climax.

EDWARD D. BERRYMAN,
Corresponding Secretary.

Atlantic City Chapter Activities.

Members of the Atlantic City Chapter were guests of Temple Beth Israel, April 6, when Nathan I. Reinhart, organist and choirmaster of the temple, presented a Mendelssohn program, with the choir participating. Rabbi Baruch Braunstein, Ph.D., preached an inspiring and scholarly sermon entitled "A People Sings". The service ritual consisted of works by Binder, Lewandowski, Idelson and others.

On Saturday evening, April 7, the chapter met at the home of Mr. and Mrs. Ralph Jarvis in Ocean City and plans were discussed for the forthcoming regional convention of the states of Pennsylvania, Delaware and New Jersey, to be held in Atlantic City June 19 and 20.

E. B. F.

Cumberland Valley Chapter.

The Cumberland Valley Chapter held an organist-minister dinner meeting April 2 at the Rose Bowl Party-house, Hagerstown, Md. The meeting was well attended and those present had the pleasure of hearing Christopher Tenley of Washington, D. C., regional chairman of the Guild, a very entertaining speaker, who also conducted a discussion period.

The Catharine Crozier recital sponsored by the Cumberland Valley Chapter, which was to have been held March 29 at Wilson College, Chambersburg, Pa., was canceled because of the illness of Miss Crozier.

This chapter has scheduled a choir festival for Sunday evening, May 20, at St.

mass choir will be directed by Paul Callaway, organist-director at the Washington Cathedral, Washington, D. C. This festival is expected to be an outstanding event for music-lovers of this area.

IDA MAE BECKLEY, Secretary.

Louisiana Chapter.

The Louisiana Chapter held its regular meeting at the University Presbyterian Church in Baton Rouge March 19. This beautiful building is new and of early American colonial architecture. In it is an organ, still incomplete, installed by the organist, B. Leclit Gibson. Mr. Gibson has to his credit several other organ building and rebuilding jobs. An informal recital was played by members of the chapter. The sound of the nine sets of pipes is an example of what may be done with proper selection of pipes and open exposure.

Our chapter was fortunate enough to receive a manuscript copy of "Mardi Gras," by Ernest Douglas, F.A.G.O., Mus.D., of Los Angeles. This descriptive organ composition was played by Carleton Little and the writer. We feel fortunate in being the first ones to present it to the public.

FRANK COLLINS, Dean.

Hymnals Oklahoma Topic.

The Oklahoma Chapter met the night of April 3 at St. Paul's Methodist Episcopal Church in Tulsa, with dinner at 6:30. This meeting, with the dean, Marie M. Hine, presiding, was devoted to the study of hymnology. Recently in this line we heard a very interesting talk on "Music of the Book of Revelation" by Miss Florence E. Ludy.

Miss Fannibelle Perrill presented the Methodist Hymnal; Mrs. R. Gordon Gray, organist of the College Hill Presbyterian Church, talked on the Presbyterian Hymnal and Edward A. Flinn, organist of the First Christian Church, described the hymnal of the Christian denomination.

Dean Hine made announcement of the approaching regional convention of the A.G.O., to be held in Topeka, Kan., at which the Oklahoma Chapter was represented by Jeanne Gentry Waits of Tulsa University and Carl Amt, A.A.G.O., of A. and M. College, Stillwater.

JOHN KNOWLES WEAVER, Sub-dean.

Spokane Chapter.

The Spokane Chapter met March 28 at the home of Dr. and Mrs. Floyd Butts. The business meeting was concerned primarily with information about the program of the Northwest regional convention in Seattle April 23 and 24. Faith O'Connor presented a program of South American rhythms. Mrs. Beth Wolfe sang "Fa la Nana, Bambini," by Sadero, accompanied by Miss O'Connor.

LEE LANGBEHN, Publicity Chairman.

Spelman Recital in Tucson.

The Southern Arizona Chapter honored Dr. Leslie P. Spelman, organist of the University of Redlands, in California, at an informal dinner in Frampton's March 31. On April 1 Dr. Spelman gave the last recital of the 1950-51 series sponsored by the chapter. This performance was also a part of the Tucson festival of arts. Included in Dr. Spelman's program were two numbers by the Tucson composer Camil Van Hulse—"Ricerata quasi Fantasia sopra B-A-C-H" and the Chorale Fantasy on "St. Magnus," the latter composition having been written especially for Dr. Spelman. The Chorale Fantasy is based on the well-known-hymn tune "St. Magnus" and places heavy demands upon the performer's virtuosity.

After the recital a reception was held in Dr. Spelman's honor in Mr. Van Hulse's studio. Refreshments were served in the patio.

MARTHA H. HUME, Registrar.

Mendelssohn in Lubbock Topic.

The Lubbock, Tex. Chapter met April 9 at the First Cumberland Presbyterian Church for a program on the life and works of Mendelssohn. Mrs. Wayne L. Kelly gave a short biography and presented Mrs. David Sieberg, who played the Sixth Sonata, the Rev. Lowell C. Green, who played the Second Sonata, and Miss Margaret Huff, who played the First Sonata.

The annual election of officers was held and Herbert Calvin was elected dean, Mrs. Leta Ashlock sub-dean, Mrs. Carl Scoggin recording secretary and Mrs. Travis White treasurer.

MRS. C. M. TROUT, Secretary.

Texarkana Piano-Organ Program.

The Texarkana Chapter met March 31 at the First Baptist Church. Miss Mary Tennon, the dean, presided over the business session. Mrs. T. A. Bain and Mrs. Otis Matthews presented a program of organ and piano selections, with Mrs. Bain at the organ and Mrs. Matthews at the piano.

News of the A.G.O.—Continued

Dates for Cleveland Convention.

An important change has been announced in the dates for the regional convention in Cleveland. This region includes the states of Ohio, Kentucky and West Virginia. The new dates are June 18, 19 and 20. The convention program will include recitals, lectures and planned recreational activities. Reservations should be addressed to Elwin H. Haskin, Epworth-Euclid church, Cleveland 6, Ohio.

Spring Convention in Salt Lake City.

The Utah Chapter held a spring convention March 14, with a recital in the afternoon in the Assembly Hall on Temple Square in Salt Lake City, featuring music by organ students of Ray Keeler of Brigham Young University. The principal attraction of the day was the Richard Purvis recital in the Tabernacle. An audience of approximately 300 was delighted with the splendid performance by this distinguished American organist of Grace Cathedral, San Francisco.

On April 13 the Guild presented Erroll Miller, organist, and Mrs. Joseph G. Jeppson, pianist, in a joint recital in the Eighteenth L.D.S. Ward Chapel. This recital by our own member and his student included organ solos by Mr. Miller and duets for organ and piano.

ELEANOR H. TODD, Registrar.

Hymn Festival in Waterloo.

The Waterloo, Iowa, Chapter held a hymn festival in the Grace Methodist Church at Waterloo Sunday, April 15. A round-table discussion in the chapel at 4:30 was led by Dr. Earl E. Harper, director of fine arts at the University of Iowa. At 8 the festival was presented in the main auditorium. Mrs. Byr Della Feely, organist of the church, played the prelude with instrumental accompaniment. It consisted of the ceremonial music for organ with trumpets by Purcell and "Sheep May Safely Graze," Bach, for violin, flutes and cellos. The processional, "God of Grace and Glory," was sung by the choir entering the church. Dr. George Hunt, pastor of Grace Methodist; the Rev. J. L. La Favre of the Evangelical U. B. Church, Cedar Falls, and the Rev. C. J. Gunnell, rector of Christ Episcopal Church, took part.

Dr. Harper gave an interesting lecture on the place of the hymnal in church services, demonstrating by the use of a number of famous hymns. The postlude was the Prelude and Toccata on "St. Anne," Coker-Jephcott.

A recital by Claire Coci is planned for May 5.

Mrs. ADELAIDE E. ALELAND, Secretary.

News of the Georgia Chapter.

Although its current recital season will not close before May 8, the Georgia Chapter already has booked Fernando Germani to open the 1951-52 season. The action was taken April 16 following a brief talk by Bernard R. La Berge, who was Dean Joseph Ragan's guest. After the business session the membership heard an exceptional program of liturgical music under the direction of Mrs. Lawrence J. McEvoy at the Cathedral of Christ the King, with Miss Margaret Swain, organist, and the cathedral choir participating. At the conclusion of the program Mr. La Berge was honor guest at an informal reception in the rectory, where Msgr. Joseph G. Cassidy welcomed members of the chapter.

In its final recital of the season the Georgia Chapter will present Virgil Fox at Presser Hall, Agnes Scott College, Decatur, May 8. An innovation for the Guild will be an invitation recital by Mr. Fox Monday afternoon, May 7, at 4 o'clock. This recital is designed especially for members of junior choirs and young people's choirs. Another group included in the chapter's invitation will be 250 high school students of music appreciation.

Vermont Chapter Activities.

The Vermont Chapter met in Rutland April 15. The business meeting was held at Trinity Episcopal Church, where the members also inspected the three-manual Skinner organ. Dinner was served at the Wheeler-William Inn. The high point of the meeting was a recital by Helen Henshaw of Albany, N. Y. This was given as an exchange recital with another chapter. Harriette Slack Richardson of the Vermont Chapter played the recital in Albany for the Eastern New York Chapter. Miss Henshaw's recital was played on a new four-manual Aeolian-Skinner organ in the First Congregational Church and included: "In Thee Is Joy," Arioso, Badinerie and Fugue in D major, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Ballet from "Petite Suite" and "The Girl with the Flaxen Hair," Debussy; "The Cuckoo," d'Aquin; "Ave Maria," Bach-Gounod; Coronation March, Elgar; "The Tumult in the Praetorium," de Maleingreau; Intermezzo, Symphony 6, Widor; "Westminster Carillon," Vierne.

Brattleboro members of the chapter sponsored an Easter evening service by the

united choirs of Brattleboro Protestant churches at the First Baptist Church. The Easter portion of "The Messiah" was sung. Charlotte Sheldon was director. Linnea Eckberg played the prelude and offertory and James Stearns accompanied the singers. These united services have been held in Brattleboro for about forty years.

HARRIETTE RICHARDSON, Registrar.

Virgil Fox in Milwaukee.

The Wisconsin Chapter presented Virgil Fox in a recital Sunday, April 8, at Temple Emanu-El, Milwaukee. The temple was filled beyond capacity. Mr. Fox's flawless interpretation of great music was received enthusiastically and a tremendous ovation was given him at the end of the program. The recital was the most inspiring of the season. Of special interest was Middelschulte's "Perpetuum Mobile," performed in a very brilliant manner.

After the recital a reception was held in the temple for Mr. Fox.

JANE KRENKEL, Secretary.

Rocky Mountain Chapter.

The April Meeting of the Rocky Mountain Chapter was held at St. John's Cathedral, Denver, April 2. The following numbers were played by Mrs. Elsie Replogle: "My Soul, Direct Thy Thoughts," Bach; "Romanza," Clara Schumann, and Allegro Assai from the Sonata by Ralph Baldwin. Robert Cavarra played the Toccata and Fugue in D minor of Bach and the Toccata from Widor's Fifth Symphony.

ARNOLD T. EHLERS, Publicity.

Fort Worth, Tex., Chapter.

The Fort Worth Chapter met April 2. Forty dinner guests enjoyed a talk on Gregorian chant by C. Sanderson, organist and choirmaster of St. Matthew's Episcopal Cathedral, Dallas. After the business meeting an organ program was given at Ed Landreth Hall, Texas Christian University, by Curtis Pruitt, Emmett Smith and Marian Armstrong. The performers, T.C.U. students, and members of the Guild, played impressively.

On April 9 the chapter presented Claire Coci, concert organist, at Ed Landreth Hall. The audience was delighted by Miss Coci's technique and artistry.

IMOGENE EICKHOFF, Publicity Chairman.

Oklahoma City Chapter.

The Oklahoma City Chapter met for a dinner April 2 at the First Presbyterian Church. Twenty-five members and several guests were present. The following were elected officers for the coming year: Dean, Mrs. J. S. Frank; sub-dean, Raymond Ryder; secretary, Mrs. R. G. McDonald; registrar, Paul Roe Goodman; treasurer, Mrs. D. W. Faw; historian, Mrs. C. A. Richards; auditors, Mary Kate Robinson and Dr. J. Moore Campbell.

Mrs. J. S. Frank presented the following program: Fughetta, Ravello; "Come, Sweet Death," Bach; "Now Woods and Fields Are Sleeping," Edmundson; Echo Caprice, Mueller; Chorale in A minor, Franck; "O for a Closer Walk with God," Verrees; "Dreams," McAmis "Toccata Festiva" ("In Babilone"), Purvis.

Dorothy Young was the winner at the Southwest regional convention in Topeka recently. She competed with organists from six states and will take part in the national contest in San Francisco in 1952. Bob Whitley, who won the national contest last summer, presented a recital at the convention in Topeka. Both Miss Young and Mr. Whitley are students of Mildred Andrews at the University of Oklahoma in Norman.

The next dinner-meeting will be held at St. John's parish hall, Norman, May 7.

MARY ELIZABETH MCCRAY, Secretary.

Chapter Meets in Manasquan, N. J.

The Monmouth, N. J., Chapter held its monthly meeting April 9 at Holy Trinity Lutheran Church, Manasquan, with James R. Scull, minister of music as host. Before the meeting Mrs. Louis Betz, a pupil of Mr. Scull, gave her first recital. Paul Thomas, minister of music at St. George's-by-the-River, Rumson, played his own composition, "Ode to Victory," which is based on the hymn-tune "Victory."

Plans were completed for the hymn festival to be held May 14 at St. Paul's Church, Ocean Grove, with Dr. Westervelt Romaine as director.

After the business meeting members of the choir of Holy Trinity Church served refreshments and surprised Mrs. Betz with a cake on top of which was a tiny piano and figure playing, with the date of her debut inscribed thereon.

LILYAN B. CONNELLY, Secretary.

Two Recitals Rhode Island Events.

The Rhode Island Chapter sponsored two organ recitals last month. April 2 Miss Hope Hedberg, organist of the Church of Our Father (Universalist) in Pawtucket, presented a program in St. Stephen's Church, Providence. On April 15, in Sayles Hall at Brown University, Miss Marilyn Mason, organist at the University of Michigan, was presented by the Guild.

MARJORIE OGLVIE, Registrar.

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The Lenten season was marked at the Church of the Covenant, Cleveland, where Robert M. Stofer is organist and choir-master, by a series of Wednesday evening recitals. These were given by Mr. Stofer, visiting organists and assisting instrumentalists and singers. The series began Ash Wednesday with a program by Mr. Stofer and Ruth Porter, contralto. Mr. Stofer chose Handel's "Fireworks Music" to open the program and played a Bach group. Miss Porter sang the Four Biblical Songs of Dvorak. The program closed with compositions of Cesar Franck and Mulet.

The Feb. 14 recital was given by Charles G. Shaffer, organist of the Church of Christ, Stow, Ohio. His program was devoted to Franck, Hindemith, Arne, Brahms, Dupré, Guilmant and Bach. Mr. Stofer was assisted by Joseph Hruby, trumpet player, Feb. 21. They played: Trumpet Tune and "Bell Symphony," Purcell; "Mount Vernon L.M.," Jenks (composed on the occasion of the death of George Washington); Meditation on "Brother James' Air," Darke; Three Chorale Preludes for organ and trumpet, Krebs; "Liebestod," Wagner; Trumpet Voluntary, Purcell.

John L. Baldwin, Jr., F.A.G.O., organist and choir-master of Grace Church, Utica, N. Y., was the guest recitalist Feb. 28. On March 7 Mr. Stofer played, assisted by Joan Nist, violinist, and Cinderella Paradiso, soprano.

John Corina, oboist and English horn player, assisted Mr. Stofer in the final recital March 14. The program: Prelude and Fugue in F minor, Handel; Chorale Prelude, "O Lord, Forever with My Heart," Homilius; "Liebster Jesu," Bach; Suite on Sixteenth Century Hymn-Tunes, MacKay; Ballade for English horn and organ, Sowerby.

THE HEBREW UNIVERSITY LIBRARY in Jerusalem has received requests for organ music from immigrants anxious to resume study. People wishing to donate music for this purpose should send it to the Music Committee of the American Friends of the Hebrew University, 9 East Eighty-ninth Street, New York City 28.

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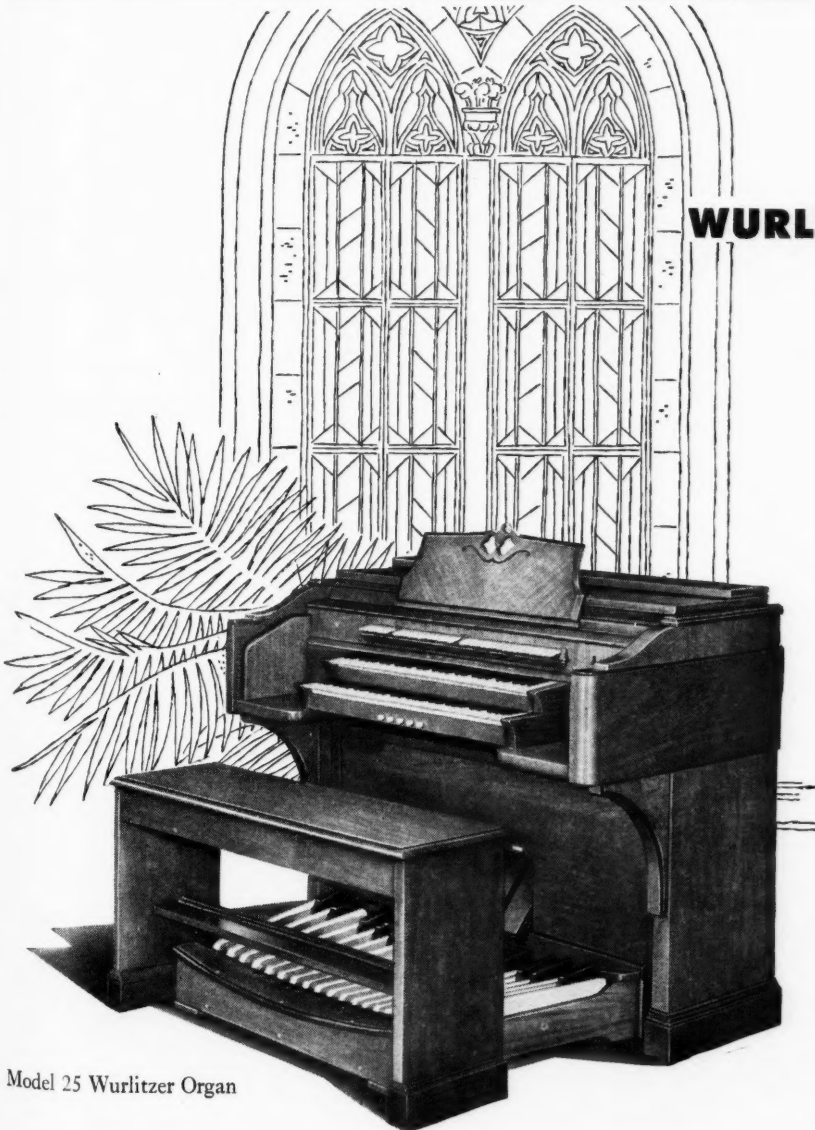
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CHICAGO, MAY 1, 1951

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Harold Vincent Milligan

A quiet, diffident man, a versatile mu-
 sician, conscientious to the last degree in
 all of his work—a man whose friends'
 admiration for him increased as they
 learned to know him better—that was
 Harold Vincent Milligan. His death in
 April has been a shock to the many with
 whom he was associated. It is especially
 so to THE DIAPASON, for which he re-
 viewed new music for many years in
 the early days, and to the officers of the
 American Guild of Organists, which he
 served as national secretary at the time of
 his passing.

There are close associates of Harold
 Milligan more eloquent than the editor
 of this publication and better qualified to
 eulogize him. The tributes of two of them
 are herewith quoted as expressing elo-
 quently the feelings of the organ world
 over a great loss. First we incorporate
 in this editorial a tribute written just
 after the funeral by William A. Golds-
 worthy and seconded by several officers
 of the A.G.O. to whom it was read. Mr.
 Goldsworthy wrote:

"On April 14, after a quiet ceremony,
 Harold Vincent Milligan was laid to
 rest. This opening sentence should be
 the final one, as it marks the end of a
 great career. From his youth upward
 Harold Milligan devoted himself un-
 flinchingly to one sole aim—the bettering
 of the public performance of musical
 works. He came to New York like Loch-
 invar out of the West, full of energy—
 boundless energy—which burned him out
 at times; yet always he gave the impres-
 sion of calm serenity and a quiet dignity.
 Those of us who knew him fairly well
 admired his uncompromising honesty of
 purpose. He had no use for sycophants,
 climbers and all of that ilk; his scorn
 was vented on such. But in fighting the

good fight he gave of his time and
 strength so ungrudgingly that nature
 took her revenge. In middle life,
 just when he had attained his dream of a
 great organ and a fine choir in one of
 the world's noted churches (the Riverside
 Church), his health broke. Courage such
 as his is not conquered, however, and soon
 he was back, using his exceptional man-
 agerial capacity this time. The American
 Guild of Organists, international music
 conferences and the National Music
 League all bore his stamp, as did many
 hymnals and opera books. Grim, deter-
 mined, yet never losing his sense of hu-
 mor, and making light of his ills, he
 carried on so firmly that we all learned
 to rely on his judgment and justice.

"So he was laid to rest. In the spacious
 nave of the church he had served, he lay
 close to the organ he had helped to create,
 and friends of many years came to sit,
 and perhaps commune with him. His old
 associate, Dr. Carder, gave a quiet sum-
 mary of his life and character. And the
 boy to whom he had been kind, years
 ago, now a grown man and a great suc-
 cessor to him, Virgil Fox, played the
 organ as only he can play it. Both men,
 minister and organist, were deeply moved,
 and the dignity of the spoken word was
 matched by the pathos of the organ. This
 was not Virgil Fox the brilliant virtuoso;
 this was friend Virgil, playing in
 tribute to a man he deeply respected.

"So rests Harold Milligan, musician,
 educator, gentleman and friend."

And here is the second expression, by
 Dr. Harry Emerson Fosdick, pastor of
 the Riverside Church when Dr. Milligan
 was its organist. Dr. Milligan's
 twentieth anniversary at this church was
 observed Oct. 13, 1935, when Dr. Fosdick,
 Dr. Walter Damrosch, President Scott
 of the church's board of trustees and the
 choirs of the Riverside Church and of
 seven other churches, honored Dr. Milligan
 at a special "recognition service." In
 a warm tribute to his organist Dr.
 Fosdick said:

"He knows how deeply we love him in
 this congregation, not simply as a man,
 not simply for his ability as a musician,
 but for his clairvoyance as to what is
 needed to draw a service of worship to-
 gether and make it a real unity.***
 Never in all these years have I seen him
 use music ostentatiously, as though it
 were something in itself to be shown off—
 always as a ministry to worship.***
 There is that within us which looks not
 down, nor out, but up, which craves
 the beautiful expression of reverence and
 admiration and worship and adulation,
 and in this church Dr. Milligan has
 helped us all to adore the living God.
 So, not simply out of friendliness
 for him, deep and affectionate as it is,
 but out of enlightened selfishness we
 pray that he may be spared to us here
 for many years to come."

Understanding That Cheers

The church musician may be a for-
 gotten man in some places, but not so in
 Newport News, Va. With a rare under-
 standing of the labor that is required in
 the preparation of Easter music, an edi-
 torial writer on the *Times-Herald* of
 that city wrote a sympathetic editorial
 published the day before Easter to cheer
 the men and women who were respon-
 sible for the music of the next day in
 the city's churches. No doubt it will
 encourage any organist or director who
 is recovering in these weeks of spring
 from the efforts he put forth to make the
 music in celebration of the Resurrection
 successful. From the Hampton Roads
 Chapter, A.G.O., we have received a clip-
 ping of the editorial and we derive real
 satisfaction from reproducing it in part.

"Much has been said of Easter music,
 its glory, its majesty, its paean of hope
 and joy in the Resurrection, but not so
 much of the people responsible for our
 Easter ministry of music," says the writer.
 "On this Eastertide it would be most
 appropriate to think of them—the choirs
 which express the melodic and symphonic
 joy of the Resurrection, the congregations
 that sing with them and the organists who

furnish the instrumental accompaniments.

"An infinite amount of hard work,
 patient rehearsal and long hours of prac-
 tice that makes perfect will have gone into
 the music in our churches tomorrow.
 There will be a lot of the teamwork born
 of organization for a public appearance
 in which there can be no false notes to
 mar the occasion. By and large, these
 are dedicated people at the organ and in
 the choir, people who are motivated by
 principles of true worship."

The A.G.O. declaration of religious
 principles, with which every church mem-
 ber should be familiar, is then quoted in
 full and the editorial makes this comment
 on the A.G.O. creed:

That is a dedication in which every wor-
 shiper may join to make a more meaningful
 Easter service. Contemplation of it should
 make for a more joyous and purposeful
 worship, not only among the Hampton
 Roads Chapter of the American Guild of Or-
 ganists and their associates but for the
 layman, given a new insight into the spirit
 in which those responsible for the music at
 Easter and through the year approach their
 part in this glad festival.

How happy everyone concerned with
 the music of a religious service would be
 if such knowledge of the church musi-
 cian's labors were general!

A Penny from Heaven

A refreshing story, wholesome through-
 out and fascinating from start to finish,
 is told in a new book entitled "A Penny
 from Heaven", by Max Winkler, who
 traces his advance from the basement
 stockroom of a large New York music
 publishing house to a place as head of
 his own large publishing concern, Belwin,
 Inc.

Mr. Winkler is a rare example of a
 publisher who has become an author. In
 this autobiography he records the story
 of his early boyhood in his native land,
 his poverty and disappointments after he
 landed in the United States at the age
 of 18 years, and his eventual rise to pros-
 perity and to happiness in the marriage
 of a young woman who befriended him.
 There is humor and pathos in the story
 as told by Mr. Winkler. The author
 closes on a happy note when he writes:

"I give credit for all of my accomplish-
 ments to my God and to my country, for
 no other country on the face of the earth
 crowns hard work, ability and square
 shooting with so much abundance, crea-
 tive of physical comfort.***I have found a
 happiness of heart and mind in the com-
 panionship and the love of the girl I
 married.***I have found spiritual peace
 in the process of right thinking, right
 living and in the memory of my mother,
 my father and those who so dearly loved
 me and are now blessed with the peace
 of eternal rest.***If I should ever be
 born again I'll gladly go through all of
 it once more. And if that should ever
 happen, please God, be sure and let me
 marry the same girl again."

In these days of the making of many
 useless and unclean books, of divorce and
 of communistic thinking it is a real
 privilege to read such a story.

The publication of "A Penny from
 Heaven" is coincidental with the dedica-
 tion of a spacious modern home for Bel-
 win, Inc., the head of which is Mr.
 Winkler, on April 28 at Rockville Center,
 on Long Island, to which location the
 rapidly growing music publishing com-
 pany has moved from New York City.

Book on "Pedal Mastery"

"Pedal Mastery," by Rowland W. Dun-
 ham, F.A.G.O., dean of the University
 of Colorado College of Music, is a new
 book of instruction and exercises for
 developing pedal technique published by
 the Theodore Presser Company. In the
 introduction Mr. Dunham says: "After a
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 sionals—regarding the vital matter of
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This manual will meet a very great
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 haps more nearly complete and more pro-
 gressive than any other book on the
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 authority could do it. The exercises start
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 material for the student's development.
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Looking Back into the Past

Forty years ago the following news was
 recorded in the issue of May 1, 1911—

The death of Alexandre Guilmant,
 noted French organist, who had taught a
 large number of American organists, oc-
 curred in Paris March 30. He was born
 March 12, 1837.

The Western Chapter of the American
 Guild of Organists (now the Illinois
 Chapter) held its annual meeting April
 17 and elected Arthur Dunham dean,
 William E. Zeuch sub-dean, Allen W.
 Bogen secretary and Effie E. Murdock
 treasurer.

Edward Duncan Jardine, last male de-
 scendant of the Jardine family of organ
 builders, committed suicide in a hotel at
 Seattle April 1 and in a note left in his
 room referred to his act as "an April
 fool joke." Mr. Jardine was assistant
 manager of the organ department of the
 W. W. Kimball Company and had gone
 to Seattle to install an organ. Mr. Jar-
 dine's father was a partner in Jardine
 Brothers, a well-known New York firm
 of organ builders, which went out of
 business thirty-five years previously.

Twenty-five years ago the following news
 was recorded in the issue of May
 1, 1926—

The contract for a large four-manual
 organ for the new Stambaugh Auditorium
 at Youngstown, Ohio, was awarded to
 the Skinner Organ Company. Henry Pil-
 cher's Sons completed a four-manual for
 the First Methodist Church of Dallas,
 Tex. The Estey Organ Company won
 the contract for a four-manual for the
 Sacramento, Cal., Civic Auditorium. A
 four-manual was ordered for Christ
 Church Cathedral at Hartford, Conn.,
 the builder being the Skinner Organ
 Company. M. P. Möller was installing a
 four-manual in Al Malaikah Shrine
 Temple at Los Angeles. St. Mark's
 Episcopal Church, Evanston, Ill., was
 to have an Austin four-manual. Joseph
 W. Clokey drew up the specifications of
 a large four-manual organ for the First
 Presbyterian Church of Oxford, Ohio,
 the builder of which was M. P. Möller.
 A total of seven four-manual specifi-
 cations was published in this one issue.

Ten years ago the following events were
 recorded in the issue of May 1, 1941—

A music festival honoring Dr. Harvey
 B. Gaul and using exclusively his own
 compositions and arrangements, vocal
 and instrumental, was held in Carnegie
 Hall, Pittsburgh, on the evening of March
 28. The day, proclaimed by Mayor Corne-
 lius P. Scully as "Harvey Gaul day,"
 was a climax of what really was "Harvey
 Gaul week."

Bones identified as those of Miss Ruth
 Zwicker, 24 years old, a music teacher
 in the Akron, Ohio, public schools, were
 found April 18 in the furnace of the
 North Hill Methodist Church. Miss
 Zwicker was organist of the church and
 had gone there to practice, but failed to
 return home. Sifting of the furnace ashes
 disclosed charred bones. Miss Zwicker
 was graduated the preceding June from
 the Eastman School of Music.

Casavant Freres completed the installa-
 tion of a large organ in the chapel of the
 Immaculate Heart of Mary Academy at
 Monroe, Mich. There is a floating anti-
 phonal division of ten sets of pipes,
 including its own independent pedal. The
 instrument has a total of 4,153 pipes.

untouched. The concluding exercises,
 which are excerpts from standard organ
 repertory, are of special value.

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 value and is heartily recommended to
 all desiring to develop a good and secure
 pedal technique.

FRANK VAN DUSEN.

PURVIS' COMPOSITIONS ON RECORD AS PLAYED BY HIM

Key Records of New York City an-
 nounces that it has made a long-playing
 recording featuring Richard Purvis play-
 ing his own compositions on the organ.
 This recording contains the following
 selections by Mr. Purvis: "Commun-
 ion," "Greensleeves," "Divinum Myster-
 ium" and the first three of the "Four
 Prayers in Tone." This recording will
 be released this month and will be a
 twelve-inch record. It will be available
 in music stores about the end of May.

BERTHA FOSTER



Miss **BERTHA FOSTER**, pioneer musician and music educator in Florida, received the honorary degree of doctor of music at the winter commencement of the University of Miami, Coral Gables, Fla., Feb. 5.

Miss Foster was born in Indianapolis and is a graduate of the Cincinnati College of Music, where she won the Springer gold medal for excellence in her study. After advanced organ work with Wolstenholme in London, she became a member of the faculty at Lucy Cobb Institute, Athens, Ga., and later at the Florida State College for Women in Tallahassee. She founded the School of Musical Art in Jacksonville in 1913 and was its director until 1921, when she moved to Miami and founded the Miami Conservatory, serving as its director for several years. In 1926 she was appointed dean of the school of music of the University of Miami, which position she held until her retirement in 1944, when she

was made dean emeritus.

Miss Foster is a past president of both the Florida Federation of Music Clubs and the Florida State Music Teachers' Association and has been active in raising the standards of music education throughout the state. Much credit is accorded her for winning legislative approval for granting high school credit for private music study.

As director of the Aeolian Chorus of Miami, as organist and choirmaster of Trinity Episcopal Church for twenty-two years and in her present capacity at All Souls' Episcopal Church, Miami Beach, Miss Foster has achieved wide recognition as an exponent of the best in church music. Through her keen interest in the training of young people and her outstanding ability as an organizer, musician and teacher she has exercised a profound influence on the musical life of Florida, and has been a source of help and inspiration to literally thousands of students.

In recent years Miss Foster has given full time to the work of the Musicians' Club of America, of which she is president. It is her hope to develop as a home for aged and retired musicians the large tract acquired some years ago for the purpose a few miles south of Miami.

T. TERTIUS NOBLE HONORED AT FESTIVAL IN TRINITY, N. Y.

An Easter festival in honor of T. Tertius Noble was held at Trinity Church, New York City, March 30. The service featured Dr. Noble's "Gloria Domini," subtitled "The Dedication of the Temple," which was brilliantly performed by a chorus and an orchestra of forty players under the direction of George Mead. Andrew Tietjen was at the organ and the solos were taken by Arthur Kent, bass-baritone. Mr. Kent formerly sang at St. Thomas' Church under Dr. Noble and is associated with the Metropolitan Opera Company.

Chorale preludes by Dr. Noble were played by Mr. Tietjen for the prelude and postlude. Many of Dr. Noble's pupils were present for the occasion.

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 Headquarters—297 Fourth Avenue, New York 10.

Personal invitations have been sent by the Hymn Society to well-known hymn writers to submit hymns dealing with the Bible, which have not been published, in connection with the celebration of the completion of the Revised Standard Version in September, 1952. In addition, a general invitation to our members is in the mail, and we can state that all readers of THE DIAPASON and those who have experience in writing hymns are eligible to send in their manuscripts. A leaflet containing the necessary instructions has been prepared and must be obtained by all who desire to send their lyrics for consideration. It will be forwarded on request. The celebration is sponsored by the International Council of Religious Education and it is hoped to produce at least two or three fine new hymns on the Bible for the country-wide observance of the event. We are glad to assist in the procuring of these hymns.

New compositions by our members include two by Norman Z. Fisher, M.S.M., of Shreveport, La. They are: Toccata on a French Psalm-tune (Galaxy) and Prelude on a French Psalm-tune (Carl Fischer), a very useful, quiet service number. Last month we mentioned Lee H. Bristol Jr.'s "Doxology Variations" (J. Fischer), which was first played at St. Bartholomew's Church, New York. We

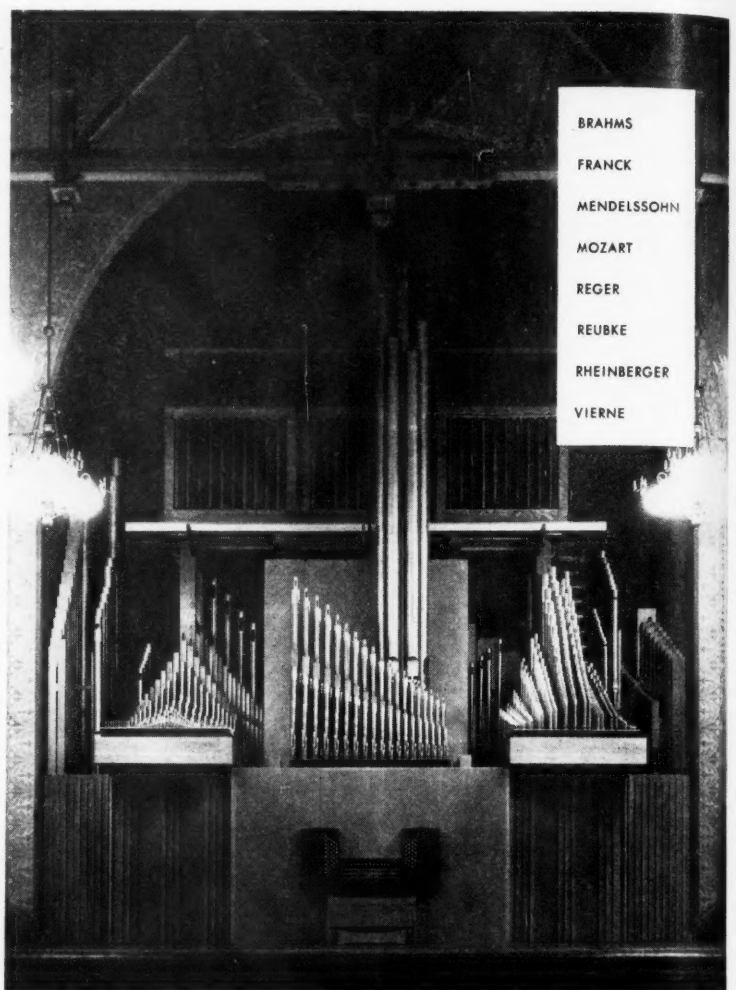
are glad to mention new hymnic organ music and new tunes accepted for publication that are produced in this country.

The annual meeting of the Hymn Society takes place Saturday, May 19, at St. Bartholomew's Church, entrance at 109 East Fiftieth Street. At the morning session, which begins promptly at 10:30, reports of the society's work through its standing committees will be brought by their chairmen. After adjournment for luncheon Harold W. Friedell will play a brief recital in the church, consisting of interesting chorale preludes, old and new. The address will be given by the Rev. Hugh McCandless, rector of the Church of the Epiphany, New York. He will stress the need for spiritual leadership that underlies the musical work of the organist and choir director. The meeting is informal and there will be an opportunity for discussion and comment. It is open to the public.

"Suggestions" for the Genevan Psalter celebration are now ready. Appropriate organ and anthem numbers are mentioned, with information as to cooperation that may be obtained in planning a joint festival. The society will gladly answer practical questions about the preparation of such a service. It is none too soon to confer with other churches that may cooperate and to assemble the desired materials. A good time to select in the fall will be Reformation Sunday, Oct. 28, unless an earlier date is more practical. The festival may lead churches to sponsor definite study of this Franco-Swiss phase of the Reformation and its relation to the movement in Germany and Great Britain. "Suggestions" may be obtained on request, with addresses on the Genevan Psalter and programs of recent commemorative festivals.

REGINALD L. McALL.

FREDERICK MARRIOTT, organist of Rockefeller Memorial Chapel, University of Chicago, will be presented in a recital at Calvary Methodist Church, Washington, D.C., May 8.



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MALOTTE, ALBERT HAY—THE LORD'S PRAYER
 With Hammond Registration60

MALOTTE, ALBERT HAY—THE LORD'S PRAYER
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**MILDRED DRENNING RETIRES;
46 YEARS AT TOPEKA CHURCH**

For the first time in her adult life Mildred H. Drenning this year sat as a member of the congregation for the Easter service at the First Christian Church in Topeka, Kan. Mrs. Drenning has just retired after forty-six years of service to that church, five years as pianist and forty-one years as organist. Except during her vacations she has never in all these years missed a regular or special service. At a fellowship dinner in her honor April 4 Mrs. Drenning received the title of organist emeritus and she has announced that she will be "on call" for special events and play when the new organist, Robert Kahle, is away.

Mrs. Drenning, who before her marriage was Mildred Hazelrigg, was graduated from Kansas University in 1912, having studied under the late Charles S. Skilton. She became a member of the American Guild of Organists in 1913 and has at various times held all the offices in the Kansas Chapter. Mrs. Drenning studied with Clarence Dickinson in the summer of 1913 and substituted for him at the Brick Presbyterian Church in New York for the months of July and August. She also studied at the New England Conservatory and at Northwestern University. She was supervisor of music in the Topeka public schools for fourteen years, beginning in 1904.

Mrs. Drenning's marriage to Frank G. Drenning took place in 1918. Mr. Drenning was a prominent attorney of Topeka until his death in 1941, twice having been elected city attorney. In 1924 the Drennings spent the summer in Europe as guests of the British and French Bar Associations. While there they visited the battlefields of world war 1 and the cathedrals of Europe.

The church has had two organs in the time of Mrs. Drenning's tenure. The first was a three-manual Hutchings-Votey, which was burned in 1937. The organ which replaced this is a three-manual and echo built by Reuter. She has done much teaching and numbers among her former students four of Topeka's present organists.

**HELEN A. DICKINSON SPEAKS
AT RIDGEWOOD, N. J., SERVICE**

Dr. Helen A. Dickinson, S. Lewis Elmer, Dr. Reginald L. McAll and Lee Hastings Bristol, Jr., program chairman of the Hymn Society of America, were guests of the West Side Presbyterian Church, Ridgewood, N. J., on A.G.O. Sunday, April 15. Dr. McAll read the Scripture lesson at the 11 o'clock service and Mr. Bristol led the responsive reading. The address was delivered by Mrs. Dickinson, whose subject was "Music in Worship." Mrs. Dickinson spoke to the congregation about the three great factors which constitute a worship service—illumination of Scripture, prayer and music.

Mr. Bristol arranged a chorale by Crüger, "Dark, Perplexing Seems the Morning," especially for this service, and Dr. McAll's hymn-tune, "O Father, Thou Who Givest All," was sung by the congregation. Mr. Elmer brought a greeting from the Guild and Dr. Arthur Morris Hughes, the pastor, gave special recognition to the minister of music, Edward Hart, who has served as organist and choirmaster for twenty-five years. At a dinner given by the church music committee after the service a parchment scroll was presented to Mr. Hart in recognition of his long service.

ADAM HAMME, F.T.C.L., was in charge of the music for the first performance of "Mary, the Mother of Christ," a monodrama written and presented by Eleanor Hipple at Zion Lutheran Church, York, Pa., March 14. In the course of the performance Mr. Hamme played these numbers: "The Tumult in the Praetorium," de Maleingreau; "Clair de Lune," Karg-Elert; "Mater Dolorosa," Weitz. The choir sang Bach's "Gracious Lord of All Our Being." Mr. Hamme received his S.M.M. degree from Union Theological Seminary in 1946.

ON MARCH 11 AND 18 the combined choirs of the First Presbyterian Church in Hyde Park, Boston, and St. Paul's Presbyterian Church of Mattapan, Boston, presented Stainer's "The Crucifixion." The combined choirs of fifty voices were under the direction of James Taylor. The accompanists were Mildred Minroe and Olga Higley.

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Manual Registration: Foundation tones speak on both manuals at 16 ft., 8 ft., 2 ft., and 1 ft. pitches. Mutations are provided at 5 1/3 ft. (quint), 2 2/3 ft. (nazard), 1 3/4 ft. (tierce), and 1 1/4 ft. (larigot) pitches. The strength of each is individually adjustable, making possible an amazingly wide variety of ensemble, solo, accompanimental and mixture registrations. All registrations are obtained in a "straight" manner without resort to "unification" devices such as octave couplers, duplexing, etc.

Pedal Registrations: Foundation tones speak at 32 ft., 16 ft., and 8 ft. pitches. Solo tones of the brilliant chorus reed type are available at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches. The 32 ft. stops are not obtained as "resultants" but contain the true harmonics as well as the fundamental. The magnificent tonal depth of these 32 ft. stops must be heard to be appreciated.

Reverberation Unit: When the Concert Model Organ is installed in an acoustically "dead" room (such as an organist's living room), the Hammond Reverberation Unit is used to prolong the notes slightly after the keys are released to produce the sonority of a reverberative church building. This is very useful as it relieves the organist from maintaining an absolutely legato technique which is necessary when no reverberation is present.

Selective Vibrato: The great and

swell manuals are provided with separate ON-OFF vibrato controls in the form of tilting stop tablets. A rotating control "VIBRATO AND CHORUS" has six possible positions corresponding to three degrees of vibrato and three degrees of vibrato chorus. This control pre-selects the extent of vibrato or vibrato chorus which will be obtained when either of the manual vibrato "ON-OFF" stops is used.

Volume Stop: Use of this stop is of artistic importance to the organist as it enables him to play softly using any registration without losing the full range of expression offered by the swell pedal.

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Three sets of *Chorale Preludes for organ* by Flor Peeters; volumes Op. 68, 69 and 70; published by C. F. Peters Corporation, New York.

Some of the numbers in this triple issue were played by the composer on his American tour last season. Now the entire set of thirty, under three individual covers, is available. The publisher has demonstrated his belief in the musical values of the pieces and their expected reception by the public by the use of beautiful paper, sturdy binding and the best of engraving and printing. The artistic values of the music have been enhanced by the presentation of the original hymn or chorale with both English and German text before each composition. Further interest is stimulated by added information such as by whom and when the text was written, the source of the music, with a word about translators, variances of versions and so on.

Flor Peeters was not a well-known name, either as player or composer, at least in this country, until his first tour here only a few years ago. On better acquaintance we found him to be of first-class importance, both as performer and creator, already of firmly established high repute abroad. A generous amount of music by him has seen the light of day in the last few years—all material of interest, much of high value and import. The brilliant concerto for organ published last year by Peters is an example of the superlatively fine music set forth by this virtuoso.

Now come the thirty chorale preludes contained in the triple issue just at hand. The numbers are of first-rate quality and interest. Not since the writing of Brahms' eleven essays in the same genre has such a significant series been released. The imagination of the composer has been well matched by his craftsmanship. All of music's vocabulary is used to advantage, but with the best of taste. Dissonance is used powerfully, but never out of perspective. The resources of both modal and chromatic harmony also are used effectively. The styles and materials span many centuries in methods and applications. And always there is evidence musical inspiration and imagination of a high order. The composer asks for only a moderately upper-level technique—not that of the virtuoso.

If the reader raises his eyebrows in question over such enthusiasm coming from a normally restrained and somewhat cynical reviewer, we can merely reply by recommending perusal of the music itself. We can be confident that our lusty appreciation of these three sets will be backed up without stint.

Dedications of the three sets, in order of opus numbers, are, respectively, to Arden Whitacre, to Walter E. Buszin and to Evelyn Hinrichsen. It is of interest to note that the third set, Op. 70, is a collection of pieces based on chorales of seasonal import.

Suffice it now to pick out what seem to this reviewer to be the most significant numbers. We designate, from the first book, the majestic "Lobe den Herren, O meine Seele," "Ach bleib' mit deiner Gnade," "Wachet auf, ruft uns die Stimme" (clearly designed after Bach's essay on the same theme) and the closing Partita on "Alles ist an Gottes Segen." From Op. 69 we would suggest "Nun danket Alle Gott," the poignant "Wer nur den lieben Gott laesst walten" and "Ein' feste Burg." From the final volume, Op. 70, we itemize "Macht hoch die Thuer," the lovely "Hostis Herodes Impie," "O Lamm Gottes unschuldig," the Partita on "Auf, auf, mein Herz, mit Freuden," and the closing item, the brilliant toccata on "Grosser Gott, wir loben Dich." These titles seem to me to be the outstanding choices; but there is not a poor piece in the whole lot.

Spinnet Model Concert Album, Twenty-one Sacred and Classical Melodies transcribed and registered for the spinet model of the Hammond by Arthur Wildman; Book 1; published by Belwin Inc., New York.

This same editor a few months ago released a set of volumes constituting a definite, graduated progressive method of

study for the Hammond electronic organ, the most nearly complete and detailed to date. It has had a gratifying success. Now, to meet a definite need, Mr. Wildman has prepared and published a companion volume to take care of a new and specialized model of the electronic instrument. It is a splendid issue for the purpose. Contained in it are such favorites as Bizet's "Agnus Dei," "Panis Angelicus," by Franck; Aria in F, Bach; "O Sacred Head, Now Wounded," Hassler-Bach; "Romance," Rubinstein; "Sanctus," Gounod, and many others, including a generous assortment of hymns and sacred songs fitting to the festival occasions of the church year. All are set out in simple but effective arrangements fitted for the Hammond spinet model but practical on any two-manual organ, no matter how modest the stop investiture.

Homage to Pachelbel, by Eric De Lamarier; published by M. Witmark & Sons, New York City.

An outstanding work for organ is this brief suite—or long piece in four distinctly outlined sections—Prelude, Chorale, Kecitative and Finale. As suggested by the inclusive title, the work purports to suggest the idiom and working practices of the great pre-Bach Pachelbel. All this the composer of today does—in superlative fashion, too. But this is no mere attempt, no matter how successful the effort, to reproduce the style and mannerisms of a past and gone worthy. It is music of high worth of its own, of musical interest that depends basically on none other than composer De Lamarier. The music is not difficult; the layout for the instrument is excellent and offers no problems. The contrapuntal skill exhibited is of unusual polish and artfulness for these days. This should by rights become a truly popular concert number in the near future.

Prelude and Postlude by A. Bruckner; edited by Gerard Alphenaar; published by Edward B. Marks Music Corporation, New York.

Two very interesting organ works by one of the greatest composers of the last half of the last century. Bruckner was a devout Roman Catholic; much of his writing was cast in the forms and styles native to that communion. He received much of his early education, musical and otherwise, at the Monastery of St. Florian, in Upper Austria. This contact he preserved in later years, after moving to Vienna. After his death in 1896 the manuscript of the two pieces listed was found in the archives of the monastery by the composer's pupil, Joseph Grueber. The publicized form of the twofold composition agrees in toto with this original manuscript except for the omission of thorough-bass symbols and the substitution of the commonly understood bass clef for the less familiar tenor one often used by Bruckner. Of the music we can honestly say that it is of sterling quality, effective in its simple way for the organ, offering little performing or interpretative difficulties and providing a pleasing and profitable contact with a virile musical creator not too well known by organists.

"Petite Pieces Faciles" (Suite in Ancient Tonalties), by Albert Alain; Two Pieces by Bach, arranged for organ or Hammond by Robert Leech Bedell (Adagio and Fugue); Two Baroque Preludes (Pastorale-Fugue, Frescobaldi; Prelude-Canzona, Zipoli); also Three Suites for organ entitled "Renaissance to Baroque," Numbers 1, 2 and 3; Five Old Masters' Suites, collected and edited by Robert Leech Bedell; published in Edition Le Grand Orgue, Brooklyn, N. Y.

The editor of this interesting series of short and not difficult organ pieces by old masters has had them published in octavo formats, convenient for the conventional music rack. The titles of the sets or suites are descriptive of the contents of each individual issue. The concert player in search of material not shopworn will warmly welcome these publications. There is also much to be found of utility for the service organist. And for the teacher and pupil, what a gold mine of interesting studies in various styles and idioms, mostly contrapuntal in character!

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FEATURE OF ELYRIA SERVICE

A Palm Sunday service of choral and organ music at the First Congregational Church in Elyria, Ohio, had as its high point a performance of Heinrich Schuetz's "The Seven Words of Christ on the Cross" by the chancel choir, soloists and a string quartet, directed from the console by the Rev. Thomas Curtis. Other choral music on the program included Three Fuguing Tunes by the early American composer William Billings and the "Missa Brevis No. 1" by Healey Willan. The Billings and Willan music was sung without accompaniment. As his prelude Mr. Curtis played the improvisation on "Nearer, My God, to Thee," by Karg-Elert. The offertory was "As Jesus Stood beside the Cross," by Scheidt, and another organ group consisted of three preludes on the Passion Chorale by Kuhnau, Bach and Brahms.

The musical programs so far this season at the First Church have included a recital by Mr. Curtis in November, a concert by the A Cappella Choir of Bowling Green State University, a Christmas program featuring Roy Ringwald's cantata, "The Song of Christmas," and the Palm Sunday program.

RECITAL BY GEORGE MARKEY
ON WICKS ORGAN IN ST. LOUIS

George Markey, organist and choir-master of the Second Baptist Church, Germantown, Philadelphia, faculty member of the Episcopal Academy, acting director of the Philadelphia Choral Society and well-known recitalist, was heard in St. Louis March 28. Mr. Markey's recital was given on the large three-manual Wicks organ at Our Lady of Sorrows Church. The event was sponsored by the St. Louis Chapter of the A.G.O.

For his program Mr. Markey chose these numbers: Trumpet Tune, Minuet and Sarabande, Purcell; Vivace from Sonata 2 and Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; "Lo, How a Rose," "O World I E'en Must Leave Thee" and "My Jesus Calls Me," Brahms; Roulade, Bingham; Prelude on "Dies Irae," Simonds; "Legend," Thatcher; Toccata, Duruflé.

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Convention in Montreal.

The annual convention of the Canadian College of Organists will be held Aug. 28, 29 and 30 in Montreal. Included on the program will be at least two recitals, a convention service, a visit to the Casavant factory and a tour of the French churches. At the final dinner the group will be addressed by Camillien Houde, Montreal's colorful mayor, whose wit has a widespread reputation.

It is believed that the many musical and historical attractions of Montreal will draw people to the convention from many parts of Canada and the United States.

Brantford Centre.

The monthly meeting of the Brantford Centre was held Saturday evening, April 14, at the Ontario School for the Blind. The business session was in charge of Chairman George E. F. Sweet and plans were made for the May meeting, which is to be held in Simcoe. George Smale, director of music at the O.S.B., spoke briefly and demonstrated a modern recording machine in use at the school by playing several records, which included symphony orchestra, piano, organ and opera numbers. Two students of the school played piano and French horn numbers, which were thoroughly enjoyed. A social time was spent after the meeting, with Miss Marion Alexander, social convener, in charge.

The monthly meeting of the Brantford Centre was held Saturday evening March 10, at the home of George Fox. Chairman George E. F. Sweet conducted the business session and introduced Leslie Shadwick, consulting engineer of the Woodstock Organ Company. Mr. Shadwick, also an organist, gave a very enlightening talk on "Organ Building". A number of his textbooks were lent to interested members. A social half-hour closed the evening.

MARJORIE A. COOK, Secretary.

Niagara Falls Centre.

A meeting of the Niagara Falls Centre was held March 27 at the home of H. E. Revill. After the business meeting the Rev. S. D. France of the ministerial association spoke on the working together of minister and organist for better services. The highlight of the meeting was a lively informative debate on "Pipe Organ vs. Electronic Organ". Papers were presented by C. M. Jacklin and R. Short and the meeting proved one of interest to all members present.

H. E. REVILL, Secretary-Treasurer.

London Centre.

A meeting of the London Centre was held at the residence of Miss Hazel Taylor Sunday evening, March 18, with J. P. S. Nethercott, director of vocational guidance, London Department of Education, and A. Spencer, assistant to Mr. Nethercott, as guest speakers.

Ivor Brake, chairman, opened the meeting by inviting Mr. Nethercott to lead a round-table discussion on the subject of "Vocational Guidance and Its Effect on Both Students and Music Teaching as a Profession". He said the subject had become of increasing importance as some students had been discouraged by counselors from pursuit of music and other arts as a profession. Mr. Nethercott then described the development of vocational guidance from its beginning in Boston to its introduction in schools, industry and national defense branches. He outlined the development of I.Q. tests, systematic records and the study of aptitudes and occupational requirements and gave a complete outline of the policy of his department in its contact with stu-

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dents, teachers and the public. He explained how students are given an opportunity to hear competent authorities in every branch of life discuss career requirements and stressed the fact that counselors are authorized only to help students obtain a true understanding of occupational requirements and do not as a policy advise. Decisions are always left to the student and the parents.

Dr. Harvey Robb advocated university training for the future musician as a necessity to raise standards.

IVOR BRAKE, Chairman.

St. Catharines Centre.

John Cozens of Toronto, authority on choral music and founder-conductor of the Tallis Choir, visited the St. Catharines Centre Sunday evening, April 1. Mr. Cozens gave a lecture-demonstration on music suited to the smaller church choir. He formed the members into a choral group, and conducted them in several numbers. These included "Come, Lord, and Rule the Earth," Thiman; "O How Sweet, O Lord," Willan; "O Lord, We Beseech Thee," Langlois, and "Hymn to the Trinity," Tchaikowsky.

GORDON KAY, Secretary.

Montreal Centre.

A general meeting of the Montreal Centre was held in Dominion-Douglas United Church Feb. 26. The meeting took the form of a recital and was open to the public. The choir of the church, under the direction of the organist and director John Robb, rendered a varied program of choral music and there were three organ groups played by Montreal organists: Donald Mackie of the Church of the Messiah, Phillips Motley of St. Andrew's United Church and Georges Lindsay of St. Jacques' Roman Catholic Cathedral. A collection was taken, the proceeds of which will be used in connection with the convention to be held in Montreal in August.

G. C. JOHNSTON, Secretary-treasurer.

Oshawa Centre.

The second annual performance of Handel's "Messiah" took place under the auspices of the Oshawa Centre in the Simcoe Street United Church March 12. The choir of seventy-five voices was under the direction of Reginald Green, L.T.C.M., and was

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accompanied on the organ by Kelvin James, A.T.C.M. Three of the soloists—Mrs. Lyona Hunt Mangan, soprano; George Rapley, tenor, and Alex Yonson, bass—were from Oshawa and Miss Ruth Gillan was a visiting soloist from Hamilton, Ont.

The performance was in every way a splendid one and the audience gave the artists an enthusiastic reception. Proceeds of the evening will be devoted to the British Organ Restoration Fund.

MRS. G. K. DRYNAN, Secretary.

Galt Centre.

A meeting of the Galt Centre was held Saturday evening, April 7, at the home of Mr. and Mrs. A. F. Murray Timms. In the absence of our chairman, C. R. Kilgour, the proceedings were under the direction of W. U. Lethbridge, A.T.C.M., vice-chairman. Arrangements for a combined meeting of the local centre and the ministerial association were completed. The recital of a well-known organist was postponed until the early fall. B.O.R.F. was discussed and after the business session N. R. Barfoot took charge of affairs and presented a fine program of recordings. The choice of records illustrated the special features of continental and British organs in contrast to those on this continent.

Mrs. Timms served refreshments, assisted by Mrs. W. U. Lethbridge.

C. P. WALKER, Secretary.

RICHARD ELLSASSER, now on his second transcontinental tour of this year, may be heard assisting violinist Jascha Heifetz in the full-length Twentieth Century Fox film "Of Men and Music", which had its Manhattan premiere recently. A fragment of the Vitali Chaconne for violin and organ, which these artists recently recorded for R.C.A. Victor, is featured.

**WICHITA CHOIR MAKES TOUR
TO PROMOTE BOY CHOIR WORK**

The boy choir of St. James' Church, Wichita, Kan., under the direction of the Rev. W. James Marner, is making a tour of the Episcopal churches in the Southwest Deanery, Diocese of Kansas, during the next few weeks. The tour is made to promote boy choir work in the churches and is a result of a request by the diocesan committee on church music. In addition to the churches in the deanery the choir has been invited to sing at Christ Cathedral and at St. John's Military School in Salina, Kan. The schedule for the tour is as follows:

- April 8—St. Matthew's Church, Newton.
 - April 22—Christ Cathedral and St. John's Military School, Salina.
 - April 29—St. Andrew's Church, Emporia.
 - May 6—Grace Church, Winfield, and Trinity Church, Arkansas City.
 - May 13—Trinity Church, El Dorado.
- The tour will be concluded with the fourth annual choir festival, which will be held at St. James' Church, Wichita, Sunday evening, May 20.

FRED H. PARKER, minister of music at the First Presbyterian Church, Columbia, S.C., included the following organ numbers in the services Easter Sunday: "Christ's Entry into Jerusalem," Saxton; "Hosanna," Weinberger; "Gethsemane," Malling; "O Sacred Head Once Wounded," Bach; "Stabat Mater Dolorosa," Lemaigre; "Chant Trimuphal" and "Adoration;" Gaul; "Ecce Homo," Beghon.

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DEATH OF JOSEPH C. BEEBE

ENDED LONG CAREER AT ORGAN

Joseph C. Beebe, organist and choir director of the South Congregational Church in New Britain, Conn., whose death in the midst of the first anthem on Easter Sunday was recorded in the April issue of THE DIAPASON, had been at this church since 1915, with the exception of three years. He was born in Meriden, Conn., sixty-eight years ago and was graduated from Wesleyan University in 1907. During his college career he played the organ in the college chapel and in the North Congregational Church of Middletown, Conn. From 1909 to 1915 he was organist at the Presbyterian Church in Auburn, N. Y. From 1915 to 1926 he was at the South Church and then for the next three years he was head of the music department at the Hill School in Pottstown, Pa. He then returned to the South Church, where he served until his death.

During the Christmas season Mr. Beebe's recitals were heard over a loud-speaker system and filled the downtown area.

In 1909 Mr. Beebe married Anna Knowles, also a graduate of Wesleyan University, who survives him, with four sons and four grandchildren. The sons are the Rev. Richard K. Beebe, pastor of the Briarcliff Manor, N. Y., Congregational Church; Robert M. Beebe of Margate, N. J.; William H. Beebe of New York and Old Lyme, and John H. Beebe of Old Lyme.

Funeral services were held at South Church March 27 and were conducted by the Rev. E. Wallace Mast, pastor of South Church; Dr. Wofford C. Timmons, former pastor; the Rev. Stephen O. Khoobyar, minister of the Assyrian Mission of South Church, and the Rev. William Dixon Hoag, pastor of the Old Lyme Congregational Church, where Mr. Beebe

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had been summer organist. The choir sang Woodward's "The Sun Shall Be No More Thy Light by Day".

The Rev. E. Wallace Mast, Mr. Beebe's pastor, paid a warm tribute to his organist. He said: "Within our Christian concept it is a beautiful thing that Mr. Beebe should die at the organ he loved so well."

ONE OF THE MOST successful choral concerts in years in Fort Wayne, Ind., was the performance of the German Requiem of Brahms by the choir and soloists of Plymouth Congregational Church, under the direction of Vincent E. Slater, minister of music. The Requiem was presented in two parts—the first four movements on Palm Sunday afternoon and the concluding three on Good Friday evening.

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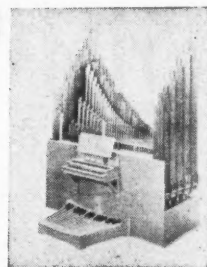
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From Heaven above to earth I come (Advent-Xmas)	M. Reger	1.00
Offertoire-Pastorale (Xmas-Epiphany)	M. Reger	.80
Prelude on "Dies Irae" (Advent)	G. Dethier	.80
Offertoire "Adoremus et Laudate" (Xmas-Epiphany)	P. Kunc	.60
Communion (Midnight Mass) (Xmas)	L. Lecocq	.60
Meditation-Priere (General-Recital)	J. Jongen	.80
Two Chorale Preludes in Bach Style (General-Recital)	C. Chaix	.65
Meditation (General-Recital)	P. Hillemacher	.80
Bourree et Musette (Recital)	S. Karg-Elert	.75
Westminster Abbey (Hymn of Glory) (Xmas-General)	M. E. Bossi	1.00
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Choral: Come Holy Ghost (Whitsuntide-General)	M. Reger	1.00
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Petite Suite pour Grand Orgue (Franck Style Music)	D. De Severac	1.50
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Prelude on the Sanctus: "Holy, Holy, Holy (General)	S. Karg-Elert	1.00
Choral: "Glorious things of Thee are spoken"	M. Reger	1.00

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Come to the Manger (Xmas-Epiphany)	Old English	.15
The Snow lay on the ground (Venite Adoremus)	Traditional	.10
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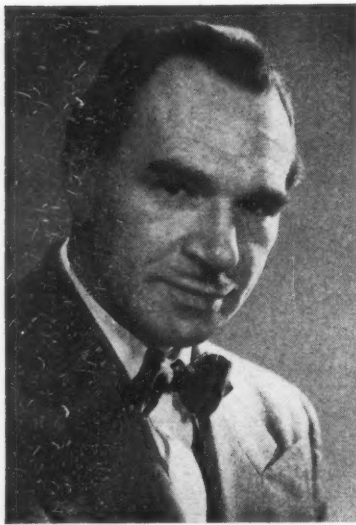
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HERBERT D. WHITE



HERBERT D. WHITE, MUS.D., PH.D., who was appointed organist and choir-master of St. Luke's Anglican Church, Winnipeg, Man., last September, moved to Canada in 1948. He was formerly organist at the Regent Polytechnic, London, and the Parish Church in Beckenham, and latterly on the music staff of Christ's Hospital ("The Bluecoat School") in Sussex, England. He is the author of "The Singing Stream" and of a number of plays.

In December, the CBC broadcast one of Dr. White's plays, "Breakfast for Bach," in which Dr. White was the solo organist, and his "Via Crucis," a radio drama for Passiontide, was broadcast on the Trans-Canada network of the CBC recently. In this play the special music was written by Dr. White and performed by the St. Luke's choir, with the composer at the organ.

The choir of St. Luke's Anglican Church has been active under its new choir-master-organist. At Christmas it broadcast his "Communion Service on Carol Melodies" and on Palm Sunday it rendered Handel's "Passion according to St. John".

Dr. White has been actively interested in religious drama, serving from 1946-8 as music advisor on the Bishop of Chichester's religious drama committee. He is also a graduate architect and as a painter in oils he has exhibited at a number of art exhibitions.

**DONALD COATS AND STUDENTS
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Donald Coats, organist and choir-master of St. Paul's Cathedral, Los Angeles, and acting head of the organ department of the University of Southern California, presented a series of Friday noon Lenten recitals at the cathedral. Assisting in the series were four of Mr. Coats' advanced students. The following program was presented Feb. 9 by Mr. Coats: Fantasia in G minor, Bach; Chorale Preludes, "Let All together Praise Our God," "Have Mercy upon Me, O Lord," "Blessed Jesu, We Are Here" and "In dulci Jubilo," Bach; Siciliana, Bossi; "Edsall" Prelude, Leitz; "Piece Symphonique," Tournemire.

Feb. 16 Harold Chaney, Jr., organist-choir-master of the Church of the Ascension, Sierra Madre, played: Prelude and Fugue in B minor, Bach; Air and Gavotte, Wesley; "Quietly moving" (Sonata 2), Hindemith; "Rhosymedre," Vaughan Williams; "Tu es Petra," Mulet. Feb. 23 Marcia Hannah, organist-choir-master of St. Luke's Church, Monrovia, played: Andante (Fantasie), Mozart; "O Whither Shall I Flee," Bach; Prelude and Fugue in G major, Bach; "Deck Thyself, My Soul" and "O World, I Now Must Leave Thee," Brahms; Fugue, "Ad Nos," Liszt.

March 2 Florence Hankins, assistant organist at St. Paul's Cathedral played: Toccata and Fugue in D minor, Bach; "Sheep May Safely Graze," Bach; Andantino and Toccata, Fifth Symphony, Widor. March 9 Eleanor McGookin, organist of the First Methodist, North Glendale, gave this program: Fugue in D major, Bach; "Come, Saviour of the Heathen," Bach; Scherzo, Becker; "Mater Dolorosa," Weitz; Chorale in A minor, Franck.

The last recital, March 16, was played by Mr. Coats.

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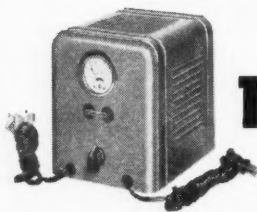
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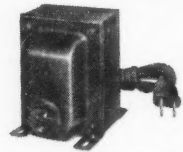
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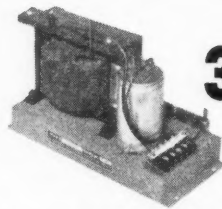
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**FACULTY OF NOTE SELECTED
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The department of leadership education of the Board of Christian Education of the Presbyterian Church in the United States of America has always sought to provide outstanding musical leadership for its summer choir schools. This year top-ranking musicians have been secured for the faculties of the four schools announced in the April DIAPASON. The School of the South, which will be held at Maryville College, Maryville, Tenn., from June 11 to 22, will be directed by W. Caldwell Mathias, minister of music of five rural churches in and around Milton, Pa. Mr. Mathias has had rich experience in the organization and training of small church choirs. The School of the Southwest, Allison-James School, Santa Fe, N. Mex., July 2 to 13, will be headed by Cecil E. Lapo, minister of music of the First Methodist Church, Wichita Falls, Tex. Mr. Lapo is a graduate of the Westminster Choir College. Mr. Lapo will have as associate director Mrs. Helen Hubbert Kemp, assistant minister of music, First Presbyterian Church, Oklahoma City. The organ will be taught by Dr. Nita Akin, well-known concert organist. The School of the East, at Ursinus College, Collegeville, Pa., July 9 to 20, will be directed by Dr. W. Lawrence Curry, musical editor for the Presbyterian Board of Christian Education, chairman of the music department of Beaver College, Jenkintown, Pa., and minister of music of the First Methodist Church, Germantown, Philadelphia. Miss Virginia Cheesman, organist and director of music of the Mount Airy Presbyterian Church, Philadelphia, will teach junior choir methods and organ repertory.

The Wooster Choir School, held at the College of Wooster, Wooster, Ohio, July 23 to Aug. 3, will be directed by the Rev. W. Frederic Miller, graduate of the School of Sacred Music of Union Theological Seminary. Mr. Miller recently was called to the pastorate of the First Presbyterian Church, Youngstown, Ohio, where he has been associate pastor for several years. He will be assisted in the choir school by Dr. Roberta Bitgood, minister of music of Holy Trinity Lutheran Church, Buffalo; Philip T. Blackwood, of the First Presbyterian Church, Kingsport, Tenn.; Edward H. Jobe, of the First Congregational Church, Columbus, Ohio, and Professor Richard T. Gore, director of the Conservatory of Music at the College of Wooster.

**PRINCETON CHOIR IS HEARD
AT WASHINGTON CATHEDRAL**

The Princeton University Chapel Choir was heard at the Washington Cathedral under the direction of Carl Weinrich April 1. Charles Ludington, organist, opened the program by playing Byrd's "Miserere". The choral numbers were Kyrie and Gloria from the Mass "Regina Coeli," de Kerle; "Adoramus Te," Lassus; "O Sacrum Convivium" and "Duo Seraphim," Victoria; "In Quacumque," Lassus; Credo from "Regina Coeli," de Kerle; "O Bone Deus," Handel; "Inimici Autem," di Lassus; "Sanctus" and "Agnus Dei," de Kerle. Charles Kriehbaum played Buxtehude's Prelude, Fugue and Chaconne for the offertory and Charles Ludington played Bach's "Jesus Christ Our Saviour" as a postlude.

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STUDENTS GIVE FOUR MENDELSSOHN-SOWERBY RECITALS



A RECITAL MAY 1 at the University of Redlands, California, will bring to a close a series which was unusual. This group of four programs by students of Leslie P. Spelman and Margaret Whitney Dow has been devoted exclusively to the compositions of Sowerby and Mendelssohn. Organists participating in the May 1 recital will be Charles Smith, Clarence Ledbetter, Gehard Krapf, Robert Beird and Max Miller. The program will consist of these Sowerby compositions: "Pageant," Symphony in G major, Madrigal and Classic Concerto. For the concerto Willjam Stanley will assist at the piano.

The series was begun April 15 by John Doney, Charles Smith, Viola Haight, Richard Galloway and Douglass Green. They played: "Carillon," Sowerby; Sonata 1, Mendelssohn; Chorale Prelude on a Theme from Palestrina, Sowerby; Sonata 2, Mendelssohn; "Rejoice, Ye Pure in Heart," Sowerby. On April 16 Gerhard Krapf, William Stanley, John Doney, Viola Haight and Douglass Green played the following: Sonata

3, Mendelssohn; Pastorale, Meditation on "Luise" and Sonatina, first movement, Sowerby; Sonata 4, Mendelssohn; "Comes Autumn Time," Sowerby. The third recital was by Richard Galloway, Max Miller and Robert Beird. Their selections included these numbers: Sonata 5, Mendelssohn; "Requiescat in Pace" and "The King's Majesty," Sowerby; Sonata 6, Mendelssohn.

WHEN THE NEW YORK Philharmonic-Symphony Orchestra under Dimitri Mitropoulos will play its two-weeks' engagement at the Roxy Theater in New York City starting May 9, Edouard Nies-Berger, official organist of the orchestra, will be the soloist, playing several organ compositions by Bach on the Kimball organ.

THE LUTHERAN COUNCIL of the University of Chicago will present Dr. Heinrich Fleischer in a recital at Rockefeller Memorial Chapel Sunday afternoon, May 20, at 4. His program will be the Organ Mass, Part 3 of the Clavierübung by Bach. Dr. Fleischer is a member of the music department of Valparaiso University.

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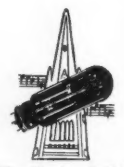
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PAUL DELONG GABLE



PAUL D GABLE has been head of the music department of the Washington public schools for the last four years. He taught music at Eastern High School for eighteen years, prior to his appointment as head of the music department. There he directed the sixty-piece school orchestra and a 120-voice major choral class. He also taught music appreciation, harmony and orchestration. Mr. Gable has been a pioneer in his orchestration class, this being one of the few such classes in high schools in the United States. He holds a B.A. and an M.A. from George Washington University and a bachelor of music from the Washington College of Music and has done extensive graduate work at George Washington University, the Catholic University and the American Institute of Normal Methods in Boston.

Mr. Gable served as organist at the First Congregational Church of Washington for eighteen years and it was during his tenure there that Calvin Coolidge attended this church. Since then he has been minister of music at St. Alban's Episcopal Church, the Gunton Temple Presbyterian Church and the Silver Spring Baptist Church, where he is now choirmaster.

Mr. Gable studied music under Harry Edward Mueller, Charles Ferry, Lewis Atwater and Clarence Dickinson.

Mrs. Gable was formerly Abigail Whitton and their three children are John, Jenny and Linda.

**BLODGETT TO BE CONDUCTOR
AT FESTIVAL IN CLEVELAND**

The St. Paul's Festival Choir of Cleveland, which was organized and is directed by Walter Blodgett, will give its first festival of church music May 24 and 25 in St. Paul's Church, Cleveland. This is the organization which was associated with St. James' Church for fourteen years. Because these concerts are to be given in the new edifice of St. Paul's, dedicated a month ago, it is expected that they will attract wide attention. The chorus will be augmented by players from the Cleveland Symphony Orchestra.

The festival will open with a performance of Handel's "Solomon" May 24. These numbers will be heard in a concert of chamber music on the afternoon of May 25: "Venite Adoremus," Couperin (soprano, alto and organ); "Salve Regina," Handel (soprano, strings and organ); "Absolon Mihi," Schültz (bass and four trombones); Symphony 6, for voices, oboe and cello, Milhaud; "Jesus and the Women of Samaria," Brunner (four voices, string quintet, flute and organ).

The third and last program will be given the evening of May 25 and will consist of Langlais' "Messe Solonelle" and Beethoven's "The Mount of Olives." Langlais, the noted contemporary French composer, has made an orchestration of his work especially for this performance. The choir of the Epworth-Euclid Church will assist the St. Paul's choir in the Beethoven work. This is their second performance of "The Mount of Olives," the two groups having sung it at the Cleveland Museum of Art March 11. With the exception of the Beethoven, all of the works to be performed are new to Cleveland, and the Langlais with orchestra is a first performance anywhere.

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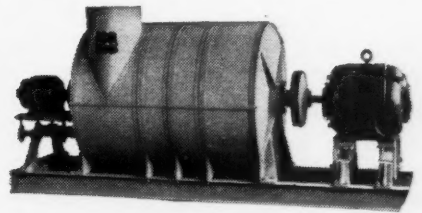
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Programs of Organ Recitals of the Month

Donald Pearson, Poughkeepsie, N. Y.—Mr. Pearson gave a recital at Vassar College March 11. His program was devoted to the music of Buxtehude and included the following selections: Toccata in F; Partita, "Auf meinen lieben Gott"; Chaconne in E minor; "Ach Herr, mich armen Sünder"; "Wie schön leuchtet der Morgenstern"; "Von Gott will ich nicht lassen"; Fugue in C; "Nun lob, mein Seel, den Herren"; "Nun bitten wir den heiligen Geist"; "Vater unser im Himmelreich"; Prelude, Fugue and Chaconne.

Robert Noehren, Ann Arbor, Mich.—Mr. Noehren gave a recital at the Gubin Memorial Methodist Church, Greencastle, Ind., March 14. He was sponsored by the DePauw Chapter, A.G.O. The program consisted of the following numbers: Variations on "My Young Life Must Have an End," Sweelinck; Chaconne, Couperin; Fugue in D, Buxtehude; Chorale Preludes, "Come, Saviour of the Heathen" and "Sleepers, Wake," Bach; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; "The Tumult in the Praetorium," de Maleingreau; "Primavera," Bingham; "The Reed-Grown Waters," Karg-Elert; "Outburst of Joy," Messiaen.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft's program at Trinity Cathedral April 1 included the following selections: Larghetto in B minor, Handel; Sonata for Trumpet and Strings, Purcell-Baird; Nocturne, Šeraz; Scherzo and Fugue, Diggie; "Stella Matutina," Dallier; Allegro Vivace from Sonata in F major, Wolstenholme; Andante Espressivo from Sonata in G, Elgar; "Angelus," Massenet-Kraft; "Toccata di Concerto," Bossi.

Harold Heeremans, F.A.G.O., F.T.C.L., New York City.—For his recital at the Church of the Saviour, Brooklyn, April 8 Mr. Heeremans chose the following numbers: Air, Purcell; Prelude and Fugue in D minor and "Adorn Thyself, O My Soul," Bach; Sonata 5, Mendelssohn; Prelude and Madrigal, Vierne; Toccata, Reger.

Mr. Heeremans played at the Cathedral of St. John the Divine April 1. His program consisted of the Fifth and Sixth Sonatas of Mendelssohn.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon gave a recital at the First Presbyterian Church, Hoquiam, Wash., March 13. His program included the following: "Offerte sur Vive le Roy," Raison; Capriccio, Froberger; Fantasia and Fugue in G minor, Bach; Andante, Franck; Adagio and Toccata from Symphony 5, Widor; "Cortege," Vierne; "Dreams," McAmis; "Chartres," Purvis; "Starlight" and "Marche Pontificale," Karg-Elert.

Music for the Easter sunrise service at Forest Lawn, Seattle, was recorded by Mr. Lyon at St. John's Episcopal Church. The numbers were: "Christ Lay in Bonds of Death" and "Jesus, Joy of Man's Desiring," Bach; Cantabile, Franck; Prelude from Sonata 3, Guilman; "Entrada," Torres; "Marche Pontificale," Karg-Elert. These selections provided a fifteen-minute prelude to the opening of the outdoor service, an interlude for the offertory and a postlude.

David Pew, M.S.M., Denver, Colo.—Mr. Pew, of St. John's Cathedral, Denver, played the first recital on the organ in the First Presbyterian Church of Raton, N. Mex., using the new harp-celesta and vibichord, on March 13. The harp was given to the church as a memorial by Jay Conway. Mr. Pew played the following program: Toccata and Fugue in D minor, Bach; Solfeggio, C.P.E. Bach; "Jesus, Joy of Man's Desiring," J. S. Bach; "The Cuckoo," d'Aquin; "Moonlight Sonata," Beethoven; "Chant Seraphique," Guilman; "Piece Heroique," Franck; "The Bells of St. Anne de Beaupre," Russell; Scherzo, David Pew, and "Westminster Chimes," Vierne. On the same trip Mr. Pew played in Trinidad, Colo., March 14 in the First Methodist Church, and in Walsenburg, Colo., March 15, in the Methodist Church.

Harry A. Christiansen, Cedar Rapids, Iowa.—Mr. Christiansen, minister of music of the First Lutheran Church, played the following program of Lenten music at the monthly meeting of one of the organizations of the parish March 11: "Processional to Calvary" (from "The Crucifixion"), Stainer; Chorales, "Heart-felt Love Have I for Thee, O Lord," Karg-Elert; "O Sacred Head, Now Wounded," Bach, and "Christ Lay in Death's Dark Prison," Bach; Sabbath Reverie, Rob Roy Peery; "Thou Art My Rock," Carl F. Mueller.

Douglas Ian Duncan, San Diego, Cal.—Mr. Duncan, organist and choirmaster of Grace Lutheran Church, played the following program on the evening of March 19 at the Elsinore Methodist Church, Elsinore, Cal.: Toccata and Fugue in D minor, Bach; "Come Sweet Death," Bach; Chorale Preludes, "Our Father, Who Art in Heaven," "My Heart Is Filled with Longing" and

"See the Lord of Light and Life," Bach; "Beside Still Waters," Charles H. Marsh; Tuba Tune in D major, C.S. Lang; Trumpet Voluntary, Purcell; Air, Elmore; Prelude, Ernest Block; Finale, First Symphony, Vierne.

John E. Pfeil, M. Mus., Williamsport, Pa.—Mr. Pfeil gave two recitals at the First Presbyterian Church on Sunday afternoons in March. His programs were made up of these offerings:

March 11—Toccata and Fugue, Buxtehude; Chorale Preludes, "O World, I Now Must Leave Thee," "Blessed Are Ye, Faithful Souls" and "My Heart Is Filled with Longing," Brahms; Toccata and Fugue in D minor, Bach; "Lied," Vierne; "Carillon de Westminster," Vierne.

March 18—"The Heavens Are Telling," Marcello; Three Chorale Preludes, Bach; Prelude and Fugue in B minor, Bach; "In Paradisum" and "Thou Art the Rock," Mulet.

D. Robert Smith, Portland, Maine.—Mr. Smith's program on the Kotschmar memorial organ at the City Hall Auditorium March 28 was as follows: Chaconne in G minor, Couperin; Sarabande, Corelli; Musette and Majestic Air, Rameau; Chorale Prelude, "Praise to the Lord," Bach; Toccata in F, Bach; "Communion," Purvis; "Elfin Dance," Edmundson; "Evening Song," Baird; "Ronde Française," Boellmann; "Corrente e Siciliano," Karg-Elert; "Outburst of Joy, Messiaen."

F. Carroll McKinstry, Great Neck, N.Y.—Mr. McKinstry gave a recital at the Community Church April 8. He played: Sonata in A major and Prelude and Fugue in G major, Mendelssohn; Trio-Sonata in D major, Bach; "Mountain Sketches," Clokey; "L'Organo Primitivo," Yon; Concert Variations, Bonnet.

Myron Casner, F.A.G.O., Sturgis, Mich.—A recital by Mr. Casner at St. John's Episcopal Church April 8 included the following: "Benedictus," Rowley; Concerto in B flat, Handel; Sarabande, Vaughan Williams; Partita, "Jesus, My Joy," Walther; Folk tune, Whitlock; "Christ to the Jordan Came," Bach; "An Easter Alleluia," Slater; Allegro, Sonata 7, Rheinberger; "The Musical Clocks," Haydn; Prelude and Fugue in D major, Bach.

Ernest A. Andrews, Port Jefferson, N.Y.—Mr. Andrews gave a recital at Christ Episcopal Church April 1. His program consisted of the following numbers: Offertory in F, Read; "Evensong," Steane; Cantilena, Wallace; "Deal Graciously with Me, O God," Walther; "Awake, Thou Wintry Earth," Bach; "Easter Morning," Malling; "Paradise," Fibich; Trumpet Voluntary, Purcell. Mr. Andrews was assisted by Edith Hoffman, soprano, and John R. Briery, tenor.

John K. Christensen, Evanston, Ill.—In his recital at the First Methodist Church April 9 Mr. Christensen included these selections: Introduction, Passacaglia and Fugue, Willan; "Rose Window," Mulet; "Angelus," Karg-Elert; "The Palms," Langlais; Chorale in B minor, Franck; Intermezzo, Vierne; "The Night Descendeth," Zechiel; Toccata, Farnam.

Nesta Lloyd Williams, F.A.G.O., Columbia, Mo.—Miss Williams gave a recital at Douwstra Chapel, Stephens College, April 1. Her program: Chaconne, Couperin; Pavane, Byrd; Fantasia and Fugue in G minor, Bach; Adagio and Capriccio, Reger; Sonata, "Sehr langsam," Hindemith; Improvisation on an Easter Carol, Verrees; Prelude, Milhaud; Allegro Risoluto, Symphony, Vierne; Variations on "Ave Maris Stella," Dupré.

Marilyn Mason, Ann Arbor, Mich.—Miss Mason was sponsored by the Casavant Society in a recital at Eaton Auditorium in Toronto April 4. She played these numbers: Allegro Moderato from Concerto 4, Handel; Capriccio, Kerll; Toccata and Fugue in D minor, Bach; Fantasy on "B-A-C-H," Reger; Lento, Blanchard; "Carnival," Crandell; Pastorale, Roger-Ducasse; Scherzo, Durufé; "Dieu Parmi Nous," Messiaen. Miss Mason was assisted by the choir of Grace Church-on-the-Hill.

William Lester, Chicago.—Dr. Lester gave a recital at the Congregational Church of Keokuk, Iowa, March 25. His program included these numbers: Fantasia in C, Bach; Arioso, Krebs; Concerto in F, Albinoni-Walther; Allegro Pomposo and "Legende," Karg-Elert; Largo, Handel; "A Southland Song" and "Alla Toccata," Lester. Dr. Lester was assisted by his wife, Margaret Lester soprano.

Harold Fink, New York City.—Mr. Fink will give a recital at the Fordham Evangelical Lutheran Church Sunday, May 13, at 4 p.m. His program will include these numbers: "The Fourth Beatitude," Franck-

Salter; Theme and Variations on "I Heard Two Soldiers Talking," Kemmer; "He Is Risen," Bach; Three Carols, Maryott; "Ad Nos, ad Salutarem Undam," Liszt.

Max G. Miranda, A.A.G.O., Billings, Mont.—Mr. Miranda gave a noon-hour recital of Lenten music at the First Congregational Church March 21. He played: "Blessed Are They That Mourn," Brahms-Phillips; "A Prayer for Peace," Held; "Through Palestine," Shure; "Stabat Mater Dolorosa," Lemaignre; "O Sacred Head Now Wounded," Bach; "Spring Song," Macfarlane; Allegro Brillante, Fletcher.

Fred Faassen, Zion, Ill.—Mr. Faassen gave a recital on a Baldwin electronic organ at the Zion Memorial Methodist Church April 8. He included the following numbers on his program: "Chant Seraphique," Guilman; Chorale and Allegro Molto from Sonata 6, Mendelssohn; "Meditation Serieuse," Bartlett; Prelude from Sonata in C minor, Guilman; "Evening Song," Baird; "Northern Lights," Torjussen; Caprice in B flat, Botting; "Dreams," McAmis; "In a Monastery Garden," Ketelbey; "Bulesca e Melodia," Baldwin; "The French Clock," Bornschein; Toccata from Symphony 5, Widor. Mr. Faassen was assisted by Betty Sanford, soprano.

John T. Erickson, Mus.D., A.A.G.O., New York City.—Dr. Erickson dedicated a concert model Hammond April 28 in Bethesda Covenant Church, New York City, playing the following program: "Now Thank We All our God," Bach; Chorale in A minor, Franck; Pastoral (Symphony 1), Guilman; "An Irish Pastel" and "Gavotte Moderne," Bedell; Spirituals, Gillette; "Romance sans Paroles," Bonnet; "Ave Maria," Schubert; Festival Toccata, Fletcher.

Edmund Sereno Ender, Baltimore, Md.—In a recital at St. Paul's Church, Centreville, Md., March 28 Mr. Ender played the following selections: "Air Majestueux," Rameau; "A Lovely Rose," Brahms; "Dreams," McAmis; "Ein feste Burg," Faulkes; Prelude and Fugue in E minor, Arioso and "Jesus, Joy of Man's Desiring," Bach; "Ariel," Bonnet; Nocturne, Miller; "Will-o'-the-Wisp," Nevin; "Piece Heroique," Franck.

Virginia N. Ring, Waverley, Mass.—Miss Ring played the following numbers in a recital at McLean Hospital on the afternoon of March 20; Allegro in D major (Harpisichord Sonata), Handel; Prelude, Corelli; Minuet, C.P.E. Bach; Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; Intermezzo, Widor; Andante and Finale from First Symphony (abridged), Vierne; Five Chorale Paraphrases, Set 2, Whitford; "Marche Pastorale," Yon; "Comes Autumn Time," Sowerby.

Sarah M. Newton, Pittsburgh, Pa.—As one of a series of four Sunday evening musical events in Lent Miss Newton gave a prelude recital at Emory Methodist Church March 11. She played these numbers: "Come, Sweet Death," Bach; "When on the Cross the Saviour Hung," Scheidt; "Litanies," Alain; Partita on "Stabat Mater," Douglas; "O Sacred Head," Bach.

C.A. Walker, A.C.C.O., Lockport, N.Y.—Mr. Walker gave a recital at Grace Episcopal Church April 1. His selections were: "Psalm 19," Marcello; Tune for the Flutes, Stanley; Air, Handel; "Dialogue," Clerambault; Allegro from Sonata 1, Bach; "Suite Gothique," Boellmann; Folk tune, Whitlock; "Clair de Lune" and Chorale, Karg-Elert. Mr. Walker was assisted by the church choir.

Raymond Martin, Decatur, Ga.—Mr. Martin was heard in a recital at Agnes Scott College March 6. His program: "O Stainless Lamb of God," Bach; Andante from Trio-Sonata 4, Bach; "Verses for the Nunc Dimittis," Friedell; Prologue and "Le Tumult au Piretoire," de Maleingreau; Canon in B minor, Schumann; Canzona, Thiman; "Carillon-Sortie," Mulet.

William Sprigg, Frederick, Md.—Mr. Sprigg gave a recital at the United States Naval Academy, Annapolis, March 18. The program included: Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "Christ Lay in the Bonds of Death," "I Call to Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach; Fugue in E flat, Bach; Chorale in A minor, Franck; Toccata, Sprigg.

C. Harold Einecke, Santa Barbara, Calif.—Dr. Einecke gave the following program Easter Sunday at the Museum of Art: "Spring," Hyde; "The Walk to Jerusalem" and Fugue in C major, Bach; "Rhythm of Easter," Bingham; "The French Clock," Bornschein; "Gwalshmai," Purvis; "Mist," Doty; Toccata, Farnam.

For his recital on Palm Sunday Dr. Einecke chose these numbers: Overture to the Occasional Oratorio, Handel; "Qui

Tollis," Couperin; "Fugue a la Gigue," Buxtehude; Chorale, Honegger; "The Musical Clocks," Haydn; "Canyon Walls," Clokey; "Dreams," McAmis; Finale, Dupré.

Alan Walker, Boston, Mass.—Mr. Walker, a student at Boston University, gave his senior recital at the First Congregational Church, Hyde Park, Mass., April 1. He played: Concerto No. 2 in B flat major; Handel; Prelude and Fugue in C minor, "Come, Saviour of the Gentiles," "Rejoice, Beloved Christians" and Toccata in F major, Bach; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré.

James Bloy, Naperville, Ill.—Mr. Bloy, a pupil of Professor C. C. Pinney at the North Central College School of Music, gave his senior recital in partial requirement for his bachelor of music degree at Pfeiffer Hall April 8. His program: Passacaglia and Fugue in C minor, Bach; "Agnus Cuius Hymn," Dunstable; Chorale Prelude, "Nun bitten wir," Buxtehude; Concerto No. 2, Handel; Variations on a Noël, Dupré; "The Woman of Bethany," and Advent Hymn, Weinberger; "In Paradisum," Mulet; "Thou Art the Rock," Mulet.

Francis Murphy, Jr., Philadelphia.—For his recital at Christ Church April 4 Mr. Murphy chose these numbers: Prelude and Fugue in C, Bach; Chorale Preludes, "We Praise Thee, O God" and "By the Waters of Babylon," Bach; Cantilena, McKinley; Adagio, Bridge; "Mist," Doty; "As Now the Sun's Declining Ray," Simonds; Symphony 8, Moderato Cantabile and Finale, Widor.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital at the Spreckels Organ Pavilion April 29 Mr. Brown selected these numbers: Overture to "Zampa," Herold; Fugue in G minor, Handel (arranged for pedals alone by Brown); "The Little French Clock," Bornschein; "Forest Murmurs," Wagner; "Feu Follet," Brown; Fourth Movement from Symphony 4, Vierne; Waltzes, Op. 325, Strauss.

On April 14 Mr. Brown played the following program: "Hymn of Glory," Yon; "An Elizabethan Idyl," Noble; Variations on "Auld Lang Syne," Wilkins; "Madrilena," Wachs; "The Repas Band," Sweeley; "The Question" and "The Answer," Wolstenholme; Prelude in C sharp minor, Rachmaninoff; "The Desert Song," Romberg.

Robert Scoggin, Wichita Falls, Tex.—Mr. Scoggin, who is a pupil of Nita Akin, Mus.D., at Midwestern University, gave a recital at the First Methodist Church April 8. He played: "Fugue a la Gigue," Bach; "Be Thou Contented," arranged by Lapp; "Toccata Basse," Bedell; Fugue in D major, Bach; Chorale in A minor, Franck; "The Four Winds," Rowley; Variations on an Original Noel, Scoggin; "Elegie," Peeters; Toccata, Lanquett.

Joanne Birrell, Cincinnati, Ohio.—The Southern Ohio Chapter, A.G.O., sponsored Miss Birrell in a recital at the Odeon, Cincinnati College of Music, March 6. Miss Birrell, who is a pupil of Wayne Fisher, is a senior at the college and last year she won the A.G.O. state and regional contests in organ playing. She played the following program from memory: Prelude, Purcell; "Dialogue," Clerambault; Vivace from Trio-Sonata in G, "Sleepers, Wake" and Prelude and Fugue in D, Bach; Prelude and Fugue in D minor, Mendelssohn; "The Sun's Evensong," Karg-Elert; Prelude and Fugue in G minor, Dupré.

Donald Green, Columbus, Ohio.—Mr. Green, who is a pupil of Frederick C. Mayer at Capital University, gave a recital at Mees Hall Feb. 11. He played: Chorale Preludes, "Ein feste Burg" and "Vom Himmel kam der Engel Schaar," Bach; Chorale in E, Franck; Scherzo, Gigout; Psalm Prelude, Howells; "Thou Art the Rock," Mulet. Mr. Green was assisted by Virginia Guernsey, pianist. They played these numbers together: "Sheep May Safely Graze," Bach; Adagio from "Concerto Gregoriano," Yon; Fantasy, Demarest.

Warren F. Johnson, Washington, D. C.—Mr. Johnson's pre-service music at the Church of the Pilgrims has included the following: Canzona and Echo, Rousseau; Prelude on "Eventide," T. Tertius Noble; Chorale with Interludes, Courtlandt Palmer; "Galarnad," Philip James; "Fete," Langlais; Sarabande and Paean, Howells; Prelude and Fugue in F minor, Palmer; "Legende," Peeters; "Contemplation," Rowley; Prelude on "Malabar," Sowerby; Canzona, Thiman; Elegy, Willan; Pastorale, Fourth Sonata, Yon; "Requiem," Titcomb; "De Profundis Clamavi," Weitz.

Boies E. Whitcomb, Honolulu, Hawaii.—In his recital at the Central Union Church April 10 Mr. Whitcomb played these numbers by Bach: Fantasia and Fugue in G minor; Trio-Sonata in C minor; Prelude and Fugue in D major. Mr. Whitcomb was assisted by Ana Driftell, who played the Suite in D minor for unaccompanied violoncello.

Programs of Recitals

Louis A. Potter, Winston-Salem, N.C.—Mr. Potter gave a recital April 1 at Calvary Methodist Church, Washington, D.C., where he was formerly organist and choir-master. He played: "From All that Dwell below the Skies" and Passacaglia in C minor, Bach; "Lord Jesus Christ, Turn Thou to Us," "Who Will but Suffer God to Guide Him" and Toccata in F major, Bach; "O Traurigkeit," Brahms; "For He Hath Regarded the Low Estate of His Handmaiden" and "Cortege et Litanie," Dupré; Pastorale, de Maleingreau; "Carillon-Sortie," Mulet; "Piece Symphonique," Tournemire; Finale in B flat, Franck.

Laurence Daniel Gagnier, Parkville, Mo.—Mr. Gagnier gave a recital for the Southwest regional convention of the A.G.O. at Park College April 11. He played these numbers: Prelude and Fugue in A major Walthers; Aria from Symphony 6, Vienne; "Carillon" and "Requiescat in Pace," Sowerby; "Litanies," Alain.

Edward Eigenschenk, Mus.D., Chicago—Dr. Eigenschenk gave a recital at the Ottawa Street Church, Joliet, Ill., April 8. He played these numbers: Toccata, Frescobaldi; Andante, Haydn; Three Concerto Movements, Felton; Toccata and Fugue in D minor, Bach; "Les Heures Bourguignonnes," Jacob; "Carillon," Sowerby; Scherzo, Vienne "In Silent Woods," Rimsky-Korsakoff; "Tu Es Petra," Mulet.

J. Clifford Welsh, A.A.G.O., L.T.C.L., Morristown, N. J.—In a series of three Saturday afternoon Lenten programs of organ music at the Methodist Church of Morristown Mr. Welsh played the following selections:

Feb. 17—Introduction and Allegro, Siciliana and Bourree, Stanley; Prelude on "Ariel," Larson; Aria, Peeters; Trumpet Tune, Purcell; Ancient Hebrew Melody, Nowakowski; Prelude and Fugue in C major, Bach; "Song of the Lonely Njeri," Saxton; Meditation on the Hymn-tune "Beloved," Sergisson, "The Squirrel," Weaver; "Chinese Boy and Bamboo Flute," Spencer; "Ronde Francaise," Boellmann.

Feb. 24—Prelude and Cantilene, Plerne; Trumpet Tune and Voluntary, Purcell; Minuet in D, Stanley; "Clair de Lune," Karg-Elert; "Jagged Peaks in the Starlight," Clokey; "The Wondrous Cross," MacDonald; Miniature Suite, Rogers; Ballade in D, Clokey; "L'Organo Primitivo," Yon; "Song of the Basket Weaver," Russell; Toccata in D minor, Nevin.

March 3—Voluntary 8, in D minor, "A Tune for the Flutes," Stanley; Flute Concerto (complete), Rinck; "Spirit of God, Descend," Lorenz; "Gavotte Antique," Peeters; Prelude to "The Blessed Damozel," Debussy; Trumpet Voluntary, Purcell; "Benedictus," Reger; "Psalm 18," Marcello.

Philip McDermott, Rock Island, Ill.—The Augustana College School of Music sponsored Mr. McDermott in a recital at the Broadway Presbyterian Church April 15. He was assisted by Loma Belle McDermott, contralto. Organ numbers were: "How Brightly Shines the Morning Star," Pachelbel; Chorale Prelude on "St. Cross," Parry; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Carillon," Sowerby; Pastorale, Whitlock; Finale from Symphony 1, Vienne.

Henry R. Casselberry, Ed.M., Kutztown, Pa.—Mr. Casselberry gave a recital at the New Goshenhoppen Reformed Church, East Greenville, Pa., April 15. He played these numbers: Sonata 1, Borowski; "Marche Champetre," Boex; "Agnus Dei," Bizet; Toccata and Fugue in D minor, Bach; "Spring Song," Hollins; "The Thrush," Kinder; "Jubilate Deo," Silver.

Harold L. Turner, Clinton, Ill.—Mr. Turner gave the dedicatory recital on an Allen electronic organ at St. Joseph's Church, Buffalo, Ill., April 18. After a group of hymns on the Maas carillon he played these numbers: Noel, Mulet; "When on the Cross the Saviour Hung," Bach; Prelude and Fugue in G major, Bach; "Romance sans Paroles," Bonnet; "La Concertina," Yon; "Ave Maria," Arkadelt; "Brother James' Air," Bain; "Cradle Song," Kjerulf; "Drifting Boat and Evening Chimes," Egener.

Mr. Turner opened an Allen electronic organ at the First Methodist Church in El Paso, Ill., April 8.

Bernice LaRochelle, Chicago—Miss LaRochelle, organist and choir director at Our Lady of Peace Church, gave a recital April 22, in which she was assisted by her choir. Organ numbers were: Overture, Bingham; "The Cuckoo," d'Aquin; "Fountain Reverie," Fletcher; "The Bells of Aberdovey," Williams; Grand Chorus on Credo 3, Biggs; "Blessed Jesus, at Thy Word," Adagio from Sonata for Flute and

Prelude and Fugue in D major, Bach; Fantasie in F, Mozart; "Idyl," Purvis; "Divertissement," Vienne; Toccata on "O Filii et Filiae," Van Hulse.

Samuel T. Morris, Hollins, Va.—Mr. Morris was guest recitalist at the Duke University Chapel, Durham, N. C., April 8. He played the following numbers: Fantasie in F minor, Mozart; Chorale Preludes, "In Deepest Need I Cry to Thee" and "Thou Art Coming Now, O Jesus," Bach; Chorale in B minor, Franck; Variations on a Noel, Dupré.

SKINNER RESIDENCE ORGAN

INSTALLED AT BALL COLLEGE

One of the features of the recent installation of an Ernest M. Skinner organ in the recital hall at Ball State Teachers' College, Muncie, Ind., is the design of the chambers, which have extraordinary accessibility in order that the instrument may be used to instruct students in the principles of organ construction. The two-manual organ was built for the residence of William H. Ball. The rebuilding of the organ at the college was done by Sylvan K. Ketterman of Muncie, formerly of Chicago, who designed the unusual chambers. There are three and four-foot passageways between the chests, the chambers are well lighted and the walls are painted a pastel green to make a marked contrast with the organ mechanism and pipes. All parts are labeled with name cards.

The organ is of the two-manual duplex type and is placed above the stage of the hall. There are five grilles and provision has been made for the addition of a five-stop open great division. The present scheme includes ten ranks of pipes and chimes.

The dedicatory recital was played by George L. Scott, professor of organ and theory at Illinois Wesleyan University, March 18. The first numbers on his program were chosen because they are contemporary with a group of paintings which was given to the school at the same time that the organ was presented. These numbers were Frescobaldi's "Toccata per Elevazione," Couperin's "Soeur Monique," Prelude, by Clerambault, and "Recit de Tierce en Taille," by de Grigny. Other numbers were: Toccata in F, Bach; Fugue in C sharp minor, Honegger; Cantabile, Franck; Prelude in E minor, Bach; "Wir glauben All," Bach; "Benedictus," Reger.

FRANCIS S. MOORE PRESENTS

SIX ORGANISTS IN PROGRAM

Dr. Francis S. Moore prepared a treat for a group of his friends and members of the First Methodist Church of Oak Park when he arranged a program played on the afternoon of April 1 at the church by organists who have been under his artistic guidance. About fifty guests were invited to hear six performers, who presented the following program: Meditation, Francis S. Moore (Elsie Duvall); Pastorale from First Sonata, Guilmant (Lila Lawrence); Allegro, Andante from First Sonata, Mendelssohn (Stazie Freeman); Prelude and Fugue (Cathedral), Bach (Donald Blanck); Allegro from Third Sonata, Guilmant, and Toccata, Boellmann (Christine McLetchie); Toccata from Fifth Symphony, Widor (Doris Studer).

ALFRED FRANKENSTEIN, eminent music critic of the *San Francisco Chronicle*, will be commentator May 8 at Temple Emanuel, where Ludwig Altman, organist, will give the first local performance of Schoenberg's Variations on a Recitative. Also featured will be two of the republished Symphonies for organ and orchestra by J. S. Bach. Members of the San Francisco Symphony (whose services are donated by the American Federation of Musicians) will be conducted by Gastone Usigli.

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Easter Music of 1951 Brings Out the Best from Nation's Choirs

Easter has a way of bringing out the best in church musicians and, to be sure, one could easily surmise from looking at a selection of bulletins from the churches of our country that there was hardly a skilled hand or an audible voice not engaged in making a "joyful noise" on that day.

At the Washington Cathedral the day was proclaimed with no less than five services, four of which were replete with festival music under the direction of Paul Callaway and Richard Dirksen. The junior choir opened the day with hymns and canticles at the 7 o'clock service and sang Dirksen's "Alleluia," an anthem based on the plainsong sequence for Easter Day as found in "The English Gradual". Sowerby's Communion Service in C was used by the men and boys at the 9 o'clock service, which was televised by CBS. The gradual was Dirksen's "Christ Our Passover" and the offertory anthem was the Liszt-Dickinson "Christ Is Risen". The organ was supplemented by trumpets, trombones and timpani at this service and at 11 o'clock, when the choir sang Titcomb's Service in D, Byrd's "Haec Dies" and Vaughan Williams' Festival Te Deum. For the latter service Mr. Callaway played the Widor Toccata and Mulet's "Carillon-Sortie". At evensong he played Herbert Howells' Sarabande for Easter Day and the choir sang Geoffrey Shaw's "The Day Draws on with Golden Light".

At St. Bartholomew's in New York anthems featured at the services were these: "Christ the Lord Is Risen Today," Friedell; "Christ the Lord Is Risen Again," Thiman; "Christ Our Passover," Macfarlane; "Christ Is Risen," Liszt; "Te Deum Laudamus," Dvorak; "Hallelujah," Handel. Harold Friedell, organist and choirmaster, chose a service by David McK. Williams, the well-known former organist of that church.

A brass quartet played Easter carols from the tower of the Cadet Chapel at the United States Military Academy before the morning service. Frederick C. Mayer, organist and choirmaster, directed the *a cappella* chorus in Brambach's "Easter Morning". At Palm Beach's fashionable Bethesda-by-the-Sea Arnold Dann's choir sang Yon's "Christ Triumphant" and the Hallelujah Chorus. Dr. Roberta Bitgood played Nies-Berger's "Resurrection" and Titcomb's "Alleluia, Pascha Nostra" at Holy Trinity Lutheran Church, Buffalo. At the dawn service her choir participated in the Easter pageant by singing these numbers: "All in the Morning," Maryott; "Our Lord Jesus Knelt," Dickinson; "One Early Easter Morning," Maryott; "The Lord Is Arisen," Dickinson; "Once There Was a Garden Fair," Bitgood; "Christ Is Risen," Ketting.

In Boston churches there was a feast of great organ music. These numbers were played by Dr. Francis W. Snow at Trinity Church: "Alleluia, Pascha Nostra," Titcomb; Toccata on "Worgan," Snow; "Ye Sons and Daughters," Farnam; "Carillon de Westminster," Vierne. Alfred Nash Patterson chose chorale preludes by Bach, Pachelbel, Scheidt, Böhm and Buxtehude for his services at the Church of the Advent. At Emmanuel Church Grover J. Oberle played three Bach settings of "Christ lag", George Faxon performed Widor's "Salvum Fac Populum Tuum" and Bach's "Alleluia," both with brass, at the Cathedral Church of St. Paul, and Dr. Carl K. McKinley, who plays at the Old South Church, selected the Chorale from Widor's "Symphonie Romane" and the Finale from the same composer's Symphony 6. The Second Church heard Daniel Pinkham and a trumpeter play compositions by Purcell, Frescobaldi, Krebs and Bach. Organ music at the First Church of Christ, Scientist, played

by Ruth Barrett Phelps, was: "Vigili et Sancti," Snow; Preludio in C, Holler, and "Carillon-Sortie," Mulet. Probably the most interesting choral program was that at the Church of the Advent, where the following were heard: "O Filii et Filiae," Leising; "Christ Rising Again," Byrd; "Lord, in Thy Resurrection," Handl; "This Is the Day," Ravanello; "Adoramus Te," di Lasso; "Since Thou from Death Hast Risen Again," Bach.

The season was marked at Trinity Cathedral, Cleveland, by a first performance of Camil Van Hulse's cantata "Our Glorious King" under the direction of Edwin Arthur Kraft, F.A.G.O. Another first performance took place at the Mount Vernon Place Methodist Church, Baltimore, when D. DeWitt Wasson's "The Celestial Pilot," a solo cantata, was sung by Eloise Tweit, soprano. The composer was at the organ. For the morning service the choir sang Purvis' "I Believe in One God" and Dickinson's "This Glad Easter Day". In another prominent Baltimore church, Emmanuel Episcopal, Frederick Erickson, F.A.G.O., played the Prelude to "Parsifal" and the choir sang Hutson's "Easter Alleluia".

For the fifth time Hans C. Feil's "Easter Fantasy", an oratorio, was performed at the Independence Boulevard Christian Church in Kansas City, Mo. The composer was at the organ and David Courtnay conducted. The accompaniment was by members of the Kansas City Symphony Orchestra. Herbert D. Bruening, director of music at Chicago's Evangelical Lutheran Church of St. Luke, played a number of chorale preludes. At the German service his men's choir sang Stein's "Erstanden ist Christ." Anthems at the First Congregational Church, Billings, Mont., were Buck's "As It Began to Dawn," Dickinson's "In Joseph's Lovely Garden," the traditional "Joy Dawns Again on Easter Day" and "The Sun Shone Out with Fairer Ray." Gounod's "Unfold, Ye Portals," Bartlett's "Easter Triumph" and Gounod's "Sanctus".

Dr. John T. Erickson, who became organist of the Lutheran Messiah Church in New York in December, chose Sibelius' "Before the Dawn" for the offertory anthem. The anthems at the Mulberry Street Methodist Church, Williamsport, Pa., were Stainer's "God So Loved the World" and Handel's "Lift Up Your Heads." T. LeRoy Lyman is organist there. Ralph H. Brigham's choirs at the Second Congregational Church, Rockford, Ill., sang Vincent's "As It Began to Dawn", a Lithuanian Easter Carol, Williams' "Lo, the Earth Is Risen Again," Warren's "The Magdalene" and Schuberth's "The Omnipotence."

ST. LOUIS ORGAN IS REBUILT AS MEMORIAL TO ORGANIST

The Church of the Ascension, St. Louis, has had its two-manual Estey organ completely remodeled and enlarged. The rebuilding work was done by George B. Kavanaugh. Six ranks of pipes were added to the existing ten and a new electro-pneumatic console was built by the Organ Supply Corporation. Benjamin Harrison is organist and choirmaster of the Church of the Ascension. The remodeled instrument is given by the parish as a memorial to Ray Vevers Douglas, organist and choirmaster of the Church of the Ascension for over forty-two years. Mr. Douglas died in 1949. The dedicatory recital was played by Myron D. Casner of Sturgis, Mich.

DR. HOMER P. WHITFORD of the First Church in Cambridge, Mass., spoke on music therapy April 5 at the music festival sponsored by the Massachusetts Federation of Women's Clubs at Boston University and on the same subject April 2 at the Church of St. Cyprian, Springfield, for the Western Massachusetts Chapter of the American Guild of Organists. Before the business and professional women's group of his church Dr. Whitford spoke April 12 on "The Picturesque in Music," with illustrations on the organ.

GRETA MARIE GRAHAM



AN ORGANIST WHO HAS the distinction of winning recognition both for her musical talent and for her charm is Greta Marie Graham, newly-appointed organist of the First Presbyterian Church, Memphis, Tenn. Miss Graham, daughter of Mr. and Mrs. Dan B. Graham, recently won the titles of "Miss Memphis" and, in a later competition, "Miss Tennessee." In February she represented the Mid-South at the Cuban carnival in Havana, where there were "beauty queens" from France, England, Mexico and South American countries. At this event she was chosen to appear on a televised radio program playing a Hammond electronic organ.

Miss Graham is only 19 years old. She began studying organ with Thomas H. Webber, Jr., at the age of 11 and gave her first recital when she was 12. Miss Graham is a sophomore at Southwestern University, Memphis. She is a member of Alpha Omicron Pi Sorority, the Beethoven Club, the American Guild of Organists and the Royal Court of Cotton Carnival.

The First Presbyterian Church is more than a century old, having been established in 1828. A three-manual Wicks organ of twenty-one ranks has just been installed there under the direction of Adolph Steuterman, who gave the dedicatory recital March 18. The new instrument includes harp, vibraharp and chimes. Before going to the First Presbyterian Church Miss Graham was for two and a half years at the Parkway Methodist Church. She has given recitals at the Idlewild Presbyterian Church, where her teacher, Thomas H. Webber, Jr., is organist and choirmaster.

LAWRENCE COLLEGE in Appleton, Wis., will revive its spring music festival after a lapse of twenty years. A 150-voice student chorus will sing Verdi's Requiem under the baton of Dr. Carl J. Waterman Sunday evening, May 6. Russell Wichmann, a Lawrence alumnus and faculty member at the Pennsylvania College for Women, is scheduled for a recital May 8. Mr. Wichmann will also be accompanist for the Requiem. The last concert will be by the Lawrence College Symphony, Kenneth Byler conducting, with Fritz Siegal, concertmaster of two Chicago orchestras, as soloist in the Brahms Violin Concerto Sunday evening, May 13.

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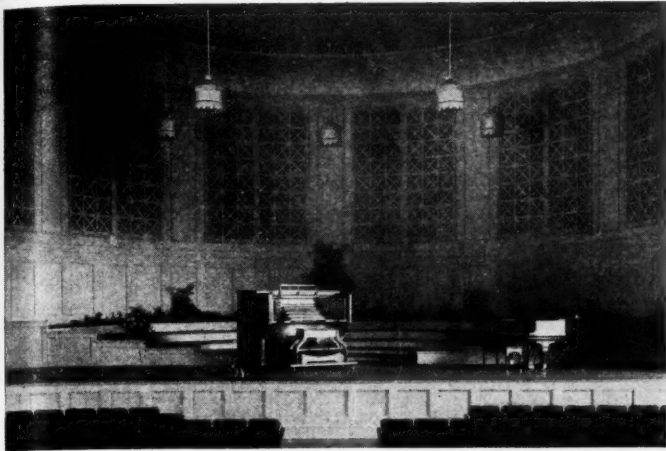
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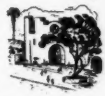
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Conferring of the degree of doctor of music on Robert Shaw, conductor of a famous choral organization, marked a convocation at the College of Wooster, Wooster, Ohio, which culminated in the presentation of Bach's Mass in B minor March 23, Mr. Shaw was guest conductor of the chorus of 150 voices and concert orchestra which had been trained by Richard T. Gore.

A review of the concert appearing in the *Wooster Daily Record* said: "The concert was an achievement that will be difficult to surpass or even to equal in the annals of Wooster music for a long time to come. It was a concert of sheer power and beauty; as an aesthetic experience the evening was a pure delight from beginning to end. Every value in the music was fully realized—the exquisite poetry, the power and clarity of the intellectual content, the elevated religious drama; and all this was possible through the virtuosity of the conductor, the choir, the soloists and the orchestra."

In an address which Mr. Shaw made when the degree was presented to him he spoke of the spiritual rewards inherent in satisfying the hunger for the nobler things of art and music. He told of a recent tour on which his group sang the great Mozart Requiem in sixty-five towns, and of the enthusiasm with which it was received even by the musically illiterate.

Mr. Shaw said to his audience: "Nothing stands between the people and great music but bad performances, pedantry and the narrow mind—and, Lord help us, in too many cases, degrees!"

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TO MARK CHURCH CENTENARY

The great organ of the First Congregational Church of Chicago will play an important part in the centennial celebration of the church May 18 to 27. This organ, dedicated in 1929, is the largest church organ in Chicago. It was given to the church by Mr. and Mrs. Andrew R. Dole. A feature of the ten-day celebration will be a recital by Frederick Marriott, organist and carillonneur of Rockefeller Chapel, University of Chicago, Sunday, May 27, at 7 o'clock. The celebration is to open May 18 with a choir reunion and a music festival. The choir will sing under the direction of Waren Zorn while Lester H. Groom will be at the organ.

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ROBERT LEECH BEDELL



THAT ROBERT LEECH BEDELL is the busiest arranger and composer of organ music today is a statement which it would be difficult to challenge successfully. Aside from his activities for a number of years as an active organist Dr. Bedell has edited and published many almost forgotten works of early composers and they are being issued not only by the publishing-house he organized recently—Le Grand Orgue—but by a number of other prominent publishers. The anthem for the Mormon Tabernacle Easter broadcast over CBS this year was Dr. Bedell's "Now Let the Full-toned Chorus," for mixed voices, published by Harold Flammer.

Having spent much time during the last two years in Germany, Dr. Bedell recently received a cordial greeting from the Western Germany chancellor, Dr. Conrad Adenauer of Bonn, and he responded by composing a new work based on the "Adoro Te Devote," which is dedicated to Dr. Adenauer.

Dr. Bedell was born Feb. 13, 1909, in Jersey City. He studied organ, choral conducting and composition in Brooklyn with Dr. Carl G. Schmidt and with the late Dr. George W. Westerfield. Dr. Bedell is the recipient of three honorary degrees—Ph.D. from Temple Bar College in 1938, Mus.D. from Southwestern College in 1947 and Litt.D. from Findlay College in 1950. He was director of music and assistant organist of several churches in New York, including Grace Presbyterian Church in Brooklyn, 1924-26, and the Central Presbyterian in Brooklyn, 1927-30, and St. Anne's Episcopal Church in New York City, 1927-45, and was organist of the Reformed Protestant Dutch Church in Brooklyn, 1945-47. He has been organist of the Brooklyn Museum of Art since 1932, for the Brooklyn Institute of Arts and Sciences since 1934 and of St. Anne's Episcopal Church in New York City (Morrisania) since 1950.

Among Dr. Bedell's compositions, which number over 300, are a "Legende", composed in 1940 and recorded for RCA Victor by Dr. Charles M. Courbois; the orchestration and completion of the unfinished manuscript of Bach's Fantasia in C major, recorded in 1942 by Arthur Fiedler and the Boston Sinfonietta, and numerous choral works.

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THE SCHOOL OF SACRED MUSIC OF Union Theological Seminary, New York, will hold its annual alumni day Monday, May 7. At that time the chorus and chamber orchestra of the school, conducted by Dr. Hugh Porter, director of the school, will present the contemporary cantata "St. Nicolas," by Benjamin Britten. This work received its first public performance in New York at the seminary last fall. Harold Haugh, an alumnus of the school, will sing the role of St. Nicolas, which he created in this country; Robert Lee will conduct the gallery choir. The program will include several compositions by members of the graduating class and an organ recital by Myrtle Regier, associate organist of the school. The commencement exercises will be held in the Riverside Church, Tuesday, May 23.

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