

# THE DIAPASON

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## KILGEN TO CONSTRUCT ORGAN FOR CATHEDRAL

### FALL RIVER, MASS., CONTRACT

Three-Manual Will Be Placed in Gallery of New St. Mary's Edifice Designed by Maginnis & Walsh—Completion in 1952.

The Kilgen Organ Company has received a contract to build a three-manual organ for St. Mary's Cathedral, Fall River, Mass. The instrument will be placed in the choir loft at the rear of the cathedral with the swell in a specially built chamber on one side. The console will be of the drawknob type.

The new cathedral was designed by Maginnis & Walsh of Boston, well-known church architects, and it will be of imposing design. The edifice is expected to be one of the outstanding cathedrals in New England. Installation of the organ is planned for early next year.

The stop specifications are as follows:

- GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Furniture, 3 ranks, 183 pipes.
- SWELL ORGAN.**  
Rohr Bourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Octavin, 2 ft., 61 pipes.  
Scharf, 4 ranks, 244 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**  
Viola Pomposa, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Spitzflöte, 4 ft., 73 pipes.  
Nasard, 2 2/3 ft., 61 pipes.

- PEDAL ORGAN.**  
Sub Bourdon, 32 ft., 32 notes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Rohr Bourdon, 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Cello, 8 ft., 12 pipes.  
Bass Flute, 8 ft., 12 pipes.  
Rohr Flöte, 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Block Flöte, 4 ft., 12 pipes.  
Doublette, 2 ft., 12 pipes.  
Trombone, 16 ft., 12 pipes.

## BUSY SEASON IN HONOLULU IS CONDUCTED BY WHITCOMB

Boies Whitcomb, M.S.M., A.A.G.O. (Ch.M.), is completing a busy musical season in Honolulu. He is organist and choir-master of the Central Union Church (Congregational), with an adult choir of sixty-five voices and a youth choir of sixty. The chapel organist and assistant in the youth work is Shirley Watanabe of the University of Hawaii. A series of six musical services was held during the season, which included the following: Alto Rhapsody, Brahms; a recital of organ music of the French school by Mr. Whitcomb; a Bach recital with Ana Dritel, cellist, playing a suite for unaccompanied cello; a program of modern works, including the Ballade for English horn and organ by Leo Sowerby, with Ralph Watilo as soloist, and two oratorios—"The Messiah" and the Brahms Requiem. This was the first Honolulu performance of the Requiem.

THE FINAL ORGAN CONTEST of the American Conservatory of Music for selection of an organist to play with the orchestra at the commencement concert in June was held May 4 in the conservatory organ studio. Preston Rockholt, a pupil of Frank Van Dusen from Chico, Cal., was awarded first place and will play the "Grand Choeur Dialogue" by Gigout with the conservatory symphony orchestra at Orchestra Hall June 21.

## T. TERTIUS NOBLE WITH TWO DISTINGUISHED FRIENDS IN 1900



THE FESTIVAL SERVICE in honor of Dr. T. Tertius Noble March 30 at Trinity Church in New York, on which occasion his "Gloria Domini" was presented by a chorus and an orchestra of forty instruments, as recorded in THE DIAPASON last month, recalled to Edmund Jaques of New York the first performance of this work in 1910. This took place in York Minster, of which Dr. Noble was the organist. After the performance the picture reproduced above was taken. In it the composer stands

between two of his friends, both of them eminent figures in the musical world of England at the time—Sir Edward Elgar and Sir Granville Bantock. Readers of THE DIAPASON are indebted to Mr. Jaques for enabling us to publish this rare picture.

Incidentally Dr. Noble's eighty-fourth birthday occurred May 5. Although he is in retirement because of loss of eyesight, he is by no means inactive and maintains his interest in his fellow organists and in church music.

## SERIES OF SIX CONVENTIONS WILL MARK MONTH OF JUNE

Regional conventions of the American Guild of Organists were held in April and May in cities from coast to coast and the remaining gatherings, to be held in June, will provide the membership throughout the nation with the opportunity to meet for mutual benefit. Full accounts of the conventions already held are published in this issue and in the May number.

Bloomington, Ind., will entertain organists from Illinois, Indiana, Wisconsin and Michigan from June 12 to 14. The beautiful campus of Indiana University, with its large auditorium and music building, will be the meeting-place and a program of high quality has been prepared. The recitals will be played on the famous organ which stood in the Chicago Auditorium. It was presented to the university by Dr. William H. Barnes and was completely rebuilt and modernized by the Aeolian-Skinner Company. The setting for this convention is regarded as ideal.

From June 18 to 21 Buffalo will be the attraction for New York and northern New Jersey organists and the announced program assures a meeting that will approach the Guild's national conventions in quality and scope. The program was published in the May issue of THE DIAPASON.

Ohio, Kentucky and West Virginia chapters will hold their convention in Cleveland June 18 to 20, with a program to rival those of other regions.

Atlantic City, one of the world's most famous playgrounds, will draw from Pennsylvania, Delaware and southern New Jersey for the sessions June 19 and 20.

A large part of the Midwest will be meeting in Mason City, Iowa, in June, but information concerning the meeting has not been received as this issue goes to press.

The far Western regional convention will be held on the campus of Pomona Col-

lege 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. The convention 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.

## LOUIS HUYBRECHTS, BELGIAN, TAKES PETOSKEY, MICH., POST

Louis Huybrechts, Belgian organist, pianist and composer, arrived in the United States in April to make his home in Petoskey, Mich., where he will be organist and choir-master of St. Francis Xavier Church. With Mr. Huybrechts are his wife, Mary, and their 7-year-old son, Luc.

Mr. Huybrechts was graduated with honors from the school of ecclesiastical music in Malines, Belgium, and from the conservatory of music in Antwerp. He not only is an accomplished organist and pianist but has to his credit many compositions, including four masses. In Europe Mr. Huybrechts was active as a recitalist and often played from radio stations in Antwerp and Brussels.

SEARLE WRIGHT, F.A.G.O., directed a service of Whitsunday festival music at the Chapel of the Incarnation, New York City, May 14. Included on the program were John Ireland's solo cantata "These Things Shall Be" and Bernard Rogers' cantata for three solo voices, "The Raising of Lazarus." Other numbers were Edmund Rubbra's Magnificat in A flat and Tallis' "Spem in Alium Nunquam Habui."

PETER W. DYKEMA, pioneer in the development of music education in this country, died at his home in Hastings-on-Hudson May 13. Mr. Dykema, whose textbooks are used in many schools throughout the nation, was prominent as an educator, writer and composer. In the mid-1920s he was music professor and chairman of the department of public school music at the University of Wisconsin.

## ORGAN WORLD STARS HEARD AT CONVENTION

### CHARLESTON, S.C., A.G.O. HOST

Southeastern Regional Convention Guest of the Citadel—Fox and Ellsasser in Recitals—Twenty Choirs Sing in Festival.

Fox, Ellsasser, Goldsworthy—names to conjure with in organ and choir music in America—were the stars of the Southeastern regional convention of the A.G.O., held in Charleston, S.C., May 14, 15 and 16. Through the courtesy of General C. P. Summerall and other officials of the Citadel, the military college of South Carolina, the facilities of the school were made available to convention delegates and visitors, including the use of the large three-manual Reuter organ in the handsome chapel on the campus, meals at the south mess hall and, for the men, living accommodations in the barracks, thus giving many of them a taste of military life. Women were housed in downtown hotels.

Registration continued through Monday afternoon in Bond Hall and the program got under way with an evening prayer service at the Citadel cadet chapel, the Rev. DeWolf Perry, rector of St. Michael's Episcopal Church, officiating, with music by the cadet choir and the St. Dunstan boy choristers, directed by Lieutenant Gardner M. Nichols, organist of the Citadel and dean of the Charleston Chapter, who played "Divinum Mysterium," Purvis, for the prelude and a Toccata in C by Sidney Smith for the postlude. Special choir numbers were the Bach chorale "Jesus Christ, My Sure Defense," "At Eventide," by A. R. Gaul, and "Let All Mortal Flesh Keep Silence," Holst.

At 7:45, before a capacity audience in the same chapel, Virgil Fox gave one of his characteristically inspiring recitals, including the Mozart F minor Fantasy, the Bach F major Toccata, the Roulade by Bingham and an illuminating performance of the Willan Passacaglia and Fugue. The banquet followed at 9:30, with regional chairman Claude L. Murphree presiding. Guest speakers, mostly in a humorous vein, were General Summerall, Virgil Fox, Richard Ellsasser and William A. Goldsworthy.

The regional business session was held at St. Matthew's Lutheran Church parish-house Tuesday morning, with short reports from the eighteen chapters of the region, all of which had representatives at the convention. Then Mr. Goldsworthy conducted a clinic on service playing and choir work, giving many practical hints on such matters as selection of anthems, seating arrangements, rehearsals, how to accompany, etc.

In the church itself at the next hour the "regional recital" was played by one organist from each of the states of Georgia, Florida, North Carolina and South Carolina. Mrs. Ramona Beard of Florida State University, Tallahassee, played the Andriessen Chorale, the Bach D major Fugue and three colorful short preludes by Schroeder with firm rhythmic outlines, and Wilbur H. Rowand, F.A.G.O., of Wesleyan Conservatory, Macon, Ga., gave convincing interpretations of Walond's Introduction and Toccata, "Study on the Name 'Bach,'" Piston, and the atmospheric "Cathedral at Night" by Marriott. Mrs. Mildred Hendrix, organist of the Duke University Chapel, Durham, N. C., played the Bach A minor Prelude and Fugue and the Finale of Hindemith's First Sonata in a vigorous manner and Dr. A. Elbert Adams, organist of the First Baptist Church, Greenwood, S. C., offered the Toccata on "Big Ben," Plum; Meditation on "Amazing Grace," Murphree; "Landscape in the Mist," Karg-Elert, and "Outburst of Joy," Messiaen, with such skill that one could well believe that the careers of music and medicine can be so happily blended.

The feature of the afternoon was a

tour of Charleston with such historical points of interest as old St. Michael's, St. Philip's and St. John's Lutheran, all founded before the Revolutionary War, and a refreshing sail in Charleston Harbor, visiting Fort Sumter.

In the evening the fifth annual choir festival was sponsored at the Citadel Chapel by the Charleston Chapter, with twenty choirs participating. Mrs. J. D. Royall played works by Mendelssohn, Snow and Edmondson for a devotional prelude. The combined choirs under the direction of Lieutenant Nichols sang three anthems by Titcomb (one of them written for this occasion) and one by Bingham (similarly dedicated); Miss Marie Burnham Taylor played the offertory, Schumann's Sketch in F minor, and the processional and recessional hymns were played by Claude Murphree.

After a short intermission came a virtuosic display of organ playing by Richard Ellsasser of Los Angeles. He lived up to his reputation as a brilliant interpreter of both early and modern works, gaining a striking effect in the Bach Fantasia and Fugue in G minor by playing the entire fugue without 16 or 8-ft. stops, except for the closing measures. The Cloney "Kettle Boils" and Karg-Elert's "Soul of the Lake" received picturesque treatment and the program closed with an elaborate, possibly over-long, improvisation on a submitted theme.

The convention closed Wednesday morning with the regional student contest at the First Presbyterian Church. Nine contestants took part, from three chapters each in North Carolina, Georgia and Florida. The winner was Will Headlee of the North Carolina Chapter, a student of Jan Schinhan at the University of North Carolina. Runner-up and alternate was Miss Evelyn Hamrick of Wesleyan Conservatory, Macon. Judges were Fred H. Parker, Columbia, S. C.; Grace Leads Darnell, F.A.G.O., Rocky Point, N. C.; Vernon Weston, Charleston, and Dr. Adams.

At noon Wednesday, the entire cadet corps, 1100 strong, with military band, paraded past the convention delegates in a special review in their honor—possibly the first time that A.G.O. members have been so honored.

**GARRETT INSTITUTE ORGAN  
GIFT OF DR. AND MRS. BARNES**

The beautiful new chapel of Garrett Biblical Institute in Evanston, Ill., construction of which is under way, will have a three-manual organ, the gift to the institution of Dr. and William H. Barnes of Evanston. The instrument is to be built by the Reuter Organ Company and the installation will be made by Frank C. Wichlac & Son of Chicago. The tonal design is by Dr. Barnes. The resources of the organ will be the following:

**GREAT ORGAN.**  
(Enclosed in Choir chamber).

- Gedeckt, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 tubes.
- Tremolo.

**SWELL ORGAN.**

- Bourdon, 16 ft., 85 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 61 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Flute, 4 ft., 61 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 85 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Oboe Clarion, 4 ft., 61 notes.
- Tremolo.

**CHOIR ORGAN.**

- Silver Flute, 8 ft., 61 pipes.
- Viola, 8 ft., 61 notes.
- Dulciana, 8 ft., 61 notes.
- Unda Maris, 8 ft., 61 notes.
- Flute Couverte, 4 ft., 61 pipes.
- Piccolo Harmonique, 2 ft., 61 pipes.
- Clarinet, 8 ft., (free reed) 61 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Contra Bourdon, 32 ft., (low 12 resultant).
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Gedeckt, 16 ft., (Great), 32 notes.
- Flute, 8 ft., (Bourdon) 32 notes.
- Flauto Dolce, 8 ft., 32 notes.

Choral Bass, 4 ft., 32 notes.  
Trumpet, 16 ft., 32 pipes.

Some of the pipes of the organ in the old Congregational Church of Evanston, a Roosevelt built in 1886, and some of the pipes of a fairly recent Aeolian organ will be incorporated in the new instrument. The remainder of the pipes will be by Reuter, who will also make the new all-electric console, windchests, relays, swell shutter fronts, engines, etc., so that it will be a new organ except for some extraordinarily good old pipes.

**H. W. WHITING, N. Y. BANKER,  
ORGANIST, DIED IN WRECK**

Harold W. Whiting, New York banker and organist, was one of those killed in the Pennsylvania Railroad wreck at Woodbridge, N. J., Feb. 6.

Mr. Whiting was born in Burlington, Vt., Nov. 7, 1911. He received his education at the American Institute of Banking in New York and the Guilman Organ School. Mr. Whiting was for some time organist of Christ Lutheran Church in the Bronx. He resigned this position when he married in 1940 and moved to Asbury Park, N. J. In that town he had done substitute work from time to time and was pianist for the men's Bible class of the First Methodist Church.

Mr. Whiting was a security analyst for the United States Trust Company, a firm with which he had been associated for twenty-two years. He was active in the alumni association of the Guilman Organ School and had been the treasurer of that organization for eleven years.

Surviving are the widow, Margaret P. Whiting, and two daughters—Judith Anne, 8, and Janice Belle, 5.

**OLD MUSIC AND NEW PLAYED  
BY WEINRICH AT HARVARD**

Carl Weinrich, who was appointed Horatio Appleton Lamb visiting lecturer at Harvard University for the academic year 1950-51, concluded there March 19 a series of eight recitals under the auspices of the department of music. These programs were given in the Harvard Memorial Church. While Dr. Weinrich drew heavily on the composers of the baroque period, he included in his series a number of seldom-played modern works.

For the seventh recital in the series, which was played March 5, Dr. Weinrich listed the entire third book of Bach's "Clavierübung." The program for the concluding recital March 19 was as follows: Variations on the "Bergamasca," Frescobaldi; Seven Passiontide Chorale Preludes, Bach; Prelude and Fugue in E minor, Bach; Six Easter Chorale Preludes, Bach; Fantasy on a Hebrew Theme, Cone.

**PURVIS TO DIRECT HIS CHOIR  
IN SAN FRANCISCO CONCERT**

The annual concert of the Grace Cathedral choir of San Francisco, under the direction of Richard Purvis, will take place Sunday, June 3, at 4 p. m. The program will be in the form of a festival choral evensong, which was so enthusiastically received by a capacity congregation last year. Of special interest this year will be Bach chorales sung in the ambulatory, the motet "Hear My Prayer" and "Psalm I.V." by Mendelssohn. Because of the large number of requests the choir will again sing the "Missa Sanctae Nicolae" by Mr. Purvis.

The choir concert comes at the end of a year's hard work by the men and boys and their conductor. The offering helps to finance a two weeks' camping vacation for the boys.

MYRON MCTAVISH, concert organist of Ottawa, Ont., was guest soloist on a program April 30 sponsored by the Collegiate Institute Board of Ottawa in the Glebe Collegiate Institute auditorium. Mr. McTavish played Krebs' Prelude in A minor and was also at the organ for Satie's "Messe des Pauvres." A review which appeared in the *Ottawa Citizen* stated: "The quality of execution was excellent. Mr. McTavish phrased with breadth and dignity and the two pairs of voices were so well blended we regretted that Satie had so soon lost interest in writing for voices."

**THE DIAPASON.**

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"Elijah" Thrills New York

The Oratorio Society of New York, with Dr. George W. Volkell at the organ, a group of highly competent soloists, all thoroughly blended under the master hand of Dr. Alfred Greenfield, thrilled a capacity audience in St. Thomas' Church, New York City, May 17 when their performance of Mendelssohn's "Elijah."

When a performance has its high spots and rough places, if one soloist is below par, another outstanding, it is a simple matter to fill a column with words. But when Webster's does not contain enough superlatives to describe Dr. Greenfield's inspired rendition, this writer's command of the language is sadly inadequate.

Setting the mood for the work, Dr. Volkell gave one of his inimitable improvisations, so perfectly Mendelssohnian in style that the master might have written it as an overture to the oratorio. The Oratorio Society has long been known for its excellence of performance, smooth tone, clear enunciation, perfect phrasing and fine dynamics, as near perfection as is humanly possible to attain. Their work at St. Thomas' went beyond the human element. One felt they were not singing words from the Scripture set to notes by Mendelssohn, but rather that they were actually living the drama. The large audience seemed to sense this also, judging from remarks overheard.

The soloists were Margaret Harshaw, soprano, and Jean Madeira, contralto, both of the Metropolitan Opera, and Howard Jarret, tenor, and Paul Tibbets, baritone. All did their parts in excellent voice. Dr. Volkell played the accompaniment on the organ and his work was so orchestral and outstandingly excellent that the absence of an orchestra was no loss. After the oratorio Dr. Volkell gave another thrilling ten-minute improvisation, and it is a joy to report that the additions and tonal work done on this organ recently by M. P. Möller have in no way detracted from the glorious work of Ernest M. Skinner.

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**KANSAS ORGANISTS  
ENJOY FINE PROGRAM**

**CONVENTION IN TOPEKA**

**Organ-Orchestra Concert at Grace Cathedral—Visits to Lawrence and Kansas City—Recital by Salvador in Latter City.**

By DOROTHY R. ADDY

The Southwest regional convention of the A.G.O. was held in Topeka, Kan., April 10, 11 and 12, with a registration of seventy. The convention opened Tuesday morning with a paper and discussion on "Problems of Music for the Episcopal Service," by Henry W. Sanderson, A.A.G.O. Mr. Sanderson's discussion was very informative and was marked by fine humor. He explained in detail the symbolism of Episcopal churches and the service. Carl Amt, A.A.G.O., of Stillwater, Okla., and Norman Z. Fisher, M.S.M., of Shreveport, La., were heard in a program of organ music before noon at the First Methodist Church.

In the afternoon there was a recital at the First Presbyterian Church by Bob Whitley, national winner of the A.G.O. contest in 1950. Mr. Whitley's program was well presented and he proved himself a fine artist. This was followed by a madrigal program in the First Christian Church by a group from the Topeka High School under the direction of Donald M. Gleckler. At 4 o'clock the regional organ playing contest was held in the same church and was won by Dorothy Young, 19-year-old student of Mildred Andrews in Oklahoma City. Second place went to Emmet Smith of Arkansas City, Kan., and third was taken by Harold Ash of Dallas.

One of the outstanding events of the convention was the concert of organ and orchestra music at Grace Cathedral Tuesday evening. Jerald E. Hamilton, cathedral organist, and the Topeka Civic Symphony, directed by Everett Fetter, were heard in a program of Handel, Piston, Delius, Vivaldi, Poulenc, Shostakovich and Frescobaldi. This program was heard by a large number of townspeople as well as convention delegates. The orchestra was placed in the chancel of the cathedral and reminded one of early-day chamber music concerts in European churches. G. Criss Simpson, Topeka organist and music critic, had this to say regarding the concert:

"The most newsworthy event of the program was Poulenc's Concerto in G minor. Hamilton, abetted by a doughty timpanist and the string section of the orchestra, made a strong impression in the jauntiest music ever heard in an Anglican edifice since the days of the gallery orchestras in English country parishes."

There was a reception in the parlors of the First Presbyterian Church after the concert.

Wednesday events began with a vital and interesting discussion of the value of the Guild examinations, conducted by Dr. A. Eugene Ellsworth of the music faculty of Southern Methodist University, Dallas.

Wednesday morning after Arden Whitacre of the University of Texas had played a well-received recital at the First Presbyterian Church, the group left for the University of Kansas at Lawrence. The Spooner-Thayer Museum was the setting for a choral concert by the university *a cappella* choir of 110 voices under the direction of Dr. Donald M. Swarthout and an informal recital on the McManis baroque organ by A. Eugene Ellsworth, S.M.D., of Southern Methodist University, Dallas. The university choir program was especially enjoyable. This is undoubtedly one of the finest choirs in the country and the newly-decorated museum was an ideal place for such a program.

From Lawrence the group journeyed to Kansas City and devoted the remainder of the afternoon to visiting churches there. A recital that evening in the Second Presbyterian Church by Mario Salvador, Mus.D., climaxed Wednesday events. Of unusual interest on his program was the Passacaglia from Camil Van Hulse's "Jubilee Suite." Mr. Van Hulse was present to share the appreciation of the audience for his composition and Dr. Salvador's brilliant performance

of it.

The convention banquet was held at the Brookside Hotel, where excellent food and pleasant decorations were provided to refresh the weary travelers. Albert D. Schmutz of Emporia, Kan., was toastmaster and he presented the dinner speaker, Professor Howard Hill, speech department head at Kansas State College.

Back in Topeka, recitals were played Thursday morning at the First Methodist by Jeanne Gentry Waits of Tulsa, Okla., and Dale Peters of Dallas. In the afternoon there was an excellent program of ensemble music at the First Church of Christ, Scientist, and a recital at the First Christian Church by Brother Dunstan Raphael of Christ Cathedral, Salina, Kan., and Mrs. Elizabeth Stephens of Sheridan, Tex. The concluding event was the Guild service in the evening at the First Presbyterian Church, led by the Rev. Orlo Choguill, D.D.

Everyone who attended thought that the convention program had been unusually well planned and performed, and we of the Kansas Chapter felt that it was successful from every standpoint except attendance. We regret that not more organists of the region took advantage of the fine programs and the opportunity to know other organists of the Southwest better.

**SAMMOND'S LONG SERVICE**

**RECOGNIZED BY N. Y. CHURCH**

Recognition was accorded Herbert Stavelly Sammond May 6 for thirty years' service as minister of music at the Middle Collegiate Church in New York City. A paragraph in the church bulletin had this to say about Mr. Sammond and his work:

"Thirty years ago Herbert Stavelly Sammond began his service as organist and choirmaster of our church. His work has been marked with a remarkably high quality of music, both from choir and organ, at all of our services. His contribution to the training of the young people of our church is one that cannot be measured. It would be difficult to pay adequate tribute to services so commendable in every way."

The church presented a sizable check to Mr. Sammond.

Herbert Sammond has been an active organist since he was 15 years old. His work with young people has commanded special attention. He founded the Morning Choral in 1921 and was conductor of that group until his retirement from it in 1949. Walter Damrosch made use of this organization on three occasions for concert performances of the "Parsifal" music.

**ROGER C. HANNAHS IS WINNER  
OF ASCENSION COMPETITION**

Roger C. Hannahs of Ithaca, N. Y., is the winner of the 1951 anthem competition sponsored by the Church of the Ascension in New York City. Mr. Hannahs' setting of the Te Deum Laudamus received its first performance at the festival service on Ascension Day, May 3, under the direction of Vernon de Tar, organist and choirmaster. The award of \$100 was made after the service.

Mr. Hannahs is a native of Ithaca. He received his B. S. in music education from Potsdam State Teachers' College and his master of music degree from the Eastman School of Music. He has taught public school music in various places in New York State and has served as organist and choirmaster in Episcopal churches. His principal interest, however, is singing and he has specialized in the bass arias from Bach's works. Mr. Hannahs is married and has a daughter 20 months old.

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**WILL REPLACE ELECTRONIC**

**First Presbyterian Will Have Three-  
Manual with Straight Stop Spe-  
cification—Console To Be of  
Drawknob Type.**

M. P. Möller, Inc., has just received the contract for a three-manual organ to be installed in the Second Presbyterian Church, Roanoke, Va. The new instrument will replace an electronic which was installed some years ago when the church was remodeled. Technicians of the company point out the fact that in line with their present policy of eliminating duplexing and unification this is a "straight" organ, even though the number of ranks was necessarily limited. The console will be of the drawknob type.

The stop specifications are as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes.

**SWELL ORGAN.**

- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Fifteenth, 4 ft., 61 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Claron, 4 ft., 12 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

**PEDAL ORGAN.**

- Diapason, 16 ft., 12 pipes.

- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte (from Swell), 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Double Trompette, 16 ft., 12 pipes.
- Trompette (from Swell), 8 ft., 32 notes.

**C. GRIFFITH BRATT ROUNDS  
OUT SPRING CONCERT SEASON**

C. Griffith Bratt, head of the music department at the Boise Junior College and organist-choirmaster of St. Michael's Cathedral, Boise, Idaho, has completed a season of spring concerts. He not only directed the Boise Junior College A Cappella Choir on its annual spring concert tour, but on occasions when the choir sang in the Methodist Church in Twin Falls and the Lutheran Church of Clover, Idaho, he played a group of organ selections. After the choir tour he gave recitals on the new Möller organ in Trinity Episcopal Church, Portland, Ore., being sponsored by the Oregon Chapter, A.G.O., and Trinity Church. Following the Portland recital he played in the University Christian Church, Seattle, for the Northwest regional convention of the A.G.O. Featured in these recitals was an improvisation on themes submitted on the spot. He also served as one of the regional judges for the Northwest young organists contest.

The Portland and Seattle program was as follows: Trumpet Tune and Air, Purcell; Dorian Toccata, Arioso, Gigue Fugue, Vivace (Trio-Sonata 2) and "In Thee Is Gladness," Bach; Intermezzo, Sixth Symphony, Widor; Sketch in D flat, Schumann; Finale, Sixth Symphony, Widor; "Ave Maria," Reger; Noel and Improvisation, Bratt.

The Boise Tuesday Musicale Chorus is to sing Mr. Bratt's "Is There No Voice?" at the biennial convention of the National Federation of Music Clubs in Salt Lake City and at the annual Boise Music Week celebration a composition for orchestra and chorus, "To Music", was to be performed by the Boise Junior College choir and orchestra under Mr. Bratt's direction.

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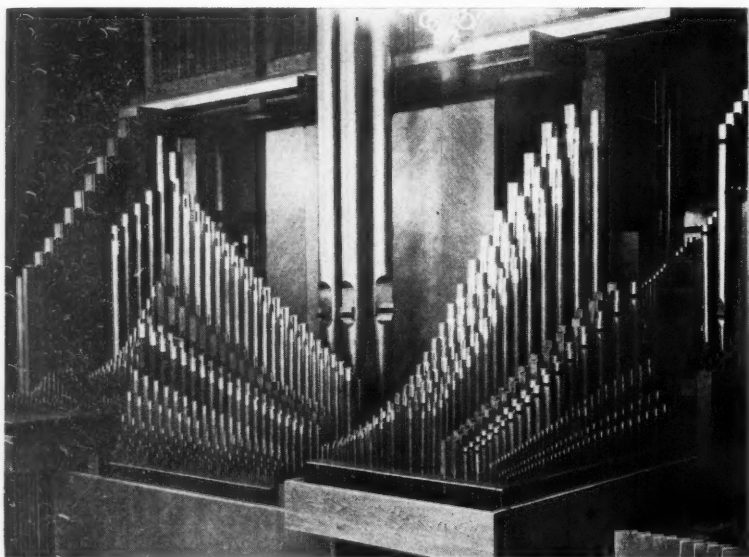
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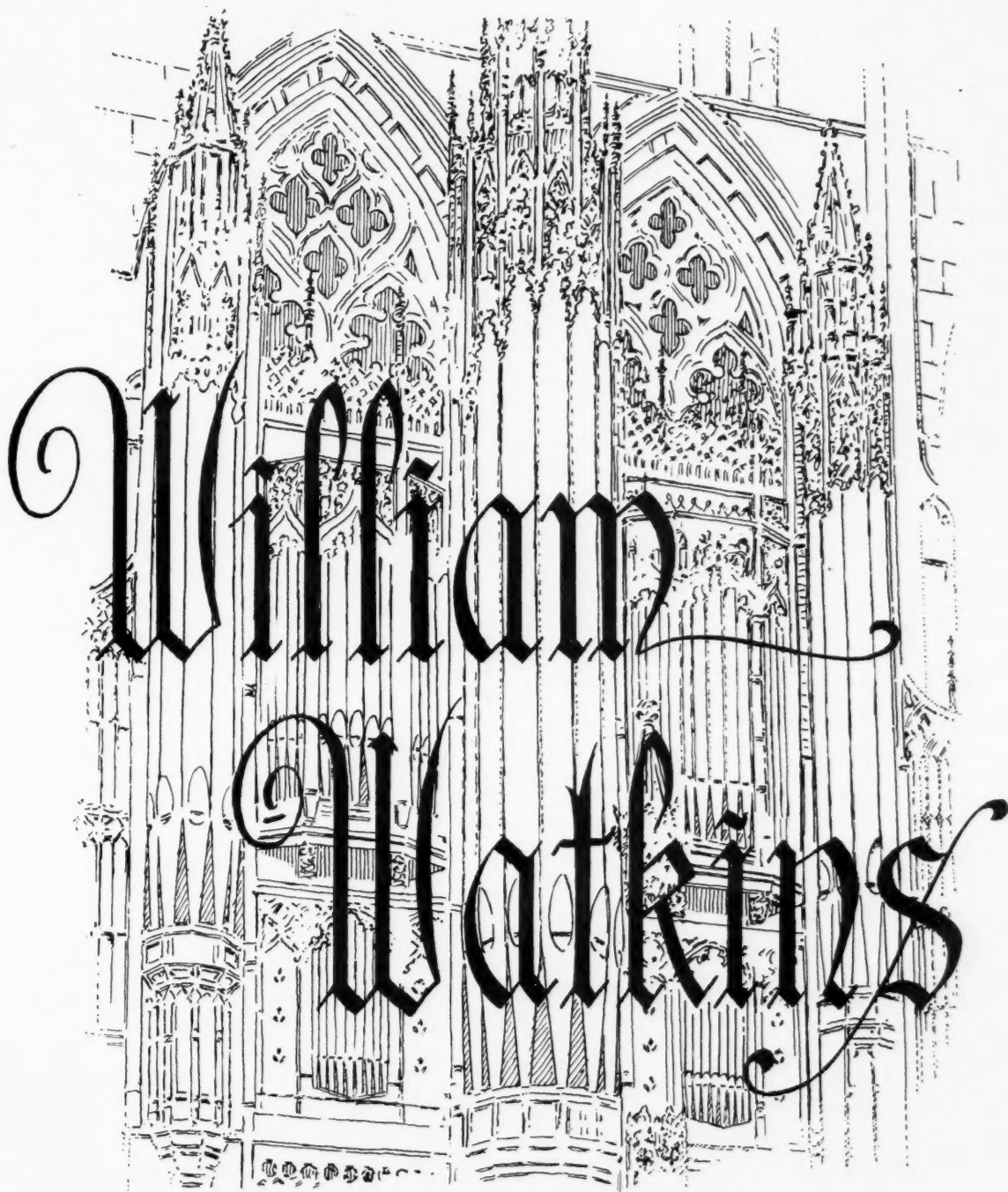
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### RECENT PRESS COMMENTS

*Washington*—William Watkins has established a nation-wide reputation as an organist of the first rank. He has appeared as soloist with some of the leading symphonies in this country. His virtuosity, his artistry are undisputed . . . Young Watkins presented a beautifully balanced program played with his customary virtuosity, imaginative registration, and impeccable taste. (DONALD VAIL ALLEN in *The Times-Herald*.)

*Shreveport*—He has an impeccable technique, but most of all he is an artist with extraordinary powers of interpretation and communication with his listeners. He is indeed one of the greatest organists of our times. (WILLIAM TEAGUE in *The Shreveport Journal*.)

*Portland, Maine*—The gifted young organ virtuoso endowed his program with sound musicianship and a tremendous amount of technical resource. He extracted the utmost in musical expressiveness and polished phrasing. I was much impressed with the breadth and authority of performance. (KATHERINE HATCH GRAFFAM in *The Portland Press Herald*.)

*Chicago*— . . . immediately put one in the proper mood to enjoy, rather than endure, an organ recital. (*The Diapason*, commenting on recital at the University of Chicago.)

## EUGENE M. DEVEREAUX



## DEVEREAUX AND ORCHESTRA

## ARE HEARD IN CEDAR RAPIDS

Eugene Devereaux, professor of organ and theory at Cornell College, appeared as soloist with the Cedar Rapids, Iowa, Symphony Orchestra, Joseph Kitchen conductor, April 18 in its last program of the current season. Mr. Devereaux played the Boellmann "Fantasie Dialogue" with the orchestra. For his solo group he played the following numbers: Chaconne in D minor, Pachelbel; "Chorale Phrygian," Alain; Finale from First Symphony, Vienne.

This probably was the last performance on the organ in the Memorial Coliseum, since it will soon be dismantled and moved to its new location at Coe College.

## SPECIAL SERVICES TO MARK

## THE WA-LI-RO CONFERENCE

The choirmasters' conference of Camp Wa-Li-Ro, Put-in-Bay, Ohio, this season will feature the preparation of two services and the final rendition, a choral evensong with Anglican chanting directed by Dr. George Mead, organist and choir-master of Trinity Church, New York City, and a plainsong communion service directed by Walter Blodgett, organist and choir-master of St. Paul's Church, Cleveland Heights, Ohio.

The entire group will travel to Sandusky by special boat June 28 and sing evensong in Grace Church, where the bishop will deliver the address. The second service will be sung in St. Paul's Church, Put-in-Bay.

A feature of the conference will be a program sung by St. Paul's choir with Walter Blodgett directing.

The Rev. John W. Norris and Paul Allen Beymer, both members of the Joint Commission on Music of the Episcopal Church, will cover the subjects of organization and discipline of a boy choir, vocalizing both soprano and alto boys, liturgics, rehearsals, the use of the hymnal and subjects suggested by the visiting choirmasters. A voice clinic will be held at which each boy will sing alone and have his voice discussed by members of the faculty.



## WILLIAM SELF'S CHOIR SINGS

## IN TRINITY COLLEGE CHAPEL

The choir of All Saints' Church, Worcester, Mass., was heard in the Trinity College Chapel at Hartford, Conn., May 6. William Self directed the group in choral evensong and presided at the organ. The service was for the benefit of the National Cathedral in Washington and was sponsored by the Hartford Chapter of the National Cathedral Association. Walter Williams' arrangement of the plainsong Magnificat with fauxbourdon was used and Mr. Self chose Kalinnikoff's Nunc Dimittis. As special numbers the group sang anthems by Bach, Gibbons, Evans, Palestrina and Bortniansky. For the prelude Clarence Watters, chapel organist, played Vienne's Largo from Symphony 3, and his postlude was Bach's Prelude in E minor.

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Address all inquiries pertaining to the 1951 Summer School of Church Music to Professor Theodore Lams, Chairman of the Church Music Department, Northwestern University, Evanston, Illinois.

The 1951 Bulletin including the Application form  
will be sent upon request.

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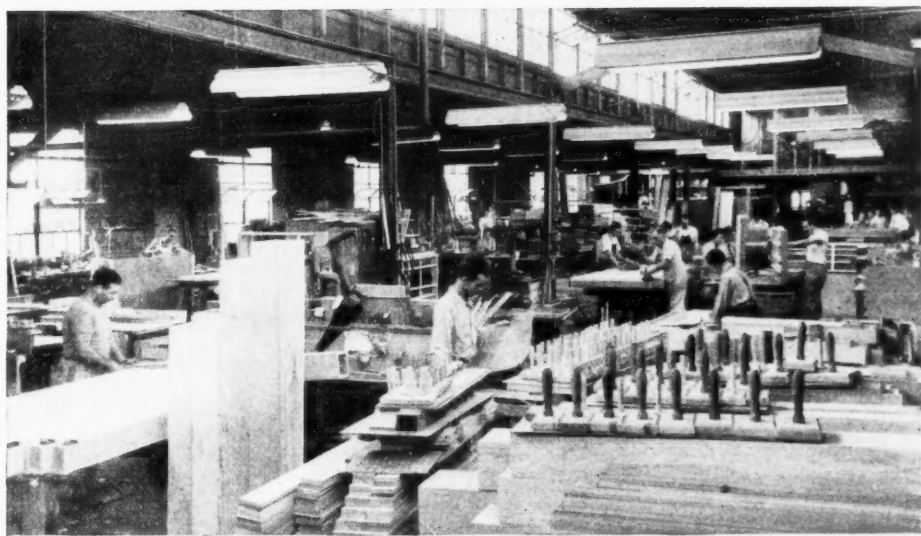
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### ST. ANDREW'S, CALUMET CITY, WILL HAVE AN AUSTIN ORGAN

Austin Organs, Inc., has under construction a three-manual instrument for St. Andrew's Catholic Church in Calumet City, Ill., where Msgr. Joseph A. Sehnke is pastor. The specifications were prepared by Professor Louis Nespo of Chicago. The organ was ordered through Calvin B. Brown, Chicago representative of the builders.

The stoplist is to be as follows:

#### GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Chimes, 25 tubular bells.  
Tremulant.

#### SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.  
Geigen, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Contra Oboe, 16 ft., 12 pipes.  
Oboe, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremulant.

#### CHOIR ORGAN.

Spitz Flöte, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Fugara, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Celestial Harp, 61 bars.  
Tremulant.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 32 notes.  
Dulciana, 16 ft., 12 pipes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Trumpet, 16 ft., 12 pipes.

### THREE-MANUAL BY HOLTkamp FOR UNIVERSITY OF KENTUCKY

The University of Kentucky at Lexington has made a contract with Walter Holtkamp for a three-manual organ for its Memorial Hall. The instrument was designed in collaboration with Arnold Blackburn, the organ department head, and Edwin Stein, director of the division of music.

Memorial Hall is a colonial structure with simple, classical lines and at present has divided organ chambers, with small, screened tone outlets opening on the stage. The new organ is to be placed all on one side of the stage and the present organ chamber walls are to be removed to provide the instrument with a free standing position. The Lexington architectural firm of Brock & Johnson has been retained to work with Mr. Holtkamp in revising the organ location.

Besides the usual uses of an organ for student and public assemblies and concerts, the new instrument will be used by the organ department for practice and teaching.

Following is the stoplist:

#### GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Spillflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.  
Siffelöte, 1 ft., 61 pipes.  
Rauschquinte, 2 ranks, 122 pipes.  
Mixture, 4 ranks, 244 pipes.  
Trumpet, 8 ft., 61 pipes.

#### SWELL ORGAN.

Flute a Cheminee, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Octave Geigen, 4 ft., 61 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Sesquialtera, 2 ranks, 122 pipes.  
Larigot, 1½ ft., 61 pipes.  
Fagotto, 8 ft., 61 pipes.  
Schalmey, 4 ft., 61 pipes.

#### POSITIV ORGAN.

Copula, 8 ft., 61 pipes.  
Quintadena, 8 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
Principal, 2 ft., 61 pipes.  
Tierce, 1¾ ft., 61 pipes.  
Cymbal, 3 ranks, 183 pipes.  
Cromorne, 8 ft., 61 pipes.

#### PEDAL ORGAN.

Contrabass, 16 ft., 32 pipes.

Subbass, 16 ft., 32 pipes.  
Quintadena, 16 ft., (Great).  
Grossequint, 10½ ft., 7 pipes.  
Octave, 8 ft., 32 pipes.  
Gedeckt, 8 ft., 32 pipes.  
Choralbass, 4 ft., 32 pipes.  
Nachthorn, 2 ft., 32 pipes.  
Mixture, 5 ranks, 160 pipes.  
Posaune, 16 ft., 32 pipes.  
Trumpet, 8 ft., 12 pipes.  
Basson, 8 ft., 32 pipes.  
Oboe Clarion, 4 ft., 12 pipes.

### FIRST METHODIST, EVANSTON, TO HAVE SUMMER PROGRAMS

Plans have been made for several notable musical events in the summer at the First Methodist Church of Evanston, Ill., where John K. Christensen is organist and director and Frederick L. Swann is assistant. There will be a choral evensong June 10 with Mr. Christensen conducting the choir in service music by Willan and two Psalm settings by Holst. Mr. Swann will be at the organ for pre-service music, which will begin at 3:45. His numbers will include "Unto the Hills" and "Beside Still Waters," by Bingham; Reubke's Sonata on the Ninety-fourth Psalm and Whitlock's Psalm Prelude.

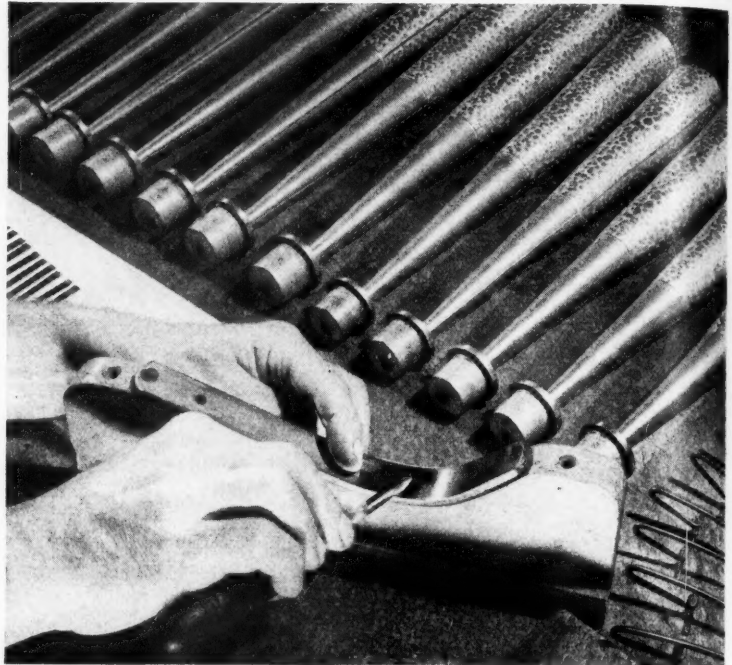
Mr. Christensen will give a recital July 9. His program will be: Concerto in D minor, Walthier; First Sonata, Hindemith; Solemn Mass for organ, Couperin; Pastorale, Roger-Ducasse; Four Pieces, Jongen. A premier performance of Grace B. MacKellar's "The Beatitudes," a cantata, will be heard July 15 at 4 p.m. Aug. 12 Mr. Swann will give a recital of works by Handel, Sowerby, Vierne, Mozart and Willan.

Recent programs at the Evanston First Methodist were a recital by Mr. Christensen May 14 and Faure's Requiem May 20.

### HESTER CORNISH DEDICATES ORGAN IN FATHER'S MEMORY

A two-manual Reuter organ was dedicated in the First Presbyterian Church of Neosho, Mo., at a special service May 6. The organ is the gift of Mrs. J. S. Cornish in memory of her husband and the dedicatory recital was played by the daughter, Hester Cornish. The following organ numbers were played: "Angelus," Snow; "O Sacred Head Surrounded," Bach; "Good Christian Men, Rejoice," Bach; Largo, Handel; Fountain Reverie, Fletcher; Trumpet Tune and Air, Purcell; Andante Cantabile from Fourth Symphony, Widor; "Bell Benedictus," Weaver; Toccata on "O Filii et Filiae," Farnam.

THE THIRD ANNUAL COMMENCEMENT service of the choir school of the Prospect Presbyterian Church, Maplewood, N.J., was held in the church May 17. The combined motet, Westminster, Westminster junior and Westminster children's choirs, numbering 160 voices, chanted "Psalm XCV" and sang Noble Cain's "Holy Lord God" and Gaul's arrangement of the Russian Thanksgiving anthem "All Praise to God Eternal." Certificates of promotion, gold choir keys and honor key society diplomas were presented to the graduates by Dr. Arthur Nelson Butz, minister of the church, assisted by Miss L. Vivian Hancock, director of Christian education, and Walter N. Hewitt, A.A.G.O., Ch.M., organist and director of the school. Honor students will be guests of the church at the annual banquet of the motet choir June 7, when they will be presented with engraved trophies.



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A RECORD OF FAITHFUL service to a chapter of the American Guild of Organists which can hardly be matched is that of Miss Alice R. Deal, who has completed fifteen years as treasurer of the Illinois Chapter. She has been nominated this year for the sixteenth time. Rare efficiency marks the record of Miss Deal fully as much as length of incumbency. In a position which demands painstaking devotion, but to which no glamor is attached, Miss Deal has won the gratitude of all Chicago organists.

Miss Deal is a charter member of the chapter, which was organized as the Western Chapter. She is also a charter member of the Chicago Club of Women Organists and of the Harrison M. Wild Organ Club, of both of which she has been president. She was a pupil of Mr. Wild. At present Miss Deal is organist of the Washington Boulevard Methodist Church in Chicago. She was organist of the Leavitt Street Congregational Church when it was merged into the

New First Congregational and thereupon became organist of the latter church. Other positions held by her have been at the Epworth Methodist Church and the Garfield Boulevard Methodist. She is also a member of the faculty of the Austin Academy of Fine Arts.

When the old National Association of Organists held its annual national convention in New York City Miss Deal was one of the recitalists.

**BISHOP JAMES I. WEDGWOOD, AUTHOR OF "DICTIONARY", DIES**

Bishop James I. Wedgwood, an English clergyman who is known to organists everywhere through his "Dictionary of Organ Stops", believed to be the earliest and most comprehensive volume descriptive of organ voices, died March 13. From the current circular of news prepared for members of the Organ Club of London, the following is quoted:

"We record with great regret the death of the Right Rev. Bishop James Ingall Wedgwood, which occurred at Camberley on March 13. Bishop Wedgwood is well remembered by organ lovers for his excellent 'Dictionary of Organ Stops', which, in its faultless prose combined with wit and much common sense, can always be read with profit and enjoyment. As this book was published forty-six years ago and displays within its pages a matured judgment backed by experience, it may come as a surprise to learn that at his death the author was not more than 67 years of age. We understand that he wrote this book between the ages of 18 and 21. An erudite scholar in several fields of thought, he rose to high office in the Liberal Catholic Church."

**NILES MARTIN, JR.**, directed the motet choir of St. Anne's Episcopal Church, Willow Grove, Pa., in a Bach program May 13. The major work performed was Cantata 104, "Thou Guide of Israel." The choir was accompanied by William Cooper, who also played a group of organ numbers. Other choral works on the program were "Sleepers, Wake," "Come, Sweet Death," "Jesus, Joy of Man's Desiring" and "Dearest Immanuel, Lord of the Faithful."

# THE REUTER

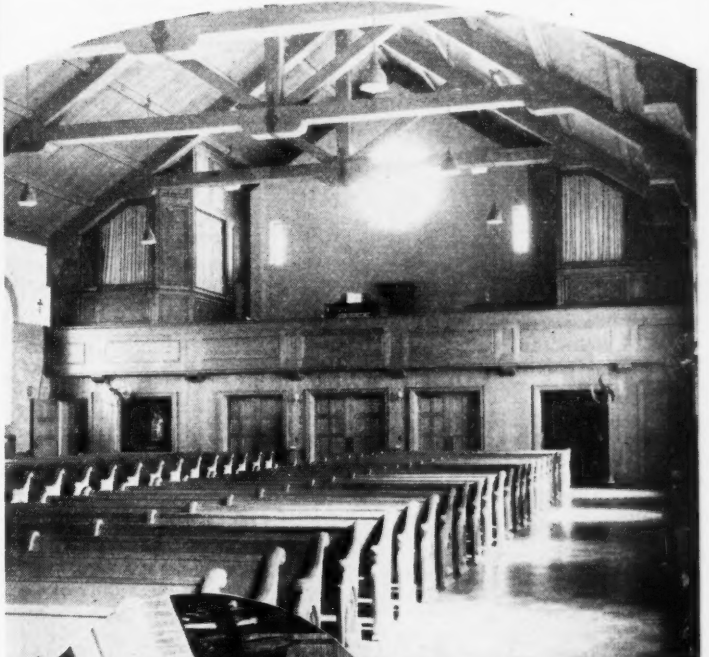
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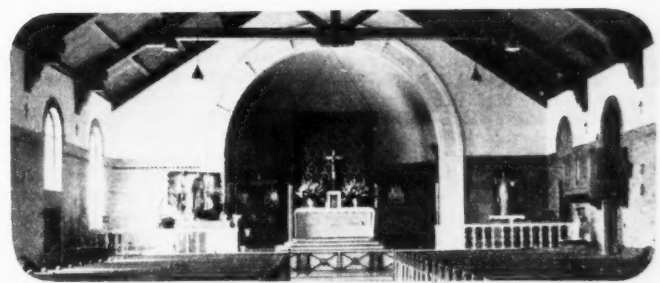
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Specifications, which will be sent upon request, show a capable tonal scope and ensemble, designed expressly for this beautiful chapel in Kentucky. The handling of the chambers, and the notable voicing characteristics, lift this out of and above the usual "two manual" class.

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**SEATTLE CONVENTION  
ROUSES ENTHUSIASM  
SUPERLATIVES ARE EVOKED**

**Northwest Regional Meeting Marked  
by Series of Events that Cause  
It to Be Characterized as the  
"Best We've Ever Had".**

By **TALMAGE F. ELWELL**  
"Outstanding," "tops," "a real inspiration," "the best we've ever had." These were a few of the remarks heard April 24 as the fourth regional convention of the Northwest chapters of the American Guild of Organists came to a close after two days of jam-packed activity. From the moment that Lauren B. Sykes, regional chairman from Portland, Ore., struck the keynote of the convention at 9:30 Monday, April 23, to the thrilling close of Claire Coci's brilliant recital Tuesday night the delegates were treated to such "meat" as is seldom within reach in these inflationary times. And the "meat" was flavored with just-right quantities of "salty" take-home ideas on "Choral Conducting" and "What Constitutes Good Church Music."

Returning to Mr. Sykes and his opening convention program, the regional chairman gave a convincing performance of Handel's Allegro and the Couperin "Soeur Monique," "Trumpet Dialogue," by Clerambault, and two Bach chorale preludes. Franck's beautiful Pastoral was done charmingly, though unfortunately Mr. Sykes' soft registrations were lost to the listeners as the constant br-r-r-r of a street drilling crew just outside the church walls offered a disconcerting contrast to the organ music being played inside. The Schumann Sketch in F minor, the Van Hulse "Meditation (Symphonia Mystica)," Rowley's "Fileuse" and Maelkelberghe's Fantasia were other numbers well chosen and well played by the well-known Portland organist.

Bernard Regier, head of the department of choral activities of Western Washington College, Bellingham, proved an able leader for the discussion on choral conducting, which followed the opening recital.

An afternoon recital was played on the four-manual Ernest M. Skinner organ at Plymouth Church by Doris Helen Smith, A.A.G.O., of Tacoma, and Adrienne Moran Reisner of Portland. Both women gave brilliant readings of selected organ works, each closing with a Sowerby number which sent the chills up and down one's spine. Miss Smith's group included the Vivaldi-Bach Allegro from Concerto in A minor, Dupre's "Cortege e Litaney," the Karg-Elert "Corrente e Siciliano" and the Sowerby Prelude on "The King's Majesty." Miss Smith's playing is marked with clarity and feeling and her interpretation is convincing and satisfying. Mrs. Reisner chose Bach's Fugue on a Theme of Corelli, two chorale preludes, one by Bach and one by Brahms ("My Inmost Heart Doth Yearn" called forth real introspection on the part of the listeners); "A Little Tune," arranged by Harry Wall from a sixteenth century collection for organ or harpsichord, Bach's stately and moving "Walk to Jerusalem" and Sowerby's Fantasy for Flute Stops and Toccata. A Portland delegate remarked; "We're mighty proud to have Mrs. Reisner among our outstanding organists in Portland."

Two city busses took delegates back to the university district to hear Walter A. Eichinger, A.A.G.O., of the University of Washington play a program on a small four-rank Balcom & Vaughan organ in Wesley House on the campus, assisted by the Mu Phi Epsilon string ensemble, directed by Professor Vilem Sokol. Mr. Eichinger opened his program with Bach's Prelude and Fugue in G major and followed with the Chorale Prelude "In Quiet Joy," by Pepping. The Concerto for Organ and Orchestra in F major by Handel was one of the high spots on the convention bill-of-fare. This number was followed by Langlais' "Ave Maria, Ave Maris Stella," and the Suite on Sixteenth-Century Hymn-tunes by George Frederick McKay of the University of Washington, who stood for admiring applause with Mr. Eichinger at the close of the program.

The annual Guild service of the Washington Chapter was incorporated into

the convention program and delegates marched in hood and gown down the aisles of the University Presbyterian Church as Maria Kjaer, dean of the Washington Chapter, played the processional hymn. The cathedral choir, directed by Milton E. Johnson, sang Howard Hanson's "The Cherubic Hymn" as the "sermon" of the evening. This interesting modern work received its initial Seattle performance at the convention. Mrs. Kjaer, who did an outstanding job at the organ for the entire service, used Guil-mant's "Recitative, Choral et Fugue" as the prelude; "Consolateur" (Meditation on the Holy Spirit), by Demessieux, as the offertory and Toccata, by C. F. Hendricks, Jr., as the postlude. Dr. L. David Cowie, minister of the church, gave the spoken challenge to the organists, suggesting that our "ministry" in the worship program is our prime consideration. "Ministers of music" must first of all be ministers and secondly good musicians, he said.

The second day of the convention opened with a recital on the four-manual Casavant organ in the University Christian Church, played by C. Griffith Bratt, A.A.G.O., head of the music department of Boise Junior College. Trumpet Tune, by Purcell, was followed by five compositions of Bach, then the Widor Intermezzo from Symphony 6, the Reger "Ave Maria" and Mr. Bratt's own composition, "Noel." Next came an improvisation on given themes, a la Dupre. Mr. Bratt, who played entirely from memory, gave a solid and understanding performance, with an especially brilliant playing of the "Fugue a la Gigue" of Bach.

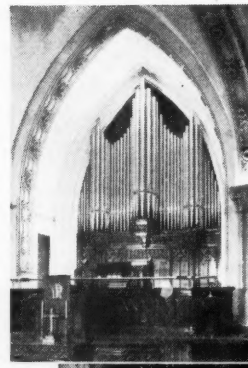
Mr. Bratt's recital was followed by a panel discussion on "What Is Good Church Music?" Dr. Cecil F. Ristow, minister of the University Methodist Temple, reminded us that the minister, the organist and the choir-master are "prompters," the congregation are the performers and God is the audience. Joseph H. Greener, A.A.G.O., organist of the University Christian Church, spoke for the "pipes"; Lois Hall Peterson, organist-director of the Columbia Congregational Church, spoke for the "podium" and Charles Rutledge, music committee member of the Mount Baker Presbyterian Church, discussed church music as observed from the "pews."

At 2 p.m. in the Greenlake Seventh-day Adventist Church Leona Wright Burtner, organ pupil of Professor Walter A. Eichinger, won a photo-finish decision over Dorothy Beaudine of Portland in the regional competition for young organists. Mrs. Burtner will therefore represent the region in the national competition at the 1952 convention in San Francisco.

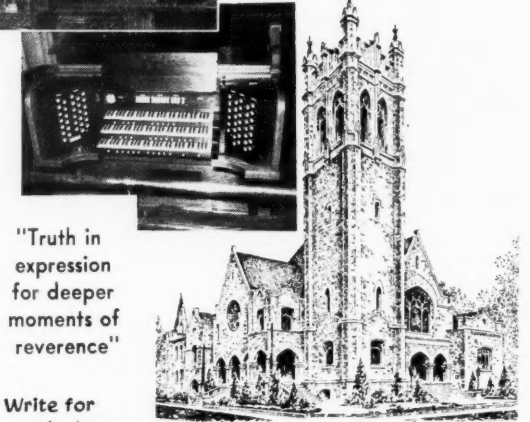
A delightful program was given in the new music building on the University of Washington campus when the Madrigal Singers, the faculty string quartet and the university a cappella choir were presented. George Frederick McKay was represented by his Quartet No. 4 for strings and the musicians and composer received a real ovation at the close of this interesting work, played with brilliance and precision by Emanuel Zetlin, Karla Kantner, Vilem Sokol and Eva Heinitz, each a master performer in his own right.

The highlight of the convention was the performance Tuesday night at the University Methodist Temple by Claire Coci. Her varied program included such compositions as the Passacaglia and Fugue in C minor, Bach, the Vivaldi-Bach Concerto No. 2, in A minor, and "Variations sur un Noel" by Dupre. This reviewer was more impressed by Miss Coci's playing of the Dupre than by the performance of that great master himself when he was in Seattle a year or so ago. Miss Coci has appeared in Seattle on several occasions, but never to better advantage than this time. Her Sowerby "Pageant" brought people to their feet to watch her feet, and her half-hour-long performance of Liszt's Fantasia and Fugue on "Ad Nos" didn't permit one's interest to lag even for one minute. Miss Coci was called back again and again.

Oddvar Winther acted as general chairman of the convention and as toastmaster at the banquet Tuesday evening. Other committee chairmen included Walter A. Eichinger, program; Edward A. Hansen, advertising; Vera Pierson, floral arrangements; Talmage F. Elwell, publicity; Eva Neuman, registration, and Ruth Coblentz, printing.



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ROBERTA BAILEY



MISS ROBERTA BAILEY, assistant to Virgil Fox, organist of the Riverside Church in New York City, has been appointed by Mr. Fox as his concert manager for the approaching season. Miss Bailey received her bachelor of arts degree from the University of Minnesota in 1949. She majored in music, studying organ with Edward Berryman and Arthur B. Jennings. Interest in a variety of subjects led her to taking a minor in journalism, radio writing and advertising. While at the university Miss Bailey was president of the university chapter of the national music sorority Sigma Alpha Iota, an active member of the Minnesota Chapter of the American Guild of Organists and organist of St. Paul's Episcopal Church in St. Paul.

After graduation Miss Bailey went to New York to be assistant to Mr. Fox at the Riverside Church, playing the services when Mr. Fox was out of town in addition to her regular duty as director of the high school choir. She played one of the summer series of organ recitals at the Riverside Church last July.

#### ODELL ORGAN IS DEDICATED AT TEACHERS' COLLEGE IN N.Y.

The recently installed three-manual organ in Milbank Chapel at Teachers' College, Columbia University, New York City, was dedicated with an interesting musical program May 11. The organ was built by J. H. & C. S. Odell & Co. and replaces an old Jardine tracker instrument installed more than fifty years ago. Many of the original pipes and organ parts were used in the new installation, which was made possible by a gift from the Dunlevy Milbank Foundation.

The choral postlude entitled "The Finger of God" is a new composition written especially for the dedication by Professor Harry R. Wilson, head of the voice department at the college. The Teachers' College chorus of ninety voices sang choruses from Bach's B minor Mass and a series of compositions written by the staff and students of Teachers' College under the direction of Professor Wilson.

Thomas Richner, professor of organ at the college, played the following program: Fantasia and Fugue in G major, Bach; "Soeur Monique," Couperin; Ballade in D, Clokey, and Finale from the First Symphony, Vierné. Professor Richner, who is leaving on a recital tour of England this month, gave an inspirational performance and was received enthusiastically by a responsive audience.

Other features of the program were Professor Howard A. Murphy's talk on the many features of old and new organs, Dunlevy Milbank's formal offering of the organ to the college and President William F. Russell's speech of acceptance, in which he outlined the role being taken by the college in the field of organ music.

#### EUNICE L. KETTERING'S MUSIC IS HEARD IN FOUR CONCERTS

Eunice Lea Kettering, composer-in-residence and associate professor of music literature at Ashland College, Ashland, Ohio, is the composer of two recently published pieces. One is "The Lamb," a four-part *cappella* chorus based on a text by William Blake, and the other is a Paraphrase on an American Folk-hymn. The latter composition is based on the tune "Kemath," found in an American hymnal of 1857 which was called "Timbrel of Zion."

Recognition of Miss Kettering's work as a composer was accorded in a signal manner by four programs of her music given in April. She was invited to present a program for the Ashland Musical Club April 5. This included works for trumpet and piano, songs, a choral number based on Vachel Lindsay's "Abraham Lincoln Walks at Midnight," a group of "Old Testament Miniatures" for harp and a dance suite for piano, 'cello and violin. On April 10 Miss Kettering appeared before the Lecture-Recital Club of Cleveland. This event took place at the Kulas estate, Gates Mills, Ohio. Miss Kettering was assisted by instrumentalists and singers. Another concert of her music was heard at the First Christian Church, Wilmington, Ohio, April 12. This program featured a group of American folk hymns played on the organ, "Songs of the Seasons," Two Piano Etudes and other piano pieces. Marcia Kenyon Bissell, soprano, sang a group of six songs. The music department of Hiram College, Hiram, Ohio, sponsored a concert of compositions by Miss Kettering April 24.

Miss Kettering has specialized in the study of American folk hymnody and her master's thesis at Union Seminary was entitled "Sacred Folksongs of the Southern Appalachians." She has been interested especially in composition and has utilized much of the material gathered from study of folk hymns in the music she has written. She assisted Mary O. Eddy in the compilation of "Folksongs and Ballads from Ohio."

#### Watters Plays in Boston

Clarence Watters, organist and professor of music at Trinity College, Hartford, Conn., gave a recital in Trinity Church, Boston, April 16. It was a real pleasure to hear Mr. Watters in Boston after a lapse of many years. The program proved at once Mr. Watters' mastery of the instrument and his impeccable style. Bach playing such as we all too seldom hear opened the program. The highlight for this reviewer was a performance of that most difficult phase of organ music, the Third Trio-Sonata. It was a musical revelation to hear this work so clearly and musically presented. Two works by a favorite modern composer, Olivier Messiaen, followed—"The Celestial Banquet," played with restraint and taste, and the brilliant *tour de force*, "Transports of Joy," from the "Ascension Suite." Next on the program were two works by Marcel Dupré, with the best performance this reviewer has ever been privileged to hear of the "Variations on a Noel." The conclusion: Allegro Vivace from Vierné's First Symphony, which became a real scherzo, with delightful use of the flute registers, and concluding variations from the Fifth Symphony of Widor, where again Mr. Watters played the difficult "bumble-bee" variation as only he can play.

Mr. Watters has been missing from the recital scene for the last few years, and it is good to know that he is active again. We should hear more of him.

GEORGE FAXON.

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## Organ Cases Objects of Beauty in Past and Return Is Advocated

By ROBERT NOEHREN

In medieval, Renaissance and baroque times the organ was an object of beauty to the ear and eye alike. In modern times the organ from a visual point of view has become scarcely more than a flat facade of gilded pipes of little or no artistic value.

Even as early as Gothic times the organ had become a well-established musical instrument of the church. In medieval works of art such as tapestries, mosaics, paintings, illuminated manuscripts and stained glass are to be found numerous representations of early organs and by the fifteenth century organs had attained considerable size. Although the organs of this period have all disappeared, several interesting cases survive.

In large organs of early times the case was divided into two divisions; more accurately, there were two cases—a main one and another much smaller placed below it and in front. The musical elements of the organ, of course, consisted of many pipes of different sizes, representing various pitches and timbres. The traditional function of the organ case was to enclose these many pipes and to form a decorative facade. Usually the case was in part formed of pipes which were part of the tonal fabric of the instrument, but as such represented only a small number of the actual sounding pipes within. One large organ contained several tonal divisions which in themselves were complete smaller organs. Thus the main case may have consisted of two or three divisions or organs, the smaller case being still another division. Each division was controlled by the performer from a separate keyboard of its own and a typical organ contained three divisions, with three corresponding keyboards.

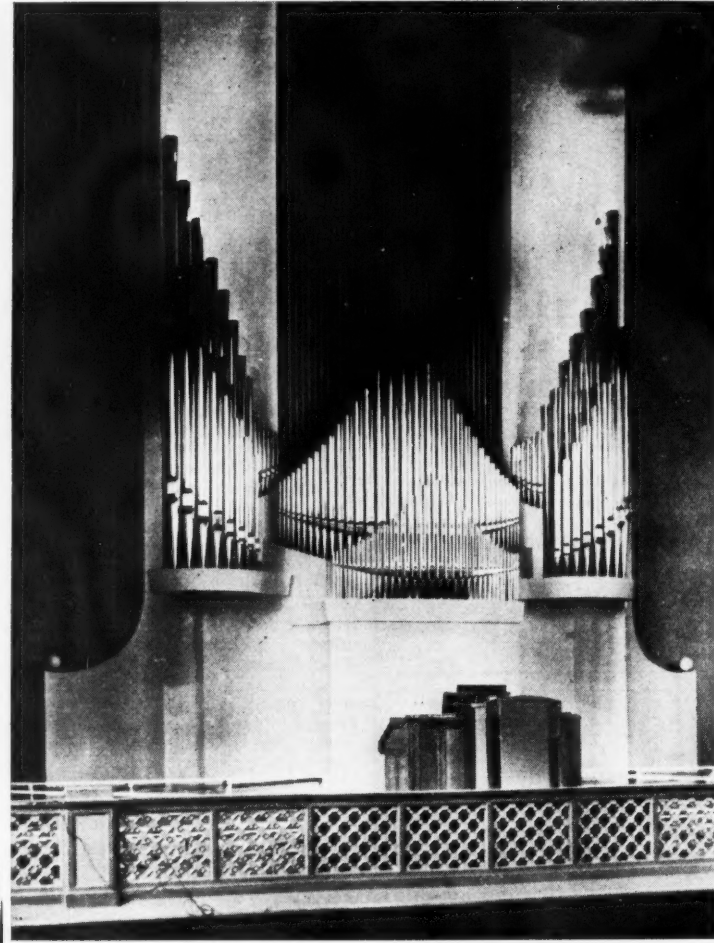
One of the earliest organ cases still extant is the famous Gothic case of the Strasbourg Cathedral, constructed in 1497. It hangs on the north side of the nave and projects in front of the clerestory and triforium. The tribune, or organist's gallery, is a Gothic *cul-de-lampe*. The height from the bottom of the case to the top of the cresting is about fifty feet and the entire composition has a most imposing effect. The rich carved wings which flank the main case are Renaissance additions and probably were made to replace the painted shutters with which the case was provided originally. The smaller case, enclosing the positiv, which projects in front of the gallery, is also Gothic in all but its small carved wings. The total effect is enhanced by the gold, blue and red which decorate the entire surface of the pipes and woodwork.

A much later example may be found in the Church of St. Bavo in Haarlem [See THE DIAPASON, March, 1951, issue]. Few organs ever built have earned so worldwide a reputation as this; and, thanks to the wise care which has been bestowed upon it, it remains much as its builder left it. It was constructed by Christian Müller of Amsterdam between 1735 and 1738 and is a noble work of art from both a visual and tonal point of view. The organ stands on an elevated gallery in the west end of the church. The front is of white marble, supported by a composite order of columns and pilasters. In the center is projected the smaller case, containing the positiv organ. The main organ towers behind almost to the vault of the nave. Although the crowning composition is somewhat heavy and out of scale with the work below it, this case is singularly successful for its time. The Haarlem organ was built in a period when the art of organ building had reached a culminating point.

So much for the traditional function of the organ case and the extent to which this art flourished in earlier times.

After 1750 the art of organ building declined, and with it interest in the organ case as a decorative element in church architecture. By the turn of the twentieth century the average organ case often consisted of nothing more than a flat of gilded pipes contained within a wood

### CASE OF ORGAN IN REFORMED CHURCH OF BUSSUM, HOLLAND



frame of little or no artistic merit. A revival in the interest of the organ marked the early years of this century.

The development of contemporary church architecture soon after the first world war inspired organ builders to seek new ways of handling the visual elements of the organ. In the traditional organ case the pipes had always been kept subservient to the design and the builder concentrated on the woodwork for decorative effect. Organ builders now turned to using the pipes themselves as basic elements for the visual designs. This led to the happy combination of function and form quite in accord with the spirit of modern architecture.

Visual designs of the modern organ have often been handled with considerable imagination. Sometimes a simple facade of pipes is designed to fit suitably within its architectural setting. Of perhaps greater interest are the designs which have used the many hundreds of pipes of a large organ, visibly exposed and composed in groups. In other arrangements a facade of larger pipes is combined with one or several rows of smaller pipes in various ways. In general the woodwork is now subordinate to the pipework.

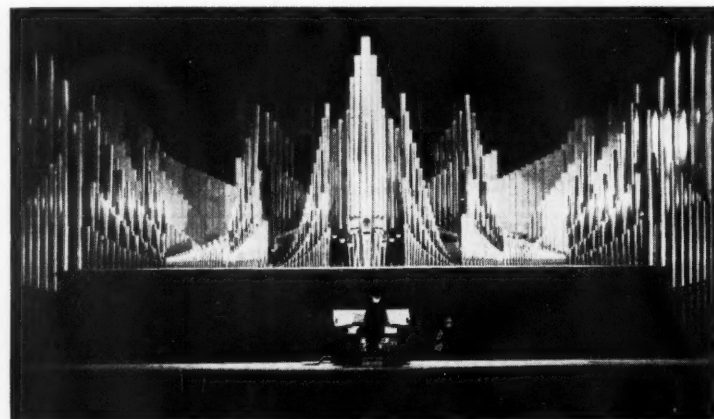
An interesting early example of a modern organ design was built by the firm of Willisau in 1927 for Switzerland's first and great modern church, St. Antonius in Basel. The organ stands

in the west gallery. Its facade covers nearly the entire width of the gallery and consists chiefly of a single row of large pipes, forming a pattern of two diagonal lines which fall toward the center but do not meet. One line ends two or three feet higher than the converging line and a fine effect of asymmetry is achieved. Somewhat behind, in the center, a small pyramidal group of large pipes rises to the height of the largest pipes in the front facade. Above this may be seen several rows of smaller pipes well in the background.

The first modern Protestant church in Switzerland, dedicated to St. John, also is in Basel. It was built in 1936. Visually the organ consists of a large rectangular grille forming a background for an elegant but simple flat facade of pipes which is formed into a bold pattern of one large and two lesser diagonals falling toward the center of the composition.

A somewhat similar treatment may be found in the excellent Reformed Church of Zürich, designed by Werner Moser. The organ is in a front or east corner of the sanctuary. The lower part of the case consists of a series of light panels rising to a height of five or six feet. Above, mounted on a simple overhanging base, rises a simple facade of pipes divided into four groups, forming diagonal lines which all descend toward one end of the case. These lines, falling from

### ORGAN FRONT AND CONSOLE IN PALAIS CHAILLOT, PARIS



different heights, form an effective asymmetrical composition.

There has been a healthy vitality about the modern organ movement in Holland ever since the first world war. Excellent designs making use of fully exposed pipework appeared as early as 1927 for the Christian Science Church of The Hague and in 1930 for the Maranathakerk in Rotterdam. The later organs of Breda and the Tuindorperkerk of Utrecht, both executed in 1938, also deserve attention for their use of exposed pipework.

The organ case of the Julliankerk of Apeldoorn, built in 1928, is of unusual interest for its use of wood instead of metal pipes to form a front facade. The wood is dark in color and the case is entirely flat. The upper line formed by the varying heights of the pipes follows the unusual contour of the roof above with good effect.

The organ for a modern church in Renkum, which was built in 1927, has a case consisting of several groups of pipes each of which is arranged to form a rectangular mass. These groups vary in height with the highest in the center and behind each a corresponding group of dark wooden pipes forming a slightly larger mass, which provides a fine contrasting background for the bright metal pipes in front.

One of the most successful contemporary organ builders in Europe is M. Flentrop of Zaandam. Mr. Flentrop believes that the modern treatment of exposed pipework is not ideal from a tonal point of view. It is his contention that an organ requires a facade of large pipes to diffuse properly the sounds of the many speaking pipes. His design for the case of a new organ completed in 1948 for a church in Bussum is, nevertheless, thoroughly modern in conception. [See cut.] The organ is placed on a high gallery in the east end of the church. In the center foreground is a small row of pipes, with the largest in the center and with the entire group forming a peak. A foot behind rises another row of larger pipes, repeating the same arrangement. On each side rises a small group of still larger pipes and, as in the center group, these are arranged two-deep. The largest pipes stand at the extreme ends of the case and the remaining pipes diminish in height toward the center, leading the eye into the midst of the composition.

The remainder of the pipework is hidden from view by a thin screen. The central portion of this screen consists of horizontal white lines narrowly spaced on a black background which rises to the roof of the nave. Behind the side groups of pipes the screen is white and rises to the same height as the central portion. The two stages of pipes give a sense of fluid space to the design and the central portion of the screen, with its horizontal lines mounted on the black background, dramatically sets off the soaring verticles of the pipes.

In Germany the modern organ movement has been particularly active and there are many examples of contemporary design. One of the most dramatic conceptions of design was realized in an organ for the Church of St. Elizabeth in Aachen [See cut]. This instrument was completed in 1932. The majority of the speaking pipes of this large organ were completely exposed to view in a series of pyramidically arranged groups and a finely balanced composition was achieved. In the same year an organ was finished for a church in Ludwigshafen [See cut], which was designed with its pipework entirely exposed. Two central groups of pipes pyramidically arranged command attention. These are set off against the swell-box of the instrument, which provides a general background. The entire composition is framed by two flanking groups of much larger pipes to give a unifying effect to the whole conception.

In America the work of Walter Holtkamp reflects the spirit of modern European organ builders. One of his outstanding examples is the organ for the Cleveland Museum of Art. This instrument was built originally by the Skinner Organ Company in 1922 and first enlarged by Holtkamp in 1933. At that

time an additional division was mounted on the balustrade of the organ balcony, which dominates a large center court of the museum. This division consisted of some 600 pipes, arranged symmetrically and fully exposed to view. The depth of the case was about eight feet and the pipes were arranged in rows one behind the other, sixty-one to a row. At the four corners of the case were mounted two lions and two unicorns, handsomely carved.

This instrument was rebuilt and enlarged again in 1946. It was necessary then to re-design the exterior completely. As it stands now three fully exposed divisions are located on the balcony. The positiv division of 1933 was moved to the right side of the balcony and on the opposite side a new division was constructed which balances the earlier divisions in appearance. In the center the main section rises to some height above the side divisions. It is completely new and consists of much larger pipes, together with many smaller ones which have been arranged pyramidically. The remaining sections of the organ are concealed by thin draperies of a reddish-brown color and provide a fine contrast to the silvery metal of the pipework and the light oak woodwork. The total effect is imposing and arresting to the eye.

The climax of contemporary organ design undoubtedly has been achieved in the building of the organ by Victor Gonzalez for the Palais de Chaillot of Paris, completed in 1938 [See cut]. The Palais de Chaillot was built near the site of the old Trocadero, which contained one of the famous organs of the nineteenth century. It was used as a basis for the new organ. This great instrument, one of the largest in France, is mounted on a huge platform set on tracks. When the organ is not in use it is possible to move the entire platform and organ back into a garage at the extreme rear of the stage. For recitals it is brought forward, where it is in full view of the audience and may be heard to best advantage.

Using the majority of its some 5,000 pipes, M. Gonzalez has arranged them into a design which is at once exciting and monumental. The various divisions are planned in such a way that the focal point is a forward central group containing the largest visible pipes of the organ. Hundreds of pipes fan away from this central group, forming patterns which span nearly the entire width of the stage. A fine sense of spacing, lightness and movement has been achieved and the entire ensemble presents a grand and inspiring effect.

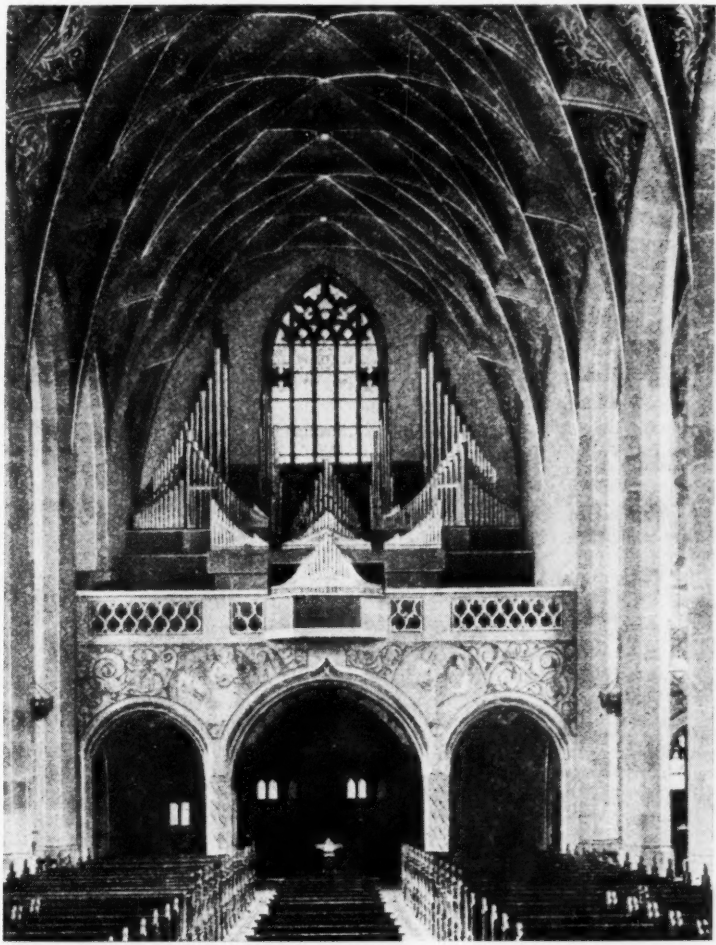
Except for the limited work of one or two organ builders, contemporary organ design in America is in a state of inertia. In some instances historic traditional designs are feebly imitated. More often the decorative elements of the organ bear no relationship to the instrument itself and constitute nothing more than an ordinary grille covering the speaking pipes, which are encased in a room or chamber out of sight. Even in the best modern churches of America, designed by such architects as Eliel Saarinen and Frank Lloyd Wright, no attempt has been made to combine the form and function of the organ. Very little parallels the attempts made by European builders and architects to solve the problems of modern organ design. At best the Europeans, Protestants and Catholics alike, have retained a sense for the historical importance of the organ and its relationship to the liturgy of the church.

The organ is a strong and inspiring voice of the church. As a background for worship the importance of the visual and musical elements of the organ should be re-emphasized by the church of today if it is to capture once more the happy balance between art and religion that marked its strength in medieval times.

The photographs of the organs in Aachen and Ludwigshafen are reproduced from "Handbuch der Orgelkunde," by Winfried Ellerhorst. The photograph of the organ in the Palais de Chaillot is reproduced from "Le Grand Orgue du Palais de Chaillot," by Norbert Dufourcq.

**THE WASHINGTON CANTATA** Chorus, under the direction of Ronald K. Arnatt, was heard April 29 at the Church of the Ascension and St. Agnes, Washington, D. C. They sang these numbers: Motet, "Jesus, Priceless Treasure," Bach; "Stabat Mater," Palestrina; "The Hymn of Jesus," Holst.

IMPRESSIVE ORGAN CASE IN CHURCH OF ST. ELIZABETH, AACHEN



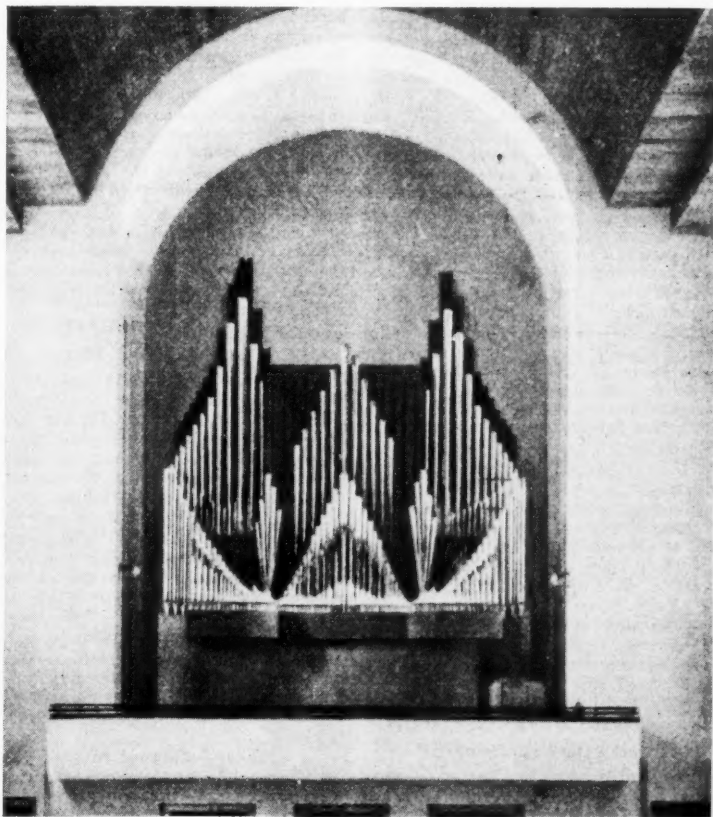
**CONCERTS IN GRAND CENTRAL MARK NATIONAL MUSIC WEEK**

A special series of programs under the direction of Mary Lee Read in Grand Central Station helped remind New Yorkers that national music week was being observed. In a recital of organ and vocal music May 5 Miss Read was assisted by Gertrude Lindhorst, soprano. The male chorus of Princeton Theological Seminary sang May 6 in the station under the baton of David Hugh Jones. A program by the Norwegian Singing Society male chorus, Fred Axman director, was scheduled for May 12. Miss Read played

special music for Mother's Day May 13.

Miss Read is credited with having introduced music in railroad stations. She gave recitals in a Denver, Colo., station as early as 1921 and began playing in Grand Central Station in 1928. Her work has been widely recognized and feature stories concerning her unique position have appeared in the *Reader's Digest*, the *New Yorker*, *Coronet*, the *New York World-Telegram* and many other newspapers and magazines. The radio program "We the People" conferred on her the honor of being the only feature repeated four times.

PIPE ARRANGEMENT IN LUDWIGSHAFEN, GERMANY



**Translation Added to Book**

To add to the usefulness of the Peters Edition collection entitled "Eighty Chorale Preludes of German Masters of the Seventeenth and Eighteenth Centuries," by Hermann Keller, a complete English translation of Keller's explanatory material and the various indices has been provided by the publisher. This addendum is to be furnished free to every purchaser of the collection.

It was at the suggestion offered in a review by Herbert D. Bruening which appeared in the May, 1949, *DIAPASON* that the English translation was made. Besides the preface and historical introduction translations are given of the index of chorales, the alphabetical table of contents, the numerical table of contents, the classification according to church seasons and biographical notes on the composers represented.

"Eighty Chorale Preludes" (Peters Edition No. 4448), representing twenty composers, was compiled in Stuttgart fourteen years ago as a supplement to Peters Edition No. 3048 ("Chorale Preludes of Old Masters," edited by Straube). These preludes for all seasons of the church year, shorter and easier than those in the Straube collection, are based on sixty-six chorales, many of which appear in standard American hymnals. The preludes are newly discovered works. Detailed directions about registration tempi and phrasing are given in the introduction.

The publisher believes that these chorale preludes will be useful not only to the church organist but also as material for theory and analysis courses. The review in *THE DIAPASON* states: "Keller selected only compositions which he considered meritorious. They are by predecessors and contemporaries of Bach—Alberti, Armsdorf, J. C. Bach, J. M. Bach, Böhm, Buttstedt, Buxtehude, Fischer, Kaufmann, Kindermann, Krebs, Krieger, Pachelbel, Praetorius, Scheidemann, Scheidt, Vetter, Walther, Weckmann and Zachau (Handel's teacher). With these men such music was part of a life of prayer and confession, not merely a form of culture."

The C. F. Peters Corporation, New York City, will supply the English translation free of charge to anyone who bought the collection in the past two years.

**Book on Electronic Organs**

Organists, instrument makers and engineers will be interested in a new British volume entitled "The Electronic Musical Instrument Manual", a guide to the theory and design of electronic instruments, written by Alan Douglas (available in the United States from Pitman Publishing Corporation, New York and Chicago). The case for the electronic organ is stated succinctly in a foreword by O. H. Peasgood, Mus.D., who writes in part as follows:

"Prejudice and apprehension for the existence of the pipe organ has often, in the past, biased judgment of those who have taken unkindly to the coming of the electronic instrument. But surely the two should not be confused: both have entirely different methods of tone production, as different in point of fact as the pianoforte and the pipe organ. The only point of real similarity is the console, and it is even possible that this similarity in time might tend to disappear together with the use of classical stop nomenclature for electronic instruments."

As one might expect, this book is devoted to some extent to technical discussions. There is, however, an amount of material which will be good instruction for any layman. The opening discussions on "Sound" and "Music and Noise" are particularly valuable. The book explains the relationship between electrical tone colors and their acoustic counterparts and describes the most modern circuits for achieving satisfactory results. The latest instruments are described and illustrated in detail.

**THE AURORA, ILL., GUILD of Church Musicians** sponsored its fourth hymn festival at the First Congregational Church April 15. John Leo Lewis, organist and choirmaster of Trinity Episcopal Church, played three Bach chorale preludes before the service. The offertory anthem was Christiansen's "Beautiful Saviour." Hymns representative of all the seasons were sung.

REGIONAL CONVENTIONS FROM COAST TO COAST IN 1951

# American Guild of Organists

Chapters in Every State



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

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

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

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

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**The President's Column**

Three forms of ceremony are being used with effectiveness by some of the chapters of the A.G.O., and, as always, we are eager to disseminate information of any innovations which we believe to be of value.

They are as follows:

1. Formal presentation of A.G.O. certificates by the dean of the chapter at a ceremony in a church, or in connection with a dinner or other type of meeting. One candidate or more will feel honored by this recognition, and it will be well deserved. Another valuable feature of these events is the presence of ministers, music committeemen and members of the churches, who will thus be informed more fully regarding the work being done by the Guild through the chapters in improving organ and choral music in religious services and the importance and significance of the Guild certificates.

2. Installation of chapter or branch officers and, in the case of a new chapter or branch, presentation of the charter by a past dean, regional chairman or national officer, at a meeting as soon after the May election as is convenient or when a new organization is formed. This is an impressive and dignified procedure, in keeping with Guild traditions.

3. Inauguration of a Guild student group and presentation of the charter by a chapter dean, cooperating with a college official and the supervisor of the group. This includes the induction of the student officers.

Subscribing members should be cordially invited to attend all of these ceremonies.

To procure copies of these ceremonial forms, please communicate with national headquarters.

All chapter and branch secretaries who have not returned the official form reporting names and addresses of officers elected in May, 1951, are urged to do so at once, in order that we may have correct names of officers in our files at headquarters, from which we are continually sending out important notices and lists. Please add to the name, letters of the Guild to which the officer is entitled; also any degrees. Otherwise these letters will not appear after the officer's name in the list published annually in the January issue of THE DIAPASON. It is of extreme importance that the exact list of newly-elected officers appear in this list. Please give us your full cooperation in this.

The examinations for certificates of fellow, associate and choirmaster are over for 1951 and the names of successful candidates will be announced as soon as possible. Please help us in publicizing the next preliminary tests to be given at various centers Jan. 17 and 18, 1952. The value of these tests as preparatory to the associate examinations has been fully demonstrated and we recommend them highly to all potential candidates. Send to national headquarters for details of requirements.

Another branch has been organized in the Canal Zone, to be known as Isthmian Branch II. A Guild student group has been formed at the University of Miami, Fla.

Negotiations with three organizations of choir directors are pending, with the idea of either merging with a chapter of the A.G.O. or reorganizing as a chapter. The Guild has in its membership a large number of choir directors, many of whom are deans and other officers. The constitution of the A.G.O. was amended in 1945 to include choirmasters as well

as organists, as we are all church musicians with the high purpose of raising the standards of music in religious services.

S. LEWIS ELMER.

**Westchester County Dinner.**

Fifty members and guests of the Westchester County, N.Y., Chapter met May 1 at the Village Church, Bronxville, for the first annual May dinner. Robert Owen, organist and choir director of Christ Church, Bronxville, dean pro tem, presided. Doris Voester, organist and director of the Village Church, was chairman of the dinner, prepared by women in the church and served by students from Concordia Collegiate Institute.

Business was omitted except for the reading of the slate of officers for 1951-52 by the chairman of the nominating committee, Frank S. Adams, F.A.G.O., organist and choir director of St. Matthew's Lutheran Church, White Plains. Howard E. Marsh, organist and director at the First Reformed Church, Hastings-on-Hudson, program chairman, announced the entertainment which followed the dinner. William Gregory, tenor, sang a number of selections and Paul Jourd, pianist, graduate in music from Yale University and former pupil of Hindemith, played and sang a "Cantata for Voice and Basso Continuo," composed on the founding of an A.G.O. chapter, humorous and entertaining, and improvised in the style of many composers on notes given him by the audience and the theme "Three Blind Mice". Howard Marsh concluded the evening with the showing of colored slides of Canada, the Rockies, the Sierra Nevada and California.

BERENICE B. ANNER,  
Corresponding Secretary.

**Annual Dinner in New Haven.**

The annual dinner of the New Haven Chapter was held at St. Paul's Episcopal parish-house April 30. Mrs. Clare S. Smith, L.T.C.L., of Ansonia was re-elected dean. Other officers are: Duncan Phye, sub-dean; Mrs. Helen Herr, secretary; Mrs. Louis Fisher, registrar, and Robert Young, treasurer. The current board of examiners includes H. Leroy Baumgartner, H. Frank Bozyan and Hugh Smith, all of the Yale School of Music faculty. Miss Pearl Tatten of Ansonia also was made a committee member.

After the business meeting and dinner a sound film entitled "The Church Year" was shown. This film was made in St. Paul's Church, New Haven, with the Rev. Warren Traub acting as narrator and Professor Hugh Smith as organist.

Under the leadership of Mrs. Smith, who is organist and choir director of the First Methodist Church, Naugatuck, and a well-known music teacher, the New Haven Chapter has had an interesting and active year. This chapter has recently been named as an examination center for the degrees of choirmaster, associate and fellow.

The next meeting of the chapter will be June 3, when a choir festival will be held at the new Church of the Redeemer. A gallery choir of 100 voices under the direction of Professor Luther Noss of the Yale School of Music will sing a *cappella* and a chancel choir of sixty-five voices, under the direction of H. Leroy Baumgartner, organist and choirmaster, will sing accompanied and antiphonally with the gallery choir.

LOUISE M. FISHER, Registrar.

**Activities in New Hampshire.**

The New Hampshire Chapter on April 17 presented a miscellaneous program at the First Universalist Church in Man-

chester. It included not only works for the organ, but chamber and vocal selections. A large number were on hand to hear this program. Among those participating were: James A. Wood, organist of the Church of the Good Shepherd, Nashua; Richard Blanchard, Baker Memorial Methodist Church, Concord; Mrs. Dorothea Schoepf, First Church of Christ, Scientist, Manchester, and Fred S. Thorpe, Presbyterian Church, Bedford. Participants in the chamber works were: Harry Whittemore, Grace Church, Manchester; William McAllaster, piano; Mrs. Claire Morrison, violin; Mrs. Doris Whitney, 'cello, and Mrs. Evelyn Adams Jones, soprano.

Before a slim turn-out the chapter on May 1 presented William Watkins, who played an inspiring recital at the Hanover Street Congregational Church, Manchester.

Under the joint sponsorship of the chapter and the Church of the Good Shepherd, Nashua, a musical service was held May 13. The choir of the Church of the Transfiguration, Edgewood, R. I., under the leadership of Frederick Monks, went to Nashua to sing church music at its best and in its proper environment. The feature of the program was Franck's cantata "Hear My Prayer," with Richard Considine, soprano soloist. Also included were: "Father, Thy Holy Spirit Send," Franck; "Listen to the Lambs," Dett; "O Bone Jesu," Palestrina; "An Angel Said to Mary," Markarov, and "Hymn of Praise," Self.

FRED THORPE.

**Works of Seattle Composers Heard.**

"An Evening with Modern Composers for the Organ," presented by the Seattle Chapter, was given at the University Congregational Church May 8. Talmage F. Elwell and his committee discovered some creative talent among local Guild members and their compositions made an interesting program. Works by Bingham, Dupré and Langlais opened the recital; the remainder consisted of compositions by Barbara Top, Charlotte Bosserman, Joseph H. Greener, A.A.G.O., Jean Hervey Gutherlet, Shirley Munger, Jack M. Bowers and Leona Wright Burton. Three recent compositions of George Frederick McKay, honorary member of the chapter, climaxed the recital. Assisting were Lois Hall Peterson, soprano; James R. Harvey, tenor; Eleanor Clearman, soprano, and Marjorie Anderson and Geraldine Rasmussen, organists. With the exception of Miss Munger and Mr. McKay each composer performed his own work.

MILDRED WASSBERG, Sub dean.

**Northern California Election.**

The Northern California Chapter held its annual election day dinner-meeting May 8 at Temple Emanu-El, San Francisco. The following officers were elected: Dean, Frederick Freeman, F.A.G.O.; sub-dean, Newton Pashley; secretary, Anne Faller; treasurer, William Stone; auditors, Ray K. Wakerling and John MacIntosh; registrar, Richard Montague; librarian-historian, Florence White, F.A.G.O.; executive committee, Ludwig Altman, Davida Bowman, A.A.G.O., and Ralph Fiedler.

The chapter heard and adopted by unanimous vote the report of a research committee which recommended certain procedures for running the chapter more efficiently and distributing the work more fairly.

At 8:30 we adjourned to the Temple auditorium to hear two newly-discovered "symphonies" for organ and orchestra by Bach, Schönberg's "Variations on a

**Maud G. Sewall Wins Prize**

To the Council of the A.G.O.:  
The board of judges of the anthem competition for the prize awarded by the H. W. Gray Company has selected a setting of the 150th Psalm, by Maud G. Sewall, F.A.G.O., as the winner. There were a few other manuscripts deserving honorable mention. However, to be frank, and to quote a member of the committee: "Some of the anthems impress me as very amateurish. Certainly the anthem to win the Guild prize should first be musically worthy."

The great majority, were, indeed, very amateurish, many showing no signs of any technical ability whatever: others evidenced a complete disregard for the instructions sent out as to length. And in all writing a certain sense of practicability should be considered; for while it is true that musicianship is the criterion, yet good music for voices should always sing well, else, no matter how technically perfect it may be, still it is not good choral music.

In any future competition, it is felt these features should be emphasized.

THE BOARD OF JUDGES.

WILLIAM A. GOLDSWORTHY, Chairman.

"Recitative" and other numbers. Ludwig Altman was at the organ. He was assisted by members of the San Francisco Symphony, with Gastone Usigli conducting. Alfred Frankenstein, music critic, was a most interesting narrator. The great auditorium was packed and the occasion was indeed memorable, with Mr. Altman outdoing himself in these monumental and challenging works.

The local winner of the young organists' contest was Richard Montague, who will compete for the regional title.

FRANCES S. BENIAMS.

**Music Week Recitals in Long Beach.**

The annual organ recitals by members of the Long Beach, Cal. Chapter were presented this year from radio station KGER. The series was heard from 1:00 to 1:30 from May 7 to 11. Organists heard were Peter Slack, Ray Parmelee, Ruth Archipley, Helen Davenport and Gene Driskill.

The annual meeting of the chapter was held May 1 in the Bay Shore Congregational Church. The following officers were elected: Dean, the Rev. R. Merrill Jensen, sub-dean, Dorothy Rankin Smith; secretary, Ruth Archipley; treasurer, Joseph B. Riddick; auditor, Axel V. Anderson; chaplain, Dr. Reuben F. Pieters; reporter, Robert R. Douglas.

After the business meeting a recital was presented by the new dean and sub-dean. Playing on the new three-manual unorthodox but interesting organ, built by the pastor of the church, compositions of Bach, Karg-Elert, Widor and others were heard. Refreshments followed the recital.

National Guild Sunday was observed May 6 at the First Presbyterian Church. Starting at 5 o'clock, the service presented the church choir and Mrs. Arthur J. Keltie at the organ. Dr. Reuben F. Pieters, the newly-elected chaplain, was the speaker.

ROBERT R. DOUGLAS, Reporter.

**Redwood Empire Chapter.**

The Redwood Empire Chapter met at Pacific Union College, Angwin, Cal., May 2. The music department of the college provided the program by presenting the *cappella* choir of the college under the direction of Professor J. Wesley Rhodes and C. Warren Becker, organist. Organ numbers by Mr. Becker included: Passacaglia and Fugue in C minor, Bach, and Sonata I, Hindemith.

A business meeting was held with Dean Daniel Ruggles presiding. Officers for the coming year are: G. Franklin Morris, dean; Mrs. M. Harwood, sub-dean; Mrs. A. Kinne, secretary-treasurer; directors, Gordon Dixon and Mrs. Hector MacLean, Jr.

INEZ M. KAARTINEN,  
Chairman of Publicity.



## News of the American Guild of Organists—Continued

### Hear Organ-Harpsichord Concert.

The Los Angeles Chapter held its annual election of officers at the monthly meeting May 7. The following were elected: Anita Priest, dean; E. Robert Kurinski, sub-dean; Marvin Blake, secretary; Roderick Casper, treasurer; Eva Mae Duit, registrar; Shirley Hill, librarian. J. Carl Brand, Dr. Laurence Pettran and Bruce Prince-Joseph were elected to the executive committee for a period of three years.

After dinner the members gathered in the auditorium of the First Unitarian Church for a concert by Bruce Prince-Joseph. Several points made this a unique program. It was the first time in concert history that an artist in the United States had given a combination organ and harpsichord program. A harpsichord of two manuals and four sets of strings, built in Germany by Neupert, was purchased recently by Mr. Prince-Joseph for these concerts. The first group of numbers, played on the organ, included: "Ein feste Burg," "Wachet auf, ruft uns die Stimme" and the "Fugue a la Gigue," by Bach. A harpsichord group followed, including: Fantasia in C minor, Bach; Pavane, "Earl of Salisbury," Byrd; "Les Cyclopes," Rameau; "Rondo a la Turka," Mozart. After a short intermission the Liszt Prelude and Fugue on "B-A-C-H" was featured on the organ. Another harpsichord group followed, with the Sonata in D minor, Scarlatti; "Air Tendre," Lully; "Musette en Rondeau," Rameau; and "The Harmonious Blacksmith," Handel. The closing selections, on the organ, included the "Donkey Dance," Elmore; "Abide with Us" ("Bible Poems"), Weinberger; Toccata, "Tu es Petra," Mulet.

The audience, numbering over 500, responded with spontaneous and enthusiastic applause for the combination of good program design, a dynamic and charming personality and impeccable musicianship displayed by the artist. We are proud to have had the honor of presenting this young artist.

MARVIN BLAKE, Secretary-Publicity.

### Convention in Atlantic City June 19-20.

The regional convention for the states of Pennsylvania, Delaware and New Jersey will be held in Atlantic City June 19 and 20, with headquarters at the Madison Hotel. Registration will begin at 10 o'clock Tuesday morning, June 19. At 2:30 that day there will be a talk and discussion on choral conducting by Harold W. Gilbert of St. Peter's Choir School in Philadelphia. There will be a recital by Robert Elmore that evening at 8:15. The Wednesday schedule includes a morning session on Guild examinations, the young artists' contest and a banquet at the Madison Hotel at 6:30 p.m.

### Vernon de Tar Conducts Choirs.

Vernon de Tar, F.A.G.O., organist and choir-master of the Church of the Ascension, New York City, and faculty member of the Juilliard School of Music and Union Theological Seminary, gave a demonstration lecture on "Choir Anthem and Hymn Interpretation and Accompaniment" April 23 for members of the Central New Jersey Chapter at the First Presbyterian Church, Trenton. Mr. de Tar gave many helpful suggestions concerning tempo of hymns, style of playing "amens", methods of conducting from the console, etc., illustrating his points by having his audience sing several of the less known hymns from the Presbyterian Hymnal as he accompanied. He had brought choir music of various periods, including prize compositions from competitions recently conducted for young American composers, and gave advice on how to go about introducing them in churches where none but stereotyped "tried-and-true" anthems and cantatas have been used.

Mr. de Tar found it hard to get away from his eager class and was compelled to leave on a five-minute margin to catch a train. Arrangements for his visit had been made by Albert Ludecke, Jr., organist and choir-master of Trinity Cathedral, Trenton.

On May 7, at the Piersonville Methodist Church, a panel discussion was held on "Communion, Wedding and Funeral Music." Speakers were Edward A. Mueller, George I. Tilton and the Rev. Kenneth Magner. Mrs. Clair Galvin gave a short recital of suitable wedding music. A question and answer period followed the presentation of each subject. The program was arranged by Mrs. Dorothy Jennings, organist of the Piersonville Church.

Following the panel discussion the annual business meeting was held and the follow-

ing officers were elected: Dean, Albert Ludecke, Jr.; sub-dean, Joseph Denelsbeck; corresponding secretary, Mrs. Clair Galvin; registrar, Mrs. Gertrude Bergen; treasurer, Edward W. Riggs.

RAMONA C. ANDREWS, Registrar.

### Banquet of York Chapter.

The monthly meeting of the York Chapter, which closed a successful year, was held in the form of a banquet at the Lincoln Grill May 8. A program of piano and vocal music was presented after the dinner by Fred Meads, Frederick Brandt and Miss Theda Lehr as pianists and Miss Theda Lehr of York as vocalist. A business meeting was conducted by the dean, Mrs. M. Edythe Wareheim. Officers elected for next year are: Dean, Mrs. M. Edythe Wareheim; sub-dean, Miss Doris L. Wareheim; secretary, Mrs. W. J. Fisher; treasurer, Mrs. Evelyn Herman; registrar, Irvin Moore. Miss Winifred Mundis and Fred V. Brandt were added to the executive committee.

The York Chapter held its monthly meeting March 13 at the home of Mr. and Mrs. Martin Mundis, whose daughter, Miss Winifred Mundis, is the chapter secretary. A new organ was recently installed in the house. Miss Mundis demonstrated the organ by playing several numbers. Mrs. Edythe Wareheim played selections composed by Professor J. Frank Frysinger in honor of his birthday. The Grand Aria for organ and piano by Demarest was played by Mrs. Wareheim and Doris L. Wareheim. Robert Reigle sang "The Lost Chord," by Sullivan. Mrs. Mundis presented Mr. Frysinger with flowers, with the congratulations of the chapter. After a business meeting luncheon was served by the hostess, Mrs. Martin Mundis.

DORIS L. WAREHEIM, Sub-dean.

### Attend Dedication in Harrisburg.

Members of the Harrisburg, Pa., Chapter received a special invitation to attend the dedication of the organ in St. Patrick's Catholic Cathedral Sunday afternoon, May 6. The organ was designed and manufactured by Sebastian Gundling & Son of Lancaster. Bernard B. Wert is the organist and choir-master at the cathedral. The program consisted of the blessing of the organ by the Most Rev. George L. Leech, D.D., J.D.C., Bishop of Harrisburg. The sermon was delivered by the Rev. John C. Selner, S.S., president of the St. Gregory Society of America and director of St. Mary's Seminary choir in Baltimore. The bishop paid a special tribute to Mr. Wert for his excellent work at the cathedral. Mr. Wert presided at the organ for a short recital, playing works of Bach, Pachelbel, Raison, Frescobaldi, Gigout and de Ara-bolaza. This was followed by the benediction of the Most Blessed Sacrament.

May 22 members of the Harrisburg Chapter motored to Carlisle, Pa., to attend "Guild night" in the First Lutheran Church, where a three-manual Aeolian-Skinner organ has been installed. Mrs. Leslie Karper is organist and choir director of the church. Several from our chapter assisted in the program. Those taking part were Mrs. John R. Henry, Mrs. Mary Jelley Good, Arnold S. Bowman and Robert S. Clippinger.

### Guild Service Held in Peoria.

The Grace Lutheran Church choir, directed by Mrs. Vandalia H. Burgy, and Miss Mary Lou Hornbacker, organist, led a Guild service April 10 for members of the Peoria Chapter and friends. Miss Hornbacker at the console of the Hammond displayed judicious understanding of the instrument in numbers ranging from "The Fifers," by d'Andrieu, to the "Suite Gothique," Boellmann. The choir, assisted by Winfield Peters as reader, presented the liturgy of the Lutheran Church. Max Wolf assisted in the program with a violin selection by Handel.

After the program a social hour was held, with Miss Betty Moody, Miss Mary Lou Hornbacker and Mrs. Vandalia H. Burgy as hostesses.

RUTH BLACK, Registrar.

### East Central Illinois Chapter.

The East Central Illinois Chapter met in the First Methodist Church, Champaign, Sunday afternoon, May 13, for a hymn festival. Dr. King Kellogg, member of the faculty of the music school of the University of Illinois and choir-master of the Methodist Church, spoke on "Hymns," defining the word and giving our present meaning. He discussed the source and content of many well-known hymns and the congregation joined the Guild members in singing a stanza of each one. Mrs. Elisabeth S. Hamp, dean of the chapter and organist at the Methodist Church, presided at the organ.

NADINE W. KISTNER, Secretary.

### Choir Festival in Brockton, Mass.

On May 6 the Brockton Council of Churches presented its second annual choir festival, with 250 voices representing twenty churches from Brockton and surrounding towns at the First Baptist Church. Francis L. Yates was at the four-manual Austin organ, which was a gift of George Knight of Brockton to the church in 1929. Rodney

F. May conducted the excellent program before a capacity audience.

May 7 Brockton Chapter motored to Plymouth to visit the Church of the Pilgrimage and the First Church, Unitarian, of Plymouth. The group had the pleasure of ascending to the belfry and inspecting the set of chimes in the First Church. This is the church where the dean, Francis L. Yates, formerly was organist. The group then went to Duxbury to visit St. John's Church, where Miss Susan Carter is organist, and enjoyed seeing the beautiful newly-installed Estey organ there.

At Miss Carter's home a business meeting was conducted by Mr. Yates. Refreshments were served by Miss Carter, assisted by Mrs. Gladys Stillwell Porter of Brockton. The next meeting will be the annual banquet June 9 at an out-of-town inn, when husbands and wives will be guests.

MRS. GERTRUDE BRYANT, Secretary.

### "Trip to Europe" at St. Joseph, Mo.

Members of the St. Joseph, Mo., Chapter at their meeting April 27 at the First Baptist Church resumed their trip through Europe with James P. Lawbaugh. At the February meeting Mr. Lawbaugh showed some of the colored slides he had taken on a recent trip to Europe for a study of famous organs. At the April meeting, commencing in Switzerland, Mr. Lawbaugh, with explanatory comments, took the members through Germany, Belgium, Holland, England and Scotland. Mr. Lawbaugh was privileged to play on the famous new organ in the Cathedral at Cologne, the organ in Old Church, Amsterdam, and the one in St. Bavo's Church, Haarlem, Holland. There was a visit to the Steinmeyer factory at Oettingen, Bavaria, where a number of organs were tried by Mr. Lawbaugh and he saw one of the organs on which Bach practiced, now owned by Mr. Steinmeyer. The talk and the beautiful colored slides were thoroughly enjoyed by the members.

There was a short business meeting. Mrs. Elsie Barnes Durham, the dean, presiding, and Mrs. Nelson Hillix, hostess for the evening, served homemade cakes and coffee.

On May 5 a number of St. Joseph members motored to Kansas City to enjoy the recital at the Second Presbyterian Church by Robert Noehren, organist of the University of Michigan. This recital was one of a series sponsored by the Kansas City Chapter.

CAROL R. WOLHEIM, Secretary.

### Senior Choir Festival in Grand Rapids.

The annual senior choir festival of the Western Michigan Chapter was held Sunday, April 29, at the First Methodist Church in Grand Rapids. Dr. George Krueger, professor at the University of Indiana, was the festival director. On Saturday afternoon Dr. Krueger conducted a choral seminar and in the evening conducted a demonstration choir rehearsal. The organist for the festival was Carl Sennema of the First Methodist Church. The participating choirs were: Central Reformed, Albert McConnell; East Congregational, John Dexter; First Methodist, Carl Sennema; Park Congregational, John Davis, Jr.; St. John's Evangelical and Reformed, Alfred Mudrich; St. Mark's Cathedral, Donald Pempin; Second Congregational, William Burhenn, A.A.G.O.; Westminster Presbyterian, Kenneth Jewell, A.A.G.O.

Henry Overley of Kalamazoo College wrote and dedicated the anthem, "That Joyous Easter Day," to this festival. His anthem and the "Hallelujah" by Beethoven were accompanied by two trumpets, a French horn and a trombone. The other choral numbers chosen for the festival were: "O How Lovely Are Thy Dwellings," Vetter-Bach; "Call to Remembrance," Farant; "Let All Mortal Flesh Keep Silence," Holst; "God Be in My Head," Davies; "Worship," Shaw; "I Will Lift Up Mine Eyes," Sowerby; "Lonesome Valley," Lynn. John Dexter was the festival chairman and Henry B. Rose is dean of the chapter.

On May 7 the monthly meeting of the chapter was held in Holland, Mich. After dinner at the "Dutch Mill" election of officers for the year was held. The following were elected: Dean, John Davis, Jr.; sub-dean, William Burhenn, A.A.G.O.; recording secretary, Irene Kolkema; corresponding secretary, Dorothy Goossen; treasurer, Sylvia Ten Broek; council member, Joseph Sullivan; chaplain, the Rev. Herbert McConnell. After the business meeting the members went to the Hope College Chapel and heard the girls' glee club under the direction of Mrs. C. Snow and the boys' glee club under the direction of R. Cavanaugh. A few of the college students favored us with organ numbers.

### Events at DePauw University.

The DePauw University Chapter held its election of officers April 15. The following were elected for the coming year: Dean, Robert Schilling; sub-dean and program chairman, Nola Arndt; recording secretary and treasurer, George Kresel; corresponding secretary, Leila Smith. Joann Wine was appointed social chairman.

Members of the chapter attended and participated in the annual DePauw Univer-

sity conference on church music, held April 18 and 19 in Gobin Memorial Methodist Church, Greencastle, Ind., under the auspices of the Methodist Crusade for Christ program. The leaders of the conference were George Howerton, director of choral music at Northwestern University; Van Denman Thompson, director of the DePauw University School of Music; George W. Gove, choral director at DePauw, and Arthur D. Carkeek, DePauw instructor in organ and church music. On the evening of April 18 the DePauw University choir, under the direction of George Gove, gave its annual home concert in connection with the conference. The conference was attended by approximately fifty Indiana organists and choir directors, as well as by DePauw students.

ROBERT SCHILLING, Dean.

### Roy Darley Utah Dean.

Members and friends of the Utah Chapter met May 4 for dinner in the Lion House Social Center, Salt Lake City, followed by a business meeting for the election of officers. The following were selected: Dean, Roy Darley; sub-dean, Erroll Miller; secretary, Gwen Summerhays; treasurer, Irene Jacobson; registrar, Sarah Castle; librarian, Gladys Bullock; auditors, Ellen Asper and Gay Axman; member executive committee, George Young.

The final meeting for this season was announced for Friday, June 8, at the Beau Brummel restaurant.

The group then went to the Assembly Hall on Temple Square, where Mrs. Georgia Whipple Hammond, a native of Mesa, Ariz., and now a student at Brigham Young University, Provo, Utah, and a pupil of Dr. Frank W. Asper, gave an excellent recital.

ELEANOR H. TODD, Registrar.

### Election Held in Denver.

The Rocky Mountain Chapter in Denver met at the Thomas Walker piano store May 7. New officers were elected as follows: Mrs. Elizabeth Mariner Burt, dean; David Pew, sub-dean; Marian Scofield, secretary; Lawrence Burt, treasurer; directors, Mrs. J. H. Jamison, Wesley Koogle and Mrs. J. W. Hedges.

Clarence Sharp, program chairman for the evening, presented a program of organ and vocal music. Mrs. Thomas Walker played "The Swan," Stebbins; "Herr Gott, der Einige Gottes Sohn," Buxtehude, and "The Mist," Gaul. This was followed by three numbers sung by a quartet. Accompaniments were played by Mrs. Thomas Walker at the organ and Mrs. Russell Freeland at the piano. The first movement of the First Sonata by Mendelssohn and the Allegro Cantabile from the Fifth Symphony by Widor were played by David Pew on the organ. Refreshments were served by Mr. and Mrs. Walker.

### Clery as Colorado Springs Guests.

The May meeting of the Colorado Springs Chapter took the form of a fried chicken dinner at the Alamo Hotel at which the chapter colleagues were hosts to their clergymen. Reservations were so many that the meeting-place had to be changed to larger quarters at the last moment. The committee in charge of arrangements, headed by Dorothy Schlegel, sub-dean and program chairman, planned the evening's discussion of church music on the assumption that many cooks would serve to flavor the broth.

The dean opened the discussion by stating that: "any attempt to cover the subject of church music adequately in a week or a month, let alone one evening, would be futile. Rather, it is our hope that through information presented from various standpoints a basis for individual and group study, thought and evaluation may be attained. One of the basic aims of the American Guild of Organists is the betterment of church music. One of the best ways of accomplishing this aim is the recognition of mutual problems by clergy and musicians, plus the desire and willingness by these two groups to work, study and plan together toward a perfected status of church music. This implies the ever-widening knowledge and understanding by clergy, musicians and the laity of the true function of church music."

The dean then introduced these speakers of the evening: The Rev. Howard Hansen, D. D., pastor of the First Presbyterian Church; Reuel Lahmer, a colleague and member of the music department faculty of Colorado College; Chaplain Francis J. Pryor of Camp Carson, Joseph Lautner, a colleague who leaves shortly to assume the post of assistant to the president of Westminster Grace College, and Canon Symons of Grace Episcopal Church, who gave a brilliant summation of the evening's discussion topic.

FRANCES POND, Director of Publicity.

### Oklahoma Chapter.

The Oklahoma Chapter held its annual meeting May 1 with Dean Marie M. Hine presiding. The members were interested in hearing reports of the district convention held in Topeka, Kan. The reports were presented by Carl Amt, A.A.A.O., Miss Esther Handley and Dan Casebeer.

JOHN KNOWLES WEAVER.

## News of the American Guild of Organists—Continued

**Annual Louisville Choir Festival.**

The Louisville Chapter held its sixth annual choir festival April 16 at Calvary Episcopal Church. George Frederick Krueger, associate professor of choral music at Indiana University since 1948, was the guest conductor. Choirs from twenty-two churches participated in the event. The Guild hopes to promote understanding and good will among churches by uniting these choruses at an annual song service. The program included Brahms' "How Lovely Is Thy Dwelling-Place" and the same composer's "Create in Me, O God, a Pure Heart," Sir Richard Terry's "Richard de Castre's Prayer to Jesus," Vaughan Williams' "For All the Saints" and a chorus by Katherine K. Davis. Mrs. Joanna Ivy, organist of the Crescent Hill Presbyterian Church, played Bach's Prelude and Fugue in A minor and a "Benedictus" by Rowley. Jack Edwin Rogers, organist and choirmaster at Christ Church Cathedral, was the accompanist.

The monthly meeting of the Louisville Chapter was held May 7 at St. Mark's Episcopal Church. Miss Dorcas Redding read a paper she had presented recently in Decatur, Ala., entitled "Music and World Understanding."

The following officers were elected for the coming year: Dean, Robert Hobbs; sub-dean, Jack Rogers; secretary, Francis Hopper; registrar, Hazel Ferguson; treasurer, Robert Hurst; librarian, Vivian Hauck; executive committee, Catherine Higgins, Sarah Janet Whitehead and Kenneth Pool; auditors, Ruth Ewing and Duane Dishon.

MAIVA DICKSON, Registrar.

**Choir Festival in Niagara Falls.**

A junior choral festival was sponsored by the Niagara Falls Chapter April 17 in St. James' Methodist Church, with Mrs. Aline Wayland as chairman. Eleven choirs sang individually and the combined choirs of nearly 250 voices sang under the leadership of Ronald Hammond, a member of the music faculty of the LaSalle High School and director of the choirs at St. James'. Selections by the massed choirs included "How Lovely Are Thy Dwellings," Spohr; "Alleluia," Mozart, and "Praise the Lord, Ye Heavens Adore Him," Prichard-Malin. Earl D. Brownell and H. Proctor Martin, A.A.-G.O., accompanied the massed choirs and Miss Patricia Gerber, Miss Ann Oxley and Mr. Brownell played for the service.

Following a meeting on Sunday evening, April 29, the chapter honored Mrs. Evan White at a tea in the social rooms of the First Congregational Church. Mrs. White, assistant organist and director of the carol choir at St. Paul's Methodist Church, with her husband and young son will leave Niagara Falls in the near future for an extended trip.

The Niagara Falls Chapter met at St. Peter's Episcopal Church for its March meeting, which was in the form of a choral music symposium. A profitable evening was spent in going over music from several publishers and the well-balanced chorus of guest choir singers and Guild members sang anthems brought by directors of choirs. A social hour followed the meeting, which was planned by Mrs. J. Frederick Neff, organist at St. Peter's Church.

**Hymn Festival in Pittsfield, Mass.**

A hymn festival was held under the auspices of the Berkshire Chapter at St. Stephen's Episcopal Church in Pittsfield, Mass., April 22. Two hundred voices from the thirteen choirs of Berkshire County sang. Dr. Henry Sloane Coffin, president emeritus of Union Theological Seminary, spoke on "The Tests of a Good Christian Hymn". The service was built around the hymns of the great Reformers of the Christian Church and included hymns of St. Ambrose, St. Francis, John Calvin, John Wesley and Martin Luther, concluding with the "Ninety-fourth Psalm", by Gustav Holst. Miss Mildred Buttrey, program chairman and organist of St. Stephen's Church, directed the choirs. Mrs. Esther Jones Barrow, organist of the Williamstown Congregational Church, was accompanist. The prelude was an improvisation on "Vigili et Sancti," played by Mrs. Alberta Zimmerman Kent, organist of the First Congregational Church of Pittsfield, and

the postlude was played by Kenneth Beardsley, dean of the Berkshire Chapter. Dr. Henry Dickert conducted the service. Mr. Dickert is pastor of Zion Lutheran Church and chaplain of the Guild. The Rev. Frederick Ward Kates, rector of St. Stephen's, assisted.

**Hymn Festival at Bethlehem.**

Twelve hymns of four countries were sung at the second hymn festival sponsored by the Lehigh Valley Chapter in Christ Evangelical and Reformed Church, Bethlehem, Pa., April 8. Two choirs assisted the large congregation in the singing, which was conducted by Stoddart Smith of the First Presbyterian Church. Robert Knox Chapman of the Cathedral Church of the Nativity was the accompanist.

There were more than 100 people in the gallery choir, which was directed by chapter members. The choir of the church, under the direction of Carlton Weaver, sang the offertory anthem. Descants for four of the hymns had been composed by Stoddart Smith, Robert K. Chapman, James McClellan and Ifor Jones. Harold F. Arndt was at the organ for the prelude and Mrs. Walter Schrempel played the postlude.

**Choir Festival in Springfield, Mass.**

The Springfield, Mass., Chapter held its fifth annual choir festival in the Municipal Auditorium Sunday evening, April 29. About 250 choir members, representing thirty-eight churches, sang under the inspired direction of Miss Ruth Douglass, choral director of Mount Holyoke College. Miss Dorothy Howell, talented organist and instructor in organ at Mount Holyoke, was soloist and accompanist. The following program was offered: "In Thee, O Lord, Have I Trusted," Handel; "Lo, My Shepherd's Hand Divine," Haydn, and "How Lovely Is Thy Dwelling-Place," Brahms; "Wachet auf, ruft uns die Stimme," "Wenn wir in höchsten Nöthen sein" and Fantasia and Fugue in G minor, Bach (Miss Howell); "Come, Holy Ghost," Atwood; "Thou Knowest, Lord," Purcell; "Wash Me Thoroughly from My Wickedness," Wesley; "Thy Church, O God," Thiman, and "Benedicite Omnia Opera," Scherer; Arabesque and Finale from First Symphony, Vienne (Miss Howell); "Break Forth, O Beauteous, Heavenly Light," Bach; "Hosanna to the Son of David," Handel; "Hallelujah," from "Mount of Olives," Beethoven.

Marion Robbins, Esther Clapp, James Scott and Robert M. Brown were soloists. The festival committee was composed of Christine M. Metcalf, chairman; Mrs. Rachel Young, Mrs. Nan Newell, Gertrude Bragg, Frederick Aggerup and Richard Mather.

CHRISTINE M. METCALF, Secretary.

**Reading Holds Choir Festival.**

The Reading Chapter held a junior choir festival on the evening of April 25. The event took place in St. John's Lutheran Church. Dr. Roberta Bitgood of Buffalo was the guest director. There were two choruses of about 250 each. One consisted of grammar school children and the other of junior and senior high school boys and girls. Eleven hundred people filled the church and auditorium and many more stood in the narthex of the church.

On the day of the concert the Guild took Dr. Bitgood to breakfast, after which three classes were held. The first two hours were spent in St. John's Church, at which time Dr. Bitgood played new organ literature for the church service. The second hour was devoted to service and hymn playing. In the afternoon the group went to the Memorial Church of the Holy Cross, Methodist, for a class in conducting from the organ.

Preceding the concert an organ recital was played by Marian Steigerwalt of Grace Lutheran Church in Shillington.

GEORGE W. TOPIAS,  
DIAPASON Correspondent.

**Mowers Is Nebraska Dean.**

The following officers were elected by the Nebraska Chapter May 7: Dean, Milfred I. Mowers; sub-dean, Cecil C. Neubecker; secretary, Miss Vesta Dobson; treasurer, Miss Phyllis V. Joseph. James H. Simms was elected dean emeritus of the chapter, to hold that title for life.

MILFRED I. MOWERS, Secretary.

**Year of Activity in Lansing, Mich.**

Now in its fourth season, the Lansing, Mich., Chapter has had a busy series of meetings: Oct. 2, 1950, Professor Seymour Swets of Calvin College addressed the group at the First Christian Reformed Church. Nov. 23 Bernard Stone of the faculty of Central Michigan College of Education, Mount Pleasant, gave a clinical presentation of boy choir work. Jan. 26 was the date of Claire Coci's recital on the Casavant organ in People's Church, East Lansing. Feb. 25 the chapter assisted in the reception at the Central Methodist Church, following the DeLamar memorial concert, for which this year's

artist was Richard Ellsasser of Los Angeles. April 25 Mrs. Alice Nelson of the Lansing public school music department, formerly of the Oak Park, Ill., school system, presented her junior high school girls' *cappella* choir in a clinic at Grace Lutheran Church. May 15 Wendell Westcott, on the faculty of Michigan State College, East Lansing, played a carillon recital on the instrument in Beaumont Tower on the campus of the college, followed by a lecture.

The chapter helped to found, and generously supports a student chapter at Michigan State College. The dean each year is asked to serve on the committee which chooses the artist for the DeLamar concert, in which Virgil Fox has appeared twice. Beside the Claire Coci recital this January the chapter sponsored Germani in 1950. Both events were financially successful.

Officers for the 1950-51 season have been: Dean, Marguerite House Gordon; sub-dean, Ursula Klein; secretary, Mrs. J. Haitema; treasurer, Louis Folklinga.

JANET McFARLAND.

**Schweitzer Benefit at Kansas State.**

Members of the Kansas State College student group in Manhattan, Kan., were held in a program of organ music at the college auditorium May 1. This was a benefit recital for the Albert Schweitzer Fellowship Fund. In the course of the program representatives of the group made a formal presentation of a print of Heintzelman's etching of Schweitzer to the music department. Members participating in the recital were Marjorie Bradt, Coleen Cole, Helen Cook, Joyce Anne Davis, Jeanette Long, Norma Lee Seifert, Margaret Turner and Eugene Weininger.

**Texarkana Chapter Meets.**

The Texarkana Chapter met April 28 at the First Baptist Church. The program consisted of organ numbers by Miss Barbara Rogers and her pupil, Andy Lumpkin. Miss Rogers played: "Salve Regina," Bedell, Mr. Lumpkin's numbers were: Grave, from Fantasia in G, Bach; "The Walk to Jerusalem," Bach, and "The Quest", an original composition by himself.

DOROTHY ELDER, Secretary.

**Louisiana Officers Elected.**

Officers for the year 1951-52 elected by the Louisiana Chapter at its meeting April 16 are: Dean, Mrs. Russell Hudson; sub-dean, Frank Collins; registrar, Mrs. D. C. Hardesty; treasurer, Melvin R. Watson; corresponding secretary, Mrs. Charles Gausshell; auditors, Gay Monette and Frank C. Page, F.A.G.O.

M. R. WATSON, Registrar.

**North Louisiana Chapter.**

The North Louisiana Chapter held its monthly meeting at the First Presbyterian Church of Shreveport Sunday afternoon, April 29. The sub-dean presided in the absence of the dean, William C. Teague. Plans for a field trip to our sub-chapter in Marshall, Tex., were discussed. Norman Z. Fisher gave a report on the Southwest regional convention, held in Topeka, and played the program he played at the convention.

OLIVE CAMERON, Secretary.

**Central Tennessee Chapter.**

The Central Tennessee Chapter on the evening of March 19 featured the "Contemporary Organ Series," edited by William Strickland and published by the H. W. Gray Company. Following a lecture by Mr. Strickland, who has ably directed the Nashville Symphony Orchestra for several years, a program of contemporary organ music was played on the three-manual Reuter organ by Miss Anna Mitchell. The meeting was held at the Eastland Baptist Church, Nashville.

The chapter sponsored a presentation of the Bach cantata "Sleepers, Wake" under the direction of Louis Nicholas at Wightman Chapel, Scarritt College, Nashville.

April 24. The chorus for the occasion was a well-trained group of singers consisting of members of the West End Methodist Church choir and Peabody students of Mr. Nicholas. Preceding the cantata Mrs. James Bassett played Bach's Toccata in C major and Mr. and Mrs. Bassett played the Sonata No. 2, in E flat, arranged for organ and flute. The program was well attended and received.

CORINNE G. ANDERSON, Secretary.

**Will O. Headlee Wins Contest.**

The executive board of the North Carolina Chapter held a dinner business session April 16 at the S. & W. cafeteria, Raleigh, with the dean, Mrs. Mildred Hendrix, chapel organist of Duke University, presiding. After the business session the competition in organ playing for those 25 years of age or under was held at Meredith College, with Will O. Headlee of Asheville winning first place; George Williams, Raleigh, second place; James S. Hix, Jr., Thomasville, third place. All three are organ students at the University of North Carolina. Judges were Thane McDonald, chairman; Russell Broughton, Dr. Harry E. Cooper and Mrs. W. D. Miller.

MRS. E. E. RANDOLPH,  
Corresponding Secretary.

**Study Medieval Hymns in Dubuque.**

The Dubuque, Iowa, Chapter met April 23 for an unusual program of organ and vocal music at St. Joseph's Mercy Hospital. A discussion by Doris McCaffrey on medieval office hymns was followed by a group of three ancient melodies sung by the hospital nurses' chorus. Mrs. Leo Gohlman played Karg-Elert's "Kyrie Eleison" and Doris McCaffrey concluded the program with Simonds' "Iam Sol Recedit igneus." The Rev. Gerhard Bunge, the dean, presided at the business meeting.

**Wisconsin Chapter Election.**

The annual dinner meeting of the Wisconsin Chapter was held May 1 at the City Club of Milwaukee. Dr. O. M. J. Wehrley, the dean, presided over the final business session of this season. Plans were discussed for the coming year, and election of officers was held. The following were elected for 1951-52: Dean, Mathilde Schoessow; sub-dean, Lauretta Cotton; secretary, Donald Palmer; treasurer, Kittie Foster; registrar, Cyril Owen; chaplain, the Rev. Francis Fisher. New members of the executive committee are Arnold Mueller and Iva Mae Muth.

JANE KRENKEL, Secretary.

**Music for the Mass the Topic.**

The Fort Wayne Chapter held its April meeting in the lyceum of St. Patrick's Catholic Church. Neil Thompson, dean of the chapter, is organist and choir director at St. Patrick's. Mr. Thompson led an inspiring discussion of the music of the mass. He emphasized its historical background and its relation to the other symbolic elements of the service. Mr. Thompson was assisted by his choir of men and boys, who demonstrated the type of music suitable for the mass. Both Gregorian chant and polyphonic settings were used. The Rev. Edward Hession also assisted Mr. Thompson, demonstrating the chanting of that part of the service which is sung by the priest.

HARRIET NORTHROP, Secretary Pro tem.

**Discuss Wedding and Funeral Music.**

The Suffolk Branch held its April meeting April 22 in the Presbyterian Church, Setauket. The topic was music suitable for weddings and funerals. Jean Pasquet, dean of the Long Island Chapter, guided our discussion, which was lively at times. Mr. Pasquet also gave an interesting description of the four-manual organ he had built in his home in Garden City. Refreshments were served by two of the members, Mrs. Ralph and Mrs. Calloway.

ERNEST A. ANDREWS, Regent.

# Masterpieces of Organ Music

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## News of the American Guild of Organists—Continued

### Zeoli Plays in New York.

The New York City Chapter presented Hector Zeoli in a recital before a large audience in the Church of the Ascension April 25. The young Argentine virtuoso was in top form and gave further proofs of his splendid musicianship in a taxing and unusual program.

Bach's great Prelude and Fugue in C minor was magnificently done. The fugue, if somewhat lacking in dynamic contrast, moved with an unflinching pace reminiscent of Lynwood Farnam. The seldom-heard Fantaisie in C by Cesar Franck (greatly superior to the same master's Fantaisie in A) was beautifully and understandingly set forth. Arnold Schoenberg's Variations on a Recitative present formidable difficulties for the player and thorny perplexities for the listener. Careful study of the score, plus several separate hearings of it by top-flight performers—and Zeoli surpassed them all—would seem to show Schoenberg out on a theoretical limb. Starting as a post-Wagnerian composer, he eventually dispensed with tonality and evolved the now familiar "twelve-tone" system. Schoenberg's most rabid adherents might have to disown these Variations, which are by no means purely twelve-tonal. The "theme" is camouflaged. Much of it is inappropriate for the organ and needs an orchestra. Zeoli worked registrational miracles in a heroic attempt to realize the composer's intentions.

This reviewer confesses complete ignorance of the existence of a 20-year-old organ sonata by Darius Milhaud, but it is easy to describe. The first movement, an Etude, proved to be cerebral, tiresomely long-winded and rhythmically monotonous. The second, Reverie, written in an arid, already dated style, is drearily repetitious, with very little to say. The finale showed more vitality. Verily the organ is not Milhaud's forte, but we are in Mr. Zeoli's debt for giving us an opportunity to hear and appraise these contemporary works.

SETH BINGHAM.

### Master Classes in Cincinnati.

Organ master classes under the leadership of two artist teachers, members of the chapter, were sponsored by the Southern Ohio Chapter in April. The class of April 9, held at the First United Church, Cincinnati, was taught by Edward G. Mead, F.A.G.O. Carl Fudge played the Scherzo from the Widor Fourth Symphony and "In Thee Is Gladness," Bach; George Higdon played "An Wasserflüssen Babylon," Bach, and Fantasia and Fugue in G minor, Bach. Instructive comment by Mr. Mead was made after each work. Concluding the evening was the playing of the three test pieces for the 1951 associateship examination by Mr. Mead.

The class of April 16 was held at the College of Music, under Lawrence Apgar, A.A.G.O. Due to unforeseen circumstances, Harold Frederic became the only performer of the class. He played: Prelude and Fugue in E minor (Cathedral), Bach, and Solemn Prelude, from Five Improvisations, Rowley. Extended comment by Mr. Apgar was followed by his brilliant performance of works of Dupré.

HELEN M. SMITH, Registrar.

### Institute in Greensboro, N. C.

The Piedmont Chapter jointly with Greensboro College sponsored a church music institute held April 23 and 24 at the college. Events included an organ class with four students from Greensboro College, Guilford College and the University of North Carolina playing for Dr. Robert Baker's criticism and instruction; an organ seminar directed by Dr. Baker, with emphasis on service playing, registration and repertoire; a dinner at which J. Foster Barnes of Duke University was the speaker, and a panel discussion on church music in which Gustav Nelson, dean of the school of music; Louis Potter of Centenary Methodist Church, Winston-Salem; Dr. Austin C. Lovelace and the Rev. W. L. Parker, chaplain of the Guild, participated.

More than eighty persons were registered for the two-day event, which was concluded with a dedicatory recital by Dr. Baker on the new three-manual Austin organ in Odell Hall. Over 500 people heard the recital, which was well planned for audience interest and well per-

### ACTIVE STUDENT GROUP IN TALLAHASSEE, FLA.



THE FLORIDA STATE UNIVERSITY Guild student group in Tallahassee has been reorganized after three years under the direction of Ramona Cruikshank Beard. There are now twenty members. The student officers are: President, Lelagene Wilson; secretary, Patty Mims; treasurer, Jim Harris; librarian, Helen Phillips.

Several projects, as well as monthly programs, held the third Tuesday of each month, have been undertaken. One month each member recorded one or more organ selections. Last month Dr. Warren D. Allen spoke on "Ideals in Church Music". A tour of organs in the churches of Tallahassee has been planned and some of the members are playing or are directing choirs in the Tallahassee hymn festival. Others entered the local

formed technically and interpretatively. The program: Concerto in D major, Handel; Adagio from Ninth Sonata for violin, Corelli, transcribed by Guillemant; Two Ritornelles, Rameau and Karg-Elert; Prelude and Fugue in D, Bach; Fantasia in F minor, Mozart; Fantasia and Fugue on "B-A-C-H," Liszt; "Carnival," Crandell; Pastoral Dance, Milford; "The Nativity," Langlais; Toccata, "Thou Art the Rock," Mulet.

AUSTIN C. LOVELACE, Dean.

### Spring Banquet in Richmond.

The annual spring banquet of the Virginia Chapter was held May 8 at the First Baptist Church in Richmond. The nominating committee submitted the following nominees for office in the coming year: Dean, Granville Munson; sub-dean, Mary Ann Gray; secretary, Mary Alice Moncure; treasurer, Dr. G. Z. Williams; registrar, Grace B. Burt. The group also decided to set up a registry of organists available as substitutes for the summer.

The program for the evening consisted of a recital by William Watkins. His program: Concerto No. 5, in F major, Handel; "Chant Heroique," "La Nativite" and "Les Rameaux," Langlais; Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck; Fantasy for Flute Stops, Sowerby; "The Tumult in the Praetorium," de Maleingreau; Introduction, Passacaglia and Fugue, Willan.

May 14 Reginald Foort, F.R.C.O., of London, England, gave a recital, on the new Standaard organ at the Ginter Park Baptist Church.

May 20 Dr. J. R. Sydner, dean and organist and director of St. Paul's Episcopal Church, featured his choir in "Canticum of the Sun," H.H.A. Beach. This was the last in a series of choral evensong services on the third Sunday afternoon of each month from October through May.

LUCILLE BRITTON, Registrar.

### Entertains Neighboring Chapter.

The Charlotte, N. C. Chapter was host to the Winston-Salem Chapter at its meeting April 16. Officers of the Charlotte Chapter were re-elected as follows: Richard Van Sciver, dean; Robert Rodwell, sub-dean; Robert Procter, treasurer; Mrs. James M. Howe, secretary; Mrs. J. Wainwright, registrar.

Some interesting organ preludes were submitted as favorites by members of both chapters. Several of these were selected at random to be played by the member who

A.G.O. student organ competition prior to the regional convention in Charleston, S. C.

Beginning with the back row, from left to right, those in the picture are: Jeanette Nichols, Kenneth Bohman, Jean Alderman, Gloria Smith, Joyce Rivers, Ramona Beard, Robert Leslie and William Ragsdale. In the front row are Mae Jean Gilbert, Helen Phillips, James Harris, Alice Jackson, Jean Barrineau, Patricia Chapman, Lelagene Wilson, Joanne Wandek, Carolyn McLeod, Sonya Meyer and Joyce Gregory. Gay Anderson is at the organ. Members not present are: Patty Mims, Bill Head and Josephine Pettit. This picture was taken at one of the studio organs in the new school of music building on the campus of the university.

brought the music.

The business completed, the members were treated to some excellent playing on the church's new Aeolian-Skinner organ by Miss Margaret Vardell, instructor of organ at Salem College. This was followed by a tour of inspection through the interior of the organ conducted by Eugene Craft, organist of the Myers Park Methodist and host of the evening. The serving of refreshments concluded the evening.

ESTHER WAINWRIGHT, Registrar.

### Nies-Berger Plays in Wheeling.

Edouard Nies-Berger, organist of the New York Philharmonic Symphony Orchestra, was presented by the Wheeling, W. Va. Chapter in a brilliant recital at St. James' Lutheran Church April 17. Rhys Ritter, formerly of Wheeling but now in New York, was assisting artist. Mr. Ritter, a young bass, possesses a beautiful and well-trained voice.

The recital was the major project of the year sponsored by the chapter and a large audience was present. After the program the artists were greeted and entertained in the church social rooms.

The organ program was as follows: Canzona, Frescobaldi; "Benedictus qui Venit in Nomine Domine," Couperin; Introduction, Allegro, Air, Purcell; "We Thank Thee, God," Bach; Minuet, Boccherini; Variations on the Basso Continuo of Bach's Cantata "Weeping, Plaints, Sorrows, Fears," and of the Crucifixion of the B minor Mass, Liszt; "St. Francis Talking with the Swallows," Bossi; "Clair de Lune," Debussy; "Resurrection," Nies-Berger; Toccata, Sowerby.

HELEN B. GORDON, Recording Secretary.

### Cesar Franck Kansas City Topic.

The Kansas City Chapter held its March meeting March 31 at the Country Club Christian Church. The subject of the evening was Cesar Franck. After a business meeting the program began with Mrs. Eileen Maltby playing the composer's Chorale in E minor. Miss Dona Lee Benzett spoke on Franck's life and then Mrs. Louise Denham played his Cantabile. Jack R. McCoy closed the program with the Chorale in A minor.

JACK R. MCCOY, Publicity.

### Montana Chapter Is Active.

The Montana Chapter, founded in Helena in 1946, now has thirty-two members. Since its organization it has been active in promoting an interest in choir work and religious music. In the spring of 1947 an all-city choir concert was given under the direction of Ronald Cook. The following year the Guild presented "The Holy City," by Gaul, under the direction of Kenneth H. Judd. In 1947 the Guild also sponsored a choir workshop. For the last three years Handel's "Messiah" has been sung on Passion Sunday before an

audience of about 2,000 people of Helena and has been greatly appreciated.

The Guild has sponsored six vesper concerts in the following churches: First Christian, First Presbyterian, First Baptist, St. Paul's Methodist and St. John's Lutheran. These Lenten vespers have been presented for the last four years. Each year the Guild has arranged a fellowship party for everyone taking part in the vespers and concert. A buffet supper has been served, with about 100 persons attending. Mrs. J. M. Heidt, former dean, has supervised these parties.

A year ago the Guild brought Dr. Frank W. Asper of the Tabernacle in Salt Lake City to Helena for a recital. Plans are being made to bring another outstanding organist to Helena in the near future.

Officers of the Guild are Mrs. Owen Morris, dean; Mrs. W. C. Hardy, sub-dean; Mrs. W. K. Converse, secretary; Roland J. Troyer, treasurer.

Mrs. W. K. CONVERSE, Secretary.

### Hear Allen Organ in Wilmington.

The Delaware Chapter sponsored a recital in Lower Brandywine Presbyterian Church, Wilmington, April 9. Dr. Harold L. Springer and the Rev. John Oldman, Jr., were in charge of arrangements. Amos M. Heacock of Riverside, N. J., presented the following program: Toccata, Muffat; Adagio and Andante from First Concerto, Handel; Fugue in E flat major ("St. Anne"), Bach; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; Prelude, Samazeuilh; "Carillon," Mulet.

Mr. Heacock demonstrated the resources of the Allen electronic organ. Fred W. Doerr, engineer of the Allen Organ Company, discussed the development of the organ. The recital was open to the public and all organists of the city and vicinity were invited.

Following the recital the Guild held a meeting in the new hall of the church and our hosts served refreshments.

CAROLYN CONLY CANN, Registrar.

### Virginia Chapter.

The April meeting of the Virginia Chapter was held on the 17th at Howard Johnson's restaurant in Richmond. After dinner the group drove to the Ginter Park Baptist Church to inspect the new Standaard organ. Several members played impromptu numbers on the instrument.

LUCILLE BRITTON, Registrar.

### See "Movies" in Colorado Springs.

"Movies" were the order of the day April 10 at the meeting of the Colorado Springs Chapter, which met at the First Methodist Church with John R. Shumaker and Beverley Tomhave as hosts for the evening. Two films were shown—the first dealing with the construction of an organ, produced for the Schantz Organ Company; the second, a Bell Telephone production, "Rehearsal."

The final program of the Shove Chapel series arranged for Colorado College by the Guild chapter presented French music for voices and organ Sunday afternoon, April 8. A mixed chorus and soloists under the direction of John O. Fundingsland sang the Faure Requiem. Ray Berry, chapter dean, played the "Postlude for the Office of Compline," by Jehan Alain, and the Cesar Franck Chorale in A minor.

FRANCES POND, Publicity Director.

### Guild Sunday in Williamsport, Pa.

In observance of Guild Sunday, April 15, at Williamsport, Pa., St. Mark's Lutheran Church was the scene of an organ recital of music composed by Americans and performed by members of the Guild. The program was as follows: Chorale Preludes, "Seelenbräutigam," arranged by Robert Eimore, and Communion, composed by Richard Purvis (Dexter Weikel, minister of music of Messiah Lutheran); Theme and Variation, Coke-Jephcott (Evan Wood, A.A.G.O., organist and choirmaster of Christ Episcopal Church); Trilogy, Coke-Jephcott (Miss Lauretta Hagenbuch); Concert Study, Yon, and "Song of the Clock," Urstedt (Frederick Snell, minister of music of St. Mark's Lutheran); Chorale Preludes, "Ein feste Burg," arranged by Whitford, and "When I Survey the Wondrous Cross," arranged by McKinley (John Pfeil, organist and choirmaster of the First Presbyterian Church).

Officers chosen by the nominating committee to serve for the 1951-52 season are Wilbur Forse, dean; Miss Lauretta Hagenbuch, sub-dean; Miss Dorothy Edna Gallup, secretary; T. Leroy Lyman, treasurer.

DOROTHY EDNA GALLUP, Secretary.

### Van Bronkhorst Plays for Chapter.

The Chico, Cal., Chapter enjoyed a recital by the former dean, Charles van Bronkhorst, April 20. Mr. van Bronkhorst, who is organist of the Bidwell Memorial Presbyterian Church, played six short selections as follows: "The Fifers," d'Andrieu; Air, Wesley; Trumpet Voluntary, Purcell; Andantino, Franck; "In Summer," Stebbins, and "The Squirel," Weaver. After the musical portion of the program, the Guild members adjourned to the home of Mr. and Mrs. van Bronkhorst for a business meeting and refreshments.

KATHRIN K. THOMPSON, Dean.

## News of the A.G.O.—Continued

Annual General Meeting  
of the Guild Discloses  
Progress During the Year

The annual general meeting of the American Guild of Organists was held Monday afternoon, May 14, in the choir room of St. Bartholomew's Church, New York, with the president, S. Lewis Elmer, presiding. All present were requested to stand for a moment of silence as a tribute to those members of the Guild who had died during the year. It was then announced that at a meeting of the council preceding the annual meeting M. Searle Wright was appointed national secretary until June 30, to fill the unexpired term of the late Dr. Harold Vincent Milligan.

The election of national officers and council showed all officers re-elected for the coming year and Dr. Robert Baker, Dr. T. Frederick H. Candlyn, Miss Lillian Carpenter, Dr. Norman Coke-Jephcott, Virgil Fox, Harold Heeremans, Dr. Philip James and Albin D. McDermott elected to the council for a term of three years. The proposal to amend the constitution by omitting the granting of Guild certificates to members of the Royal College of Organists of England holding the corresponding diploma was carried.

Reports from officers and committees gave a glowing account of the Guild's progress during the fiscal year from May 1, 1950, to April 30, 1951, particularly with respect to the examinations, conventions and organ playing competitions. The president, in his report, said, in part:

Progress has been made in all departments of the Guild's work during its fifty-fifth anniversary year in the chapters, in the regions and in the national organization. My travels in the interests of the Guild this year included twenty-four cities in fourteen states, and it is most gratifying and encouraging to note the healthy growth and development of our great organization.

Our twentieth national (fourth biennial) convention, held in Boston June 19 to 23, 1950, broke all records in the number of registrations (1141) and was a tremendous success, artistically and in all ways. Those in attendance came from many parts of the United States, the Canal Zone, Hawaii and Europe. Unquestionably great impetus was given to the Guild and to the standing of our profession as church musicians. The 1951 series of regional conventions now being held from coast to coast is doing much to focus attention on the important work being done by members of our profession in the various regions and to build up the interests of our next national biennial convention, to be held in San Francisco June 30 to July 4, 1952.

Mr. Bingham, national chairman of the convention and expansion committee, has had the fine cooperation of the regional chairmen, deans, regents and committee members in organizing conventions and extending the influence of the Guild generally, everywhere. Dr. Candlyn, chairman of the examination committee, and the members of the committee have prepared excellent examination papers for May, 1951. Some changes have been made in the requirements, including optional questions, but in compiling the papers our traditional high standards have been maintained. Mr. Wright, chairman of the committee on national organ playing competitions for organists not over 25 years of age on Jan. 1, 1951, building on the success of the 1948-50 competition, which brought out such remarkable talent, climaxed by the playing of the national winner at the Boston convention, is, with the assistance of the other members of the committee and local committees, conducting preliminaries and semi-finals at the regional conventions all over the country. These lead to the finals, which will be played prior to the national convention in San Francisco.

The eighth annual conclave of deans and regents was held in New York, Dec. 27, 28 and 29, being attended by chapter officials and regional chairmen, who met with the council to discuss plans for general activities. Excellent programs were provided for all who attended. The next national conclave will be held in Chicago during Christmas week, 1951, and a different city will be chosen each year, using a rotation system similar to that for the conventions.

Since the organization of the New York City Chapter as of Jan. 1, 1951, with its own staff of officers and office headquarters, the national officers are now able to devote their time to the national work of the Guild entirely and the offices of national headquarters are used solely for the administra-

tion of the chapters. All memberships in the Guild are now held through chapters.

May 1, at this time, express deep appreciation for the fine spirit shown and the valuable assistance given in the increasingly important work of the national administration of our organization by the national officers and councilors, regional chairmen, deans, regents, all committees and all members throughout the country. Especially, would I like to mention Mr. Bingham, vice-president and national chairman of the convention and expansion committee; the late Dr. Milligan, national secretary; Mr. Holler, national treasurer; Dr. Candlyn, chairman of the examination committee, and Dr. Wiesemann, chairman of the public meetings committee.

The achievements of the Guild in all the states during this past year should give everyone of us great encouragement and inspire our entire membership with the sincere desire to acquaint all organists and directors of choirs in our country with the standards of the A.G.O.

John Holler, national treasurer, reported a balance in the treasury at the end of the calendar year, Dec. 31, 1950, of \$1,102.24; and at the end of the fiscal year, April 30, 1951, of \$9,166.33. The national auditors, Messrs. Friedell and Mead, reported they had examined the securities and accounts of the Guild and found all to be correct and in order.

Harold Heeremans, reporting for Dr. Candlyn, chairman of the examination committee, stated that two deletions had been made from the questions in the 1951 papers and in the matter of the optional questions the original could be chosen if the candidate so desired.

The report from Seth Bingham, chairman of the convention and expansion committee, indicated that Guild membership had increased from 10,478 on May 1, 1950, to 12,042 on April 30, 1951, a net gain of 1,564, and that the large number of regional conventions in 1951 are serving to prepare the way for an enthusiastic national biennial convention in San Francisco.

Dr. Carl Wiesemann, chairman of the public meetings committee and also chairman of the college contacts committee, reported that the 1950-51 public meetings program set up for national headquarters had been adopted in its entirety by the New York City Chapter as of Jan. 1, 1951. The committee on college contacts has sent letters to many colleges and music schools concerning the relationship of their courses in music to the requirements of the Guild examinations.

Harold W. Fitter, chairman of the publicity committee, reported that his committee functioned as a unit throughout the calendar year 1950, reporting the programs scheduled by the public meetings committee.

In his report, Dr. George Mead, who is chairman of both the committee on code of ethics and the committee on national A.G.O. Sunday, said that as far as ethics were concerned there were many organists who presented problems to his committee for rulings, but that he must emphasize that the committee can only offer counsel. It is encouraging to note, however, that the committee has been asked to furnish forms of contract between organists and churches.

Mr. Blecker, reporting as chairman of the committee on members' interests, gave a comprehensive account of the ground-work that has been laid. This consists mainly of facts and figures, and with these as a solid footing the committee is ready to proceed in the near future. In his report Mr. Wright, chairman of the committee on national organ playing competition, gave an account of the efforts of the committee and the work they were doing in arranging the competitions. Hugh Giles, chairman of the recently-appointed committee on broadcasts, said the committee was beginning to explore the possibility of convincing radio and television stations of the importance of including serious organ music in their programs.

HAROLD W. FITTER.

## Proceedings in South Dakota.

At its May meeting the South Dakota Chapter declared Miss Marilyn Larson, Yankton, winning contestant for the honor of representing the body at Mason City, Iowa, where the regional convention is to be held. The business session resulted in choice of the following officers for the ensuing year: Dean, Jack Noble, University of South Dakota; sub-dean,

Mrs. C. B. Van Ausdall, Sioux Falls; secretary, Mrs. Miles Peck, Sioux Falls; treasurer, A. Eugene Doult, Huron College; program chairman, Dr. Maynard Berk; publicity, Kendall B. Cressey, Sioux Falls.

Journeying to Dell Rapids, where a picnic supper was spread, the evening was devoted to a joint recital on the new organ in the First Baptist Church of that city. This proved the highlight of the chapter's current year and was participated in by an outstanding group of artists, as follows: Miss Verona Rogness (Augustana College) and Mrs. N. G. Makestad of Sioux Falls, A. Eugene Doult of Huron and Jack Noble of Vermillion. Each of these players brought to the large audience compositions ranging from Bach to Rogers and Bingham, devoting special attention to chorale preludes appropriate to church services.

KENDALL B. CRESSEY,  
Publicity Chairman.

## Competition Held in Boston.

The Massachusetts Chapter held its preliminary competition in the national young organists' contest May 7 at the Church of the Advent, Boston. George Butler, a pupil of George Faxon at the New England Conservatory of Music, was the winner, with Alan Walker, a pupil of Samuel Walter at the Boston University College of Music, receiving honorable mention. The board of judges consisted of Dr. Carl McKinley, Harris S. Shaw and Theodore Marier, chairman.

The annual chapter meeting was held in Moseley Hall after the recital, with Dean Ruth Barrett Phelps presiding. Sub-dean Marier presented Dean Phelps with an orchid on behalf of the chapter and expressed the thanks of all the members for the many accomplishments of her tenure. A proposal to change the name of the chapter to "Greater Boston" was defeated, as was another proposition to change it to "Boston" Chapter.

Officers elected for the coming year are: Dean, Theodore N. Marier, F.A.G.O.; sub-dean, Grover J. Oberle, F.A.G.O., Ch.M.; secretary, Emma Jane West; treasurer, Herbert J. Irvine, A.A.G.O.; registrar, H. Winthrop Martin. Alfred Nash Patterson, Myrtle E. Richardson and Ivar L. Sjöström, Jr., were elected to the executive committee for a term of three years.

H. WINTHROP MARTIN, Registrar.

## Mabel Zehner Plays in Columbus.

A recital by Mabel Zehner of the First Presbyterian Church in Mansfield, Ohio, was sponsored by the Central Ohio Chapter in Columbus May 1. In her performance at the Broad Street Presbyterian Church she demonstrated her unusual ability in the following program: Chromatic Fantasia, Thiele; Sonatina from "God's Time Is the Best," Bach; Impromptu, Viernie; Prelude and Fugue in D major, Bach; Andante from "Grande Piece Symphonique," Franck; Variations on a Noel, Dupré; Prelude on "Land of Rest," Donovan; "Fileuse," Dupré; "Pageant," Sowerby; "Communion," Purvis; "Sunshine," Swinnen.

The Central Ohio Chapter closed its 1950-51 season at its annual banquet May 14, at which time annual reports were received and action was taken to empower the artists' recital committee to arrange and engage three recitalists for the 1951-52 season.

The following persons were re-elected to office: Dean, Norman Broadway; sub-dean, Lawrence Frank; secretary, H. Leroy Lynn; treasurer, Mrs. Walter B. Reeves. These officers are new: Registrar, Miss Marie Ealy; librarian, Henri Shaw; auditors, Mrs. H. P. Legg and Eugene L. Bland. Mrs. Clyde Moore, Mr. W. S. Bailey and A. M. Sebastian were elected to a three-year term on the executive committee.

Following the banquet and the business meeting we were entertained by two virtuosos of the piano, Mr. and Mrs. Wilbur Schnitker of Muskingum College, New Concord, Ohio. At Mees Hall of Capital University our guests played a duo piano program.

H. LEROY LYNN, Secretary.

## Hear Syracuse University Organ.

The stage of Crouse Auditorium was the scene of the meeting of the Syracuse Chapter April 16, when organists of Syracuse and the surrounding area gathered to hear and see the organ installed at the university in the last year by Walter Holtkamp

of Cleveland. This is one of four organs to be built for the university by Mr. Holtkamp. Dr. Alexander Capurso, director of the school of music, welcomed the organists on behalf of the College of Fine Arts. Professor Arthur Poister, head of the organ department, read a paper and discussed with the group the features of the new organ. The following recital of music ranging from the baroque to the contemporary period was presented: Prelude and Fugue in E minor, Bruhns (Warren Hutton); Fantasia and Fugue in G minor, Bach (Richard Hudson); Berceuse and Spinning Song ("Suite Bretonne"), Dupré (Ann Chappell); Sonata No. 1, Hindemith (Ivan Licht).

After the recital coffee was served in Professor Poister's studio by Mrs. Poister and Miss Alice Peck, administrative assistant in the school of music. Here Guild members took advantage of the opportunity to inspect the Holtkamp studio organ.

Officers elected to serve for the coming year are: Dean, Mrs. Gladys Eldrett Bush; sub-dean, Leo A. Fisselbrand; corresponding secretary, Mrs. Harriet McCulloch; recording secretary, Betsy Owen; treasurer, Verda Dippold; trustees, Joseph J. McGrath, Lillian Jerome, Arthur Poister, Mrs. Jeanette Kelson, Mrs. Charlotte Stephenson, Ann Chappell, Robert Perkins and Frank Hensel.

BETSY OWEN.

## Annual Dinner in Elmira, N.Y.

The Elmira, N. Y., Chapter held its annual dinner-meeting and election of officers May 15, at the Mark Twain Hotel. Following pertinent remarks by Dewitt K. Botts, the retiring dean, about the virtue of modesty concerning one's abilities and the great services rendered by organists to their congregations, these officers were elected: Mrs. Ruth B. Chatfield, dean; A. Adolf Peterson, sub-dean; Donald B. VanDine, treasurer; L. Kenneth Mosher, secretary.

Appreciation was expressed to Mr. Botts for his leadership in bringing about the achievements of the chapter during its first two seasons, such as the annual junior choir festivals and the Bach festival in collaboration with the Thursday Morning Musicales Society last fall. Plans were formulated for starting a library for use by members wishing to prepare for the Guild examinations. The group decided to have a picnic in September and to hold the first fall meeting at Bethany Lutheran Church in October.

L. KENNETH MOSHER, Secretary.

## Close Season in Lynchburg, Va.

The Lynchburg, Va., Chapter closed its 1950-51 season with a dinner at the Court Street Methodist Church April 20. Guests included wives and husbands of members and ministers and their wives. At the close of the dinner Dean Williamson welcomed our guests and thanked the committee and others responsible for the fine dinner.

Mrs. Robert Moore, chairman of the nominating committee, paid tribute to Mr. Williamson for his untiring efforts in helping to establish and maintain our chapter. Officers for the 1951-52 season are: Dean, Mrs. S. H. Williams, Jr.; sub-dean, Mrs. T. J. Ingram; secretary, Mrs. J. L. Staples; treasurer, Mrs. W. O. White; registrar, Jane Thomas.

Mrs. T. J. Ingram, head of the junior choir festival, spoke briefly on the origin and history of junior choir organization and introduced our guest speaker, Ruth Krebbiel Jacobs. Mrs. Jacobs, a well-known authority on junior choir work, came to Lynchburg to conduct a series of classes and demonstrations April 19, 20 and 21 and to conduct the festival April 22.

DOROTHY S. LEACHMAN, Registrar.

## Organist's Responsibility the Topic.

"The Responsibilities of the Church Organist" was the subject at the Northern New Jersey Chapter meeting held April 24 at the Second Reformed Church of Paterson. The viewpoint of the minister was given by the Rev. Jerome B. DeYong, minister of the host church and chaplain of the chapter, and that of the organist by Mrs. Charles Dreeland, secretary of the chapter and organist and choir director at Wesley Methodist Church in Paterson.

A short program of organ music was presented by Richard C. Warner, organist and choir director of the First Baptist Church of Paterson. The selections were: Festival Toccata, Fletcher; "Nightingale and the Rose," Saint-Saens; "Romance sans Paroles," Bonnet; "Dreams," McAmis.

Refreshments were served by the hostesses, Mrs. Alice Don Elwood and Mrs. Florence Jehn.

FRANCES E. KREAMER,  
Publicity Chairman.

## Annual Dinner in Roanoke, Va.

The annual dinner of the Southwestern Virginia Chapter was held May 7 in Roanoke. These officers for the year were elected: Mrs. W. E. Bell, dean; Miss Blanche Deal, sub-dean; Mrs. Joe Robinson, treasurer; Miss Rosalie Sheppe, corresponding secretary; Miss Mildred Kerlin, recording secretary.

Plans were made for the recital by Virgil Fox this month on the four-manual Aeolian-Skinner at St. John's Episcopal Church.

LOIS BREEDEN AYERS,  
Publicity Chairman.

## News of the A.G.O.—Continued

[A number of chapter reports received for this issue have had to be held over for next month because of lack of space.]

### Program in Atlantic City.

The following program is announced for the regional convention in Atlantic City June 19 and 20 for the states of Pennsylvania, Delaware and New Jersey by Newell Robinson of Philadelphia, regional chairman:

Tuesday, June 19—10 a. m., registration and get-together (punch bowl). 2:30 p. m., talk and discussion on choral conducting, Harry Gilbert, conductor. 8:15 p. m., recital by Robert Elmore on seven-manual convention hall organ.

Wednesday, June 20—9 to 10:30 a. m., "Why the Examinations and What They Do for You," Newell Robinson, F.A.G.O., Ch.M., moderator, Howard Gamble, Philadelphia. 10:30 to noon, young artists' contest. Afternoon, sight-seeing, ocean bathing, trip to elephant in Margate. 6:30 p. m., banquet at Madison Hotel.

### Allen W. Bogen Illinois Dean.

The Illinois Chapter held its annual dinner May 21 at Normandy House and seventy-five members and guests were present to hear the reports of officers and take part in the election for the year. Rene Dosogne, the retiring dean, presided. Allen W. Bogen, a charter member of the chapter, was elected dean; Robert Rayfield becomes sub-dean and Alice R. Deal as treasurer, Mrs. Hazel Quinney, secretary, and Sophie M. P. Richter, registrar, were re-elected. New members of the executive committee are Frederick Marriott, John Christensen and Robert Lodine.

The report of the secretary showed a present membership of 354. The chapter was shown to be in a flourishing state. Entertainment by a group who caricatured a church music committee meeting provided the feature of the evening.

### Choir Festival in Decatur.

The Decatur, Ill., Chapter held its choir festival in the Masonic Temple May 1. Donald M. Swarthout, retired dean of Kansas University's school of fine arts, was conductor for the third consecutive year. About 1,100 people were present for the program, the fourth annual event of this kind. The choirs had been trained by Morris Noland, Paul Swarm and Joe M. Williams. Six out-of-town churches and sixteen Decatur churches were represented.

Choral music performed included the following: "Incline Thine Ear, O Lord," Arkhangelsky; "Cherubim Song," Glinka; "Only Begotten Son," Gretchaninoff; "Victory Te Deum," Titcomb; "Christ the Lord for Us Doth Languish," Schreck-Dickinson; "When Morning Gilds the Skies," Weaver; "Come, Soothing Death," Bach-Christiansen; "Thanks Be to God," Mendelssohn. Organ offerings were played by Robert P. Keener. Wilna Moffett was organ accompanist and Alan Easterling piano accompanist.

### Recital by Noehren in Kansas City.

On May 5 the Kansas City Chapter presented Robert Noehren, faculty member of the University of Michigan, in a recital. The program was played on the recently installed Möller organ at the Second Presbyterian Church. The following was the program: Chaconne in G minor, Couperin; Fugue in C, Buxtehude; Chorale Preludes; "I Call to Thee" and "Sleepers, Wake," Bach; Passacaglia and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; "A Rose Breaks into Bloom," Brahms; "The Tumult in the Praetorium," de Maleingreau; "Primavera," Bingham; "Carillon," DeLamarter; Toccata on the Chorale "Lord Jesus Christ, unto Us Turn," Karg-Elert. The proceeds of the recital were donated to the Kansas City Philharmonic Orchestra Fund.

On Sunday, May 6, the Guild members heard a lecture-recital by Mr. Noehren at the University of Kansas Museum of Art in Lawrence, Kan. Mr. Noehren played a pre-Bach to Bach program, which was short, on the newly-built classic style organ designed and built by the Charles W. McManis Company. The lecture was about European organs, particularly in the Netherlands. Mr. Noehren showed slides of the instruments and discussed tonal balance, tonal concepts and designs.

Jack R. McCoy, Publicity.

### Pennsylvania Annual Meeting.

The Pennsylvania Chapter held its annual meeting May 5 at the Church of the Redeemer (Presbyterian) in Germantown, Philadelphia. About 100 gathered for the dinner, followed by the business meeting and election. The following were chosen to serve in the coming year: Dean, Harry Wilkinson; sub-dean, Francis Murphy, Jr.; secretary, Elizabeth M. Wolfe; registrar, Laura Arnold; treasurer, Nathaniel Watson; chaplain, the Rev. Thomas A. Meryweather. Ruth Flower, Howard Gamble, Ada Paisley and Emily Pearce were elected to the executive committee for three years.

The feature of the meeting was a concert by the Temple University A Cappella Choir, under the direction of Elaine Brown. The program opened with a group of choruses from Bach's Cantata No. 71, "God Is My Ruler." The next group included four Psalms by Schütz, the Pergolesi "Agnus Dei" and three choruses from "King David," by Honegger. Group 4 consisted of eight numbers from Brahms' "Liedesliederwalzer," a solo and a duet from Mozart's "The Marriage of Figaro" and "The Magic Flute." The program concluded with a group of spirituals and folksongs.

ADA R. PAISLEY.

### Anthem Clinic in Bethlehem, Pa.

The April meeting of the Lehigh Valley Chapter was held Saturday evening, April 21, in the parish-house of Trinity Episcopal Church, Bethlehem, Pa. This meeting was in the nature of an anthem clinic. Each member brought a supply of a particular anthem and the anthems were sung by the members present and suggestions were offered for their performance. There was also a discussion of matters of concern to organists and choirmasters having to do with arousing interest in rehearsals. The following officers were elected: Dean, Dr. Ifor Jones; sub-dean, Frances K. Schrempel; treasurer, Harold Arndt; secretary, Sue F. Enright. Elected to serve on the executive committee for three years were Robert Knox Chapman and John Beiswanger.

Dr. Ifor Jones, the dean, who presided at the meeting, invited the members to his home, where refreshments were served by Mrs. Jones.

The feature of the May meeting of the Lehigh Valley Chapter was a recital by the madrigal group of the Peabody Conservatory of Music, Baltimore, under the direction of Dr. Ifor Jones. This concert took place May 12 in the Cathedral Church of the Nativity, Bethlehem, Pa. A large group of members and friends attended this recital, which was thoroughly enjoyed.

SUE F. ENRIGHT, Secretary.

### Two Southern New Jersey Events.

The Southern New Jersey Chapter sponsored two programs of interest to music-lovers in April. The first, a recital by Walter Baker, was played in the First Presbyterian Church, Bridgeton, April 2 and the second, a youth choir festival, took place in the Broadway Methodist Church, Salem, April 17.

Mr. Baker opened his program with the "Fugue a la Gigue," Bach, followed by the Concerto No. 5 in F, Handel. His performance of Reubke's Sonata on the Ninety-fourth Psalm was the high point of the program.

Approximately 150 young people, representing six churches, took part in the youth choir festival. The churches and their directors included: First Methodist, Millville, Mrs. Walden B. Cox; St. Andrew's, Bridgeton, Charles H. Elwell; First Methodist, Vineland, Charles Wright; Deerfield Presbyterian, Lowell Ayars; Woodstown Methodist, George Schoenberg, and Broadway Methodist, Harold Wright. Walden B. Cox played a group of organ preludes, after which the robed choirs entered the church and the pastor of the host church, the Rev. Daniel Hulitt, welcomed the singers and congregation. The program continued with each choir-master directing a number. Clokey's Bell Prelude was played by Charles Wright and an address to the young people was delivered by the chaplain, the Rev. Lawrence G. Atkinson. The response of the youthful singers received very favorable comment from the audience.

ELIZABETH ANN MULFORD,  
Corresponding Secretary.

### Banquet and Recital in Millville, N. J.

The Southern New Jersey Chapter held its annual spring banquet and colleagues' recital at the First Methodist Church in Millville May 7. Reports of the year's activities were presented and officers for the year were elected. They are: Dean, Walden B. Cox; sub-dean, Harold A. Wright; registrar, Cora Shoemaker; treasurer, Virginia Silvers; corresponding secretary, Elizabeth Ann Mulford; executive committee members, Elizabeth Novaria and George Schoenberg. The program for the evening consisted of

organ selections by Elizabeth Ann Mulford, Marjorie Brundage, Walden B. Cox, Ruth Lord, Lowell C. Ayars, A.T.C.L., Carrie E. Livingston, George Schoenberg, Helen Breslin, Harold A. Wright, Cora Shoemaker and Charles Wright, F.A.G.O.

ELIZABETH ANN MULFORD,  
Corresponding Secretary.

### Annual Monmouth Hymn Festival.

The Monmouth, N. J., Chapter held its annual hymn festival May 14 at St. Paul's Methodist Church, Ocean Grove. Choirs from fourteen churches, numbering more than 125 voices, were under the direction of Dr. Westervelt Romaine, F.A.G.O., of Washington.

The service was designed to exemplify the various periods of the church year with appropriate hymns. Miss Thelma Mount, A.A.G.O. played the prelude. Miss Mount is minister of music at St. Paul's Church. The Rev. Blanchard D. Romaine, Jr., chaplain of the chapter and pastor of the First Presbyterian Church, Belmar, gave a brief message of welcome. Descriptions of the church seasons were given by the ministers of the cooperating churches. The organist for the choral selections was Clinton C. Heyer, minister of music at the Freehold Reformed Church. The audience joined the massed choirs in singing several of the hymns.

LILYAN B. CONNELLY, Secretary.

### Close the Season in Tacoma.

The Tacoma, Wash., Chapter has completed a successful season that has included a number of fine programs at leading churches, a Guild service and a recital by Catharine Crozier. Members gathered at the Top of the Ocean May 14 for a dinner meeting. Mrs. Clarence Harter, the dean, presided at the business session. Mrs. Harter was re-elected dean; Doris Helen Smith sub-dean, C. Marie Walker treasurer and Howard Larkin secretary.

Donna Lerew, violinist, and Leonard Raver, pianist, provided the evening's musical entertainment and Charles Adams gave an interesting account of the regional convention in Seattle. Our chapter was well represented at the convention. Fifteen members attended the two-day event and Doris Helen Smith was one of the recitalists. Mrs. Harter held the pleasure of announcing that the invitation to hold the 1953 regional convention in Tacoma has been accepted.

DORIS HELEN SMITH, A.A.G.O.,  
Secretary.

### Maekelberghe Speaks in Toledo.

The May dinner of the Toledo Chapter was held May 16 at Zimmerman's restaurant. Afterward the group went to St. Paul's Lutheran Church for a meeting. Election of officers was held at this time. Guest speaker for the evening was August Maekelberghe, the Detroit organist and composer. His subject was: "On Being a Musician. Rather than Just an Organist." Mr. Maekelberghe also played some of his own organ compositions.

GRACE ERLER, Publicity.

### Grand Rapids Hears Dr. Peaker.

Dr. Charles Peaker of Toronto, Ont., made his first appearance in Grand Rapids, Mich., March 5, when he played the last recital of the Western Michigan Chapter's artist concert series in the Park Congregational Church on the four-manual Aeolian-Skinner organ over which John Davis, Jr., presides. A large audience greeted Dr. Peaker and was enthusiastic about his playing of a well-balanced program. The Bach Fantasia and Fugue in G minor opened the program. Dr. Peaker's registrations are something to remember. Next followed an Aria by Flor Peeters; "Diferencias," de Cabezon; Pavane, Byrd, and "Auf meinen lieben Gott," Hanff. Dr. Peaker's treatment of the Adagio and Fugale from Sonata 1, by Hindemith, was one of the highlights of the program and the audience reaction to this bit of modern music was a pleasant surprise. The program closed with the Reger "Sleepers, Wake," which was as brilliant organ play-

ing as Grand Rapids concertgoers have heard in many years.

The monthly meeting of the chapter was held at the Neland Avenue Christian Reformed Church April 2. Members were given an opportunity to hear and play the three-manual organ installed some time ago by the Michigan Organ Company. Erwin LaHaine of the organ company demonstrated the tonal possibilities of the instrument, after which several of the chapter members played.

DOROTHY A. GOOSSEN,  
Corresponding Secretary.

### Events in San Diego, Cal.

One of the events scheduled to be part of the music week celebration in San Diego, Cal., was a concert sponsored by the San Diego Chapter, at which singers from many choirs joined under the direction of Carl Dewse, with Charlotte Dewse as accompanist. This took place at the organ pavilion in Balboa Park Sunday, May 6. The solo in Christiansen's "Beautiful Saviour" was sung by the boy choir of All Saints' Episcopal Church.

It is interesting to know that Ross Hastings, local composer, who wrote "America Loves A Melody," a number on the program, used it as a theme song for his operetta of the same name in 1941 and entered it in a contest of American operettas that was held by the Chicago Theater of the Air. It was included among the three winning operettas chosen by the judges. The radio public chose Mr. Hastings' operetta among the three for the grand prize of \$5,000.

On May 7 the San Diego Chapter met in the Mission Hills Methodist Church, with Bertha Farrette as hostess. Helen Schwoerke presided in the absence of the dean. Officers were elected as follows: Dean, Helen Schwoerke; sub-dean, Nina Hust; registrar, Anna Goodman; corresponding secretary, Loise Brown; treasurer, Vesta Goff; librarian, Gertrude Hargrave; historian, Edward Borgens; board of directors, Edith Gottfrid, Barry Hatch and Charlotte Dewse.

Lawrence Blacknell took us all on a vicarious trip to Europe. He had toured Europe last summer and told of some interesting things, especially about organs and churches which he had visited.

EDITH GOTTFRID, Publicity Chairman.

### Central Tennessee Chapter.

The Central Tennessee Chapter met May 8 at the Waverly Place Methodist Church, Nashville. Mrs. C. E. Bowers, the retiring dean, conducted a business meeting which consisted mainly in the election of officers. These officers are: Dean, Richard Thomason; sub-dean, Mrs. Harry Wilk; secretary, Mrs. Hugh Dorris; registrar, Miss Jean Hauery; treasurer, Miss Rose Ferrell. A banquet was served by the women of the church.

Arthur R. Croley, program chairman, had a splendid program prepared. R. J. Hatch spoke on "Forty Years Inside an Organ Pipe." He told us many interesting and amusing stories about guest organists who had visited Nashville and about his experiences in tuning organs. Lastly we were privileged to see several moving pictures and slides on organ building and assembling.

CORINNE G. ANDERSON, Secretary.

### Meeting in Birmingham, Ala.

The Alabama Chapter held its monthly business meeting at the First Presbyterian Church March 12. The report of the nominating committee, with Mrs. Inez Sickles as chairman, was accepted, the slate being as follows: Mrs. W. D. Saunders, dean; Sam Owens, sub-dean; Mrs. Verna Kroh, recording secretary; Mrs. Laura Jackson Davids, corresponding secretary; Mrs. Florence Wade, treasurer.

An enthusiastic group of fourteen members attended the Southeastern regional convention in New Orleans April 3, 4 and 5. The chapter was ably represented in a recital by the two gifted young twin organists, Grady and Gordon Wilson.

WILLIAM KROH, DIAPASON Correspondent.



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CHICAGO, JUNE 1, 1951

## Clarence Eddy Centenary

The centenary of the birth of Clarence Eddy takes place in June and many who admired the man and his contribution to organ music will welcome this reminder, so that they may honor a great figure in the organ world. Mr. Eddy was born June 23, 1851, in Greenfield, Mass., and died Jan. 10, 1937, in Chicago.

Very few men in this country, if any, did as much to make the organ popular as did Mr. Eddy. While perhaps not the greatest, Mr. Eddy was in the years of his activity the most popular recitalist and he gave dedicatory performances on more organs than any other outstanding figure among organists before or since his day. After his New England boyhood he spent a large part of his mature years in Chicago. Then he went to Paris and became a member of a group which included Guilment, Widor, Dubois and others in France. Returning to the United States he lived on the Pacific coast for several years, but came back to Chicago to spend his last years, so that Chicago really was his permanent home. He was one of the last pupils of August Haupt. Many who studied with him and who became distinguished organists are still among the living and many others remember his recitals in every part of the country.

Mr. Eddy came to Chicago in 1874 and a paragraph quoted from his obituary in THE DIAPASON, based on conversations in the course of his visits at the office of this publication, throws interesting light on the local church music situation of that day:

The old First Congregational Church was then one of the large and wealthy churches of the fashionable part of the west side, on Washington boulevard at Ann street. The nearby Union Park Congregational Church was a rival of the First and had music that people went many miles to hear, under the direction of that noted organist of the early days, Dr. Louis Falk. The First Church people believed they must have music of the same quality and after much discussion decided on this policy, regardless of cost. So the young Clarence Eddy, whose fame had traveled westward, was engaged at what was then the largest salary paid an organist of any church in Chicago—\$2,500. Many years ago the First Church was combined with the Union Park under the name of the "New First," and the old building, occupied for years by the Volunteers of America, has been replaced with a factory.

When the Chicago Auditorium was built it was decided to install in it an organ that would be appropriate to the grand pile of stone which housed grand opera for many years. Mr. Eddy was selected to design the instrument and at its dedication in 1891 he presided at the console of the four-manual instrument of

109 sets of pipes, built by Roosevelt, one of the first large instruments with electro-pneumatic action. This organ ranked for years as one of the largest in the world and Mr. Eddy and other noted men gave frequent recitals on it. It now stands at Indiana University, rebuilt and completely modernized.

Mr. Eddy's fame was founded on two facts that should be taken to heart by concert organists today. He was first of all a sincere artist, who never compromised in his performances—a Bach student and the possessor of a prodigious technique. The second cause of his popularity was the fact that he always bore his audiences in mind. He realized that a great artist was a futility if nobody cared to hear him a second time. He adhered firmly to the doctrine that the public could be taught to love organ music as much as any other if properly approached. This is now considered heterodoxy in many quarters.

Apropos of the approach of the Eddy centenary is the following tribute in a minute in memory of Mr. Eddy adopted unanimously by the council of the American Guild of Organists Feb. 22, 1937:

In the passing of Hiram Clarence Eddy the Guild has lost an illustrious founder, a giant in the organ world, and one who both as teacher and recitalist had as great influence upon organ playing in America as any man of his time.\*\*\*

Mr. Eddy's reputation not only was national, but became international as well, through the many recitals he gave in the countries of central and western Europe at the end of his student days and during the seven years he lived in Paris. His repertoire was enormous and he had the rare art of arranging a program of the best in such a manner as to hold the interest of his audience. It was Mr. Eddy and a group of men of this time, less nationally well known, who together tremendously advanced the cause of organ music and developed a type of program greatly superior to what had gone before. None of these men is with us today, but they still live in the men they trained to carry on after them. Other groups have followed and will continue to follow, all charged with the task of building a nobler art of organ playing upon the foundations so truly laid by Mr. Eddy and his confreres.

Our organ world in America has a goodly heritage of famous men and women who have made us proud of our profession and it is a privilege to recall them and what they achieved.

## When the Old Is a Relief

A contributor to one of the many "columns" published in the newspapers writes the following: "Be grateful for small favors.\*\*\* As long as they keep reviving some of those old-time tunes we are spared from listening to some of the new ones." Many of us will readily perceive the truth of this as applied to some of our modern organ music and anthems when we compare them with what has survived of the old.

RECITALS AT TANGLEWOOD  
 BY E. POWER BIGGS LISTED

Recitals to be played by E. Power Biggs in the festival shed at Tanglewood, Lenox, Mass., on the organ built at Dr. Koussevitzky's request ten years ago by the Aeolian-Skinner Company, are announced for this summer. Mr. Biggs, a member of the faculty of the Berkshire Music Center, will play on the Saturday afternoons of July 14, July 28 and Aug. 4. These recitals are open to the public, a requisite for admission being membership in the Friends of the Berkshire Music Center, an organization which everyone is invited to join. Programs will feature modern and classic compositions, including concerted music. Programs announced for the festival include the Saint-Saens Symphony, with organ, Saturday, Aug. 4, Charles Münch conducting, and the Beethoven "Missa Solennis," Thursday, Aug. 9, Serge Koussevitzky conducting.

THE BUSINESS AND Professional Women's Club of the Central Presbyterian Church in New York held its fifth annual spring musicale, a benefit performance, May 2. Hugh Giles, organist and director of music of the church, and Natalie Risbeck, pianist and associate director of music, presented a program of organ and piano music. The proceeds of this concert are used to help a 15-year-old protegee who is now at the Brooklyn Home for Children. The club became interested in her in 1947, when she was in an orphanage.

## New Issues for the Choir

We are glad to be able to mention some works by contemporary Americans who distinguished themselves as composers of non-church music before turning to religious composition. There was a day when every outstanding composer wrote for the church as a matter of course. That was in a day when it was considered "meet and right" that people should praise God in music with an emotional content which they could understand. And it was a day when artists dedicated their most praiseworthy efforts to the glory of their Creator. Somewhere in the last hundred years or so there grew up a curious distinction between church music and other music, and it is only natural that in more recent years this fact has served to discourage some of the more serious-minded musicians of our day from attempting to invade a *sanctum sanctorum* which requires some special initiation. Had it not been for this unnatural situation we would no doubt have been spared many a musical atrocity which poorly trained and unimaginative individuals managed to put across because they had presumably shrouded themselves in a mantle which set them apart as "religious" composers. All too often this meant merely that the genteel church folk were the only people who would tolerate their output.

Ross Lee Finney's "Pilgrim Psalms" (Carl Fischer) is a collection of fifteen intriguing pieces founded on old psalms from Ainsworth's Psalter of 1612, the book which the pilgrims brought to America. These melodies are truly among America's greatest folk heritage. And it is obvious that Mr. Finney is entirely honest when he says "Pilgrim Psalms" grew slowly from my deep love of this material" because he has handled them in a manner suggesting deep devotion. "Pilgrim Psalms" was planned so as to distribute the performance between different choir groups. There are two unison choruses so simple that they can be sung by children. Two are arranged for men alone and another for women. Four are for mixed voice *a cappella*. The organ has a prelude and interlude in which there are no vocal parts. Two are for mixed chorus and organ, and a short tenor solo may be included if a soloist is available or desired. The whole congregation may sing the simple hymn that ends the work.

Randall Thompson took his text for "The Last Words of David" from II Samuel 23:3 and 4. It is for chorus of mixed voices with orchestral or piano accompaniment, according to the publisher's note, though we can see no reason why the accompaniment cannot be handled on the organ by a performer of reasonable skill. This work was commissioned in 1949 by the Boston Symphony Orchestra to mark the twenty-fifth anniversary of Koussevitzky's directorship. The length is ten pages. It is for four-part chorus with very little *divisi*. There are no extraordinary technical difficulties, but a full chorus is required. The publisher is E. C. Schirmer.

"A Psalm of David," by Norman Dello Joio (Carl Fischer) is a setting of the Fiftieth Psalm from the Vulgate ("Miserere mei, Deus"). The scoring is for mixed voices and piano or brass, strings and percussion. The work is decidedly "modern" and should be of special interest to choral groups with the resources for large-scale performances. In form and content it is artistically interesting and the final climax is a thrilling one. Length, seventy-five pages.

The Three Chorales for organ of Hendrik Andriessen, the Dutch composer and director of the Conservatory of Utrecht, make his name a familiar one to American recitalists. Andriessen's works have been well received in this country and no doubt many choir directors will be interested in the American publication of his Magnificat for four-part chorus and organ. An English translation by Robert L. Bedell contributes to the usefulness of this edition from E. C. Schirmer. The organ part is scored on three staves and, as one might expect, plays an important role. The style will be familiar to those who know Andriessen's organ works. This fourteen-page composition is well worth the efforts of the more highly trained choirs.

We are indebted to the house of G. Schirmer, Inc., for a beautiful and scholarly new edition of Bach's "Passion ac-

## Looking Back into the Past

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

The organ built by Ernest M. Skinner for the Cathedral of St. John the Divine in New York was opened with a recital by Clarence Dickinson in May, followed by recitals late in the month by Will C. Macfarlane, Samuel A. Baldwin and Gaston Dethier.

The specification of a large organ Casavant Freres were building for St. Paul's Church in Toronto was presented.

THE DIAPASON made note of the fact that the canny rector of a North Carolina church to whom the editor had written for information about a new organ installed in his church answered as follows: "True report. We had no program printed; however, for a cash consideration of \$4 I will get account and write it for you. We need money for the next payment."

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

Music week in New York was celebrated with a festival of choral and organ music at the Wanamaker Auditorium. The organists who appeared on the programs included Charles M. Courboin, Miss Vera Kitchener, Richard Keys Biggs and Lynnwood Farnam. The closing event of the festival was a program of T. Tertius Noble's compositions, directed by him. Dr. Alexander Russell arranged the events of the week.

Construction of four-manual organs went on apace. Specifications of new instruments that were published in THE DIAPASON included the following: Austin of sixty-nine sets of pipes for Second Presbyterian Church, Philadelphia; Estey of sixty-two sets for Scottish Rite Temple, San Jose, Cal.; Kimball of seventy sets for First Baptist Church, Los Angeles; Wangerin for Immanuel Presbyterian, Milwaukee; Skinner for St. Paul's Lutheran, Williamsport, Pa. and Wicks for St. Francis Solanus Church, Quincy, Ill. Another four-manual, by the Skinner Company, was dedicated in the Jefferson Avenue Presbyterian Church, Detroit.

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

Dr. Channing Lefebvre, organist and choir-master of Old Trinity Church in New York City, resigned that post after an incumbency of nearly a score of years to become music master at St. Paul's School, Concord, N. H.

According to St. John." There is a long introduction by Arthur Mendel which discusses every detail of performance and from which most of us can learn a great deal. Along with this is given comprehensive historical material. Both German and English texts are printed. The latter is by Henry S. Drinker.

Another G. Schirmer publication of real importance is C. P. E. Bach's Magnificat, which is a full-length cantata. The orchestral accompaniment is adapted for organ by Carl Deis. This is a significant work and should be considered by all serious church musicians.

A recent manifestation of interest in American folk hymnody has stimulated the publication of a collection called "Hymns of the American Frontier," by G. Schirmer. These were compiled and arranged for four-part chorus of mixed voices by Dr. Robert G. McCutchan. The melodies are authentic, both tunes and texts being given as they were sung by our forefathers about the turn of the nineteenth century. The book contains sixteen hymns in arrangements that are easy to sing.

J. S. D.

PRISONERS IN OKLAHOMA BUY  
 HAMMOND FOR THEIR CHAPEL

Inmates of the Oklahoma state penitentiary have bought a Hammond electronic organ for the prison chapel. A canteen fund was set up for the purchase of recreational equipment and prison officials expected to buy athletic gear with it, but the men petitioned to spend the money for the Hammond.

The Oklahoma penitentiary is one of thirty or more prisons and reformatories in the United States that have Hammond organs.

WILLIAM C. TEAGUE



WILLIAM C. TEAGUE, brilliant young organist of Shreveport, La., was guest recitalist at Rockefeller Chapel, University of Chicago, May 1. Mr. Teague's program, as announced in the May issue of THE DIAPASON, was well chosen—a program which pleased the musically literate and also provided an evening of real enjoyment for the more casual listener. He began with Handel's much played Tenth Concerto, then treated his audience to two of Bach's finest chorale preludes—"Nun komm, der Heiden Heiland" and "Allein Gott in der Höh' sei Ehr." The so-called "purists" would probably dub the "Nun komm" over-romanticized, but it was beautifully and sensitively played, with a registration that spoke well for this young artist's taste. And the meticulous technique required for a first-rate read-

ing of "Allein Gott" was there, plus a keen feeling for the significance of this music.

Bach's Prelude and Fugue in A minor, which apparently is enjoying a real "run" this season, was capably handled. It is regrettable that we don't hear the Mozart Fantasie in F major more often. It is one of the few organ works left by the greatest of the classicists and certainly deserves to be played. Its exacting technical demands no doubt account for the infrequency with which it appears on programs.

Special mention must be made of two new American works, both of which are surely destined to become popular. N. Z. Fisher's Toccata on a French Psalm-tune is in the grand style of the great French toccatas, but is by no means a mere imitation of them. We were privileged to hear only the slow movement of H. B. Nanney's Sonata in E minor, but it was enough to whet our appetite and we are looking forward to a chance to play or listen to this work in toto. Suffice it to say that what we heard is truly satisfying music.

Mr. Teague's program was rounded out by Karg-Elert's "Soul of the Lake" and Dupré's "Fileuse" and Prelude and Fugue in B major.

J. S. D.

MARION TIEDEMAN BRIDE OF

LESLIE FRASIER IN SAN JOSE

Mr. and Mrs. Carl S. Tiedeman of San Jose, Cal., announce the marriage of their daughter, Marion Martha, to Leslie T. Frasier. The wedding took place in San Jose April 14. Mr. and Mrs. Frasier will continue to live in San Jose, where Mr. Frasier is in business. Mrs. Frasier is organist of the Westminster Presbyterian Church, where she has been for more than a year.

The bride formerly lived in Chicago and held positions in the city and in Barrington. She was a member of the Illinois Chapter, A.G.O., and since moving to California with her family has been active in the San Jose Chapter, of which she has been secretary.

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JOSEPH CLAIR BEEBE, WHO DIED RECENTLY



## Tribute to Joseph C. Beebe

Not many people outside of a fifty-mile radius of New Britain, Conn., knew Joseph C. Beebe. I knew him because I studied organ with him when I was a student at Wesleyan University in Middletown, Conn. He was organist of the North Congregational Church then. That was in 1907, and I had my organ lessons on Saturday afternoons on a three-manual tracker Steere organ. That organ had an awfully heavy action, but the way Joe would play for me a long time after each lesson would have astonished the organists of today. It seemed to me then that he played everything, including both transcriptions and organ classics. It was he that introduced me to the Bach chorale preludes. The fifth, sixth and seventh volumes of the Peters edition were his great interest. Perhaps his favorites were the two settings of "An Wasserflüssen Babylon."

My boyish admiration for him continued through the years as we both grew older. And with the passing years I occasionally visited him in his home in New Britain and heard him play on the very fine Skinner organ in the South Church of New Britain. I realized that he really was a superb organist, superior to most of our well-known men. But he was not in the habit of seeking public appearances in many different parts of the country. He was content to live quietly with his church work and local students, giving regular recitals through the years in his own community. His programs covered a wide range of organ literature from the pre-Bach music to contemporary products.

Mr. Beebe was born in Meriden, Conn., studied with Fred Hill there and later had extensive organ study with William C. Hammond. Mr. Hammond considered him the best student he ever had and this was his estimate of Mr. Beebe after many years of great experience. With the exception of three years (1926-29) Mr. Beebe was organist at the famous South Church in New Britain from 1915 until Easter Day, 1951. On that day, while playing at the first service, he was stricken near the end of the first anthem with a heart attack that ended his life in a few moments.

Those of us who knew him appreciated his tremendous energy, intelligence and humanitarianism. A graduate of Wesleyan University in 1907, he received his master of arts degree in 1908 from Wesleyan. He majored in modern languages. This academic background gave him a wide cultural outlook in the field of music, and those of us who knew him well always profited from his comments. Often these comments would be given with unusual vehemence. Nevertheless his picturesque language added such humor to his vigorous speech that we were enchanted—hoping for more. The evening chats, lasting until well after midnight, were intellectually and spiritually profitable, and those who did not know him as I did have missed something unique and invaluable. I will always treasure my memory of him and what he did for me.

ARTHUR B. JENNINGS.

THREE-MANUAL CASAVANT  
OPENED IN CHICAGO CHURCH

A three-manual Casavant organ was dedicated at the First St. Paul's Evangelical Lutheran Church, on North LaSalle Street, Chicago, May 6. Identical services were held in the afternoon and evening, with special music by the choir and the organist, Albert Beck, M.M. Mr. Beck played a Fantasy on the Church Year which he had written especially for this occasion. More than 1,000 people attended the services.

Though the present edifice was built as late as 1894, the First St. Paul's congregation is 104 years old, which makes it the oldest congregation of this faith in the city. It is known as the "Cradle of the Missouri Synod." First St. Paul's is also nearer the Loop area than any other Lutheran Church and is attended by many transient visitors. The church seats 600 people. The new organ is an instrument of thirty-five ranks.

These are the resources:

GREAT ORGAN.  
(Enclosed)

Open Diapason, 8 ft., 68 pipes.  
Violin Diapason, 8 ft., 68 pipes.  
Hohl Flöte, 8 ft., 68 pipes.  
Gemshorn, 8 ft., 68 pipes.  
Principal, 4 ft., 68 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Chimes (prepared in console only).

## SWELL ORGAN.

Bourdon, 16 ft., 68 pipes.  
Principal, 8 ft., 68 pipes.  
Stopped Diapason, 8 ft., 68 pipes.  
Viola da Gamba, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 68 pipes.  
Aeoline, 8 ft., 68 pipes.  
Flute Triangulaire, 4 ft., 68 pipes.  
Piccolo, 2 ft., 61 pipes.  
Dolce Cornet, 3 ranks, 183 pipes.  
Cornopean, 8 ft., 68 pipes.  
Oboe, 8 ft., 68 pipes.  
Clarion, 4 ft., 68 pipes.  
Tremulant.

## CHOIR ORGAN.

Geigen Principal, 8 ft., 68 pipes.  
Melodia, 8 ft., 68 pipes.  
Dulciana, 8 ft., 68 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Lieblich Flute, 4 ft., 68 pipes.  
Flageolet, 2 ft., 61 pipes.  
Clarinet, 8 ft., 68 pipes.  
Tremulant.  
Harp, 49 bars.  
Chimes (prepared in console only).

## PEDAL ORGAN.

Open Diapason (wood), 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Stopped Flute, 8 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Chimes (prepared in console only).

ORGAN INSTITUTE MAKES  
ADDITIONS TO ITS REPERTOIRE

The Organ Institute at Methuen, Mass., announces additions to the repertoire to be studied in the 1951 summer session. In addition to the compositions listed in the March announcement, volumes 1, 2 and 3 of the "Great Organ Book" by Ernst Pepping, contemporary German composer, published by Schott, will be discussed in the master classes by Fritz Heitmann.

This year the faculty will give special consideration to methods of teaching organ and particularly teaching beginners.

# Depaul

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For this purpose the Eight Short Preludes and Fugues by Bach will be treated by several members of the faculty and Carl Weinrich will recommend a list of excerpts from the Little Organ Book, graded in order of difficulty.

The curriculum has been changed this year so as to add to the number of public concerts. The session will open with a recital Sunday evening, July 22, by E. Power Biggs and the Organ Institute orchestra, conducted by Arthur Howes. Churches and schools in the vicinity of Andover are cooperating with the institute in granting organ practice privileges. The use of twenty-five organs has been secured.

The schedule of recitals is as follows: July 22, E. Power Biggs; July 27, Arthur Howes; July 28, Arthur Poister; Aug. 3 and 4, Ernest White; Aug. 10 and 11, Fritz Heitmann; Aug. 17 and 18, Carl Weinrich. The Organ Institute orchestra, conducted by Arthur Howes, will participate in the programs July 22 and 28 and Aug. 4, 11 and 18.

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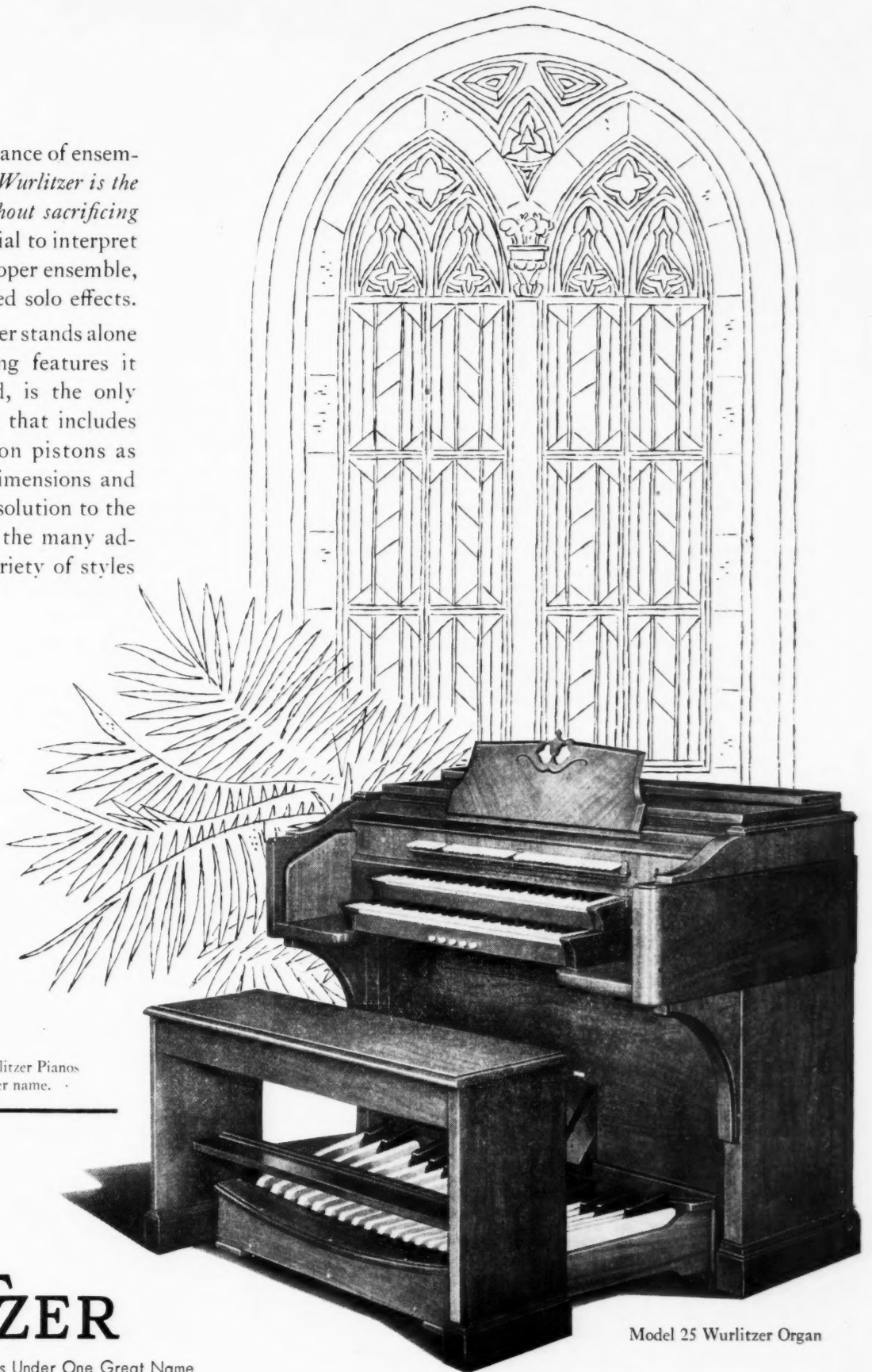


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## DENVER CONVENTION MARKED BY VARIETY

### CLAIRE COCI GUEST ARTIST

Registration of Eighty-Nine from Four States—Choir Work and Music for Small Organs Among Topics—Service in Cathedral.

By ESTELLA C. PEW

The regional convention of the A.G.O. held in Denver, Colo. April 30 through May 2, was highly successful. Eighty-nine persons were in attendance. The region includes the states of Nebraska, New Mexico, Wyoming and Colorado.

On Monday, April 30, after registration in the First Baptist Church, the meeting was opened with greetings from Dean Kowland W. Dunham, the regional chairman; S. Lewis Elmer, president of the A.G.O., and Mrs. J. H. Jamison, dean of the Rocky Mountain Chapter. The opening of the convention was followed by a recital by Ray Berry of Colorado Springs. Mr. Berry's program consisted mostly of compositions of American contemporaries, although he included the Prelude and Fugue in B minor by Bach and the Chorale in A minor by Franck.

David Pew gave a demonstration boy choir rehearsal. He used the choir of St. John's Cathedral to show his techniques in training boy voices. After the rehearsal there was a period of discussion of problems arising in the training of such a choir.

The convention was fortunate in having Claire Coci as a guest artist Monday evening, April 30. Miss Coci gave a brilliant performance and showed great skill in the variety of her registrations and the beauty of her interpretation of the selected program.

Miss Katherine Bauder, director of vocal music in the public schools of Fort Collins, Colo., opened the second day's program with a discussion of "The Child Voice and Choral Tone." She took up points of importance in teaching boys and girls to sing, even through the years of adolescence. Miss Bauder used as a clinic choir some of the sixth grade children of the Edison School, Denver. Miss Bauder was assisted by Mrs. Opal Bumgardner, a teacher in the Edison School.

This was followed by a discussion of music for church choirs, emphasizing the multiple choir program. An outline of good music was made and used as a guide for the discussion, led by Miss Josephine Waddell of Lincoln, Neb.

"Music for the Small Church Organ" was the subject of Everett Hilty of the University of Colorado. He spoke of the use of the small organ, the differences in actions, the possibilities and how to use each step to best advantage, and suggested suitable compositions, playing some of them.

In the afternoon the subject "The Vocal Approach to Choral Music" was discussed by George Lynn of the University of Colorado. He gave suggestions as to the training of an adult choir of mixed voices. A group of twenty-five men and women was used to demonstrate his ideas. This was followed by a program of choral compositions sung by a group selected from Mr. Lynn's chorus at the university.

A festival choral service held in St. John's Cathedral was sung by a massed choir of about 100 voices, composed of choirs whose directors are members of the Rocky Mountain Chapter. C. Lee Williams was the director. The prelude and postlude were played by Miss Josephine Waddell, Lincoln, Neb.

"Guild examinations" was the subject of Hugh Mackinnon's lecture Wednesday morning. The importance of imagination and musicianship in studying for the examinations was emphasized, as well as the need of regular study in preparation to enable the candidate to pass with ease rather than to "just get by".

The regional organ playing competition was held Wednesday morning in the First Baptist Church. Robert Lynn of Colorado Springs was the winner. Mr. Lynn is a senior at Colorado College. He played "In Thee is Gladness," Bach, and the Introduction and Fugue from the Reubke Sonata. Other contestants were Miss Gwenn McCormack, Lincoln, and Robert Cavarna, Denver.

The convention closed with a luncheon

## GROUP AT REGIONAL CONVENTION IN DENVER



Wednesday, with Dr. Kelly O'Neill, minister of the Central Christian Church, as the speaker. He gave an inspiring talk on the theme "Music as a Way of Life".

Throughout the convention there were exhibits of organ and choral music for all types of services, recitals, and for teaching. All the electronic organs available in Denver were also on exhibit, with their representatives on duty. Social life was not neglected, as there was a reception for Miss Coci Monday evening after the recital. Tuesday evening after the festival service coffee and doughnuts were served to choir members and guests of the convention. At a special luncheon for the deans of chapters many valuable suggestions were made, such as: The dean of each chapter should form a regional committee to publicize church music conferences; the publicity chairman of each chapter should send to the regional chairman suggestions for activities and news-notes of chapter or member activities and that the regional chairman should publish a mimeographed news letter every two months; that each chapter keep a notebook, containing news of members and group programs; that one-day educational conferences be held by the chapters; that each chapter have an annual meeting of clergy and Guild members. It was also recommended that each region publish a membership yearbook.

Ray Berry of Colorado Springs was appointed regional chairman of a public relations committee, in order to make the work of the A.G.O. known throughout the region.

### FOUR-MANUAL GRAND RAPIDS CATHEDRAL ORGAN REBUILT

Rebuilding of the four-manual Pilcher organ in St. Andrew's Cathedral, Grand Rapids, Mich., begun last fall, has been completed. Erected in 1919, the organ was installed as a memorial to the men of the parish who gave their lives in the first world war. The first phase of the modernization of the instrument was undertaken in 1946, when M. P. Möller, Inc., installed a new four-manual draw-knob console in the west gallery. In September, 1950, the late cathedral rector, Msgr. D. E. Malone, commissioned Clark den Bleyker of Kalamazoo to remodel the instrument. A number of changes in the specifications of the original organ have been made by Mr. den Bleyker in consultation with Joseph L. Sullivan, the cathedral organist and choirmaster.

An interesting feature is the installation of a new one-manual console with pedal in the chancel of the cathedral. The new keydesk, of the stopkey type, is directly behind the sedilia and controls the echo-chancel division of the organ. Pipes for this section are immediately behind the reredos of the high altar, some 200 feet from the west gallery grand organ.

Stop specifications of the organ are as follows:

#### GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Orchestral Flute, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.

Tromba, 8 ft., 73 pipes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 134 pipes.  
Quintadena, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Scharf, 3 ranks, 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Contra Dulciana, 16 ft., 73 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Tibia, 8 ft., 73 pipes.  
Viole d'Orchestre 8 ft., 73 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Rohrquinte, 2 1/2 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Ludiana, 16 ft., 32 pipes.  
Bass Flute, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Trombone, 16 ft., 32 pipes (12 wood).

#### CHANCEL-ECHO ORGAN.

Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Grave Mixture, 2 ranks, 122 pipes.

#### PEDAL.

Bourdon, 16 ft., 32 pipes.  
Flute, 8 ft., 7 pipes, 20 notes.

The chancel-echo division is playable also from two manuals of the west gallery grand organ console.

### CHOIR PRESENTS CARILLON TO JACKSONVILLE CHURCH

The choir of St. Mark's Episcopal Church, Jacksonville, Fla., recently bought a thirty-eight bell Stromberg-Carlson carillon. This "Mechlin" model can be played with piano action expression in chords or arpeggios. This is the third major project undertaken by the choir in recent years. Maas cathedral chimes were installed in 1946 and an echo organ in 1949.

Robert Lee Hutchinson has been organist of St. Mark's for the last twelve years except for a year's study at the University of Chicago. During this time, he was organist-director at the Flossmoor Community Church, Flossmoor, Ill.

"The Bells of St. Mark's" will be played before each service and at various other times during the week. The bells were installed in April by the Poague Company of Tampa.

## CHOIRMASTERS

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Yes, now is the time for every good choirmaster to come to the aid of his choir. With the approach of warm weather and its attendant distractions, choirs experience a serious seasonal slump: attendance drops, interest slackens and members become inactive,—some permanently!

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The Dash Arrangements are on sale at all reputable music houses in the United States and Canada. Free sample copies may be obtained from the publishers. The price is still only 10¢ per copy.

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**New Music for the Organ**

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"Wedding Suite," for voice and organ, by Joseph W. Clokey; published by J. Fischer & Bro., New York City.

Three separate numbers comprise this suite. The first is a Processional for organ alone or solo voice and organ (a chorus may sing the vocal section if desired); the text used is the hymn "O Perfect Love". Number 2 in the set is a solo for medium voice, "Set Me as a Seal," the words from the Song of Solomon. The final section is a brilliant Sortie-Toccata for organ alone, a recessional based on the theme of the opening number.

This is good practical music, a most commendable effort to meet a real need—dignified, fitting and attractive music for the marriage ceremony. The music calls for no great play of organ technique and no unusual organ is required. The music is attractive and appealing.

*Six Preludes for Organ, by Ernest Bloch; published by G. Schirmer, Inc., New York City.*

The first music for organ I have seen put out by this outstanding contemporary composer. But the essay has little in common with the greater works by Bloch, such as the orchestral and chamber music. These little two-page pieces are of no particular significance beyond the interest that might lie in the composer. The writing for organ is on the primitive side and the ideas are much more commonplace than we usually get from this great man. The workmanship, of course, is polished and exact. These pieces can be used as short intermezzi in service occasions and for teaching in the earlier grades.

*Concert Caprice, by Albert Alfred Taylor; published by J. Fischer & Bro., New York.*

The seven pages of music that go to make up this issue are devoted to organ music that is brilliant and effective, but easy to play. The composer has alternated between a showy toccata-like subject and a contrasting lyrical idea. This is attractive music, equally suitable for recital or postludial service use.

*"In Quiet Mood," by Florence B. Price; Lullaby, by Brahms, transcribed for organ by Stanley E. Saxton; published by Galaxy Music Corporation, New York.*

The organ piece by Price is a melodic short meditation, simple in idiom and construction. It should find wide use as a lovely quiet prelude-voluntary. The arrangement of the familiar Brahms song—perhaps I should be more accurate

and set down a re-arrangement of Brahms' version of an old German folksong—is well done and worthy of approval for the fancy and workmanship displayed. It is described in a subtitle as a "concert transcription." This may be misleading: the setting is definitely on the simple side and calls for no "concert" technique.

*Fifteen Voluntaries and Fugues, by Thomas Roseingrave; Selected Organ Music, by John Blow; Voluntary in D major, by S. Wesley; Three Modal Interludes, by S. Karg-Elert; Suite of Four pieces from "King Arthur", by Purcell, arranged for organ by S. de B. Taylor; Chorale Preludes for the organ by Alec Rowley; Three Chorale Improvisations by Cyril S. Christopher; Pastorale by Eric H. Thiman; published in Hinrichsen Edition, London.*

This set of interesting works for organ consists of reprints of works brought out just prior to world war 2. Now that they are again in print and available it is worth while drawing attention to them. The two volumes offering collected works of Roseingrave and Blow call for special notice. Roseingrave (1690-1766), a friend and colleague of Handel, and Blow (1649-1708), important both because of his pupil, Henry Purcell, and in his own right as a composer, are names of high significance. These two books give us access to enough of their music to warrant and justify appraisal. Most important of the remaining titles in the listing are the two sets of hymn variations. The Rowley set of four includes improvisations on "Winchester New" (Advent), "Good Christian Men" (Christmas), "Heiliger Geist" (Lent), and "Eisenach" (Easter). Included in the Christopher trio are a Canzona on an ancient Irish melody ("St. Columba"), Voluntary on a tune by Gibbons (Song 5) and Pastorale on the tune "Surrey."

*Toccata on a French Psalm-tune, by Norman Z Fisher; published by Galaxy Music Corporation, New York.*

An easily playable, brilliant concert or service recessional piece well worth cultivating. The piece lies well under the hands; it will sound much more showy than the basic technical demands warrant; it will work well on nearly any kind or size of organ. Musically it ranks high.

DUANE A. BRANIGAN, professor of music at the University of Illinois, who has served since last September as acting director of the school of music, has been appointed permanent director by the university's board of trustees, effective Sept. 1. Professor Branigan, a concert pianist, organist and teacher, has been on the faculty of the school of music since 1936.

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August 10, 11...FRITZ HEITMANN  
August 17, 18...CARL WEINRICH

*A chamber orchestra conducted by Arthur Howes will participate in the concerts on July 22, 28, August 4, 11, and 18.*

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**REUTER THREE-MANUAL FOR  
NEW LINCOLN, NEB., CHURCH**

The trustees of Trinity Lutheran Church, Lincoln, Neb., have commissioned the Reuter Organ Company of Lawrence, Kan., to build the organ for the new edifice. Ground breaking ceremonies were held May 6 and completion of the new church is slated for the fall of 1952. The organ will be installed in an adequate chamber across the back of the balcony. The great will be unenclosed and on low pressure. A drawknob console will be provided.

The specifications were drawn up by Frank R. Green of the Reuter Company in collaboration with O. H. Sunderman, organist-choir director of the church, and Dr. Theodore G. Stelzer of Concordia Teachers' College, Seward, Neb. Following is the stop specification:

**GREAT ORGAN.**

Diapason, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Fourniture, 3 ranks, 183 pipes.  
Trompette, 8 ft., 61 pipes.

**SWELL ORGAN.**

Hohlflöte, 8 ft., 73 pipes.  
Viola de Gambe, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Rohrflöte, 4 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Hautbois, 4 ft., 73 pipes.  
Chimes, 20 tubes.  
Tremulant.

**CHOIR ORGAN.**

Koppelflöte, 8 ft., 73 pipes.  
Dolcan, 8 ft., 73 pipes.  
Dolcan Celeste, 8 ft., 73 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Nasat, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Clarinet, 8 ft., (Prep. for).  
Tremulant.

**PEDAL ORGAN.**

Viola, 16 ft., 32 pipes.  
\*Bourdon, 16 ft., (ext. Sw.), 12 pipes.  
\*Dolcan, 16 ft., (ext. Ch. Dolcan), 12 pipes.

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\*Dolcan, 8 ft., (from Choir), 32 notes.  
\*Dolce 12th, 5½ ft., (from Choir), 32 notes.  
\*Dolce 15th, 4 ft., (from Choir), 32 notes.  
Trompette, 16 ft., (ext. Gt. Trompette), 12 pipes.

Stops in the pedal marked with an asterisk are enclosed; the remainder will be in the unenclosed great section of the organ.

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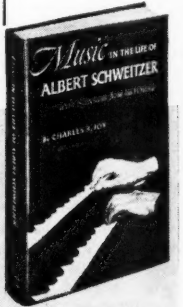
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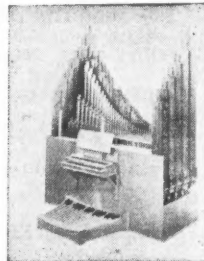
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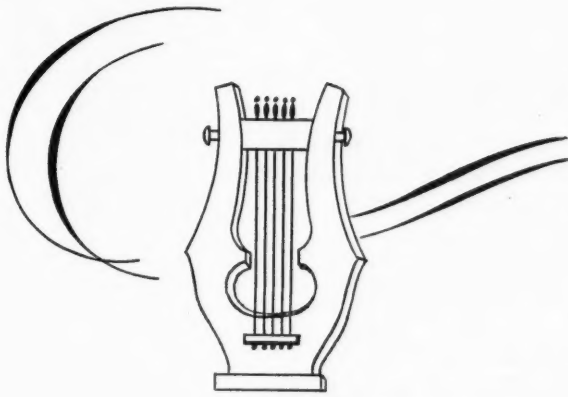
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The contract for a large three-manual organ to go to Zion Reformed Church of Lodi, Cal., has been awarded to Austin Organs, Inc. The installation will be unusual in that advantage is being taken of extraordinary space in the chancel. The chancel of Zion Church is thirty feet wide by twenty-five feet deep, its east end consisting of oak paneling nine feet high, with a reredos projecting above it. Back of this paneling is an ambulatory extending the full width of the chancel and connecting a study and choir rooms.

The pedal diapason pipes will be laid horizontally back of the paneling and form a "ceiling" for the ambulatory. Smaller wooden pipes will stand upright behind the reredos. All of these pipes will be concealed from the view of the congregation but the tone will not be blocked. The great and choir divisions will be in a chamber in the south chancel wall and the swell will be placed on the other side of the chancel. The unenclosed portions of the great will project in a "window-box" from the south wall and a similar box on the north wall will hold the upper work of the pedal. The choir box, also enclosing three great registers, will stand immediately back of the unenclosed great. All sections are to be on the same level.

A feature of the scheme of this instrument is the group of mutation stops in the choir organ, comprising an authentic cornet. A comprehensive selection of mixtures and mutations is provided in the other divisions, designed to make well-differentiated choruses.

The complete list of stops to be included is as follows:

**GREAT ORGAN.**

- Violone, 16 ft., 24 pipes.
- Diapason, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Doublette (12-15), 2 ranks, 122 pipes.
- Fourniture (19-22-26), 3 ranks, 183 pipes.
- Diapason Conique, 8 ft., 68 pipes.
- Orchestral Flute, 8 ft., 68 pipes.
- Quintaten, 4 ft., 68 pipes.

**SWELL ORGAN.**

- Geigen, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Gambe, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Dolce, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Geigen Octave, 4 ft., 68 pipes.
- Harmonic Flute, 4 ft., 68 pipes.
- Flageolet, 2 ft., 61 pipes.
- Mixture (15-19-22), 3 ranks, 183 pipes.
- Double Clarinet, 16 ft., 68 pipes.
- Clarinet, 8 ft., 12 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.

**CHOIR ORGAN.**

- Rohrflöte, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Gemshorn Celeste, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Nachthorn, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Siffloite, 1 ft., 61 pipes.
- English Horn, 8 ft., 68 pipes.
- Trompette Harmonique, 8 ft., 24 pipes.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Dolce, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.
- Lieblich Flöte, 8 ft., 32 notes.
- Fifteenth, 4 ft., 12 pipes.
- Flute, 4 ft., 32 notes.
- Mixture (17-19-22), 3 ranks, 96 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trompette, 8 ft., 12 pipes.
- Clarinet, 16 ft., 32 notes.

**SHIPMENT OF THE FIRST** consignment of music library materials from Chicago to Tel-Aviv, which went forward in May, marks an adventure in international cooperation and goodwill. Back of the movement is an organization of men and women under the name of "Americans for a Music Library in Israel (AMLI)." The project was initiated by Mr. and Mrs. Max Targ on their return from Israel, as a result of their impressions of the vital role music plays there. The purpose of the group is to enlist popular support in presenting to the people of the newest republic a music library that will eventually become the nerve center of a great national program of musical expression and development.

LUIS H. SANFORD



AT THE SECOND PRESBYTERIAN Church of Newark, N. J., where Luis Harold Sanford, A.A.G.O., M.S.M., and his wife, Grace Krick Sanford, M.S.M., are co-directors of music, there has been another year of full musical activity. A new minister, the Rev. Charles R. Ehrhardt, assumed the leadership of the church the last Sunday in November, succeeding Dr. Lester H. Clee, who had served the church for nearly twenty-five years.

The choral forces of the church consist of three choirs—the choir club (sixty junior and junior high children), the senior girls' choir (twenty girls) and the chancel choir of thirty-six members. Besides the regular Sunday morning services the choirs have presented a series of vesper services of music, the annual ceremony of the lighting of the Christmas candle on the first Sunday in Advent; two candlelight carol services; a Christmas Eve candlelight carol service and the Easter vesper service, at which "The Redeemer," by Clarence and Helen A. Dickinson, was sung. The chancel choir also has sung Saint-Saens' "Christmas Oratorio," portions of Handel's "The Messiah," Rossini's "Stabat Mater" and Parker's "Hora Novissima." The children's choirs presented their annual operetta in November, this year's production being an adaptation of "Cinderella." The combined choirs participated in the spring festival of music on May 1, at which time Mr. and Mrs. Sanford played two groups of two-piano music, which is one of their specialties.

Mr. Sanford has given the Friday noon hours of organ music, there being two series, each of ten programs. The programs are varied in nature, this season including three of the large Liszt works, the complete "Ad Nos" Fantasie and Fugue, the Fantasie and Fugue on "B-A-C-H" and the "Weinen, klagen" Variations. Also presented were several of the Franck compositions, as well as those of Bach and Karg-Elert. The church has a beautiful large Möller organ in a sanctuary which is acoustically perfect.

A service of note was that Sunday morning, April 22, at which time the new Presbyterian Hymnals were dedicated and used for the first time. Dr. Helen A. Dickinson spoke on the subject "The Hymnal—A Church Treasury," and all of the choirs participated in the service.

**FORT WORTH CONFERENCE  
WILL OPEN FIFTH SEASON**

The fifth annual conference on Protestant church music will be held at the First Methodist Church of Fort Worth, Tex., June 11 through 15. The school is planned to provide instruction for persons connected with the musical programs of churches of all denominations. Faculty members will include Ifor Jones, Robert Baker, Deane Edwards, T. Smith McCorkle, William J. Marsh and Robert R. Clarke.

Courses in these subjects are being offered: Choral technique and repertory; master class in organ; vitalizing public worship; music and the aesthetic of worship; plainsong; conducting; music of the Tudor period. Special events include a performance of Bach's "St. Matthew Passion," an organ recital by Robert Baker and a concert of numbers for organ, flute, violin and voice.

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Ernest M. Skinner has just finished rebuilding and enlarging the five-manual organ in the First Presbyterian Church of Glens Falls, N. Y. This organ was originally built in 1928 by Casavant Freres and contained a total of 3,773 pipes. In April, 1950, a contract was signed, which provided for a new console, the addition of an antiphonal organ and preparation for new ranks.

Two chambers were constructed to accommodate the new sections. One is on the north side of the balcony and the second was built in the choir room above the chapel. The new console contains controls for an unusually large scheme, which includes a so-called "baroque" ensemble within the framework of a larger instrument of predominantly French tonal design. The 1950 specification is now 90 per cent complete. When the remaining ranks are added there will be 111 stops and 137 ranks, with a total of 8,148 pipes.

The pedal organs are as nearly complete as possible to provide the proper foundation for the manual divisions. Starting with a set of three 32-ft. stops, the pedal section rises in pitch and variety to the 2-ft. level and is topped off with two mixtures of vigorous proportions. There are seven pedal reed stops, 32-ft. to 4-ft. pitch, with three of the chancel pedal reeds enclosed. The great consists mainly of diapason work. The swell is a complete division with three brilliant chorus reeds and two mixtures. The choir is of special interest, being the largest manual section in the chancel organ. It is complete with solo stops, mutations and two chorus reeds of thin scaling. The solo organ has a harmonic trumpet.

The antiphonal division is a complete instrument on one manual, which also becomes part of a separate two-manual instrument when used with the echo organ, which faces it across the balcony. It possesses stops of power and brilliance as well as the softest voices in the whole instrument.

The organ was dedicated in a recital by Hugh Allen Wilson March 16.

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*Sherbrooke Centre Launched.*

Recognition night, marking the formation of the Sherbrooke, Que., Centre, took place April 4. The president of the C.C.O., John J. Weatherseed, was our guest speaker at a dinner in the New Sherbrooke Hotel's Mayfair room. In his remarks, which were highly entertaining, Mr. Weatherseed cautioned against "vulgarism" in church music and urged members to maintain the highest of standards in that which was played and sung in the churches. He noted that a unique feature of the Sherbrooke Centre was the splendid manner in which the organists and choirmasters of two languages were able to cooperate and through the common medium of music could meet and advance their purpose.

After the dinner Mr. Weatherseed played a recital in Trinity United Church. A good attendance was noted and the C.C.O. became well established in the eyes of the public.

Afterward, a reception in honor of the president was held at the home of Mr. and Mrs. Jack F. Lenaghan. We were pleased to have as our guests that evening the chairman of the Montreal Centre, F. L. McLearn, and Mrs. McLearn and Geoffrey Harries and Mrs. Harries, also of the Montreal Centre.

JACK F. LENAGHAN, Secretary.

*Vancouver Centre.*

The meeting of the Vancouver Centre April 29 took the form of a tour and recital in one of Vancouver's most interesting churches, the Canadian Memorial Chapel. The Rev. Lieutenant Colonel George Fallis, C.B.E., D.D., founder of the chapel, showed the members several of the many points of interest. At the conclusion of the tour short recitals were given by Thomas Jenkins, Herald Keefer and Donald King, organist of the chapel. The organ, a three-manual Casavant, is of particular interest in that the money for it was raised through gifts from American citizens, in memory of the Americans who joined the Canadian forces from 1914 to 1918.

G. HERALD KEEFER, Secretary.

*Brantford Centre.*

The monthly meeting of the Brantford Centre was held in St. James United Church, Simcoe, May 12. Lance MacDowell was in charge of the program, which included an organ recital by John McIntosh, young high school student, who proved to be thoroughly at home at the instrument. Also in attendance were students from the Simcoe High School, who sang under the baton of Lance MacDowell, director of music there. They displayed complete control and their diction was outstanding. A social half-hour was spent after the program.

MARJORIE A. COOK, Secretary.

*St. Catharines Centre.*

Reed Jerome, organist of Trinity Episcopal Church, Buffalo, gave a recital for the St. Catharines Centre in St. George's Church April 29. The combined choirs of St. George's and St. Thomas' Churches sang two groups of choral numbers.

On May 6 the centre met at the home of Mr. and Mrs. R. Douglas Hunter. G. D. Atkinson of Toronto was our guest. Mr. Atkinson, speaking on "Maintaining Choir Interest", dealt with this problem from various angles and offered several suggestions for meeting it.

GORDON KAY, Secretary.

*Oshawa Centre.*

Members of the Oshawa Centre had as their guests the Oshawa members of the Ontario Registered Music Teachers' Association at a meeting held at Adelaide House April 25. Members of both associations were assisted in becoming acquainted by an identification game. This was followed by two reports from conventions recently held. Mrs. L. W. Parrott gave an interesting account of the Ontario Registered Music Teachers' convention in Kingston and Richard Schroeder spoke of the musical section of the Ontario Education Association convention in Toronto.

George Andrinovitch sang two solos, ac-

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companied by Kelvin James. Refreshments were followed by a musical quiz conducted by Charles Joliffe, whose ready wit served to lighten the atmosphere of concentration. Altogether some thirty three-part questions were put forward and the music teachers were the winners by a narrow margin.  
 MARGARET DRYNAN, Secretary.

**DR. BALOGH'S CANTATA HAS  
PREMIERE IN CLEVELAND**

Dr. Louis L. Balogh's setting of "Vanitas Vanitatum" to the poems by W. M. Thackeray and F. Koelcsey had its first performance April 13 at Severance Hall, Cleveland, by the John Carroll University glee club, the Notre Dame College chorus and the Cleveland Heights High Little Symphony.

"The work affords much variety of instrumental effects and vocal distributions," writes a critic. "It is elaborate, serious and aspiring if somewhat long (22 minutes). Composer Balogh, director of both the glee club and the chorus, conducted and won prolonged applause for his work. The cantata, most ambitious and impressive, is scored for mixed chorus, orchestra and a chant solo which was sung by Robert Curry, baritone of the glee club."

The "Vanitas" is the fourth original work by Dr. Balogh presented at these annual concerts. Dr. Balogh is organist-choirmaster of Gesu Church, Cleveland.

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## Peril to "Knockers" Minimized by Action of Michigan Court

"Knocking" your competitor's goods, which is an art, or a pursuit, or a practice, all too common, even having invaded the field of organ sales, after all is not as dangerous to the "knocker" as it appeared to be after a court decision in 1949. The Supreme Court of Michigan has reversed the decision of the Circuit Court for Kent County in the case of Leon Becker, a Grand Rapids musical instrument dealer, against the H. M. Vahey Company, also a Grand Rapids dealer. The complaint alleged conspiracy to injure the business of the plaintiff in the sale of a certain make of electronic organ and asked for specific damages for the loss of the sale of an organ to a church in Big Rapids, Mich. The Circuit Court decided in favor of the plaintiff in the sum of \$1,676.74, plus costs.

The history of the case was published in the April, 1949, issue of THE DIAPASON, which gave the following explanation of the suit:

A Grand Rapids, Mich., musical instrument dealer installed an electronic organ in a church and after a demonstration the organ committee and the ladies' aid society of the church, which was to pay for the instrument, recommended its purchase. There remained only the approval of the congregation. Before the congregation met to act on the purchase a competitor, it is set forth, attempting to sell another make of organ, appeared on the scene and made such statements regarding the organ already installed and its maker that the ratification of the purchase by the congregation was deferred. Eventually the church bought an electronic organ, but it was not the make installed, nor was it the make represented by the dealer who upset the sale.\* \* \*

Circuit Judge William B. Brown wrote a decision covering the details of the case. The evidence showed, he writes, that among the false statements damaging to the plaintiff were allegations that his plant was shut down, that the company had ceased making electronic organs and that because of the general dissatisfaction with

the plaintiff's instruments among purchasers he did not intend to resume their manufacture. Reflections on the financial stability of the plaintiff also were made. Summarizing the issues in the case the court says:

"The plaintiff is not compelled by law to sit idly by and permit the destruction of his business by unfair trade practices, when the implements are at hand for him to protect himself."

The Supreme Court reversed the decision for damages largely upon evidence which seemed to show that the statements alleged to have been made were not, in fact, made until the church had already purchased an organ, which was not the make sold by the plaintiff or the defendant.

### GEORGE HOWERTON DEAN OF N. W. U. MUSIC SCHOOL

Dr. George Howerton, professor of music history and director of choral organizations at Northwestern University since 1931, has been appointed dean of the university's School of Music. Announcement of the appointment, effective Sept. 1, is made by President J. Roscoe Miller. Dr. Howerton succeeds the retiring dean, John W. Beattie, who has served as head of the school since 1934.

In addition to being director of choral organizations at Northwestern, Dr. Howerton is organist and director for the university's chapel services.

George Howerton was graduated from William Jewell College, Liberty, Mo., in 1926. He received a master of arts degree from Teachers' College at Columbia University in 1940 and a doctor of philosophy degree from Northwestern in 1950. He has studied organ under Marcel Dupré.

THE SAN MATEO COUNTY branch of the Music Teachers' Association of California sponsored a recital April 23 in the First Baptist Church, Burlingame, by pupils of Val C. Ritschy and Mrs. Reginald Hamlin, A.A.G.O. Participating were Betty Jeane Gibb, Mrs. Kendall Jenkins, Stephen Barker, Margaret Herrera and Jean Prall. They were assisted by voice students of Margaret Grey and Mrs. Dinga J. Van Den Berg. The accompanist was S. Leslie Grow, A.A.G.O. The program included works by Bach, Guilman, Dubois, James, Vierne and Yon.

## New Frontiers for the Church Organist

SINCE THE INTRODUCTION of the Concert Model Hammond Organ, church organists all over the country have become tremendously enthusiastic about this new instrument which was designed especially for their talents. Their enthusiasm arises from two sources. First, they quickly realize that the new Solo Pedal Division found only in this model of the Hammond Organ makes it a truly magnificent instrument for playing all the classical as well as modern organ literature. Secondly, they realize that their professional activities as organists and music teachers could be immeasurably increased through owning a Hammond Concert Model Organ.

In the past, the organist, after years of practice and study, has been faced with the hard problem of how to earn a comfortable living as an organist. While there are situations in which an organist can head the organ department of a university or music conservatory and at the same time hold an important church position, these are so few in number as to be negligible in comparison with the number of good organists available.

There have been, of course, other avenues open to the organist. He may offer piano lessons to beginners, but this does not offer much of a future as his talents and repertoire have been developed in the organ field. Building a class of organ students using his church organ has proved difficult because most students prefer to study at a conservatory where organ practice and rental opportunities are available. Some organists decide to go into the "Show Business" in order to make a living. Here can be found many organ positions playing in radio stations, restaurants, roller skating rinks, etc. While these positions do offer good compensation, the church organist is likely to feel that his reputation as a serious musician is being lowered and that his future is of limited scope.

The Concert Model Hammond Organ is rapidly changing this gloomy picture by opening new artistic opportunities in the organ teaching and recital fields.

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degree unprecedented in the history of the instrument. This has come about through the playing of the many tens of thousands of Hammond Organs in churches, Military Post Chapels, the radio, television, and other places too numerous to mention. This popularity has now risen to a point where piano students generally are beginning to feel that instruction in organ should be part of their training. You, as an individual church organist, now have an opportunity to make a real business of teaching your art by opening a "piano-organ studio" in your community.

**Regarding Student Recitals**—Here, the portability feature of the Hammond Organ is most useful. It enables you to have student recitals in a room of the correct size for your audience, and you will find that your student recitals will become musical events in your community which will result in helpful publicity to yourself and your students.

**Regarding Your Recitals**—Owning a Concert Model Hammond Organ can open innumerable opportunities for you to play in recital. The private organ recital at the gatherings of musically prominent citizens is most acceptable. Being able to provide your own instrument enables you to play in homes which do not have residence organs. You can also fulfill engagements at home weddings, school events, and all manner of public gatherings.

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4. The "Selective Vibrato" feature which permits three degrees of vibrato or vibrato chorus and is selectively available on either or both manuals and pedals.
5. Eighteen pre-set combination keys and four sets of manually adjustable harmonic controls which are of great utility in performing organ works in which there are many rapid changes in registration.
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ROBERT RAYFIELD



ROBERT RAYFIELD, organist and choir-master of St. Paul's Episcopal Church, Chicago, is steadily achieving an enviable reputation among the younger organists of the Midwest. This was further proved April 23, when the Illinois Chapter of the A.G.O. and the Van Dusen Organ Club of Chicago sponsored his recital at the four-manual Austin instrument in St. Paul's Church.

Mr. Rayfield, whose refreshing vigor has always shown a distinct flair for the organ, exhibited this time a deeper maturity, a fuller conception of form and originality of registration. The varied but well-balanced program was opened with the Grand Responsive Chorus of Gigout. This solo version ably preserved the dialogue effect which it possesses when played with the orchestra. In sharp relief was the chorale prelude "Rejoice, Beloved Christians," Bach, taken at an exuberant tempo but safely held together by the smooth legato theme in the pedal. "Benedictus Elevation," Couperin, followed this. Musicologists might object to the romantic full string accompaniment and to minor points of solo ornaments, but the aspiring dignity of the work was well sustained. The Prelude and Fugue in D major of Bach came next. The fugue was especially well done in its clarity of phrase and intensity of climax. A unique registration was presented in the Canon in B minor, by Schumann. Here Mr. Rayfield cleverly combined the echo division and the main organ for the imitative entries of the canon—a feat of acoustics in addition to skillful playing.

The *tour de force* was the "Fast and Sinister" movement from the Symphony in G major, Sowerby. This work requires many hearings to be fully appreciated but its complexities of phrase, rhythm and tempo were excellently performed. It has been aptly observed that the piece is fast for the listener and sinister for the player. Allegretto, Parker, was a pleasant refreshment and Mr. Rayfield's originality again came out in his blending of flutes, celesta and chimes for the plaintive charm of "Twilight at Fiesole," Bingham.

This thoroughly satisfying musical evening came to a close in a masterly rendition of the Liszt Prelude and Fugue on "B-A-C-H". This great work was made exciting in spite of Liszt's pianist-at-the-organ manner of writing.

G. K.

IN APRIL AND MAY four students in the School of Sacred Music of Union Theological Seminary, New York, gave organ recitals. These recitals were played by Aline Ruple, Mary Wigent, Franklin Perkins and John Mosley, all of them candidates for the master of sacred music degree.

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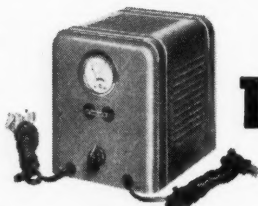
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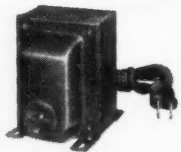
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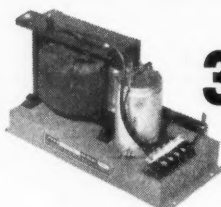
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GERTRUDE E. McCARTNEY



GERTRUDE E. McCARTNEY will complete twenty-five years as organist of Epworth Methodist Church in Youngstown, Ohio, on Sunday, June 10.

As a child she was a student in the Sherwood School of Music at Joliet, Ill. In 1914-1916 she studied at the Oberlin Conservatory. Her ability as an accompanist has carried her through the East and the South with choirs and glee clubs, such as the Masonic Glee Club (eight years) and the Aeolian and Cecilian Chorus (four years). At the Lakeside Institute she has been a faculty member and accompanist for five years. During thirteen years with the Monday Musical Club she has accompanied many of the famous soloists brought to Youngstown. For thirty-five years she has taught organ and piano and composed music for both instruments. She has made piano arrangements for American and English folksongs, collected by Dr. Arthur Thomas, and with this same composer has written organ and vocal numbers.

Miss McCartney at her anniversary program will play compositions loved by her congregation. The choir of sixty members, under the direction of Dr. D. West Richards, will offer special music for this occasion.

THE CHOIR OF COLUMBIA Theological seminary, Decatur, Ga., featured the 400th anniversary of the 1551 Psalter on its tour this year. Under the direction of the Rev. Hubert Vance Taylor, the thirty men visited fifteen churches in Georgia, Florida, Alabama, South Carolina and Tennessee. In each service these theological students included the William Kethe version of Psalm 100, sung to the "Old Hundredth" tune that first appeared in the 1551 Genevan Psalter. In addition the choir introduced a new psalm-tune written this year by the choir organist, Leonard Blanton, a seminary senior.

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STUDENT GROUP AT STEPHENS COLLEGE IN 1950-51



IN THIS PICTURE are shown seventeen of the twenty-six members of the Stephens College student group at Columbia, Mo., for the year 1950-1951. In the center, sitting on the organ bench, from left to right are: Jill Lair, Eaton, Colo., secretary; Mary Chambers, Gainesville, Ga., president; Jean Watson, Aurora, Ill., vice-president, and Nesta Williams, F.A.G.O., sponsor. The program for the year has been varied. The high point was the visit of Dr. and Mrs. Carl Weinrich Feb. 4 and 5. At that time Dr. Weinrich gave a recital and conducted a master class at which one of the members, Jean Earle Felix of Owensboro, Ky., played. Heinz Arnold and Nesta Williams of the faculty gave recitals in December and May, respectively. Four recitals were given by the members. The last meeting of the season was a picnic in honor of the senior members of the A.G.O.

JOHN ALVES, the New York organist, will be married to Helen Switzer, daughter of Mr. and Mrs. F. G. Switzer of New York City, June 2. The ceremony will take place at the Cathedral of St. John the Divine. Mr. and Mrs. Alves will make their home at Pawling, N. Y.

ORGAN AND CHORUS PROGRAM  
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A program for organ and for organ with voices was presented by John Hughes, M.S., Ch.M., organist and master of the choirs of St. Aloysius' Church, Great Neck, N. Y., April 29. Mr. Hughes was assisted by the St. Aloysius Choral Society. This concert was the second in which vocal music was used in this manner. Mr. Hughes regularly presents recitals in the church, using instruments to assist in the fall and the choral group in the spring. Motets by Roussel and Palestrina and selected movements from the Requiem by Fauré were among the choral numbers offered. The complete program was as follows: Prelude and Fugue in E minor, Bach (Mr. Hughes); "Adoramus Te," Roussel; "Popule Meus," Palestrina-Vittoria, and Sanctus from "Missa Secunda," Hassler (Choral Society); "Es ist ein' Ros' entsprungen," Brahms; "O Gott, du frommer Gott," Brahms; Scherzetto, Vierne, and "Ave Maria" (from "Cathedral Windows") Karg-Elert (Mr. Hughes); Requiem, Fauré (Choral Society); Allegro assai Vivace from First Sonata, Mendelssohn (Mr. Hughes).

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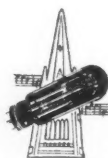
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Mr. Freed came to Chicago in the summer of 1950 to study organ with Dr. Frank Van Dusen at the American Conservatory. Previously he was at the First Evangelical United Brethren Church of Elkhart, Ind., for four years. In Chicago he served for a short time as organist at Buena Memorial Presbyterian Church and at the Addison Street Baptist Church. Mr. Freed is classic organist for radio station WMBI and is heard in a half-hour recital every Sunday afternoon at 12:30.

LOUIS R. FLINT, ORGANIST OF SAN FRANCISCO, IS DEAD

Louis R. Flint, organist of the Islam Temple of the Shrine and Temple Beth Israel, San Francisco, died Jan. 14 at his home after a short illness. Mr. Flint was 58 years old. He was a native of St. Louis.

While Mr. Flint's formal education prepared him to become an engineer, having received a degree at Washington University, St. Louis, in mechanical engineering, his ability at the organ was established under his teacher, Charles Galloway, and he chose music rather than engineering for his lifework, later adding a degree in music to his name at the College of the Pacific in Stockton.

As a young man Mr. Flint held positions as organist and choir-master at the Episcopal Church of the Redeemer and the First Congregational Church in St. Louis. He also played in St. Louis and Kansas City theaters. Mr. Flint went to San Francisco in 1921. There he played the organ at a number of downtown theaters in the days of silent "movies." For fifteen years he was organist at the Glide Memorial Methodist Church. He was a member of the California Lodge of Masons, the Scottish Rite and Islam Temple.

Surviving Mr. Flint are his widow, Dorothy, three brothers and a sister. One brother, Herbert R. Fenton, is an organist in St. Louis. Mr. Flint's mother, Rosa J. Fenton, died May 6 at Toms River, N. J.

CHOIR AND STRING PLAYERS JOIN LAUGHTON IN CONCERT

Benjamin Laughton, organist and choir-master of the Epiphany Episcopal Church in Detroit, conducted his choir in a festival April 22. The group performed Buxtehude's cantata "Jesus, Thou My Lasting Joy," Farrant's "Hide Not Thy Face from Us, O Lord" and Thiman's "Sing Alleluia Forth." Sonatas 1, 2, 4 and 5 for organ and strings by Mozart were played by Mr. Laughton and the string group. These organ solos were included on the program: Fantasia in C minor, Bach; "Subdue Us by Thy Grace," Bach-Grace; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; Meditation, Vierne; "Marche Pastorale," Yon; Festival Toccata, Fletcher.

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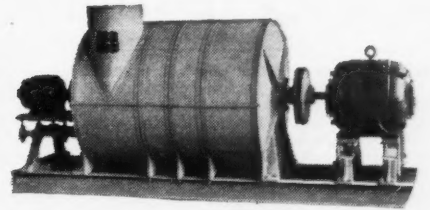
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# Programs of Organ Recitals of the Month

**Harriette Slack Richardson, Springfield, Vt.**—Mrs. Richardson gave a recital at the First Universalist Church in Barre, Vt., May 6. Her program included the following selections: *Chorale Preludes*, "We All Believe in One God," "A Saving Health to Us Is Brought," "I Call to Thee" and "Rejoice, Christians," Bach; "Remain with Us, Our Saviour," Karg-Elert; "Ave Maria," Schubert; Variations on a Noel, Dupré; "Carillon," Berceuse and "Divertissement," Vierne; "Skyland," Vardell; "The Rhythmic Trumpet," Bingham; Rhapsody on a Breton Theme" and "The Swan," Saint-Saens; "The Fountain," De Lamarter; Toccata, Widor.

Mrs. Richardson played at the First Methodist Church, South Bend, Ind., April 24. She chose these numbers: *Fantasia and Fugue in G minor*, Bach; *Four Chorale Preludes*, Bach; "Remain with Us, Our Saviour," Karg-Elert; Toccata from Suite in D, Reger; "Skyland," Vardell; Three Pieces, Vierne; "The Swan," Saint-Saens; "The Fountain," De Lamarter; *Fantasia and Fugue on "B-A-C-H,"* Liszt.

**Howard Kelsey, St. Louis, Mo.**—Mr. Kelsey gave recitals at the Graham Memorial Chapel of Washington University May 6 and May 13. These were devoted to English music and contemporary works respectively. The program for the May 6 recital, in which Mr. Kelsey was assisted by George V. Doren, trumpet player, was as follows: *Ceremonial Music*, Purcell; "Miserere," Byrd; "The King's Hunt," John Bull; *Concerto in G minor*, Matthew Cambridge; *Sonata in G major*, Elgar; "A Song of Creation," Howley.

For his May 13 program Mr. Kelsey chose these numbers: *Sonata 2, Hindemith*; *Balade in D*, Clokey; "Pantomime," Jepson; "The Joy of the Redeemed," Dickinson; "A Winona Serenade" and *Minuet, De Lamarter*; "Four Miniatures," Kelsey; *Fantasia*, Maelkelbergh.

**John E. Fay, A.A.G.O., Portland, Maine**—In a dedicatory recital on a Baldwin electronic organ May 6 at St. Mary's Church, Bangor, Maine, Mr. Fay played the following numbers: *Trumpet Tune*, Purcell; "Jesus, Joy of Man's Desiring" and *Fugue in G minor*, Bach; "Stella Matutina," Dallier; *Improvisation on "Cibavit Eos,"* Titcomb; "Rustic March," Boex; *Meditation*, Sturges; "Canyon Walls," Clokey; "Cantilene Nuptiale," Dubois; Toccata on "Deo Gratias," Biggs; "O Salutaris," Tosti.

**Klaus Speer, Harrogate, Tenn.**—The a cappella choir of Lincoln Memorial University assisted Mr. Speer in his recital at Duke Auditorium April 30. Organ numbers were: *Fantasia and Fugue in G minor* and *Two Chorale Preludes on "Allein Gott,"* Bach; *Elevation*, Couperin; *Fantasia on "How Brightly Shines the Morning Star,"* Buxtehude; *Prelude and Fugue*, Effinger; *Prelude on "Land of Rest,"* Donovan; *Fantasia in D minor*, Reger.

**Dr. Nita Akin, Wichita Falls, Tex.**—The Texas Chapter of the A.G.O. sponsored Dr. Akin in a recital at the Highland Park Methodist Church, Dallas, April 23. The program: *Prelude and Fugue on "B-A-C-H,"* Liszt; "Be Thou Contented," Bach-Lapo; *Fugue in D major*, Bach; *Fugue in G minor*, Dupré; "The French Clock," Bornschein; "Ronde Francaise," Boellmann; *Sonata on the Ninety-fourth Psalm (Adagio, Fugue and Finale)*, Reubke.

**Robert Scoggin, Lubbock, Tex.**—The Women's Forum of Vernon, Tex., sponsored Mr. Scoggin in a recital May 8 at the First Baptist Church. He chose for his program: "Fugue à la Gigue" and *Chorale Preludes*, "Be Thou Contented," "Have Mercy upon Me, O Lord" and "A Mighty Fortress Is Our God," Bach; *Pedal Solo*, Bedell; "The Primitive Organ," Yon; "The Hen," Rameau-Clokey; "The West Wind," Rowley; *Chorale Prelude on a French Psalm-tune*, Fisher; Toccata, Lanquetuit. Mr. Scoggin was assisted by Cecil Lapo, baritone.

**William Hermann, New York City**—Mr. Hermann gave a recital at St. Paul's Chapel, Trinity Parish, May 7. His program included the following numbers: "Te Deum Laudamus," "Nun bitten wir den heiligen Geist" and Toccata and Fugue in F, Buxtehude; Pastoral on "Forest Green," Purvis; "Lied" and "Carillon," Vierne. Mr. Hermann is organist of the First Presbyterian Church of Staten Island.

**Charlotte Havens, West Collingswood, N.J.**—Miss Havens gave a recital May 1 at the First Presbyterian Church, Merchantville, N. J. She was assisted by Louis Schoen and Harold Walters, boy singers from St. Paul's Church, Camden. Organ numbers were: *Allegro Moderato and Adagio* from *Trio-Sonata 1*, Bach; *Eleven Chorale Preludes*, Brahms; *Chorale in B minor*, Franck.

**Preston Rockholt, A.A.G.O., Chicago**—On May 6 at the Villa Park Congregational Church, where he is director of music, and on May 7 at the American Conservatory of Music, where he is a candidate for the master's degree under Dr. Frank Van Dusen, Mr. Rockholt played programs which included: *Fantasia and Fugue in G minor*, Arioso and *Trio-Sonata, No. 4*, in E minor,

Bach; Excerpts from "Grande Piece Symphonique," Franck; "Grand Choeur Dialogue," Gigout; "Before the Image of a Saint," Karg-Elert; "Carillon," Vierne; *Allegro (Canon)* from Eighth Symphony, Widor; *Sonata on the Ninety-fourth Psalm*, Reubke.

**William Paul Stroud, Ottawa, Kan.**—Mr. Stroud, who has been head of the organ and piano departments at Ottawa University for four years and who is resigning his position there to resume work toward a Ph.D. degree, gave a recital at the First Baptist Church April 23. He was assisted by Stanley De Fries, pianist, minister of music at the First Baptist Church of Topeka. The program: *Prelude and Fugue in B minor* and "Erbarm dich mein, O Herre Gott," Bach; *Fantasia and Fugue on "B-A-C-H,"* Liszt; *Prelude, Jacobi*; "Elegie Heroique," Miles; *Symphonic Piece* for piano and organ, Clokey; *Allegro* from *Symphony 2*, Vierne; "L'Organo Primitivo" and *Second Concert Study*, Yon.

**Charles Van Bronkhorst, Chico, Cal.**—Mr. Van Bronkhorst gave a vespere recital at the First Methodist Church, Marysville, April 15. He played the following numbers: *March from "Dramma per Musica"* and *Arioso*, Bach; *Trumpet Tune*, Purcell; Air, Wesley; "The Fifers," d'Andrieu; "Abendlied," Schumann; *Andantino*, Franck; "The Lost Chord," Sullivan; "In Summer," Stebbins; "The Squirrel," Weaver; "Romanza," Purvis; "Humoresque Gracieuse," Edmundson; "Benediction," Karg-Elert. Mr. Van Bronkhorst was assisted by Helen Beatie, soprano.

**Ralph S. Grover, A.A.G.O., Wilmington, N.C.**—Mr. Grover gave a recital at the First Presbyterian Church March 11. He played: "Dorian" Toccata and *Chorale Preludes*, "Lord God, Now Open Thou Thy Heavens," "These Are the Holy Ten Commandments" and "My Soul Doth Magnify the Lord," Bach; *Voluntary 4*, Travers; *Sonata 2, Hindemith*; *Four Pieces from "Stations of the Cross,"* Dupré; "O Sacred Head," Grover; *Prelude on "Dies Irae,"* Simonds.

**Mario Salvador, St. Louis, Mo.**—Mr. Salvador gave a recital at the St. Louis Cathedral May 20 and played these numbers: *Trumpet Tune*, Purcell-Salvador; "Dorie" Toccata, Bach; "Nostalgie," Torres; *Canzona and Toccata*, Karg-Elert; *Scherzo*, Salvador; *Fantasy*, Boellmann; "Ave Maria," Schubert-Salvador; *Finale from First Symphony*, Vierne.

**William Watkins, Washington, D.C.**—The municipal organ department of the city of Portland, Maine, and the Portland Chapter of the A.G.O. sponsored Mr. Watkins' recital May 3 at the City Hall Auditorium. Mr. Watkins played the following: *Concerto 5*, Handel; Three Pieces, Langlais; Toccata, Adagio and Fugue, Bach; *Chorale in E major*, Franck; *Fantasy for Flute Stops*, Sowerby; "The Tumult in the Praetorium," de Maleingreau; *Introduction*, Passacaglia and Fugue, Willan.

**Lorenzo Pratt Oviatt, St. Augustine, Fla.**—To mark national music week Mr. Oviatt, organist at the Memorial Presbyterian Church, gave a recital May 6 in Trinity Episcopal Church. The recital was sponsored by the St. Cecilia Club. The program: *Introduction* and Passacaglia, Reger; *Cantabile in B major*, Franck; *Prelude and Fugue on "B-A-C-H,"* Liszt; "The Bells of St. Anne de Beaupré," Russell; "Praise God, All Ye Christians," Karg-Elert. Mr. Oviatt was assisted by W. Wallace Snow, bass-baritone.

**Paul K. McKnight, Elmira, N.Y.**—The Elmira Chapter of the A.G.O. sponsored Mr. McKnight in a program of modern organ music April 10. The recital took place at the First Baptist Church. Mr. McKnight played the following numbers: "Kleine Präludien und Intermezzi," Schröder; Pastoral, Rowley; *Symphony*, Weitz; *Adagio* for Strings, Barber; "Triptych," Maelkelbergh; "Stella Matutina," Dallier; *Symphonic Fantasy*, Flor Peeters.

**Theodore W. Ripper, Coraopolis, Pa.**—Mr. Ripper gave a recital at St. Stephen's Church, Sewickley, Pa., May 22. He played these numbers: *Concerto 10*, Handel; "Lord Jesus Christ, unto Us Turn," *Trio-Sonata 3* and "St. Anne" *Fugue*, Bach; *Suite for Organ (MS.)*, Ripper; "Quiet Piece," Kubik; *Capriccio*, Kohs; Three Preludes, Milhaud; "L'Orgue Mystique," Tournemire. A recital of bell music which featured other pieces by the foregoing composers was given the same day by Julian Williams.

**Dorothy Goossen, Grand Rapids, Mich.**—Miss Goossen gave the following program at Bethlehem Lutheran Church May 6: *Chaconne, Couperin*; *Prelude and Fugue in D major*, Bach; "Basse et Dessus de Trompette," Clerambault; Pastoral, Franck; "The Musical Clocks," Haydn; "Chant de May," Jongen; "Benedictus," Reger; "Litanies," Alain.

**Walter W. Davis, Dallas, Tex.**—Mr. Davis was presented in a recital May 8 at St. Paul's Evangelical and Reformed Church, sponsored jointly by the Texas Chapter of

the A.G.O. and the church. He was assisted by Marion Followill, soprano. The organ program included: "Elevazione," Zipoli; "St. Anne's" *Fugue*, Bach; *Chorale Preludes*, "Lo, a Rose E'er Blooming" and "My Heart Is Filled with Longing," Brahms; *Chorale in B minor*, Franck; "La Nuit," Karg-Elert; "Rose Window," Mulet; *Two American Hymn-tune preludes*: "Jewels," Bitgood, and "Festal Song," Bingham; "Litanies," Alain; "Vision of the Church Eternal," Messiaen; *Finale from First Symphony*, Vierne.

**Laurence Dilsner, Long Branch, N.J.**—Mr. Dilsner was chosen to represent his state on New Jersey Day, April 29, at the Eastern Music Educators' Conference in Atlantic City. At his recital on the large organ in Convention Hall he played: "Dioclesian Suite," Purcell; "Sheep May Safely Graze," Bach; "Messe Basse," de Maleingreau; "Chant Pastoral," Dubois; "Piece Heroique," Franck; *Grave and Adagio* from *Sonata 2*, Mendelssohn; "Cortege," Vierne.

**Harold Heeremans, New York City**—The final recital for the season at the Church of the Saviour, Brooklyn, was given by Mr. Heeremans May 13. This was his program: *Fugue in C major*, Buxtehude; *Fugue in G minor* and "By the Waters of Babylon," Bach; Pastoral, Franck; *Canon in B minor*, Schumann; *Sonata 6*, Mendelssohn.

**Max Miller, A.A.G.O., Redlands, Cal.**—Mr. Miller, a student of Leslie P. Spelman at the University of Redlands, gave his master's degree recital May 8 at the Memorial Chapel. Mr. Miller represented the Southwestern section at the A.G.O. contest in Boston last year. His program included the following: *Chorale in B minor*, Franck; *Sarabande*, Pisk; *Prelude and Fugue in G major*, Bach; Variations on a *Recitative*, Schoenberg; *Classic Concerto* for organ and orchestra, Sowerby. Mr. Miller was assisted by William Stanley, pianist.

**Newton H. Pashley, Oakland, Cal.**—For his recital at the First Presbyterian Church March 4 Mr. Pashley selected these numbers: *Allegro Vivace* from *Symphony 5*, Widor; "Come Sweet Death," Bach-Fox; "Piece Heroique," Franck; "Where Wild Judea Stretches Far," Stoughton; "Thou Art the Rock," Mulet. Mr. Pashley was assisted by Robert Lancaster, bass.

**Isa McIlwraith, M.A., A.A.G.O., Chattanooga**—The dedicatory recital on a three-manual Wicks organ at the Scottsboro, Ala., First Baptist Church was played April 22 by Miss McIlwraith. She chose these numbers for her program: *Allegro Vivace*, Air and Hornpipe from "Water Music Suite," Handel; "Giles Farnaby's Dream," "A Toy" and "His Rest," Farnaby; *Prelude and Fugue in E minor*, Buxtehude; *Minuet*, Purcell; "When Thou Art Near," "With All My Heart I Long" and *Prelude and Fugue in E minor*, Bach; Three Hymn-tune Preludes, Bingham; Toccata, Farnam.

**E. William Doty, Mus.D., Austin, Tex.**—Dr. Doty gave the dedicatory recital on a Baldwin electronic organ April 29 at Mary Hardin-Baylor College, Belton, Tex. He played: "Were God Not with Us This Time," Hanft; Toccata, Pachelbel; Passacaglia, Kerll; *Scherzetto*, after Paumann; "Oh Jehovah, My God, in Thee Do I Take Refuge," Van Noordt; *Concerto in G major*, Bach; Pastoral, Franck; Toccata, Haines. Dr. Doty was assisted by the faculty trio.

**George L. Jones, Jr., Charlottesville, Va.**—Mr. Jones, accompanist of the University of Virginia glee club, played the following program on the four-manual Kullner organ in St. Paul's Memorial Church, University, Va., April 29: Toccata and Fugue in F, Buxtehude; Tenth *Concerto* for organ and orchestra (arranged for the organ by Marcel Dupré), Handel; *Chorale Preludes on "Wo soll ich fliehen hin?"* ("Schübeler," No. 2), "Nun komm, der Heiden Heiland," and "Ach bleib bei uns, Herr Jesu Christ" ("Schübeler," No. 5), J. S. Bach; *Sonata 5, Op. 65*, Mendelssohn; Three *Chorale Preludes* from the *Op. 122* on "Schmücke dich, O liebe Seele," "O Welt, ich muss dich lassen" and "Es ist ein Ros' entsprungen," Brahms; "Litanies," Alain.

This program was given for the benefit of the redecoration fund of St. Paul's Church, which recently completely redecored the sanctuary of the church. A voluntary offering was taken at the door for this purpose at the close of the recital.

**Arden Whitacre, Austin, Tex.**—Mr. Whitacre gave a recital April 30 at St. James-by-the-Sea Episcopal Church, La Jolla, Cal. His program included these numbers: Toccata and Fugue in D minor and *Chorale Preludes*, "My Heart Is Filled with Longing" and "Rejoice, Ye Christians," Bach; *Fugue in G major*, Bach; Variations on a Noel, Dupré; "Carillon," Sowerby; *Aria*, "Elegie" and Toccata from *Modal Suite*, Peeters.

**David T. Lacey, New York City**—Mr. Lacey was invited to play before the National Conference of Music Educators in Atlantic City April 30. His recital was given on the ballroom organ at Convention Hall and he played these numbers: *Chorale Preludes*, "Jesus, Saviour, Heed My Greeting" and "Christ Lay in Bonds of Death,"

Bach; *Fugue on a Theme by Corelli*, Bach; *Chorale in A minor*, Franck; *Chorale Improvisations*, "To Thee, Jehovah, Shall I Sing" and "Marche Triomphale," Karg-Elert. The same program was given April 29 by Mr. Lacey at St. Peter's Lutheran Church, New York City, where he is organist and choirmaster.

**John Edward Williams, Red Springs, N.C.**—Mr. Williams, who is associate professor of organ and theory at Flora McDonald College and who recently won the Southwestern regional A.G.O. contest, gave a recital April 24 at the Fifth Avenue Baptist Church, Knoxville, Tenn. The event was sponsored by the Knoxville Chapter of the Guild. Mr. Williams' program was as follows: Variations on "Mein junges Leben hat ein End," Sweelinck; *Chorale Prelude*, "Ach Herr, mich armen Sünder," Buxtehude; "Fugue à la Gigue" and *Prelude and Fugue in E flat major*, Bach; *Fugue* from *Sonata on the Ninety-fourth Psalm*, Reubke; Berceuse, Vierne; *Prelude and Fugue in B major*, Dupré; *Andante Sostenuto*, "Symphonie Gothique," Widor; "La Nativite du Seigneur," "Dieu Parmi Nous," Messiaen.

**Richard Helms, Kansas City, Mo.**—Under the auspices of the University of Kansas City music department Mr. Helms was heard in a faculty recital April 22 at the Second Presbyterian Church. The program: "Grand Jeu," du Mage; "The Hen," Rameau; *Prelude and Fugue in C minor* and "All Praise to Jesus' Hallowed Name," Bach; *Concerto in A minor*, first movement, Vivaldi-Bach; "The Musical Clocks," Haydn; "Symphonies," Op. 12, Spencer; Variations on a Noel, Purvis; *Andante Sostenuto* from "Symphonie Gothique," Widor; Pastoral, Milhaud; Toccata, Farnam.

**F. Carroll McKinstry, New York City**—For his recital May 6 at the Community Church, Great Neck, N. Y., Mr. McKinstry chose the following: *Sonata in E flat major*, Mendelssohn; *Trio-Sonata in E minor*, Bach; *Chorale in B minor*, Franck; "Ronde Francaise," Boellmann; "Carillon," Sowerby; "In the Woods," Whitford; "Carillon-Sortie," Mulet.

**Mildred L. Hendrix, Durham, N.C.**—Mrs. Hendrix played the following compositions by Bach May 6 at the Duke University Chapel: *Prelude in D major*; Magnificat; "O Thou of God the Father"; "Little" *Fugue in G minor*; "My Heart Is Filled with Longing," Passacaglia and Fugue.

**Robert T. Benford, Peru, Neb.**—Mr. Benford gave a recital in the Music Hall Auditorium of the Nebraska State Teachers' College May 8. He played these numbers: *Sonata* Symphony, Op. 42, Guilmant; Intermezzo, Hollins; "Jagged Peaks," Clokey; "Song of the Basket Weaver," Russell; *Scherzo*, Walton; "Suite Joyeuse," Diggle.

**Austin and Eileen Coggin, Alameda, Cal.**—Mr. and Mrs. Coggin were heard in a concert of piano and organ music at the Santa Clara Avenue Methodist Church April 18. The program was repeated April 20. The numbers which they played together were as follows: Bourree in C major, "Jesus, Joy of Man's Desiring" and "Ah, Whither Shall I Flee," Bach; *Prelude, Fugue and Variation*, Franck; *Scherzo*, Yon; Variations on a Theme by Tchaikowsky, Arensky; "Medieval Poem," Sowerby. A group of organ solos included these: "In Thee Is Joy" and "Lord God, Now Open Wide Thy Heaven," Bach; "The Musical Clocks," Haydn; Ascension Day *Meditation*, Messiaen; *Prelude in G minor*, Brahms. Mr. and Mrs. Coggin were assisted by Donna Peterson, soprano.

**Nesta L. Williams, Columbia, Mo.**—The local chapter of the A.G.O. sponsored Miss Williams in a recital at Stephens College May 7. She played: *Chaconne in G minor*, Couperin; "The Earle of Salisbury," Byrd; *Fantasia and Fugue in G minor*, Bach; "Sehr langsam" from *Sonata 1*, Hindemith; *Improvisation on "O Filii et Pilliae,"* Verreze; *Improvisation* on "Regina Coeli," Titcomb; *Allegro Risoluto and Scherzo* from *Symphony 2*, Vierne; "Antiphon," Dupré; Variations on "Ave Maris Stella," Dupré.

**Jessie Faulkner Clark, Lindsborg, Kan.**—Miss Clark gave the dedicatory recital April 8 on a Möller "Artiste" organ in the First Baptist Church. Included on her program were these selections: *Trumpet Tune* and Air, Purcell; *Prelude and Fugue in E minor*, "Herzlich tut mich verlangen" and "If Thou but Suffer God to Guide Thee," Bach; *Aria* from *Concerto 10*, Handel; "Suite Gothique," Boellmann; Miniature Suite, Rogers; Berceuse, Dickinson; Toccata in F, Demarest.

**Harry A. Christiansen, Cedar Rapids, Iowa**—Mr. Christiansen gave the dedicatory recital on a Baldwin electronic organ at the United Presbyterian Church, Hanover, Ill., April 8. For his program he chose: "Evensong," Schumann-Schreiner; "Pilgrims' Chorus," Wagner; "When Thou Art Near" and "Jesus, Joy of Man's Desiring," Bach; *Sonata 3, First Movement*, Guilmant; "By the Brook" Boisdrefre-Federlein; "The Lost Chord," Sullivan; "Supplication," Schreiner; Pastoral, Kreckel; "Prayer," Boellmann; "Thou Art My Rock," Mueller.

## Programs of Recitals

**Harry C. Banks, Jr., Mus.D., Philadelphia**—A recital by Dr. Banks was heard at the Girard College Chapel May 14. He selected the following for his program: Prelude and Fugue on "B-A-C-H," Liszt; Concerto in B flat, No. 6, Handel; "Cathedral" Prelude and Fugue, "When Thou Art Near" and Fugue in G major, Bach; "Piece Heroique," Franck; Andante from Symphony 1, Sibelius; "Esquisse," Barnes; Rondo, Bonnet; "Legend of the Mountain," Karg-Elert.

**Jack Carruth, M. A., Syracuse, N. Y.**—Mr. Carruth will give a recital at Holy Trinity Lutheran Church, Buffalo, June 20. His program will be: Sonata 2, Hindemith; "Ach Herr, mich armen Sünder," Buxtehude; "Herzlich that mich verlangen," Brahms; "Passion Chorale," Langlais; Chorale Prelude, Richard Gore; Toccata, Herbert Beattie. On the same program Charles H. Finney, F.A.G.O., will play Seven Preludes on Lowell Mason Hymns, Bingham.

**Louis A. Potter, F.A.G.O., Winston-Salem, N. C.**—Mr. Potter was heard in a recital at the Centenary Methodist Church May 21. The event was sponsored by the Winston-Salem Chapter of the A.G.O. The program: "From All That Dwell below the Skies," Passacaglia in C minor, "Lord Jesus, Turn to Us" and "Who Will but Suffer God to Guide Him," Bach; Toccata in F major, Bach; "O Traurigkeit," Brahms; "For He Hath Regarded the Low Estate of His Handmaid," Dupré; "Cortege and Litanie," Dupré; "Piece Symphonique," Tournemire; "Skyland," Vardell; "Carillon-Sortie," Mulet; Three Sketches from "A Day in Burgundy," Jacob; Finale in B flat, Franck.

**Edwin Arthur Kraft, F.A.G.O., Cleveland**—For his program at Trinity Cathedral May 6 Mr. Kraft selected the following: Introduction and Toccata, Walond; "Romanza" in D, Parker; "The Brook," Dethier; Scherzo in D minor, Parker; Fugue in D major, Guilman; "Chant du Soir," Bossi; Sonata in C minor, Mendelssohn; Festival Postlude on "Veni Creator Spiritus," Van Hulse; "Entr'acte" for "The Atonement of Pan," Hadley-Kraft; "Carillon-Sortie," Mulet.

**Roger Hauenstein, Kingsville, Tex.**—Mr. Hauenstein gave a recital at the First Presbyterian Church April 29. His program consisted of these numbers: Toccata in F major, Buxtehude; Air, Handel; Siciliano, "Rejoice, Beloved Christians" and Prelude and Fugue in E minor, Bach; Sonata 6, Mendelssohn; "Harmonies du Soir," Karg-Elert; Andante Cantabile from Symphony 4, Widor; "Communion on a Gregorian Theme," Purvis; Fantasia on "St. Catherine," McKinley. Mr. Hauenstein was assisted by Jack Norman, tenor.

**Anna A. Knowlton, Jamestown, N. Y.**—The Chautauqua Chapter of the A.G.O. sponsored Miss Knowlton in a recital at the First Presbyterian Church May 6. Miss Knowlton played: Prelude on "Dort," Mason; "All Glory Be to God," Edmundson; "Celtic Melody," Andrews; "Bells through the Trees," Edmundson; "The Squirrel," Weaver; Concert Prelude, Kramer; "Dreams," Stoughton; "Sleepers, Wake," Martin. Miss Knowlton was assisted by Mrs. Hubert Tompkins, contralto; Paul P. Kirsten, pianist, and Harold E. Crissey, organist.

**Howard Zettervall, Jamestown, N. Y.**—The dedicatory recital on a Baldwin electronic organ was given April 27 in Zion Lutheran Church, Frewsburg, N. Y., by Mr. Zettervall, dean of the Chautauqua Branch of the A.G.O. He played: Prelude, Adagio and Fugue in C major, Bach; Canon in B major, Schumann; Trumpet Tune and Air, Purcell; "Ave Maria," Schubert; "The Primitive Organ," Yon; "Clair de Lune," Debussy; Concert Variations, Bonnet; Cantabile, Franck.

**Elva Wakefield, Lewisburg, W. Va.**—Miss Wakefield, organ instructor at Greenbrier College, gave a recital May 6 at the Old Greenbrier Baptist Church in Alderson, W. Va. Her program included the following: "The Heavens Declare the Glory of God," Marcello; Largo, Handel; Largo from Concerto in D minor, Vivaldi; "Sleepers, Wake" and Prelude in G major, Bach; Canon in B minor, Schumann; "Carillon," Vierne; Pastorale, Thiman; "Ave Verum" and Scherzo, Titcomb; Chorale in A minor, Franck.

**Ruth Pilger Andrews, Madison, Wis.**—The following compositions were played by Mrs. Andrews in her half-hour weekly programs over WHA-FM, the University of Wisconsin station, Mondays at 7:30 p.m.: "Slumber On, O Weary Spirit," "Have Mercy upon Us, O Lord," "On Earth Has Dawned This Day of Days," "In Death's Strong Grasp the Saviour Lay," "Awake, Thou Wintry Earth" and Praeludium in C minor, Bach; Fugue on "B-A-C-H," Krebs; Solemn Mass for the Use of Parishes and Mass in C, Couperin; "Kyrie Eleison" and Toccata, Frescobaldi; Sonatina, Ritter; "Dialogue," Clerambault; Three Organ Verses, Eznarriaga; "A Cornet Voluntary," Gibbons; Prelude and Fugue on "O Darkest Woe," Brahms; Rhapsody on Catalonian Airs, Gigout; Chorale Prelude on "Beatus, Vereeres," Nottorno, Respighi; Prelude on "The King's Majesty," Communion Meditation on "Picardy," Fanfare and Passacaglia from Symphony for Organ, Sowerby; Allegro and Adagio from Symphony 6 and Andante Sostenuto from Gothic Sym-

phony, Widor; "West Wind," from "The Four Winds," Rowley; "Prologus Tragicus," Karg-Elert; Two Rhapsodies on Breton Melodies, Saint-Sains; Prelude on "Adoro Devote," Edmundson; Prelude on "Seelenbräutigam," Elmore.

**W. Arnold Lynch, Winfield, Kan.**—Mr. Lynch gave the dedicatory recital on a two-manual Möller organ May 10 at the Caldwell, Kan., Methodist Church. His program was as follows: Overture from "Baroques," Bingham; "Sleepers, Wake" and Toccata and Fugue in D minor, Bach; Variations on "Our Father Who Art in Heaven," Mendelssohn; "Ave Maria," Schubert; Scherzetto, Vierne; "Londonderry Air," arranged by Kohlmann; "Angelus du Soir," Bonnet; Finale from Symphony 4, Widor.

**Fred S. Thorpe, Nashua, N. H.**—Mr. Thorpe gave a recital April 22 in the Bedford Presbyterian Church, where he is organist and choirmaster. He chose these selections for his program: Chaconne, Couperin; Chorale Prelude, "Christ, He Is My Life," Fachelbel; "The Musical Clocks," Haydn; Prelude and Fugue in E flat, Bach; Largo from "New World Symphony," Dvorak; Two Liturgical Psalms, Oldroyd; Prelude on "Tallis' Canon," Purvis; Andagio and Finale from Symphony 2, Widor.

**Harold Arndt, A.A.G.O., Bethlehem, Pa.**—Mr. Arndt gave a recital at the Cathedral Church of the Nativity May 13. He played: Vivace from Trio-Sonata in C minor and "Come, Holy Ghost," Bach; Overture to the "Occasional Oratorio," Handel; Prelude on "Eventide," Noble; "Toccata Basse," Bedell; Berceuse, Vierne; Rondino in D flat, Wolstenholme; Suite, Cleweli; "The Cathedral at Night," Marriot; "Lord Jesus Christ, Be Present Now," Karg-Elert.

**John McDonald Lyon, Seattle, Wash.**—For his recital at St. John's Church April 29 Mr. Lyon chose these numbers: Introduction and Allegro Moderato, Ropartz; Sarabande, Bach; Allegretto, Franck; "Dreams," McAmis; "Mountain Sketches," Clokey.

**Mrs. Anna Meade, Owego, N.Y.**—Mrs. Meade, who is organist and director of music at St. Patrick's Church, gave a recital at the church May 6. Her program included: Fugue on the Kyrie, Couperin; Chorale Preludes from the "Orgelbüchlein," "Come, Redeemer of Our Race," "Praised Be Thou," "O Man, Bemoan Thy Grievous Sin" and "Christ Lay in Bonds of Death," Bach; Prelude and Fugue in E minor, Bach; Toccata in C minor, Muffat; "The Fifers," d'Andrieu; Prelude in G major, Mendelssohn; Reverie-Improvisation on "Picardy," Bedell; "Adoro Te Devote," Titcomb. The recital was followed by benediction of the Blessed Sacrament.

**Lewis Washburn, Black River, N. Y.**—Mr. Washburn gave a recital at the Stone Street Presbyterian Church April 15. The event was to mark Guild Sunday. His program was as follows: "Harmonies of Florence," Bingham; Fantasia and Fugue in G minor, Bach; "Invocation," McGrath; Ballade, Clokey; "Ariel," Edmundson; Chorale Prelude on "Jewels," Bitgood; Fugue and Finale from the "Ninety-fourth Psalm Sonata," Reubke.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—The Central Florida Chapter of the A.G.O. sponsored Mr. Murphree in a recital at the Congregational Church, Winter Park, Fla., April 17. The program: "Fireworks Music," Handel; Arioso in G, Bach; Fantasia and Fugue on "B-A-C-H," Liszt; "Song of the Basket Weaver," Russell; Meditation on "Amazing Grace" and Toccata on "How Firm a Foundation," Murphree; "Dreams," Stoughton; Finale in B flat, Franck.

A three-manual Möller organ was dedicated by Mr. Murphree at St. Andrew's Church, Tampa, Fla., April 27. Mr. Murphree's program was: "Fireworks Music," Handel; "Hark, a Voice Saith All Are Mortal" and "I Call to Thee, Lord Jesus Christ," Bach; Prelude and Fugue in A minor, Bach; "Dreams," Stoughton; Chorale in A minor, Franck; Reverie, Dickinson; Meditation on "Amazing Grace" and Toccata on "How Firm a Foundation," Murphree; "Romanza," Purvis; "The Squirrel," Weaver; Concert Variations, Bonnet.

**C. Harold Einecke, Santa Barbara, Cal.**—At his recital April 29 at the Museum of Art Dr. Einecke played this program: Prelude and Sarabande, Corelli; Air from Orchestral Suite in D major, Bach; "Litanies," Alain; "Marche Champetre," Boex; "Bell Benedictus," Weaver; "Evening Song," Schumann; "Dialogue," Quef.

Dr. Einecke chose the following numbers for his April 22 recital at the Museum of Art: "Water Music" Suite, Handel; Melody in A, Dawes; Prelude and Fugue in C major, Krebs; Pavane, Ravel; "The Hen," Rameau; "Angelus," Snow; Toccata from Fifth Symphony, Widor.

**Dudley Warner Fitch, Laguna Beach, Cal.**—Mr. Fitch gave a recital at St. Andrew's Church, Encinitas, April 22 for the benefit of the organ fund. He played these numbers: "Grand Choeur in B flat," Dubois; "Romance sans Paroles," Bonnet; Largo, Handel-Whitney; Concert Piece in E flat, Parker; Offertory in D flat, Salome; Prelude and Fugue in A minor, Bach; "A Cheerful Fire," Clokey; Bohemian Cradle Song, Poister; "Marche Funebre et Chant Seraphique,"

Guilmant; "Londonderry Air," Coleman; "Marche Pontificale," de la Tombelle.

**Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.**—Mr. Baird gave a recital at the Reformed Church April 15. He played: Allegro and Andante from Symphony 1, Maquaire; "L'Ingenu," Ardit; "Marche Funebre et Chant Seraphique," Guilman; Finale, Second Sonata, Van Eyken; "Grand Choeur," Lemmens; "Peer Gynt Suite," No. 1, Grieg; Intermezzo from "The Atonement of Pan," Hadley; "In Moonlight," Kinder; "Pomp and Circumstance," Elgar.

**T. William Street, Warrenton, Va.**—Mr. Street gave a recital at St. James' Church May 20. His program was as follows: "To God on High" and "Praise to the Lord," Mendelssohn; Prize Song from "Die Meistersinger," Wagner; "Invocation" in B flat major and "Communion" No. 1, Guilman; Toccata in F, Widor; "Evensong," Wood; Pastorale, Guilman; Adagio, Chlunner; Hymn-tune, "Alleluia," with variations, Mildred G. Street.

**Myron D. Casner, M.A., A.R.C.M., F.A.G.O., Sturgis, Mich.**—Mr. Casner gave an organ program at St. John's Episcopal Church May 20, at 4:30, playing: Concerto in F, Handel; Psalm-Prelude No. 2, Howells; Suite for Organ, Stanley; Variations on "Brother James," Casner; Prelude and Fugue in B minor, Bach; Pastorale, Franck; Two Chorale Preludes, Peeters.

**Elmer A. Tidmarsh, Mus.D., Schenectady, N.Y.**—Dr. Tidmarsh gave a recital at Union College May 6. For his program he chose the following numbers: "Marche Religieuse," Guilman; "The Submerged Cathedral," Debussy; "The Afternoon of a Faun," Debussy; Andante from String Quartet, Ravel; Prelude and Fugue in G minor, Dupré; "Ave Maria, Ave Maris Stella," Langlais; "Carillon," Dupré. Dr. Tidmarsh was assisted by Mrs. Elizabeth Oakes, soprano.

**H. Velma Turner, Wayne, Pa.**—A vesper recital was given by Miss Turner April 28 at her home. She played these numbers: Toccata and Fugue in D minor, Bach; Finale from Sonata 6, Mendelssohn; "Priere a Notre Dame," Boellmann; Chorale in E major, Franck; Pavane, Ravel-Turner; Fantasia, Dubois; "Evensong," Martin; "Prayer" from "Lohengrin," Wagner-Suzer. Miss Turner was assisted by Mildred B. Fishburn, reader.

**Francis Murphy, Jr., Philadelphia**—For his recital at Christ Church May 2 Mr. Murphy played the following program: Fantasia and Fugue in C minor and "Jesus, Priceless Treasure," Bach; "Harmonies of Florence," Bingham; "Carillon," Sowerby; Modal Suite, Peeters; "Grand Choeur Dialogue," Gigout.

**G. Leland Ralph, Sacramento, Cal.**—Mr. Ralph gave a recital at St. John's Episcopal Church, Chico, Cal., April 29. The occasion marked the dedication of a Baldwin electronic organ. His program: "Psalm 19," Marcello; "Jesus, Joy of Man's Desiring," "Sheep May Safely Graze" and Prelude and Fugue in E minor, Bach; Suite for Musical Clocks, Haydn; Largo, Handel; "Idyl," Purvis; "The Lost Chord," Sullivan; Aria, Peeters; Cantilena, McKinley; Concert Variations, Bonnet.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—A special Memorial Day program was given by Mr. Brown at the Spreckels Organ Pavilion May 30. He included these selections: "The Heavens Are Telling," Haydn; "Ave Maria," Schubert; "Chorus of Pilgrims," from "Tannhäuser," Wagner; "In Paradisum," Brown; Military Polonaise, Chopin; Funeral March, Beethoven; "Sanctus," Gounod; "A Mighty Fortress Is Our God," Luther; "Funeral March and Seraphic Chant," Guilman; Lento from Sonata in B flat minor, Chopin; Finale and Toccata from Symphony in F, Widor.

**Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.**—For his recital at Grace Church April 26 Dr. Boothroyd chose these numbers: Concerto No. 12, Corelli, "Romanza," from Piano Concerto

in D minor, Mozart; "On Hearing the First Cuckoo in Spring," Delius; "Marche Pontificale," from Symphony 1, Widor.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson's pre-service music at the Church of the Pilgrims has included the following: Fantasy in C, Bingham; Introduction and Fugue (Sixteenth Sonata), Rheinberger; "Fantasia Contrappuntistica" on "O Fili et Filiae," Van Hulse; Rhapsody, Sowerby; Toccata, Gigout; Second Symphony, Fleury; Three Fugues on "B-A-C-H," Schumann.

**Peggy Logan Sondergard, Salina, Kan.**—Mrs. Sondergard, a pupil of Professor Harry H. Huber at Kansas Wesleyan University, played her senior recital May 20 at the University Methodist Church, where she is the organist. Her program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "From God I Ne'er Will Turn Me," Buxtehude, and "Hark, a Voice Saith," Bach; Fugue in G minor, Bach; Sonata in C minor, Guilman; Fantasy on "Laudes Domini," Matthews; "Fountains Characteristique," Huber; Scherzo from "Copper County Sketches," Weaver; "Nocturne at Twilight," De Lamar-ter; "Piece Heroique," Franck.

**John Thomas, Winfield, Kan.**—Mr. Thomas, a pupil of W. Arnold Lynch at Southwestern College, gave his senior recital at the First Methodist Church April 22. Mr. Thomas represented his chapter of the A.G.O. at the regional contest in Topeka. He has been appointed organist and director of youth work at the First Methodist Church, Wellington, Kan. He is presently organist of the First Presbyterian Church of Winfield. Mr. Thomas' program included: Concert Variations, Bonnet; "An Elf in Dance," Edmundson; Fantasia and Fugue in G minor, Bach; Symphony 2, Vierne; Adagio in E, Bridge; "Chollas Dance for You," Rowland Leach; Toccata, "Lord Jesus Christ, Turn Thou to Us," Karg-Elert.

**Virginia Ward, Winfield, Kan.**—Miss Ward, a senior pupil of W. Arnold Lynch at Southwestern College, shared a recital program with Doyle Cummings, baritone, May 14 in the First Methodist Church. The organ numbers were: Prelude and Fugue in G minor, Buxtehude; Allegro from Concerto 4, Handel; Variations on an Original Theme, Peeters; Pastorale, Franck; Toccata in B minor, Gigout. Miss Ward was assisted in the Handel number by an instrumental ensemble.

**Dale Peters, Fort Worth, Tex.**—Mr. Peters, who is a sophomore pupil of Dr. Helen Hewitt at North Texas State College, Denton, gave a recital May 15 in the college auditorium. He played the following works: Passacaglia and Fugue in C minor, Bach; "Come Now, Saviour of the Gentiles," Bach; Fugue No. 2 on "B-A-C-H," Schumann; Pastorale, Roger-Ducasse; "The Joy and Transparency of the Gloriously Resurrected Souls," Messiaen; "I Am Black but Comely, O Ye Daughters of Jerusalem" and Variations on a Noel, Dupré.

**Mrs. Robert D. Schmidt, Granite City, Ill.**—Mrs. Schmidt, who is a pupil of Donald MacDonald, gave a recital at the Niedringhaus Methodist Church April 28. Her program included these numbers: "Reverie," Dickinson; Scherzando, Gillette; "My Heart Is Filled with Longing" and Bourree, Bach; "Marche Pittoresque," Kroeger; "Flight of the Bumble-bee," Rimsky-Korsakoff; Meditation, Frysinger; Berceuse, Dickinson; "Song of the Quail" and Minuet from "The Musical Clocks," Haydn; Rondino in F, Mozart. Mrs. Schmidt was assisted by Gene Porte, baritone.

**Suzanne Stannard, Baldwin, Kan.**—Miss Stannard, who is a pupil of Ralph Stutzman at Baker University, gave a recital at the First Methodist Church April 22. Her program was as follows: Toccata and Fugue in D minor and "Sheep May Safely Graze," Bach; Chorale in A minor, Franck; "The Courts of Jamshyd" and "The Garden of Iram," from "Persian Suite," Stoughton; Toccata, Widor.

# CORRECTION

## Summer Courses

### July 2 to August 10, 1951

## UNION THEOLOGICAL SEMINARY

Broadway at 120th Street  
NEW YORK 27, N. Y.

**THE HYMN SOCIETY OF AMERICA, INC.**

President—The Rev. Deane Edwards, New York.  
 Chairman Executive Committee—William Watkins Reid.  
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 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 297 Fourth Avenue, New York 10, N.Y.  
 Headquarters—297 Fourth Avenue, New York 10.

Sunday afternoon, April 22, saw three hymn festivals which commemorated the Reformation. One of them was at Pittsfield, Mass., where the Berkshire Chapter, A.G.O., planned a service commemorating the great reformers of the Christian Church. This was held in St. Stephen's Episcopal Church and there were choirs from thirteen churches in eight towns outside Pittsfield. Among those memorialized were Neander, St. Ambrose, John Wesley, Calvin and Luther. A special litany of thanksgiving was used. The subject of the sermon, by Dr. Henry Sloane Coffin, was "Tests of a Good Christian Hymn."

At Madison, Wis., the preceding afternoon there was a seminar on church music and worship, the leader being the festival conductor, Dr. Earl Harper of the University of Iowa. It attracted a large attendance of ministers, musicians and Christian educators. The festival itself, the fourth annual city-wide hymnic service, was held in Luther Memorial Church. In the program we notice that three hymn stanzas were used as responses in the call to worship. The festival hymns included two Genevan Psalms and five hymns from Scotland, Germany and England, using splendid familiar tunes. Finally came two of the hymns of Christian patriotism published by the Hymn Society, one of which, "Rise Up, O World," used Frank K. Owen's solid setting, "Fowkes." (We have a reprint of the hymn in sheet form for churches that have discovered the excellence of this lyric by the late Dr. William Stidger.) Dr. Harper spoke on "Five Commandments of Congregational Singing." The seminar and festival were sponsored by the Wisconsin Association of Church Musicians. We would add that Dr. Harper will conduct another mass festival in the municipal auditorium at Sioux City, Iowa, July 22.

On the same day the New York festival on the Genevan Psalter took place at St. Bartholomew's Church. It exceeded all expectations, both as to the number present, exceeding 1,800, and the effectiveness of the whole service. One section of it was devoted to music based on the tune "Old Hundredth." Dr. Clarence Dickinson conducted the massed chancel choirs in the Bach-Holst setting of "All People That on Earth do Dwell", and also the host choir alone in Sweelinck's "Arise, O Ye Servants", while the Bristol organ variations on this tune were well played by Harold Friedell. In addition Dr. Dickinson conducted his own anthem, "I Greet Thee," in which the gallery youth choirs joined with poignant effect. They were led by Stephen Ortlip of Englewood.

The congregation shared in singing "Old 124th," "Old 100th" and "St. Michael," and one stanza each of "Les Commandemens," "Psalm 42" and "Donne Secours." The choirs alone sang "Nunc Dimittis" and "L'Omnipotent." Finally came the recessional for the whole choral group, "Hark, Hark, My Soul" to Smart's "Pilgrim," which was consciously written in the Genevan rhythmic pattern. One striking feature was the carrying of the flags of the major nations to which or through which the Genevan Psalter spread—Switzerland, France, Great Britain, Holland, America, Denmark, Italy, Spain, Portugal, Poland and Hungary. "No flag for Germany was ob-

tainable" to the regret of all.

The service arrangements were made by Mr. Friedell, acting with the committee of the Hymn Society. The Rev. George Litch Knight designed the order of service. The guest organist for the offertory, Bach's "O Man, Bewail Thy Grievous Sin," was Dr. George William Volkel, who also improvised brilliantly for the postlude on themes used in the festival. Two descants were used, by Tertius Noble and Friedell. The choir singers, totaling 300, represented thirteen choirs.

Brief mention must be made of another service, held March 11 at the First Methodist Church of Fort Worth, Tex. Six choirs united to lead the congregation in a well-planned program of hymns on the Christian life.

The choir of Columbia Theological Seminary, Decatur, Ga., featured the Genevan Psalter on its tour this spring. Under the direction of the Rev. Hubert Vance Taylor, it visited fifteen churches in six states. At each service these student singers included a new setting of Psalm 148, named "Columbia" and written by one of its members, Leonard Blanton. Last year the choir employed the Scottish Psalter anniversary in its tour. We are delighted to report this development. It indicates that these ministers-to-be are being made sensitive to the values of sacred music in their pastorates.

Now is the time to send for the material about the Genevan Psalter observance. We have copies of the Rev. George Litch Knight's address on the Psalter and will send it with the leaflet on request.

REGINALD L. McALL.

**MME. ARENDT HONORED ON THIRTY-FIFTH ANNIVERSARY**

May 7 marked the completion by Mme. Else Harthan Arendt of thirty-five years' connection with the music of the First Congregational Church of Oak Park, Ill. In recognition of this achievement the church held a parish dinner to honor Mme. Arendt. Present and former choir members gave a short program of comic song and verse relating to their director, arranged by George Kreamer, the organist. Representatives of the church paid tribute to Mme. Arendt and expressed their deep appreciation for her musicianship and her faithful service. The chairman of the music committee then presented to her a handsome coffee table, a gift from the choir and the committee. Previously from the pulpit and in his weekly letter to the congregation, the pastor, Dr. Fred Hoskins, expressed the gratitude of the whole church. Dr. Hoskins wrote:

"What one continuous, important thing have you done for the glory of God during the past thirty-five years? As we draw near to the thirty-fifth anniversary of Mme. Arendt's ministry of music in First Church, I think over and over of her remarkable service and my mind simply refuses to carry all the thoughts which come rushing in, thoughts of what her leadership has provided to uncounted thousands of worshippers—weddings, funerals, baptisms, rehearsals, children's choirs, organists, ministers, vespers, concerts—what a ministry!"

Mme. Arendt responded graciously and recalled some of the events in the history of the church in the last thirty-five years. She had sung at the laying of the cornerstone of the present edifice after lightning and fire had destroyed an earlier building. Her son, now a naval chaplain, was the first minister to be ordained in the new church.

Else Harthan Arendt was born in Odessa, Russia, of German and French parents, both of them well-known musicians. From them she received her early training. After concert and oratorio successes in Germany and South America she came to Chicago and joined the faculty of the Sherwood Music School, where she is still teacher of voice. She has been soloist at many of the foremost music festivals in the United States. In 1916 she became soprano soloist at the church in Oak Park, a suburb of

Chicago. She was married to Edwin Stanley Seder, F.A.G.O., then organist-director of the church. At his death in 1935 she assumed the position of director of music.

**SEASON OF MANY CONCERTS CONDUCTED BY CARL MUELLER**

An unusually busy spring season has been arranged for Dr. Carl F. Mueller, prominent Montclair, N. J., composer and conductor. April 26 he appeared as guest conductor of the ninth annual Midwest choir festival sponsored by Calvin College at Grand Rapids, Mich. The massed choirs sang five of his compositions under his direction. On May 9 he conducted his Montclair A Cappella Choir in a concert in Paterson, N. J., under the auspices of the nurses' alumnae association of the Paterson General Hospital. The proceeds will be devoted to the scholarship fund for nurses. On May 15 the same choir appeared in Montclair in its twentieth anniversary concert. Dr. Mueller is the founder and conductor of this group of seventy men and women. A feature of the program was the singing of his "Lo, God Is Here", written for the first concert given by this choir, just twenty years ago. A recent opus entitled "Praise Universal", for which a member of the choir wrote the text, received its first performance at this concert. The next morning Dr. and Mrs. Mueller drove to Louisville, where on May 20 the combined choirs of the Fourth Avenue Methodist Church gave an all-Mueller program under the composer's direction. The ministers of music of this large church, Alberta and Edwin Irely, also arranged lectures and choral clinics for the church musicians of their community during Dr. Mueller's sojourn in Louisville.

For the last week of June Dr. Mueller has been engaged as lecturer, organist and choral director at the third annual institute of the National Association of Choir Directors, to be held at Alfred University, Alfred, N. Y. At the conclusion of this Dr. and Mrs. Mueller plan to spend a number of weeks at their summer home, "Lone Acre," Craftsbury, Vt. About the middle of August they will motor to Lake Junaluska, N. C., where Dr. Mueller will appear as conductor of the annual music week of this delightful resort.

On April 6 the second grandchild arrived in the Mueller family. He is John Winslow VI, son of Dr. John and Mrs. Carlette Mueller Winslow.


**DR. BIDWELL WILL LECTURE AT CHURCH MUSIC INSTITUTE**

Dr. Marshall Bidwell of Carnegie Institute, Pittsburgh, Pa., will be the lecturer on organ literature and repertoire of the Church Music Institute, sponsored by the Knoxville Chapter, A.G.O., the week of June 25 to 29. In addition Dr. Bidwell will play several recitals and assist in the class on choir repertoire.

Robert Reuter, organist and choir director of the Park Ridge Methodist Church, Chicago, will lecture on organ playing and literature at the church music workshop meeting of Doane College, Crete, Neb., July 1 to 6. Mr. Reuter also will play two recitals and assist Dean McCutchan and Dr. Oliver S. Beltz in classes in choir repertoire.

Carl F. Mueller of Montclair, N. J., and Roberta Bitgood of Buffalo will lecture on church music at the Institute of Alfred University, Alfred, N. Y., July 24 to 29. In addition to lectures and demonstrations, both will play organ recitals.

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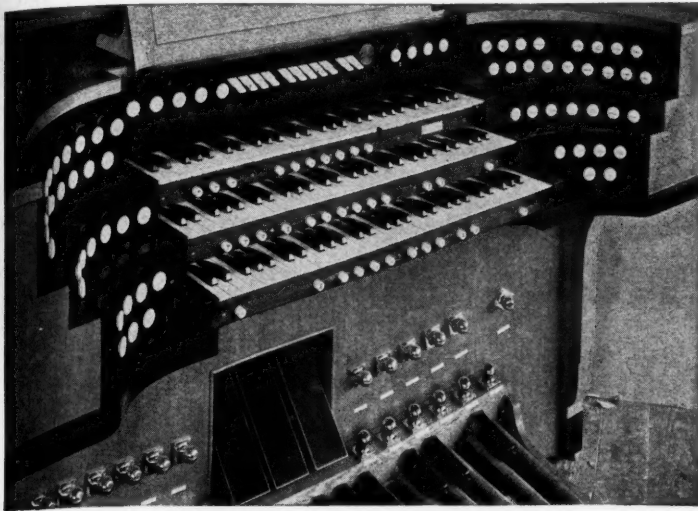
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**CONCERTO BY MISS PENTLAND  
HAS PREMIERE IN CANADA**

The world premiere of a new work by the Canadian composer Barbara Pentland of Vancouver was presented in Aeolian Hall, London, Ont., April 7 by the London Chamber Orchestra and organist Gordon Jeffery, by whom it was commissioned. Ernest White, director of the London School of Church Music, was conductor for the work, which is simply and descriptively called a "Concerto for Organ and Strings." It was performed at the sixth and final concert for the season, which included also a cantata by Bach, the Concerto for Oboe and Strings by Domenico Cimarosa, and Bach's Suite in C major.

The new composition is entirely modern in its dissonances and linear construction, according to reviews in London papers. This listener heard the work three times—once during rehearsal and twice during the program, for Mr. White wisely repeated it at the conclusion of the concert so that the audience could have greater opportunity to become acquainted with its individualities. Opinion expressed by many after the concert was that the work "did not immediately engender fondness, or perhaps even liking, but it compelled attention" and several said: "I think if I heard it often enough, I'd get to like it."

The presentation was a magnificent one on the part of Mr. Jeffery, wrote one critic. He displayed fine technique and gave an intelligent reading of the concerto. The particular qualities of the organ were remembered by the composer and given full show by the player. The orchestra earned plaudits for a performance that was not only technically clean but projected the meaning of the composition. At no time did the players seem confused over either the content or the score.

The Aeolian Choral Society with the orchestra and Mr. Jeffery at the organ presented Cantata No. 4, "Christ Lay in Death's Dark Prison."

THE MU PHI EPSILON and Phi Mu Alpha Sinfonia music fraternities of Boston University sponsored a program of liturgical music in the Daniel L. March Chapel April 2. Everett Titcomb directed the choral group and Samuel Walter was at the organ. The group performed numbers by di Lassus, Aichinger, Samuel Walter, Titcomb and Thiman. Mr. Walter played these numbers: "Jesus Christ Is Risen Today," Snow; Two Pieces on "Regina Coeli," Titcomb and Walter; Offertory for Easter Day, d'Andrieu.

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FRED HOWARD PARKER is organist and choirmaster of the First Presbyterian Church, Columbia, S. C., and director of music at Columbia College (South Carolina Methodist College for Women). He has been organist of his church since January, 1927, and has three choirs (children, youth and adult). His wife, Carolyn Patterson Parker, trains the children and youth choirs. The adult or sanctuary choir consists of eight paid soloists and twenty-four volunteers. Sacred concerts and organ recitals are given from time to time. Mr. Parker gives a recital over radio station WIS every Sunday morning and he has played over 800 such recitals. He also writes a hymn story every Sunday for *The State*. This paper prints lists of all of the church music on a special church page.

At Columbia College Mr. Parker has two two-manual Moller organs and one Hammond concert model. He teaches a class of twenty-five organ students. The school is developing a special church music and choir training department.

Mr. Parker is a past dean of the South Carolina Chapter of the American Guild of Organists, a member of Kappa Phi Kappa, education fraternity, and of Phi Mu Alpha Sinfonia, national music fraternity. He holds B.S., B.Mus. and M.A. degrees and pursued most of his study in New York City. One summer was spent at Fontainebleau, France, with Widor and Philipp.

The First Presbyterian Church has a three-manual Pilcher organ installed in 1925. In March the church awarded a contract to M. P. Moller for a new three-manual console and several additional stops. The Moller Company expects to complete the installation in September.

ROBERT SHONE PRESENTS

PROGRAMS IN ANNAPOLIS

Three Sunday afternoon programs were given in May under the direction of Robert C. Shone at St. Anne's Church, Annapolis, Md. The first of these, May 6, was an organ recital by Mr. Shone. He played these numbers: Toccata, Muffat; "Erbarm dich mein," Bach; Concerto in A minor, Vivaldi-Bach; "Priere," Jongen; Scherzo from Symphony 2, Vierne; "Le Banquet Celeste," Messiaen; "Litanies," Alain.

A program of chamber music took place May 13. Mr. Shone was assisted by Edward B. Owens, tenor; Mary Lacey, soprano, and a group of string players. The May 20 event consisted of a recital by Lawrence R. Sears. Mr. Sears was assisted by instrumentalists under Mr. Shone's direction. The program was: "Epistle" Sonata, Mozart; Fantasia, Mozart; Concerto 13, Handel; "Symphonie d'Apres Media Vita," Bonnal.

AT THE FIFTH ANNUAL MEETING of the Friends of Harvey Gaul, Inc., April 29, held in Pittsburgh, it was announced that Robert M. Dillon, Gravette, Ark., had won the 1950 Harvey Gaul composition contest award of \$300 for his Sonata for violin and piano. First honorable mention was given Henry Gordon Stevenson, Washington, Pa., and second honorable mention to Paul Fetter, Minneapolis, Minn. Both these compositions also were sonatas for violin and piano. Mr. Stevenson received honorable mention in the 1949 contest.

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Edgar Nelson, the conductor, used his resources well. He was hampered by a chorus with too few male voices and a weak contralto section. Despite this fact, however, he managed a very satisfactory balance between chorus and orchestra. Among the soloists the work of Lillian Crookasian, mezzo-soprano, was particularly effective.

THE DEDICATORY SERVICE for the rebuilt organ and new console at St. Barnabas' Church, De Land, Fla., was held April 8. A program of organ and choral offerings portrayed the life of Christ in music. Rosemary Clark, A.A.G.O., Ph.D., is organist and choir director.

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FOR SALE—HOOK & HASTINGS TRACKER action organ, twelve ranks. Swell: Stopped bass, 8 ft.; stopped diapason, 8 ft.; celestina, 8 ft.; flute, 4 ft.; bassoon, 8 ft.; oboe, 8 ft.; tremolo. Great: Open diapason, 8 ft.; dulciana, 8 ft.; melodia, 8 ft.; principal, 4 ft.; twelfth, 3 ft.; fifteenth, 2 ft. Pedal: Bourdon, 16 ft. Complete with blower. Priced at \$500 for quick sale. Write R. H. Graessley, 15 Washington St., Monroe, Mich.

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FOR SALE

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