

THE DIAPASON

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DUPRE TO PLAY WORKS OF BACH AT CHICAGO "U"

RECITALS JUNE 24 TO JULY 27

Organ Programs Supplemented by Harpsichord Performances by Ralph Kirkpatrick, Besides Works of Franck, Etc.

Interpretations of the works of Bach will be featured in seven recitals at the University of Chicago this summer, Cecil M. Smith, chairman of the university's department of music, announces. These performances will attract organists from Chicago and many other cities. Marcel Dupré, organist of the Church of San Sulpice in Paris, will be in residence at the university from June 24 to July 27 and will give three Bach programs. Between June 28 and July 9 Ralph Kirkpatrick, the American harpsichordist, will play four recitals of Bach's keyboard music.

Mr. Dupré and Mr. Kirkpatrick will perform all of the music included in the "Klavierübung," a collection of organ and harpsichord music published in four installments during Bach's lifetime. Because the "Klavierübung" works are partly for organ and partly for harpsichord, the entire collection has never before been presented in this country in a coordinated series of recitals. Organ works included are the Prelude in E flat major, a variety of chorale preludes and the Fugue in E flat major, known as "St. Anne's" Fugue. The harpsichord works, constituting about three-fourths of the total, include the six Partitas, the French Overture, the Italian Concerto, the Goldberg Variations and four duetti, or inventions.

Mr. Dupré will also give a Cesar Franck program and a recital devoted entirely to his own compositions.

Programs of the five recitals by Mr. Dupré at Rockefeller Memorial Chapel are as follows:

June 26, 8:30 p.m.—Bach program: Prelude and Fugue in A minor; Prelude and Fugue in D major; Passacaglia and Fugue in C minor; Fantasia and Fugue in G minor; Toccata, Adagio and Fugue in C major; Toccata and Fugue in D minor.

July 3, 8:30 p.m.—Bach (from the "Klavierübung"): Prelude in E flat major; "Kyrie, God the Father Everlasting"; "Christ, Comforter of the World"; "Kyrie, God, Holy Spirit"; "Glory to God on High"; "These Are the Holy Ten Commandments"; "We All Believe in One God"; "Our Father Who Art in Heaven"; "Christ Our Lord to Jordan Came"; "Out of the Depths Have I Cried Unto Thee"; "Jesus Christ Our Saviour"; Fugue in E flat major.

July 10, 8:30 p.m.—Cesar Franck program: "Grande Piece Symphonique"; Chorale No. 1, E major; Chorale No. 2, B minor; Chorale No. 3, A minor.

July 17, 8:30 p.m.—Bach program: Trio-Sonata No. 1, E flat major; Trio-Sonata No. 2, C minor; Trio-Sonata No. 3, D minor; Trio-Sonata No. 4, E minor; Trio-Sonata No. 5, C major; Trio-Sonata No. 6, G major.

July 24, 8:30 p.m.—Marcel Dupré program: Passion Symphony; Prelude and Fugue in G minor; Suite; Symphonic Poem, "Evocation."

Admission is free to all of the Dupré recitals.

MISS FLORENCE HASKIN ENDS TWENTY-FOUR YEARS' SERVICE

Miss Florence Haskin has retired as organist and choir director of the First Presbyterian Church of Bridgeport, Conn., after serving that church with distinction for twenty-four years. Announcement of her resignation was made just after Easter.

Miss Haskin, an English teacher in Central High School, received her start as an organist while attending high school in Boston and filled positions in Hiram and Bedford, Ohio, and Milford and New Milford previous to her going to Bridgeport nearly a quarter of a century ago.

J. G. LUNDHOLM, THIRTY-FIVE YEARS AT HIS CHURCH



ON THE FIRST SUNDAY in June J. G. Lundholm will complete his thirty-fifth year as organist of St. Paul's Lutheran Church in Minneapolis, Minn.

Mr. Lundholm, who has been a member of the Minnesota Chapter, A.G.O., for many years, received the bachelor of music degree from Gustavus Adolphus College, St. Peter, Minn., in 1901. Before going to Minneapolis he served churches

in Hartford, Conn., and Des Moines, Iowa. For five years he was at the head of the music school of Northwestern College, Fergus Falls, Minn.

Mr. Lundholm has composed a number of anthems, one of them an Easter number, "Christ Is Arisen," and a cantata entitled "Cry Aloud to My People." He gave a recital at the 1933 world's fair in Chicago.

GREAT WEST POINT ORGAN WILL HAVE A NEW CONSOLE

Word comes from West Point, N. Y., that a new console for the great organ in the chapel of the United States Military Academy is to be installed. It will be built by M. P. Möller, Inc., who built the organ, and is the gift of Colonel Edgar W. Garbisch, class of 1925. This, according to Frederick C. Mayer, the West Point organist, solves the greatest need of the organ, as the present console is outmoded and inadequate for the great instrument. It is anticipated that the new console will be installed in the summer of 1947.

The cadet chapel organ originally comprised thirty-eight ranks of pipes, with a total of 2,418 pipes, as installed in 1911 through congressional appropriation. During the intervening years the organ has been more than quintupled in size through memorials, gifts and contributions from army personnel, or from friends of the army, of West Point, the chapel and the organ. The instrument now comprises 206 separate ranks of pipes, with a grand total of 13,529 pipes.

GROVER J. OBERLE GOES TO EMMANUEL CHURCH, BOSTON

Grover J. Oberle has been appointed organist and choirmaster of Emmanuel Church in Boston. He goes to this prominent post, once held by Lynnwood Farnam, from St. John's Church in Washington, D. C.

Mr. Oberle was appointed to the position in Washington in January, 1942. Then he served for three and one-half years as a chaplain's assistant in the United States Naval Reserve, stationed at the midshipmen's school in New York. One of the choirs he trained sang at the A.G.O. spring festival in the Riverside Church in 1944 and made a deep impression. Last November Mr. Oberle was released from the navy and returned to St. John's.

At Emmanuel Church Mr. Oberle succeeds Thonpson Stone, who has resigned. The organ is a large Casavant of

137 sets of pipes, designed by Mr. Farnam. The choir is one of men and boys. Mr. and Mrs. Oberle and their daughter, Carol, 3 years old, will live in Norwood, Mass., where they have bought a house.

FIVE GUEST ORGANISTS GIVE PITTSBURGH LENT RECITALS

George Norman Tucker, organist and choirmaster of St. Stephen's Episcopal Church, Wilkinsburg, Pittsburgh, arranged a series of midweek Lenten recitals by guest organists at his church. The players and their offerings were as follows:

March 13—Owen P. Adams, Jr., assistant organist of St. Stephen's: "Come, Saviour of the Gentiles," "Jesu, Joy of Man's Desiring" and "Come, Sweet Death," Bach.

March 20—Fred Henry, First Methodist Church, Braddock, Pa.: "Pastorale Ancienne," Edmundson; "Clair de Lune," Karg-Elert.

March 27—Robert Schneeberger, Pittsburgh Musical Institute: Adagio, First Sonata, Mendelssohn; Adagio from Toccata, Adagio and Fugue, Bach; Air for the G string, Bach; "Prayer," Borowski; "How Do I Fare, O Friend of Souls," Karg-Elert.

April 3—Robert W. Haubrich, Calvary Presbyterian, Wilkinsburg: Prelude in F, Saint-George; "Consolation," Mendelssohn; "Creator Alme Siderum" and "Veni, Creator Spiritus," Kreckel.

April 10—Miss Joan Bailey, United Brethren Church, Wilkinsburg: "Christ Lay in Death's Dark Prison," Bach; "Be Merciful unto Me, O God," and Second Movement, Third Trio-Sonata, Bach; Intermezzo, Rheinberger; "O Man, Bewail Thy Grievous Fall," Bach.

AT THE CHURCH of the Ascension, New York, services of music in 1945-1946 have included these offerings: "Judas Maccabaeus," Handel; Requiem, Brahms; "The Messiah" (Christmas portions), Handel; "Hora Novissima" (complete), Parker; Requiem (complete), Verdi; "Crucifixion," Stainer; "St. John Passion," Bach, and a program of early church music, with Yves Tinayre as soloist, covering the period from the twelfth century to Mozart. All this has been under the direction of Vernon de Tar, F.A.G.O.

CLIFFORD DEMAREST DEAD AT TENAFLY, N. J.

STRICKEN ON ANNIVERSARY

Served Community Church in New York Thirty-five Years—Warden of A.G.O. from 1917 to 1920—Composed for Choir and Organ.

Clifford Demarest, organist and composer, former warden of the American Guild of Organists and for thirty-five years organist of the Community Church in New York City, formerly the Church of the Messiah, died at his home in Tenafly, N. J., May 13. He suffered a heart attack shortly after the service at his church in Town Hall May 5, which marked his thirty-fifth anniversary, and for a time seemed to have good chances of recovery, but succumbed after a week's illness.

Mr. Demarest was born Aug. 12, 1874, in Tenafly, a suburb of New York, of a family prominent in that part of New Jersey. His mother was organist of the Presbyterian Church and at the age of 14 her son took her place. Later he was graduated from the Metropolitan College of Music, New York, where he was a pupil of R. Huntington Woodman. He became organist and choir director of the Church of the Messiah in May, 1911. From 1919 to 1937 Mr. Demarest was director of music in the Tenafly High School, and during his regime the school's orchestra won the annual New Jersey high school competition at Trenton six times.

Mr. Demarest wrote more than fifty anthems, several sacred cantatas, a Fantasia for organ and piano, and many songs and organ pieces.

From 1917 to 1920 Mr. Demarest was warden of the American Guild of Organists. He belonged to the Musicians' Club of New York and was a director of the North Valley National Bank of Tenafly and the Tenafly Building and Loan Association.

After the death of his first two wives, the former Josephine and Annie Maugham, twin sisters, Mr. Demarest in 1936 married Gertrude Stiles, retired principal of the Browning School in Tenafly. Besides the widow, he leaves two children—Beaumont Demarest and Mrs. Kathryn Myers—a brother, H. Leroy Demarest, and a sister, Mrs. Elizabeth Cattelle, both of Tenafly.

CHANDLER GOLDTHWAITE DIES AFTER NINE YEARS' ILLNESS

Chandler Goldthwaite, one of the ablest of young American organists until illness cut short his career, died March 28 in Duarte, Cal., according to word received in Chicago. He had been a sufferer from tuberculosis and had been unable to engage in professional activities for nine years.

Mr. Goldthwaite was born July 7, 1898, and studied with John Patton Marshall and Lynnwood Farnam. Important church positions filled by him were at the First Baptist Church of Melrose, Mass., and the Hennepin Avenue Methodist Church of Minneapolis. He was for a short time municipal organist of St. Paul, Minn. Later he abandoned church work to engage in concert playing and was heard in recitals in every part of the United States and parts of Europe in his twenties. He was a pioneer in radio broadcasting of organ music in connection with the Aeolian-Skinner Company and the National Broadcasting Company. In this work he directed such radio programs as the Davey Tree Hour and Universal Rhythm.

Mr. Goldthwaite is survived by his widow and two children, the older of whom is a starlet in motion pictures under the name of Janis Chandler. Mr. Goldthwaite's brother, Scott Goldthwaite, is on the musical faculty of the University of Chicago.

**THREE-MANUAL OPENED
IN NEWARK, N. J., CHURCH**

BUILT BY J. H. & C. S. ODELL

**Leon Verrees Gives the Dedicatory
Recital May 12 at Centenary
Methodist—Resources of New
Instrument Are Shown.**

A new three-manual organ has been installed in Centenary Methodist Church, Newark, N. J., by J. H. & C. S. Odell & Co. of Yonkers, N. Y. Professor Leon Verrees of Syracuse University gave the opening recital May 12 before a distinguished audience, including many prominent organists of the New York-New Jersey area. The dedication service was held May 12 with Alice Gordon-Smith, A.A.G.O., at the console.

The organ is the gift of Mrs. William Davenport Jones as a memorial to her husband. In 1887 the Odell Company installed the original instrument, a two-manual tracker organ, and most of the pipe-work of the old organ has been used in the new instrument. Unusual features of the specification include a metal spitzflöte of full 16-ft. scale in the swell and a 16-ft. bourdon in the great. Each manual division is under expression individually and the expression of the entire instrument can be operated by a master pedal control.

The stop specification was drawn up by Leonard J. Fox, minister of music of Centenary Church, with the cooperation of David Sturges and representatives of the Odell Company. The stop-list is as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Keraulophon, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Capped Horn, 8 ft., 73 pipes.

SWELL ORGAN.

- Spitzflöte, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celestis, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Conical Flute, 8 ft., 73 notes.
- Violina, 4 ft., 73 pipes.
- Hohl Flöte, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Dolce Trumpet, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Dulciana, 16 ft., 61 notes.
- Violin Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 85 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Dulcet, 4 ft., 73 notes.
- Dolce Quint, 2 1/2 ft., 61 notes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Double Open, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Dolce Bourdon, 16 ft., 32 notes.
- Contra Flute, 16 ft., 32 notes.
- Viola, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Octave, 4 ft., 32 notes.

Mr. Verrees demonstrated the resources of the organ with the following numbers: Aria and Finale, Tenth Concerto, Handel; "Soeur Monique," Couperin; "Jesu, Joy of Man's Desiring," Bach; Gigue in G major, Bach; Chorale in A minor, Franck; Adagio from Chorale Improvisation on "Bethany," Verrees; Scherzetto, Vierne; "Chant de May," Jongen; Allegro Vivace, Fifth Symphony, Widor; Variations in A flat, Thiele.

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**MID-WEST GUILD CONVENTION
IN MILWAUKEE JUNE 24 AND 25**

The mid-West regional convention of the American Guild of Organists is to be held this year in Milwaukee, with chapters represented from Illinois, Indiana, Iowa, Minnesota, Missouri and other states. Arrangements for the convention have been under the direction of John K. Christensen, dean of the Wisconsin Chapter. A program of events to occupy two full days, June 24 and 25, has been prepared and is expected to draw a large attendance of church musicians from far and near. The program so far as completed as this issue goes to press is as follows:

Monday, June 24.

- 9 a.m.—Registration at the First Methodist Church.
- 10 a.m.—Organization of convention and report on the New York Guild festival by Dr. Emory L. Gallup, dean of the Illinois Chapter, at the First Methodist Church.
- 11:15 a.m.—Recital at Kenwood Methodist Church by Richard Helms of the Toledo Chapter.
- 12:30 p.m.—Luncheon at Kenwood Methodist Church.
- 2 p.m.—Recital by representative of the Illinois Chapter at St. Robert's Catholic Church.
- 3:15—Recital by Wilbur Held of the Minnesota Chapter at Temple Emmanuel.
- 4:30—Lecture by Stanley Baughman of the Western Michigan Chapter at Immanuel Presbyterian Church.
- 5—Recital at Immanuel Presbyterian Church.
- 6:30—Dinner at Bethany Presbyterian Church.
- 8—Choral vespers and program by the Ascension senior a cappella choir at the church.

Tuesday, June 25.

- 10:30 a.m.—Recital by Parvin Titus of Cincinnati at Immanuel Lutheran Church.
- 12:30—Luncheon at Kingsley Methodist Church.
- 2—At St. Joseph's Convent, lecture on Gregorian chant by Sister M. Clarissima; recital by Sister M. Theophane and program by choir of nuns. Visit will include tour of the chapel, Adoration Chapel and Alverno College of Music. The visit will close with solemn vespers and benediction in the chapel, with Sister Theophane playing and Sister Clarissima directing the choir.
- 7—Dinner at the Pfister Hotel.

**JOHN M. STEINFELDT, DEAN
OF TEXAS MUSICIANS, DEAD**

John M. Steinfeldt, dean of composers and music teachers of Texas, and for more than half a century organist of St. Mary's Church, San Antonio, died Feb. 29 after an illness of two weeks resulting from a fall. He was born in Hanover, Germany, Aug. 18, 1864, and at the age of 7 was playing before the public. At the age of 10 he came to America with his family, who settled in Cincinnati, where he entered the Cincinnati College of Music. Not only was he successful in the field of music, but he also received an art scholarship in the Cincinnati School of Design.

At the age of 18 Mr. Steinfeldt moved to San Antonio, seeking a milder climate, and was given the position of assistant organist at San Fernando Cathedral. He later played at Temple Beth-El and the First Baptist Church. His longest and last tenure was at St. Mary's Church, where he had completed fifty-three years at the time of his death. On his completion of playing fifty years at St. Mary's Church he received a letter of praise and appreciation from Pope Pius.

Mr. Steinfeldt was a member of the American Guild of Organists, Alamo Chapter, and a few years before his death was made an honorary member of that chapter. Many of his pupils have achieved success. Hugh McAmis, who died in 1943, was one of his pupils.

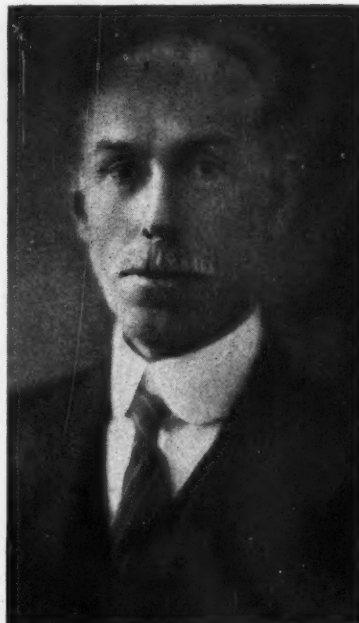
Mr. Steinfeldt is survived by three sons, a daughter and two sisters.

**LEGGE COMPANY REBUILDS
BRANCH AT ST. HYACINTHE**

The Franklin Legge Organ Company, Limited, of Toronto, Ont., began work May 1 on the reconstruction of its factory in St. Hyacinthe, Quebec, which was severely damaged by fire in January. The Legge concern had established its St. Hyacinthe branch last fall to take care of a surplus of orders. Rolland Blanchard is manager of the branch, with E. F. Walcker as chief voicer and A. Chagnon as pipe-maker.

The new building will be larger and more commodious than the old one, fire-proof in construction and equipped in the most modern manner. The company will continue active in Toronto as heretofore, specializing in work for the Toronto area

CLIFFORD DEMAREST



and west, while the St. Hyacinthe branch will handle work for the Montreal area and east. Both establishments will share in a considerable export trade developed in recent years by the company. At the present time the orders on hand, extending from Vancouver to Newfoundland, are augmented by nine orders for new organs from the West Indies and South America.

**SCHANTZ ORGAN COMPANY
NAME OF NEW CORPORATION**

The well-known organ building establishment of A. J. Schantz, Sons & Co. has been incorporated, it is announced, under the name of the Schantz Organ Company, Orrville, Ohio. There will be no change in ownership or management.

IN THIS MONTH'S ISSUE

Oliver Messiaen's compositions and organ playing impress American visitor.

Marcel Dupré to play the works of Johann Sebastian Bach in a series of recitals at the University of Chicago this summer.

Clifford Demarest, organist and composer, for thirty-five years at Community Church in New York and former warden of the A.G.O., dies after heart attack.

Illustrated address on "Martin Luther's Use of Hymns" by Mrs. Clarence Dickinson before the Hymn Society is recorded.

Trends in Easter music are disclosed in glimpses of service lists of 1946 given in article by Dr. Harold W. Thompson.

Programs for regional conventions of A.G.O. chapters in Washington, D. C., and Milwaukee, Wis., are announced.

Leo Sowerby wins the Pulitzer prize with his "Canticle of the Sun."

Chandler Goldthwaite, prominent organist, dies in California after an illness of nine years.

THE DIAPASON

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VIRGIL FOX



Baltimore he was director of music at St. Paul's Church in Westminster, Md., and St. Mark's Church, Hanover, Pa. While he was in the army in Europe Mr. Weagly had an opportunity to explore the field of religious music in England and on the continent.

In the war Mr. Fox was attached to the Army Air Forces in this country for nearly four years, assigned to the chaplains' division, playing for church services and in hospitals. Mr. Weagly was discharged from the army in February after service in Germany.

Music festivals will be planned during the year which will bring to the Riverside Church lecturers on music, organists and singers for programs to be presented free of charge to the community. Recitals of organ music both by Mr. Fox and by other outstanding organists will be given both separately and in conjunction with the regular services. As interest develops in the church, choirs and choruses will be organized to supplement the regular choir on special occasions.

The ministers, trustees and deacons of the Riverside Church gave a dinner in honor of Mr. Fox and Mr. Weagly in the assembly hall of the church May 8. The Rev. Dr. Harry Emerson Fosdick, who became pastor emeritus May 24, made an address of welcome. After the dinner the 100 guests, who included the wives of the church officers, went into the nave of the church and listened to Mr. Fox play.

RIVERSIDE CHURCH ENGAGES VIRGIL FOX AND WEAGLY

The Riverside Church in New York announced May 3 that beginning May 5 its music would be under the direction of Virgil Fox, organist, and Richard Weagly, choir director. Both Mr. Fox and Mr. Weagly go to the Riverside Church after ten years at the Brown Memorial Church in Baltimore.

Mr. Fox was born in 1912 near Princeton, Ill. When 11 years old he played his first church service; at 14 he played in recital and at 17 he won the National Federation of Music Clubs' biennial contest in Boston. Subsequently he studied at the Peabody Conservatory in Baltimore and later in Europe.

Mr. Weagly was born in 1909 in Westminster, Md., and received his bachelor's degree from Western Maryland College. He studied at the Peabody Conservatory and received his degree of master of sacred music from Union Theological Seminary in New York City. Before going to the Brown Memorial Church in

SAN FRANCISCO INSTITUTE REOPENS; PURVIS TO TEACH

Richard Purvis, organist and composer, will conduct a six weeks' summer master session beginning July 8 for the Music and Arts Institute of San Francisco, which is being reopened after three years, with headquarters in the Century Club Building. The Wallace Sabin Memorial Scholarship Fund will provide one or more full and several possible partial scholarships for organists or choir conductors in the master class.

Other artists scheduled for master classes at the summer session include Dusolina Giannini's class for singers and a Luboshutz and Nemenoff class for pianists.



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Tocatta in G.....Reincken

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NORMAN HENNEFIELD, Editor

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**STRONG RURAL CHURCH
ORDERS THREE-MANUAL**

SCHANTZ BUILDING ORGAN

Evangelical and Reformed Congregation of New Knoxville, Ohio, Will Have Instrument of 2,134 Pipes from Orrville Factory.

The Schantz Organ Company is engaged at its factory in Orrville, Ohio, in building a three-manual organ for a strong rural church in Ohio. This instrument will be one of the few of this size outside the larger cities. It is to be installed in the Evangelical and Reformed Church of New Knoxville. The console is of the drawknob type and has been placed on display in the Orrville public library. The organ will have a total of 2,134 pipes and twenty-one chimes and will be blown by a five-horsepower blower. The stoplist is as follows:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gross Flöte, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 bells.
- Tremulant.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flautino, 2 ft., 73 pipes.
- Mixture, 8 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp, 49 bars.
- Tremulant.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Trumpet, 16 ft., 12 pipes, 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Violone (extension Salicional), 16 ft., 12 pipes.
- Cello, 8 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 32 notes.
- Major Flute, 8 ft., 12 pipes, 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes, 32 notes.

The New Knoxville church is the largest country church in Ohio, with an average attendance at each service of 850. The church edifice, which dominates the town of about 400 inhabitants, is visible for miles. The congregation, which draws its membership from a wide radius, is proud of the fact that from its enrollment thirty-five men have gone into the ministry. The church has been enlarged and remodeled three times in forty years.

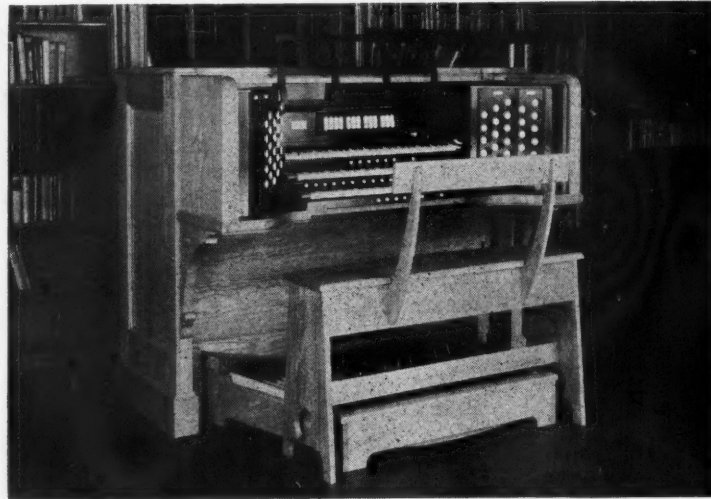
**McMINNVILLE, TENN., CLUBS
SPONSOR CROLEY RECITAL**

The Beethoven Junior and Mozart Juvenile Music Club, consisting of pupils of Mrs. H. M. Carney, sponsored a recital by Arthur Croley Sunday, May 12, in the Methodist Church of McMinnville, Tenn. Mr. Croley played: Trumpet Tune and Air, Purcell; Largo from "Xerxes," Handel; "Anna Magdalena's March," Toccata and Fugue in D minor and "Jesus, Joy of Man's Desiring," Bach; March on a Theme by Handel, Guilman; French Rondo, Boellmann; Sanctus from "Messe Solennelle," Gounod; "In Springtime," Kinder; "The Girl with the Flaxen Hair," Debussy; "The Squirrel," Weaver; Finale from First Symphony, Vienne.

The recital was followed by a dinner at the Sedberry Hotel for Mr. Croley and a friend, Hal Green of Vanderbilt University, and the following organists of McMinnville: Mrs. Robert Elkins of the Presbyterian Church, Mrs. Cora Meadors of the Baptist Church and her assistant, Miss Mildred Evans, and Mrs. H. M. Carney of the Methodist Church and her assistant, Mrs. Herschell McCollum.

Mr. Croley is nationally known as a recitalist and is teacher of organ at Scarritt and Peabody Colleges, Nashville, Tenn.

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An institute on church music and worship is to be conducted at Ohio State University in Columbus July 14 to 20, it is announced by Professor Louis H. Diercks, the institute director. Guest members of the staff, with the subjects they will teach during the seven days, include the Rev. LeRoy Everts Wright, First Congregational Church, Aurora, Ill., worship; Arthur Poister, Oberlin Conservatory, Oberlin, Ohio, organ and service playing; Temple Barcafer, Trinity Methodist Church, Grand Rapids, Mich., choral clinic; H. Augustine Smith, Boston University, hymnody.

Faculty members from the Ohio State School of Music who will participate are: Professor Diercks, choral work; Professor M. Emmet Wilson, history and appreciation; Professor Dale V. Gilliland, vocal technique. Members of two other Ohio State departments will be on the staff—Professor Arthur R. Mangus, rural economics and rural sociology, handling the subject of counseling, and Professor Robert H. Gerhard, speech, the subject of care and development of the minister's voice.

General sessions for the entire group and individual conferences for ministers, choir directors and organists are included in the week's program.

The tuition fee for the seven days is \$10, and housing will be available in campus dormitories at \$1.50 a night. Registrations, with a \$5 deposit, or inquiries for further information may be addressed to Professor Diercks at the School of Music, Ohio State University, Columbus 10, Ohio.

**RUSSELL HANCOCK MILES
WINS MONMOUTH \$100 PRIZE**

Professor Russell Hancock Miles of the University of Illinois has been notified by Monmouth College, Monmouth, Ill., that he is the winner of the Herbert prize of \$100 for the best musical setting in its psalm-tune competition. About 400 composers from the United States, Canada and Great Britain sent entries. This is an annual competition. Seth Bingham won it two years ago.

**WALTER S. FISCHER IS DEAD;
HEAD OF CARL FISCHER FIRM**

Walter S. Fischer, president of Carl Fischer, Inc., the music publishers, died April 26 at his home in New York.

Mr. Fischer was born in New York City and educated at the Horace Mann School. In 1899 he entered his father's business, then housed in a small building a few doors from its present site on Cooper Square. With him was his elder brother, Carl, Jr. A younger brother, George, joined the firm later. The passing of both of his brothers left Walter Fischer his father's sole associate in 1912.

After the death of Carl Fischer, Sr., in 1923 the business was incorporated and Walter Fischer became its head.

Besides being president of the publishing house Mr. Fischer was vice-president of the Carl Fischer Musical Instrument Company, Inc., and a director of the American Society of Composers, Authors and Publishers. He had held the post of president of the Music Publishers' Association of the United States. He was a member of the Union League Club, the Wee Burn Club, the Tokeneke Club, the Clove Valley Rod and Gun Club and the Mendelssohn Glee Club.

Mr. Fischer is survived by his widow, Mrs. Antoinette Fischer; a daughter, Mrs. Phoebe Connor; three sisters—Mrs. Antoinette Fischer Williams, Mrs. Dorothy F. Lane and Mrs. Edna F. Edgerton—and three grandchildren.

**HARRY A. TIDD, AUBURN, N. Y.,
ORGANIST TAKEN BY DEATH**

Harry A. Tidd, composer, organist, choir director and teacher, died May 6 in Auburn, N. Y. He had been in failing health for some time.

Mr. Tidd was born in New York State sixty-eight years ago. At Syracuse University he studied music with Professor I. V. Flagler. He had been organist in a number of Auburn churches, including the First Baptist, Second Baptist and First Methodist. Previous to his last illness he had been organist at Sand Beach Chapel. For some time he was pianist for the Masonic fraternity and for the Kiwanis Club.

Mr. Tidd, in addition to composing music, had written articles on teaching technique which appeared in musical publications. He was also the author of poetry.

Surviving Mr. Tidd are his widow, Mrs. Catherine Campbell Tidd; his mother, two sons, two brothers, a sister and three grandchildren.

Mr. Tidd was a member of the American Guild of Organists.

**TORONTO CASAVANT SOCIETY
HEARS M'LAUGHLIN AND BAKER**

The Casavant Society of Toronto presented D'Alton McLaughlin, Canadian organist, in a recital March 20, when the Eaton Auditorium was filled with an enthusiastic audience. The opening number was the Widor Sixth Symphony, played in its entirety, of which the *Toronto Evening Telegram* writes: "His playing last night had many beautiful features. The Widor Symphony with its five contrasting movements was an evening's concert in itself. The opening Allegro might have thrilled any concert audience as the triumphant conclusion of a great matter; instead it was only the beginning and for all its beauties those

which followed in the number were more beautiful still. Maximum impressiveness on a minimum of sensation." The *Toronto Daily Star* says: "He made the Weitz Fanfare an accolade of brass and his Gothic March a procession of pompous pageantry. Parker's Scherzo worked up to a brilliant webwork of skillful registration. Bach's D minor was a deft staccatoesque in the toccata and a complex of massive and varied registration in the fugue."

On April 10 Walter Baker played the concluding recital of the season. Mr. Baker's work is always well received in Toronto, his registration revealing the beauty and nobility of the instrument. He presents the grandeur of the organ through the best in organ literature—sterling qualities his Toronto audience appreciates. His playing of the Bach Prelude and Fugue in D was a revelation. He made the Bach and the Reubke Sonata a marvelous example of fluent technique and registration. Mr. Baker also gave an impressive reading of Karg-Elert's "The Soul of the Lake."

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DR. LEO SOWERBY



LEO SOWERBY WINS PULITZER PRIZE WITH "CANTICLE OF SUN"

Leo Sowerby, the Chicago organist and composer, won the \$500 Pulitzer prize for distinguished musical composition, with "The Canticle of the Sun," which was commissioned by the Alice M. Ditson Fund and was first performed by the Schola Cantorium in New York in April.

Dr. Sowerby was born in 1895 at Grand Rapids, Mich. He was graduated from the American Conservatory in Chicago and was a pupil in composition of Percy Grainger. He served as bandmaster with the American army in the first world war and in 1921 won the first fellowship awarded by the American Academy of Rome. He has twice won the award of the Society for the Publication of American Music, and is a member of the American Institute of Arts and Letters. He is an instructor in theory and composition at the American Conservatory in Chicago and is organist and choirmaster at St. James' Episcopal Church.

A prolific composer, Mr. Sowerby has

written music in virtually all the major forms. His works include two concerti for piano and orchestra, a cello concerto, an organ concerto, a sinfonietta for string orchestra and many shorter orchestral works, including the overture "Comes Autumn Time," "Money Musk" and the suite "From the Northland." He has written one symphony, which was completed in 1927, and a number of choral works.

ISA McILWRAITH'S CHORUS IN CHATTANOOGA PROGRAMS

The choral forces at the University of Chattanooga are making musical history under the leadership of Miss Isa McIlwraith, M.S.M., A.A.G.O., university organist and choirmaster. At the spring concert in the John A. Patten Memorial Chapel April 28 the following works were presented before a congregation which packed the building: "Hosanna to the Son of David," Praetorius, arranged by Isa McIlwraith; "Popule Meus," Palestina; "Blessed Jesu, Fount of Mercy," Dvorak; "Tenebrae Factae Sunt," Palestina; "Faithful Cross, Above All Other," John IV., King of Portugal; "Crucifixus," from the B minor Mass, Bach; "In Joseph's Lovely Garden," arranged by Dickinson; "How Lovely Is Thy Dwelling Place," from Requiem, Brahms; "I Will Sing Thee Songs of Gladness," Dvorak; "Alleluia! Christ Is Risen," arranged by Gaul.

The choir of seventy-eight voices appeared on the program of the Chattanooga Symphony Orchestra March 25, when a Bach program was given, with the choir singing the cantata "God's Time Is the Best Time." This is the first time that the university singers have joined forces with the orchestra and the concert was appreciated so much that there is a demand for more such joint programs. The performance was dedicated to those who died in the world war. A beautiful orchestration for modern instruments was made by Arthur Plettner, conductor of the orchestra.

At the Easter services in St. Paul's Church, Chattanooga, of which Miss McIlwraith is organist and choirmaster, her new anthem, "Christ, Our Passover," which is soon to be published, was sung.



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Flor Peeters Plays to Admiring Audience at Chicago Recital

Flor Peeters, the famed Belgian organist whose compositions are familiar to American organists and those who attend recitals, has been introducing himself and his art as a performer to audiences on this side of the ocean in the course of his American tour, and the opportunity to hear him in Chicago was offered May 8. As so many times in the past, the University of Chicago opened Rockefeller Chapel for this occasion and a large audience was present.

The visitor won enthusiastic admiration by his interpretation of the compositions listed on his program, published in THE DIAPASON last month. Except for the Bach Prelude and Fugue in D major Mr. Peeters did not wander far from home and devoted himself to the compositions of Belgian, Dutch and French composers. Thus he gave an intimate picture of some of the best creative work for the organ in those countries, both old and new. The Loillet Aria was a dainty piece of chamber music, the "Fugue Modale" of Buxtehude, which received a nimble performance, reminded one of the Bach "Gigue" Fugue, the Intermezzo from Widor's Sixth Symphony was played with brilliancy and Vierne's Berceuse, which appears on so many programs, was played with exquisite taste and was more like a cradle song of intrinsic beauty than it ever seemed before. Mr. Peeters' own Aria is a lovely melody, classic, yet modern, which should become popular.

The evening closed with a quite overwhelming performance of Mr. Peeters' "Rhapsodie Flamande," built mainly on a traditional Flemish tune, to which have been added delightful variations, all leading to a climax that contained real fireworks.

The opening Bach work and Franck's Chorale in A minor were the most familiar numbers of the evening and received an able interpretation except where the virtuoso weakness to speed the

tempos may have detracted from an otherwise masterly performance.

Mr. Peeters' Boston Recital

Boston had the privilege of hearing Flor Peeters through the courtesy of the McLaughlin & Reilly Company, the music publishers, in a recital at the Church of the Immaculate Conception April 29, as announced in THE DIAPASON. More than 1,000 people came out to hear Mr. Peeters and it was the opinion of the many organists of the city and state who were present that Mr. Peeters is one of the finest exponents of the art of organ playing in the world, as reported by one critic.

On the program, which was composed largely of works of the classic masters, were two compositions by Mr. Peeters—a set of four improvisations on Gregorian themes, and the highlight of the entire program, the "Flemish Rhapsody."

The Very Rev. Robert Hewitt, S.J., gave solemn benediction of the Blessed Sacrament. The music for this part of the service was provided by a group of men from the choir of the church, Ralph Jusko, choirmaster, and Irvin Brogan of Holy Trinity Church, organist.

GUISEPPE MOSCHETTI PLAYS

SIX RECITALS OVER THE AIR

Giuseppe Moschetti, distinguished Canadian organist, is broadcasting a series of six Thursday evening recitals over the Trans-Canada network of the Canadian Broadcasting Corporation from Toronto. Mr. Moschetti uses the four-manual Casavant instrument at the North Parkdale United Church and his programs include the Vivaldi Concerto in A minor (first part), the Toccata and Fugue in D minor and Fantasie and Fugue in A minor, Bach; the Cesar Franck Chorale in A minor; the great Reubke "Ninety-fourth Psalm" Sonata, Pierne's Toccata in G minor and Moschetti's own arrangement of the Corelli Aria, with ten variations and pedal cadenza.

In October Mr. Moschetti will make his tenth appearance at the console of the Eaton Auditorium organ and will tour Canada and the United States during the season. His recitals in Toronto, Montreal, New York and West Point since 1940 have drawn attention to his work.

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However, in pitch there is less latitude, for the (practical) completion of an harmonic series is a rigid physical process.

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Olivier Messiaen, His Work and Playing, Impress Paris Visitor

By CLARENCE H. BARBER

Olivier Messiaen, organist of La Trinité, is one of the most discussed musicians in Paris today. Therefore, a few facts of his life are of interest to us before considering his music. He was born in Avignon in 1908. At the Paris Conservatoire his professors included Maurice Emmanuel, Marcel Dupré and Paul Dukas. He received first prizes in harmony, fugue, accompaniment, history of music, organ, improvisation and composition. Next he was a professor at the Schola Cantorum and the École Normale. Messiaen was appointed organist of the great organ of La Trinité in 1934. His most recent honor was appointment to the position of professor of harmony at the Conservatoire in 1941. Later that year he was taken by the Germans and sent to Gorlitz in Silesia, where he still managed to compose a string quartet, and upon his return to Paris he resumed teaching, composing and performing.

For organ Messiaen considers his most significant works to be "La Nativité du Seigneur" (1935) and "Les Corps Glorieux" (1939). When we met Messiaen in the tribune of La Trinité one Sunday morning he was delighted to hear that his "Nativité" had attracted considerable attention in the United States. The writer had been privileged to hear Messiaen play the entire work in the spring of 1945 and had been impressed with the composer's phrasing and colorful registration on the Trinité organ. His instrument, essentially the same as Guilmant's, is a moderate sized three-manual Cavaille-Coll which is very well voiced and well adapted to the architecture of the church.

In view of its being a very busy morning for Messiaen between his church commitments at the morning masses and the performance of his "Trois Petites Liturgies" by the Conservatoire orchestra in the afternoon, we felt honored because the composer put aside his prepared music for the last part of the mass and after giving a visiting organist friend registration instructions during the sermon sat down and played the final section of the "Nativité" ("Dieu parmi Nous"). The registration was indicated in great detail on Messiaen's copy and the dramatic interpretation was fascinating, to say nothing of the teamwork on the stops between organist and assistant.

The nature of this article and space limitations do not allow a technical analysis of Messiaen's style of composition. His music is unique in France today because it does not follow the essential lines of Debussy or Ravel, with dissonances thrown in as a disguise—a practice all too prevalent among modern young French composers. On the other hand, there is not the acrid dissonance of the present Stravinsky style or the contrapuntal preoccupation of a Hindemith.

Messiaen has endeavored to explain his stylistic features in a brochure called "The Technique of My Musical Language." As he considers his style new he uses new terms to describe it. Messiaen tells us his style is characterized by the use of "modes at limited transposition"

which can be transposed only at the risk of falling into the same notes and the same tonal spaces. Notable also is the use of "non-retrogradable rhythms," which can be reversed only with the result of assuming the same order of values and the same division of the beat. Usually there is no printed time signature, the melodic style is one of great refinement and lyrical purity and the harmony in Messiaen's works has a "spiritual liberty."

While it is an interesting study to attempt analysis of Messiaen's organ music in the light of the foregoing indications, listening to a performance of his orchestral music is an equally intriguing experience. At his invitation we went that Sunday afternoon to the concert of the Conservatoire orchestra to hear his "Three Little Liturgies of the Divine Presence." For a religious work the combination of woman's choir and small orchestra, including percussion, vibraphone, maracas, and onde (theremin), playing music of a dissonant and rhythmically animated nature, was bound to cause a pronounced audience reaction. After the second liturgy the talking had become so noticeable that the conductor begged the audience to give the work a complete hearing before passing judgment. A man on one side balcony yelled disapproval of the manner of performance, while a woman on the opposite side of the hall threw in equally enthusiastic words for its defense. The boos and applause subsided to permit the conclusion of the work, and only after repeated efforts was the modest composer prevailed upon to rise and acknowledge the applause of those who really appreciated the composition. Whereas Messiaen is violently attacked by part of the public, he is equally defended and praised by another section. The Paris publication *Le Guide de Concert* informs us that Koussevitzky has commissioned a symphony from this composer for performance with the Boston orchestra.

Throughout Messiaen's compositions there is a strongly religious and spiritual atmosphere. The composer tells us that all his works, religious or not, are an act of faith and glorify the "Mystery of Christ." We noticed that his approach to the mass was deeply reverent and that he is careful to follow closely the various sections of the liturgy in his missal. There is a compelling sincerity to the personality, the playing and the compositions of this artist, and although there is much which we find difficult to understand in his music, we feel that it is worthy of special attention and effort toward comprehension. Messiaen is a musician of deep conviction, masterly technique and a great sense of obligation to imbue the expression of religious fervor in music with a language which looks toward the future.

MRS. CONSTANCE CHENEY COX, organist of Salem Evangelical Church on Emerald Avenue, Chicago, for eighteen years, died May 19 in St. Luke's Hospital. She was the daughter of the late Dr. Franklin S. Cheney. Surviving are her husband, Leonard B., an official of the Link-Belt Company; a daughter, Leila May; a son, Loring B., and a sister, Miss Dorothy Cheney.

MISS GRACE LEEDS DARNELL will give a course in the training and organization of junior choirs June 12 to 21 at Evansville College, Evansville, Ind. Aug. 5 to 15 the same course will be given at St. Mary's-in-the-Garden, New York City.

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DAVID MCK. WILLIAMS, MUS. D., F.A.G.O.

Washington Convention June 24-26 to Be Marked by Elaborate Program

Preparations for the regional convention to be held in Washington, D. C., June 24, 25 and 26 assure an interesting list of events, both musical and social, and will draw organists from Maryland, Virginia, the Cumberland Valley section of Pennsylvania and the District of Columbia, as well as guests from other cities of the Atlantic coast. The committee is headed by Miss Katharine Fowler, dean of the District of Columbia Chapter, with Christopher S. Tenley, regional chairman of the national expansion committee of the A.G.O., acting as director general. The D. C. Chapter is one of the strongest of the Guild, having more than 200 active members. Washington is always an attractive convention city and the committee is preparing for an attendance even larger than that of the 1945 regional meeting, held at Hagerstown, Md. Many who attended the last national convention of the A.G.O. in Washington in 1941 have indicated their intention of returning for this meeting.

Some of the interesting events on the program are:

Monday, June 24.

10 a.m. to noon—Registration. Church of the Covenant.

Noon—Luncheon. Hotel Mayflower.

2:30 p.m.—Recital by Charles Craig of Richmond at Metropolitan Methodist Church.

4—Evensong at Washington Cathedral.

4:30—Recital by Richard Ross of Baltimore at the cathedral.

5:30—Delegates will be received by the Rt. Rev. Angus Dun, Bishop of Washington, and Mrs. Dun in the Bishop's Garden.

9 p.m.—Reception at the estate of Mrs. Anne Archbold. Concert of music for organ and stringed instruments. Thomas Dunn of Baltimore at the console.

Tuesday, June 25.

9:30 a.m.—At Library of Congress. Talks by Dr. Harold Spivak, chief of music division; Edward Waters, assistant chief, and Sam B. Warner, register of copyrights. Inspection of rare manuscripts, etc.

11 a.m.—Chamber music concert. Classical and contemporary composers. Harp, flute and viola, featuring Miss Sylvia Meyer, harpist of National Symphony Orchestra.

3:30—Lecture by Dr. Herman Reichenbach, noted musicologist.

4—Recital by Miss Viola Fisher of Hagerstown at Church of the Covenant.

8—Choir festival program at Washington Cathedral. Massed chorus, Theodore Schaefer director, Robert Ruckman accompanist, preceded by half-hour program of organ music by Wayne Dirksen, assistant organist of the cathedral.

Wednesday, June 26.

10 a.m.—Recital by Dr. Carl Wiesemann at All Souls' Unitarian Church.

11:30—Recital by Ernest White of New York City at National City Christian Church.

1—Closing luncheon at Hotel Burlington.

Massachusetts Annual Meeting.

The annual meeting of the Massachusetts Chapter was held at St. Paul's Church in Brookline May 13, with eighty-five present. Greetings were given by Dean Harris S. Shaw, who spoke briefly of the enthusiasm, loyalty and good attendance of members. The secretary's report of the annual meeting of last year and the treasurer's report were read and accepted. A word of appreciation was expressed for the hospitality of St. Paul's Church and regret that the host of the evening, Past Dean William B. Burbank, was unable to be present.

The members were entertained with an interesting group of solos by Clarice H.

Frye, contralto soloist of the Second Church in Dorchester. Mrs. Frye was accompanied by Margaret Reade Martin, organist and director at the same church.

The following officers for the year were then elected: Dean, Harris S. Shaw, A.A.G.O.; sub-dean, Maurice C. Kirkpatrick, A.A.G.O.; secretary, Eleanor Packard Jackson; treasurer, Leslie A. Charlton. Three new members were elected to serve on the executive committee: Kate M. Chapin, Elwood Gaskill and H. Winthrop Martin.

The Rev. Frederic C. Lawrence, rector of St. Paul's Church, was the speaker. His thoughtful talk on what music can do for a service—as a minister hears it—brought everyone a message of opportunity for discrimination in taste and performance in divine worship. He said: "Music is 'made real' and performs its highest ministry when it speaks of holiness."

A buffet supper concluded the evening. All members will anticipate the opening event of the new season Oct. 2, in Emmanuel Church—a recital by Marcel Dupré.

MARGARET READE MARTIN, Secretary.

Prize Anthem Contest, 1946-1947.

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

The manuscript, signed with a *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1947. Return postage should be enclosed.

Southern New Jersey Chapter Formed.

A Southern New Jersey Chapter was organized May 13 at a dinner meeting in the social rooms of the First Presbyterian Church of Bridgeton. After the dinner Dr. Rollo Maitland, F.A.G.O., Chm., of the Pennsylvania Chapter spoke on the aims and objects of the Guild and the method of forming a chapter. Election of officers was held and the following were chosen: Dean, Charles F. Wright, First Methodist Church, Vineland; sub-dean, Lowell C. Ayars, First Presbyterian Church, Bridgeton; registrar, Harold A. Wright, Broadway Methodist, Salem; treasurer, Mrs. Russell G. Lauer, St. Andrew's Episcopal, Bridgeton; secretary, Miss Marguerite Faust, First Baptist, Bridgeton; executive committee, Mrs. F. William Cox, J. George Bauer, Mrs. Elsie Glaspey, Mrs. Earle Shoemaker, Mrs. Harold Connor and Mrs. Henry Voigt.

After the business meeting the group assembled in the church to hear Dr. Maitland improvise on a theme submitted by Mr. Wright. It was a thrilling experience and served to demonstrate Dr. Maitland's command of a field in which he excels.

The next event planned by the chapter is a recital by the dean, Charles F. Wright, A.A.G.O. Mr. Wright will demonstrate the test pieces for the associate and fellowship examinations at his church June 9 at 4 p.m. The public will be invited to this event.

LOWELL C. AYARS, A.T.C.L., Sub-dean.

The Warden's Column

Our national spring music festival in New York City, which will be reviewed in the July issue of THE DIAPASON, was a fitting climax to the celebrations of the fiftieth anniversary of the Guild. The festival committee is to be congratulated on the distinguished series of events in the program so thoroughly enjoyed and appreciated by all those who attended. Copies received at national headquarters of programs by many chapters in honor of this great event are of the highest character. In several instances the choral works were given by large combined choirs.

Reports of the observance of A.G.O. Sunday indicate a greatly increased interest in this annual custom, inaugurated last season. Compositions by members of the Guild were used in all parts of the country and talks about the Guild and its achievements were made by many clergymen.

The 1946 edition of the revised constitution and by-laws is nearly ready for distribution. One copy will be sent gratis to each national officer and councilor and three copies to each chapter and branch. Others may obtain copies from national headquarters for \$50 each. Publication of the 1946 year-book and directory was deferred until after the chapter elections, in order that the names of officers might be up to date. One copy will be sent to each member in good standing, and to advertisers. Copies will be available to others for \$1 each.

Your attention is called to the announcement of the anthem contest in this issue of THE DIAPASON. A prize of \$100 is offered by the H. W. Gray Company. Manuscripts are to be sent to the national headquarters of the A.G.O. not later than Jan. 1, 1947.

We are happy to announce an increase in the number of candidates for the examinations. This is only a beginning of a pronounced development in this vital department of the work of the Guild. Solutions of the 1946 tests and lists of the required test pieces will appear in THE DIAPASON. These, with other examination material, such as former solutions, examination papers and the examination booklet, can be procured by applying to the office at national headquarters.

It is a matter of prime importance that dues at \$25 a month to Dec. 31, as well as initiation and reinstatement fees be sent with applications for membership. This makes it possible to start subscriptions to THE DIAPASON promptly and to complete our records in every way.

The council has authorized the organization of the Mississippi Chapter and the Tacoma, Wash., Branch Chapter. A visit to the chapter in Princeton, N. J., was greatly enjoyed recently. Definite plans are under way for expansion and renewed activity.

Several of the symphony orchestras have included in their programs works by members of the Guild during this fiftieth anniversary season. This is only one of the many ways in which the A.G.O. is being recognized.

S. LEWIS ELMER.

Choir Festival in Grand Rapids.

The Western Michigan Chapter sponsored a massed senior choir festival Sunday afternoon, May 5, at the Park Congregational Church in Grand Rapids. The various choir directors conducted the massed chorus and John Dexter was festival organist. The following numbers were given: "How Bright Appears the Morning Star," "If Thou but Suffer God to Guide Thee" and "Praise to the Lord, the Almighty," Bach; "Be Thou My

T. Carl Whitmer Is Guest in Pittsburgh and His Compositions Are Heard

The Western Pennsylvania Chapter held a festival service of anthems and organ music composed by Dr. T. Carl Whitmer at the East Liberty Presbyterian Church, Pittsburgh, May 9. The service was preceded by supper at the Y.M.C.A. in East Liberty, at which time Dr. Whitmer, after being introduced by the dean, Julian Williams, addressed the chapter, emphasizing the subjects of counterpoint and improvisation. Dr. Whitmer was formerly a resident of Pittsburgh.

Six choirs, aggregating approximately 250 voices, participated in the singing of hymns and anthems. The choirs and directors were: Bellefield Presbyterian, Howard L. Ralston; Calvary Episcopal (mixed voice choir), Dr. J. Julius Baird; East End Christian, E. Franklin Bentel; Sewickley Presbyterian, Alfred H. Johnson; Sewickley St. Stephen's Episcopal, Julian Williams; Shadyside Presbyterian, Russell G. Wichmann.

The service began with the hymn "For All the Saints," to Vaughan Williams' tune "Sine Nomine." All the organ numbers and anthems were composed by Dr. Whitmer. The anthems were directed by him and the organ numbers were played by Julian Williams, with the exception of one, played by Dr. Marshall Bidwell of Carnegie Institute.

After the processional came "Sleep of the Soul and Its Awakening," sung in memory of Guild members who died during the year. This was followed by the chorale "O Thou Everlasting Light." The invocation and Lord's Prayer by Dr. Stuart Nye Hutchinson, pastor of the church, was followed by the anthem "God of the Dew, God of the Sun." The Scripture lesson was read by the assistant pastor, William Elwood Larson, and was followed by the anthem "Behold, I Stand at the Door and Knock."

The offertory comprised two selections: "Good Friday Meditation" and "Victimae Paschali" from "A Lamb Stood on Mount Sion." The next anthem was "Take Up, Therefore, Thy Cross," followed by the address by Dr. Hutchinson on "Religion and Music," after which the anthem "I Am the Resurrection" was sung. Dr. Bidwell then played the Toccata "The King of Glory Passes on His Way." The benediction was followed by the choral amen from "Grant, O Lord," a benediction based on the fifth century liturgy of Malabar. The recessional hymn was "Rejoice, Ye Pure in Heart," to the tune "Marion," by Arthur H. Messiter.

The anthems were performed in an excellent manner, and the service was enjoyed by a record attendance.

THOMAS W. MOFFAT, Secretary.

Vision," Godfrey; "Turn Back, O Man," Holst; "Spirit of God," Harris; "The Lord Is a Mighty God," Mendelssohn; "Praise, My Soul, the King of Heaven," Andrews; "Thou Art the Way," Nevin; "Hallelujah Chorus," Beethoven; "The Lord Bless You," Lutkin.

On the evening of May 6 the annual business meeting was held. Plans for the year were discussed and the following officers were elected: Stanley Baughman, dean; Doris James, sub-dean and DIAPASON correspondent; Sylvia TenBroek, recording secretary; Henrietta Smith, treasurer; Betty Lauber, corresponding secretary; Bertha Leenstra, council member; Dr. Leonard Greenway, chaplain.

SYLVIA TENBROEK, Secretary.

News of the American Guild of Organists — Continued

Twenty-three Choirs Join in Jubilee Festival Held by the Hartford Chapter

Choirs from twenty-three Connecticut and Massachusetts churches participated in a golden jubilee choir festival May 5 at the Bushnell Memorial Hall, Hartford, Conn., under the auspices of the Hartford Chapter. A near-capacity audience was present and joined with the chorus of nearly 500 voices in singing two hymns in a manner which made the rafters ring. Edward H. Hastings of Wesleyan University and Edward H. Broadhead played organ solo groups. The festival chorus was conducted by Lyman B. Bunnell.

The program included: Trumpet Tune, Purcell; "Harmonies du Soir," Karg-Elert, and Prelude and Fugue in D major, Bach, played by Mr. Hastings; hymn, "O God, Our Help in Ages Past"; anthems, "Now Let Every Tongue Adore Thee," Bach, and "Look Down, O Lord," Byrd; solos by Carolyn Ives Fowler, soprano (Handel's "I Know That My Redeemer Liveth," Haydn's "With Verdure Clad" and the Bach-Gounod "Ave Maria"); anthems, "How Lovely Is Thy Dwelling Place," by Brahms, and "Greater Love Hath No Man," Ireland; hymn, "America the Beautiful"; "Ein feste Burg ist unser Gott," Hanft; Prelude, Clerambault; Prelude, Samazeuilh, and "Carillon-Sortie," Mulet, played by Mr. Broadhead; anthems, "In Joseph's Lovely Garden," Dickinson; "Omnipotence," Schubert, and "Benediction," Lutkin.

Malcolm G. Humphreys, A. A. G. O., acted as master of ceremonies. Gordon W. Stearns served as organ accompanist, with Esther Nelson Ellison at the piano. This festival brought to a fitting climax an outstanding season of activities under the leadership of Dean Theresa M. D'Esopo.

RAYMOND W. LINDSTROM, Sub-Dean.

Festival of American Hymns in Kansas.

A "festival of American hymns" marked the opening of music week May 5 in the chapel at Friends University, Wichita, Kan., under the auspices of the Kansas Chapter. Dean Charles H. Finney of the university was the conductor and the organists were Velma Nelson, Calvary Presbyterian; Robert Pellett, Grace Methodist, and Mrs. Carroll Hughes, St. Paul's Lutheran.

More than 150 singers from sixteen churches composed the chorus. All of the texts and musical settings used were by Americans. A descant which was written for this festival by Mr. Finney to the hymn "Hail to the Brightness of Zion's Glad Morning" had its first performance. T. Tertius Noble's new volume of free organ accompaniments, just published by J. Fischer & Bro., was used for some of the hymns. Trumpets and timpani supplemented the organ in some of the hymns.

Central California Festival Service.

The Central California Chapter held a festival service on the afternoon of Sunday, May 5, in Morris Chapel on the campus of the College of the Pacific in Stockton. The event celebrated the golden anniversary of the Guild and was the opening concert of Stockton's all-American music week observance. The prelude—Farnam's Toccata on "O Filii et Filiae"—was played by Miss Frances Hogan. The processional hymn was "Rejoice, Ye Pure in Heart," sung to the tune "Marion." Following the invocation the choir of the First Congregational Church sang a *cappella* Noble Cain's "Holy Lord God" under the direction of Mrs. Wilhelmina Harbert. A composition of one of the members of the chapter was sung by Mrs. Myrtle Stephens Clark, with the composer—Miss Ardene Phifer—at the console. The choir of Zion Reformed Church, Lodi, sang Scholin's "Eye Hath Not Seen," directed by Mrs. Emma Diehm Pratt. The call to prayer was an antiphon for the minister and choir, the choral parts being sung by a section of the Morris Chapel choir. The musical setting was by Arthur Foote II, a former member of the chapter. The choir of the First Presbyterian Church sang "Out of the Depths" by Will James, Lester E. Spring directing and Mrs. Elinor Locke at the organ. The combined chorus of over seventy-five voices brought the service to a stirring climax

singing "Methinks I Hear the Heavens Resound," by Robert L. Bedell, conducted by Miss Hogan, with Mrs. Harbert at the organ. The recessional hymn, "God of Our Fathers, Whose Almighty Hand," and the postlude were played by Miss Phifer.

The choirs and congregation together filled the chapel to capacity. The minister for the service was the Rev. Hollis Hayward, executive secretary of the student Christian association of the college. Nine churches contributed to the success of the event.

GEORGE BRANDON, Dean.

Programs for Akron Chapter.

An open meeting of the Akron Chapter was held Sunday afternoon, April 28, at the First Methodist Church. Robert Osun, until recently with the armed forces, opened the program with: Adagio (Sonata for organ), K. P. E. Bach; "From Heaven High to Earth I Come," J. B. Bach; Fugue, J. C. Bach; "Awake! A Voice Is Calling," J. S. Bach. J. L. Ruth, a new member, played the Sonata No. 11 in D minor by Rheinberger. A contribution of music for two violins and organ was made by Miss Mathilda Herman, Miss Bessie Mitseff and Elmer Ende, organist of the church. They played: Largo (Concerto in D minor), Bach; Sonata in D, Locillet. Mrs. W. O. Downs closed the program, playing: Toccata in E, Bach; Allegretto (Fourth Sonata), Mendelssohn; "Clair de Lune," Karg-Elert, and Concert Overture in A, Maitland.

Observing National Guild Sunday, an open meeting was held at Trinity Lutheran Church May 12. Dean Elmer Ende played: "Rejoice, Beloved Christians," Benedict Ducis (1544); Passacaglia and Fugue in C minor, Bach; "Deck Thyself, My Soul," Brahms; Toccata in D minor, Reger; Evensong, Martin. Mrs. Edward N. Davis played: Fantasia in G minor, Bach; "Summerland," Nies-Berger; Chorale, Bossi; "Elves," Bonnet; "Caprice Heroique," Bonnet.

At the close of the program members assembled in the chapel of the church to hold the annual election of officers.

RUTH BOWER MUSSER.

Central New York Chapter Dinner.

The annual meeting of the Central New York Chapter was held May 7 in the form of a banquet at the Morris coffee shop in Utica. The committee in charge of arrangements consisted of Mrs. Richard L. Hurd, chairman, assisted by Miss Marjorie Newlove, Mrs. Lucretia Bothwell and Mrs. Dorothy Helmer.

It was the pleasure of the Guild to have two guest speakers. The first was John Baldwin, newly appointed organist at Grace Church, Utica, a newcomer to our city but by no means a stranger. He took us on an imaginary journey to Vienna as he explained some of his strange experiences while connected with the chaplains' corps of the United States Army. The second speaker was a past dean of the chapter, J. Laurence Slater, who has returned to this country after having served in the English army. Mr. Slater was accompanied by his wife, who is also a former member of our chapter.

After dinner we turned to the business of electing officers for the year. The following slate was chosen: Dean, George Wald; sub-dean, Margarethe Briesen; treasurer, Mair Jones Owens; secretary, Doris B. Hurd; registrar, Doris Thorne; chaplain, the Rev. Harold E. Sawyer. A vote of thanks was given Paul C. Buhl, who found it necessary to retire as treasurer after many years of long and faithful service.

DORIS B. HURD, Secretary.

Concert for Indiana Chapter.

The Indiana Chapter presented Edwin Biltcliffe, organist; the Irvington Quintet and the Second Presbyterian Church quartet in a varied program May 12 at the Scottish Rite Cathedral in Indianapolis. Mr. Biltcliffe played the lovely Bach Arioso, followed by Saint-Saens' Rhapsody No. 3 on Breton Airs, Karg-Elert's "Clair de Lune" and the Toccata by Widor. The Irvington Quintet (Kelvin Masson, first violin; Thelma Helkema, second violin; Richard Orton, viola; Mildred Shultz, cello; Roger Cushman, piano) played the Quintet in A flat by Franck. Their playing was precise and accurate and the intonation was excellent in this difficult composition of many key changes. The Second Presbyterian Church quartet (Helen Crandall, soprano; Mary Kreiser, alto; Daniel Shattuck, tenor, and Bernard Constable, baritone), with

Mr. Biltcliffe's direction and accompaniment, sang four anthems—a "Prayer for the Family of Nations," Harris; a Twelfth Century Latin Hymn, Lefebvre; "Our Father Who Art in Heaven," Diller, and "Seek Him That Maketh the Seven Stars," Rogers. The Harris anthem was especially well done and the voices blended beautifully in various unaccompanied sections.

The program was brought to a satisfying close with the playing of the Schumann First Quintet, Op. 44, by the Irvington group.

DOROTHY SCOTT, Registrar.

Recitals in Atlantic City.

The Atlantic City, N. J., Chapter presented three visiting organists from Philadelphia in recitals in Lent. David Ulrich played March 24, Claribel Thomson April 9 and John Henzel April 16. All the recitals took place at the Church of the Ascension. Mr. Ulrich played: Fantasia and Fugue in C minor and Chorale Preludes, "Christ Lay in Bonds of Death" and "Lord, Have Mercy on Me," Bach; Allegro in D and Larghetto in F, Handel; Prelude and Fugue in B minor, Bach; "My Heart Is Filled with Yearning," Brahms; "Sunset," Karg-Elert; "Carillon," Vierne; Andante Sostenuto (Gothic Symphony), Widor; Toccata in B minor, Gigout.

Miss Thomson played: Concerto No. 13, "The Cuckoo and the Nightingale," Handel; Prelude and Fugue in A minor, Bach; "Scene de la Passion," Daniel-Lesur; "Litanies," Alain; "Poeme Evangelique," Langlais; Introduction, Passacaglia and Fugue, Willan.

Mr. Henzel's offerings were: "Electa ut Sol," Daillier; Andante Cantabile, Fourth Symphony, Widor; "Nef," Mulet; Chorale in B minor, Franck; Pastorale, Sonata in D minor, Guilman; "Carillon de Westminster," Vierne; "Stella Matutina," Daillier; "Badinage," Timmings; "Carillon-Sortie," Mulet.

Oklahoma Chapter as Guests.

Tulsa's music week of 1946, May 5 to 12, was a red-letter one for organists. The annual meeting of the chapter was held May 7 in the beautiful home of Mrs. W. L. Doering, registrar of the chapter for a number of years. The charming hostess had prepared an excellent dinner and twenty-five members were present.

The following officers were elected: Dean, Marie M. Hine, A.A.G.O.; sub-dean, John Knowles Weaver, A.A.G.O.; secretary, Mrs. J. Harold Haynes; treasurer, Louise Wilson; registrar, Nelle Doering; librarian, Lucile Benedict; auditors, Fannibelle Perrill and Eleanor Wallace; executive committee, Mrs. H. Clay Fisk and Mrs. Irene Neff; chaplain, the Rev. E. H. Eckel, Jr.

On May 9, at the Boston Avenue Methodist Church, there appeared in recital Alexander McCurdy and Flora Greenwood.

On Sunday, May 12, the chapter gave a recital at Trinity Episcopal Church in commemoration of the Guild's golden anniversary. The program included: Impromptu in A flat, Schubert, and "Spring Morning," Ernest Nichol (Mrs. H. W. Gowans); "Eventide" and "Hymn to St. Cecilia," Oliver H. Kleinschmidt, A.A.G.O. (John Knowles Weaver, A.A.G.O.); "Carillon," Sowerby, and Toccata, Fifth Symphony, Widor (Marie M. Hine, A.A.G.O.); "Come, Sweet Death," Bach-Fox, and "Christus Resurrexit," Ravanello (Mrs. G. V. N. Yates, First Presbyterian Church, Bartlesville).

Mr. Kleinschmidt, head of the music department of McKendree College, Lebanon, Ill., is a charter member of the Oklahoma Chapter and was its first sub-dean.

JOHN KNOWLES WEAVER, Sub-dean.

Plays Junior Recital in Ithaca.

Miss Jenny Lou Mieras, a student in the department of music at Ithaca College, Ithaca, N. Y., gave her junior recital May 14 at the First Methodist Church. The program included works by pre-Bach composers, Bach's Prelude and Fugue in E minor (Cathedral), three chorale preludes from the "Orgelbüchlein" and the Toccata and Fugue in D minor. The recital closed with "Noël Basque," an Introduction and Eight Variations on a Basque Melody by Dom P. Benoit.

Miss Mieras, who studies organ with Professor Conrad H. Rawski at Ithaca College, is affiliated with Adelphi, honorary scholastic society; Oracle, senior honorary society, and Sigma Alpha Iota, national music fraternity for women. She is the secretary of the Ithaca Chapter and is completing her second year as organist at the First Methodist Church in Ithaca.

[The new Guild examination booklet is on sale at the office of THE DIAPASON and this office is ready to supply those who desire copies as a help in preparing for the approaching tests. The price is \$1.]

Florida Organists Hold Annual Convention in St. Petersburg May 6 and 7

The Florida Chapter held its annual convention in St. Petersburg May 6 and 7. As May 5 marked the beginning of national music week, the St. Petersburg Branch presented Claude L. Murphree, organist of the University of Florida, in a recital that afternoon at the First Presbyterian Church.

The convention began with registration May 6 at the Suwannee Hotel. A banquet at the Shrine Club was the next event. After the banquet the convention recital was played by Mrs. Ramona Cruikshank Beard at the First Congregational Church. Mrs. Beard is associate professor of organ and piano at the Florida State College for Women in Tallahassee. A reception followed.

The business session was held May 7 at the Congregational Church, at which time the election of officers took place. Officers for the coming year are: Dean, Mrs. Helen McClellan Mangan, St. Petersburg; sub-dean, Mrs. Estella F. Kennedy, Jacksonville; secretary, Mrs. Charlotte Pratt Weeks, St. Petersburg; treasurer, Mrs. Nella Wells Durand, Tampa; auditors, Mrs. Felix Nepveux, Jacksonville, and Mrs. Florence Willard, Orlando; registrar, Mrs. Ramona C. Beard, Tallahassee; librarian, Miss Margaret Smith, Tampa; executive committee, W. C. Fraine, Daytona Beach; Miss Rebecca Roderberg, Tallahassee, and Claude L. Murphree, Gainesville.

After the business session the group enjoyed a brief composers "get-together." Louis Hollingsworth, general chairman of convention activities, and Mrs. Charlotte Pratt Weeks, organist of the Congregational Church, played two compositions for organ and piano by Mr. Hollingsworth, with the composer at the piano and Mrs. Weeks at the organ. Claude L. Murphree played several of his own compositions. Lack of time prevented more composers from taking part.

A picnic luncheon was served at the municipal pier.

HELEN MCCLELLAN MANGAN, Secretary.

J. Earl McCormick Niagara Dean.

Before presenting its annual vesper service at St. Peter's Episcopal Church Sunday afternoon, May 5, the Niagara Falls Chapter elected officers for the year. Heading the chapter as dean is J. Earl McCormick, organist and director of music at Bacon Memorial Presbyterian Church. Other officers are: Sub-dean, Mrs. Harry Abate; secretary, Alice Barbari; treasurer, Mrs. Florence T. Smith. A new member of the board is H. Proctor Martin, retiring dean, who will serve with Mrs. Mary C. Neff and Miss Elsa Vorwerk. The Rev. Ray K. Hallin, minister of the Bacon Memorial Presbyterian Church, will serve as chaplain, succeeding the Rev. Blake B. Hammond of St. Peter's Church.

The vesper service was attended by an appreciative audience. Participating in the service was Miss Alice Barbari, organist of the First Methodist Church, who played as a prelude "Priere a Notre Dame," from the "Gothic Suite" by Boellmann. The postlude, played by Walter H. McDannel, organist of the Pierce Avenue Presbyterian Church, was the Toccata by Muffat, consisting of four movements. Choral evensong was led by St. Peter's choir, under the direction of Mrs. Belle Young Smith. Mrs. Mary C. Neff, organist of St. Peter's Church, played for the service. For the offertory the choir sang "Laudamus," by Owen-Protheroe.

ALICE BARBARI, Secretary.

Guild Service in Austin, Tex.

The Central Texas Chapter held its annual Guild service at the Central Christian Church, Austin, May 1. The Prelude, Fugue and Chaconne by Buxtehude were played by Eleanor Page. Choral music by the University of Texas A Cappella Choir, Dr. Archie Jones, director, included: "Break Forth, O Beauteous Heavenly Light," Bach, and "Hail, Gladdening Light," Gretchaninoff. The "Apostolic Symphony" by Edmundson was played by R. Cochrane Penick. An address entitled "The Clergyman Addresses the Organist" was delivered by the Rev. Harry M. Moffett. The Fugue in D major by Bach was played by Eleanor Page.

MRS. F. S. GUSTAFSON, Secretary.

News of the American Guild of Organists — Continued

Mark Guild's Fifty Years with Impressive Service at Cathedral in Albany

The Eastern New York Chapter conducted an impressive service in observance of the fiftieth anniversary Sunday, May 12, in the Cathedral of All Saints, Albany. The procession was headed by the combined choirs, followed by the organists and clergy, and the vari-colored robes and gowns made an inspiring picture for the overflowing congregation. The service was played by Robert W. Morse, the dean, and the anthems and canticles were chosen from the works of living composer members of the Guild. The two organ selections are included in the eight chosen for this year's associate and fellowship examinations.

The service consisted of: Hymn, "A Mighty Fortress Is Our God," Luther; Prelude and Fugue in A minor, Bach (played by Miss Helen R. Henshaw); Scripture readings by Dr. Hobart F. Goewey, Federation of Churches; "My Soul Doth Magnify the Lord," Noble; Scripture lesson, the Very Rev. Howard Kennedy, dean of the Cathedral of All Saints; "Christ, Whose Glory Fills the Skies," Candlyn; reading of declaration of religious principles of the A.G.O. by the Rev. Albert Rees Hay, chaplain; the Apostles' creed; prayer by the Rev. William McConaghy, Albany Ministerial Association; "So Rest Our Rest," George Francis Morse (conducted by the composer); address by the Rev. Edward N. West, canon-sacrist, Cathedral of St. John the Divine, New York; "Behold Now, Praise the Lord," Titcomb; hymn, "Glorious Things of Thee Are Spoken," Haydn; a collect for aid against perils; benediction; "Lord, Now Lettest Thou Thy Servant Depart in Peace," Noble; Chorale Improvisation on "Divinum Mysterium," Candlyn (played by Freeman D. Bell); hymn, "Now Thank We All Our God," Cruerer.

ELIZABETH R. CONKLIN, Secretary.

Guests at Nashville Home.

Members of the Central Tennessee Chapter, Nashville, and their guests met May 14 at the country home of Mr. and Mrs. Robert Strobel for the season's final meeting, which was in the nature of a picnic supper and social gathering. The setting, among wooded hills and with delightful views in all directions, was ideal for such an occasion, and the weather man, after starting the day in an unfavorable mood, had a change of heart and cooperated beautifully.

Under the efficient chairmanship of Mrs. Thomas W. Lee a committee provided a bounteous meal on the lawn.

After dinner the dean, James G. Rimmer, called the members together for a business session, the chief object of which was election of officers. This was followed by farewell remarks by the retiring dean and greetings from the new one. Officers elected are: Dean, Mrs. Ewing Grizzard; sub-dean, Cyrus Daniel; secretary, William S. Hauray; treasurer, Miss Bertie Greer; registrar, Mrs. Nell Harmon.

Several out-of-town members were present.

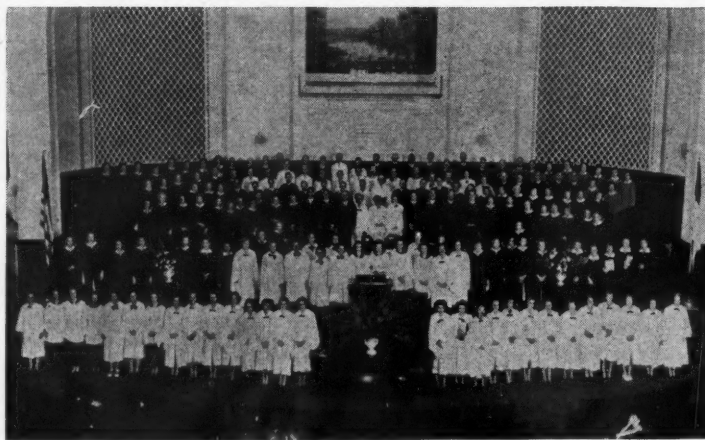
LAWRENCE H. RIGGS, Secretary.

Pennsylvania Chapter Events.

The Pennsylvania Chapter was cosponsor of an outstanding recital May 1 in St. James' Catholic Church, Philadelphia, by Father Joseph Muset, formerly organist of Barcelona Cathedral and professor of organ at the Barcelona Conservatory. Before an audience of nearly 600 Father Muset played an interesting program in two parts. The first part included compositions by Frescobaldi, Elias, Clerambault, Bach and Rameau. The second part comprised nine selections from the performer's "Litany for Organ."

Our annual meeting was held May 11 in St. Paul's Episcopal Church, Aramingo, where Eric Martin is organist and choir-master. Nearly 100 members sat down to a dinner served by the women of the church. At the business meeting we elected these officers for next season: Dean, Howard Gamble, F.A.G.O., Chm.; sub-dean, Claribel Thomson, Mus.B., A.A.G.O.; secretary, David Craighead, Mus. B.; registrar, Ethel Read, A.A.G.O.; treasurer, Nathaniel Watson; chaplain,

CHOIR OF 200 VOICES SINGS AT HOUSTON, TEX., FESTIVAL



FOR THE CONCLUDING ACTIVITY of its second year the Houston Chapter held a festival of choral music May 12 at the First Baptist Church. Troy Campbell, choir director of the host church, directed fourteen choirs of the city in an inspiring program. Mrs. Campbell, organist of the church, was at the organ, and Mrs. Ray Lasley, organist of the First Unitarian Church and the chapter's dean, was at the piano. Two hundred voices partici-

Dr. Frederick Griffin. Ruth Flower, A.A.G.O., Elizabeth Kister, Sterling Marshall and Ernest Willoughby were elected to the executive committee for a term of three years.

A court of human relations, dealing with the problems of organists, was conducted humorously by Howard Gamble.

The guest speaker of the evening was Vernon Hammond, director of the Academy of Vocal Arts and conductor of the American Opera Company. Mr. Hammond's topic was "The Current Status of American Music and Musicians." Incidentally he gave some interesting experiences, musical and otherwise, in England, Germany and Czechoslovakia.

ADA R. PAISLEY.

Branch Organized in Ogden, Utah.

The Ogden Branch of the Utah Chapter was organized in the First Presbyterian Church of Ogden April 28. Dean Gwen Summerhays and Dr. Alexander Schreiner, organist of the Salt Lake Tabernacle, presided at the organization. The following officers were elected: Wayne Devereau, regent; Elizabeth Shaw Stewart, treasurer, and Frances M. Foulger, secretary. Luncheon was served by the women of the church, after which Dr. Schreiner gave a beautiful recital.

FRANCES M. FOULGER, Secretary.

New Chapter Grows in California.

The Riverside-San Bernardino Counties Chapter in California, organized less than a year ago, now reports a membership of thirty-five, a growth from fourteen since the chapter was launched. Monthly meetings are held, alternating among the three or four communities belonging to the group.

The latest meeting, and one of our finest, was held April 22 at Redlands University. Dinner was served in the university commons and was followed by an interesting program in the beautiful chapel. The program of organ, violin and piano numbers was arranged by Professor Leslie Spelman and was attended by a very appreciative audience.

MRS. T. R. WOOD, Secretary.

Three Play in San Francisco.

An exceptionally fine recital was given in Sacred Heart Church, San Francisco, April 30 by Eileen Coggin, organist of the First Congregational Church in Oakland; the Rev. Robert Hayburn, A.A.G.O., assistant pastor of the Church of St. Vincent de Paul, San Francisco, and Val Ritschy, organist of the Church of St. Matthew in San Mateo. Mr. Ritschy obligingly filled in for the scheduled organist, Vivienne Westling, who was unable to play because of illness. The program was as follows: Toccata on "Leoni," Bingham; "The Dying Swan," Stebbins; "L'Organo Primitivo," Yon, and Allegro from Sixth Symphony, Widor (Miss Coggin); "Psalm XIX," Marcello; Sarabande and Fugue, Couperin; "Alleluia Pascha Nostra," Titcomb; "Song

of Thanksgiving" (to J. Sidney Lewis), Ritschy; and "O Salutaris," Wilkes (Mr. Ritschy); Prelude and Fugue in A major, Bach; "Jesus Meets His Mother," Dupré; Andante, Denke, and "Sur un Theme Breton," Ropartz (Father Hayburn).

Benediction of the Blessed Sacrament was held at the close of the recital, with Miss Mathilde Keller at the organ and Guild members participating as choristers. After the service Miss Keller, organist of Sacred Heart Church, was hostess, assisted by members of the parish guild, at a supper served in the parish hall.

V. C. R.

Alabama Chapter Proceedings.

At the April meeting of the Alabama Chapter, held at the Sixth Avenue Presbyterian Church April 10, Thomas Webber of Memphis was again a welcome guest. After luncheon and the transaction of a minimum of business—which included the report of the nominating committee—Mr. Webber played a short recital, prefaced with interesting comments.

The report of the nominating committee for officers for the year was as follows: Dean, Myrtle Jones Steele; sub-dean, Phyllis Cain; registrar, Allen Orton Gibbs; secretary, Mrs. Lamar Smith; treasurer, Laura Jackson Davids.

Allen Orton Gibbs, formerly organist at the Highland Methodist Church and absent during the war years with a defense-busy husband, was warmly welcomed at this meeting. Francis Johnson, on leave from the organ at McCoy Memorial Methodist Church, was a recent visitor at home. He has been in the service as assistant chaplain for three years, the last two in Washington, D. C., where he was able to combine his duties with organ study. He played a brilliant recital on Palm Sunday afternoon at the Covenant-First Presbyterian Church in that city, to which he returns in July and August as supply organist following his discharge from the service in May. Mr. Johnson will enter the School of Music of Union Theological Seminary in September.

A joint meeting of the Alabama Chapter and the Birmingham Music Teachers' Association was held at the Independent Presbyterian Church May 15 to hear a recital by Minnie McNeil Carr, organist and director of the choir of that church. Mrs. Carr's program included two Bach numbers, the Chorale, "Priore" and Toccata from Boellmann's "Suite Gothique" and seven numbers chosen from the compositions of Weinberger, Clokey, Russell and Callaerts. The large attendance was a deserved tribute to Mrs. Carr's artistry. About 150 sat down to the luncheon which followed the recital.

Not strictly Guild news, but well worth recording, was the presentation late in March of Rossini's "Stabat Mater" at the First Methodist Church by the combined choirs of that church and Birmingham Southern College and the Chorus of the Birmingham Music Club, under the direction of Raymond Anderson. A small orchestra of strings under the leadership of Stephen Dill, violinist, of the college, augmented the organ, played by Lois Greene Seals.

Laura Jackson Davids.

South Carolina Chapter Sponsors Six Programs In Columbia Churches

Six Sunday afternoon Lenten recitals and one pre-Lent program were sponsored by the South Carolina Chapter at Columbia churches. March 3 Robert L. Van Doren gave a recital at Trinity Church and had the assistance of Louis Fink, violinist. Mr. Van Doren's numbers were the following: Chorale Prelude on "O Come, Emmanuel," Walton; Chorale Prelude, "Num danket Alle Gott," Karø-Ekert; "In dulci Jubilo," Bach; Scherzo on "In dulci Jubilo," Candlyn; Chorale Prelude, "O wie selig," Brahms; Chorale Prelude on "St. Anne," Noble; Chorale Prelude on "Herzlich dich mich verlangen," Bach; Fugue in E flat ("St. Anne"), Bach.

March 10 at the Washington Street Methodist Church David A. Pressley was at the organ and M. Berry Seay was the assisting organist. Two anthems and a tenor solo by Jesse Johnson were the vocal numbers and Mr. Pressley played a part of Mendelssohn's Second Sonata and the Andante Cantabile from the String Quartet by Tchaikowsky. Mr. Seay played Mauro-Cottone's "Melodia Serena" and Russell H. Miles' Paraphrase on "St. Kevin."

Miller Simpson, organist, was assisted by Mrs. J. F. Dobson, soprano, and Kermit Albertson, U.S.N.R., tenor, at Ebenezer Lutheran Church March 17, when Mr. Simpson played: "Evocation a la Chapelle Sistine," Liszt; Chorale Preludes, "My Inmost Heart Doth Yearn" and "O World, I 'Een Must Leave Thee," Brahms; Fantasia in A major, Franck.

March 24, at the First Presbyterian Church, Paul Allwardt was the organist, assisted by the Columbia College choir, Grace K. Johnston director, and Fred H. Parker accompanist. A feature of the program was Karg-Elert's "Fugue, Canzona and Epilogue," in which Mr. Allwardt, the choir and Miss Eleanor McElveen, violinist, took part. The organ selections were: Allegro, from Concerto in A minor, Vivaldi-Bach; Andante, Mozart; "Procession," Plum; "K'a Mura" (a native African Christian folk-tune), Sowande; Caprice, Tournemire; "Adore Te Devote," Daniel-Lesur; "Placare, Christe Servulus," Dupré.

Mrs. Curran L. Jones, organist and director at St. Peter's Church, was presented by the chapter April 7 at St. Peter's, and the choir of the church and the Ursuline High School choir, of which Sister M. Susanne is director, sang. Mrs. Jones played: "In dulci Jubilo" and "Hark, a Voice Saith All Are Mortal," Bach; "Lamentation" and "Invocation," Karg-Elert, and Toccata and Fugue in D minor, Bach.

The final program of the series was presented April 14 by the Columbia College Glee Club at the college. The Lent and Easter portions of "The Messiah" were sung.

March 31 the University of South Carolina Chorus, directed by Hugh Williamson, gave a program for the Guild at the university chapel and sang the first part of Haydn's "Creation." Trio-Sonata No. 1, for strings and organ, was played by Robert Van Doren, organist; Louis Fink, first violin; Marion Powell, second violin, and Walther Krueger, violoncello.

Miami Chapter Annual Service.

The annual Guild service of the Miami Chapter was held May 5 at Trinity Episcopal Church. Dr. G. I. Hiller, the rector, delivered an address on the topic of "Inspiration." The combined choirs of local churches, under the direction of Bruce H. Davis, F.A.G.O., organist and choir-master of Trinity, gave an excellent rendition of the anthems and the ritual. The musical program was as follows: Fantasia in F minor, Mozart; anthem, "He Watching Over Israel," Mendelssohn; anthem, "How Lovely Is Thy Dwelling-Place," Brahms; offertory, "The Lord Is My Light," Parker; anthem, "Jesus, Joy of Man's Desiring," Bach; postlude, Finale in B flat, Franck. After the service a meeting of the chapter was held for the election of officers. Those elected are: Dean, Mrs. Edward G. Longman; sub-dean, Mrs. C. F. Grafflin; secretary, Gordon McKeesson; treasurer, Mrs. D. Ward White. The directors chosen are Henry Gregor, Miss Frances Tarbox and Mrs. Annie Laurie Lee.

KATHERINE CROWDER, Secretary.

News of the A.G.O. — Continued

Fort Wayne, Ind., Chapter Organized and Receives Charter from the Warden

Organization of the Fort Wayne, Ind., Chapter was completed at a meeting held at the First Presbyterian Church April 24. Warden S. Lewis Elmer was present and personally presented the charter to the new chapter. Mr. Elmer gave an excellent address on the history of the Guild and the steps necessary to form a chapter. Miss Harriet Northrop, minister of music of the First Presbyterian Church of Fort Wayne, was elected dean and Neil J. Thompson, organist and choir director of St. Patrick's Catholic Church, was elected sub-dean. The other officers are: Mrs. J. Henry Curdes, organist of Plymouth Congregational Church, treasurer; Ralph W. Doctor, organist at Trinity English Lutheran Church, registrar-secretary; the Rev. Erwin Kurth, pastor of the English Lutheran Church of the Redeemer, chaplain; Mrs. I. H. Freeman, assistant organist of the First Presbyterian Church; George G. Arkebauer, choir director at Zion Lutheran Church, and Mrs. L. D. Richardson, organist of the First Presbyterian Church of Auburn, Ind., members of the executive committee.

The next meeting was held May 21 at Trinity English Lutheran Church, at which time the chapter was to be addressed by the chaplain, the Rev. Erwin Kurth.

RALPH W. DOCTOR, Registrar-Secretary.

Organizing Chapter in South Bend.

Fifty organists of South Bend, Ind., and vicinity met at Zion Evangelical and Reformed Church in that city April 24 with the purpose of forming a chapter of the Guild and to meet Warden S. Lewis Elmer, who visited South Bend on a mid-Western trip. Mr. Elmer explained to the gathering the benefits of such an organization and answered many questions. Those present represented nearly every church and denomination.

Luncheon was served to thirty-four by the women's guild of the church. Thirty-two from South Bend, La Porte, Mishawaka and Elkhart, Ind., and from Edwardsburg, Mich., signed a petition for a local chapter. The groundwork for the new chapter was laid through the efforts of Mrs. John H. Buzby and she had the cooperation of Msgr. John Sabo, pastor of Our Lady of Hungary Church, and Daniel H. Pedtke of the music faculty of the University of Notre Dame, as well as a number of other prominent organists of northern Indiana.

Guild Declaration Publicized.

When Warden Elmer presented the declaration of religious principles of the Guild to the Toledo Chapter on his recent visit it inspired Dean Drago to make an effort to have it presented to a larger number of Toledo people. At her request the Toledo Museum of Art was happy to cooperate and printed the declaration in full on the program of the Flor Peeters recital. Mr. Peeters appeared in the Museum peristyle May 10 under the auspices of the Museum and the Toledo Chapter. Many favorable comments were made as those in the audience read over this fine affirmation.

The Toledo Chapter was honored and delighted to greet Warden Elmer April 25 at a luncheon meeting. All those able to be present learned a great deal about the founding of the Guild and enjoyed Mr. Elmer's genial personality.

The year's activities close with the annual meeting and fiftieth anniversary dinner May 27. Officers will be elected and annual reports received.

HELEN M. MOSBACH, Sub-dean.

Activities in Central Pennsylvania.

The Central Pennsylvania Chapter held its annual election May 7, meeting as guests of the Bedford members of the Guild. In the afternoon a tour of four churches and organs was made. At St. James' Episcopal David Behrers gave a talk on the one-manual Odell organ and demonstrated the qualities of the solo possibilities and the ensemble. Next came St. Thomas' Catholic Church, which also has a one-manual organ quite adequate for service playing. The next stop was at Trinity Lutheran Church, where the organist, Mrs. Bryce, demonstrated the possibilities of the two-manual Möller and the ingenious arrangement of speakers to assist in the processions and in broadcasting the service. The last stop was at historic St. John's Evangelical and Reformed Church, where the Rev. Dr. Rus-

sell C. Eroh gave an illuminating talk on the rebuilt Feigemaker organ, rededicated several years ago by Clyde English. Following the talk and a short demonstration by Mr. Behrers, Harry Hitchen, organist of Trinity Lutheran Church, Juniata, played the Toccata and Fugue in D minor, Bach, and "Carillon," DeLamarer.

The organ tour concluded, members of the Guild and friends from Bedford sat down to a turkey dinner in the dining hall of the Methodist Church, served by the Women's Society for Christian Service. At the conclusion of the dinner the dean, Walter H. Kelley, presented Miss L. Durbin Schuck, organist of the church, with a certificate granting her life membership in the chapter. Miss Schuck has served her church for fifty-seven years and four months, a unique record among organists, and still is playing, living the motto of the A.G.O., "Soli Deo Gloria." Also making a presentation of flowers and a check to Miss Schuck, Miss Mary Wertz, treasurer of the chapter, spoke of the honor of having such a distinguished member on our rolls. Following the presentation and response by Miss Schuck and the election of officers, the organists went to the auditorium, where the evening service was held. Messrs. Sauters of the Methodist Church, Eroh and Schwind, the last-named of Emanuel Episcopal Church, Cumberland, assisted in the service. James Smith, formerly of Altoona, sang Malotte's "The Lord's Prayer"; Walter H. Kelley played organ numbers, and the choir of the church, directed by Miss Schuck, sang "Honor and Glory," by Costa.

WALTER H. KELLEY, Dean.

Julia Howell Los Angeles Dean.

The last monthly meeting of the Los Angeles Chapter was a dinner meeting in the First Baptist Church May 6. Officers were elected for the coming term as follows: Dean, Julia Howell; sub-dean, John Burke; secretary, Warren Martin; registrar, Virginia Cox; treasurer, Edward B. Gowan; librarian, Winifred Voigt; chaplain, Dr. Frank Fagerburg; executive committee, Donald L. Coats, Richard K. Biggs, Ernest Douglas, William Blanchard and Rayner Brown.

At a recital was played by Warren Martin, organist of the First Congregational Church of Los Angeles, assisted by Alice Lee, soprano, and Hillen Burton Klages, pianist.

MARY E. BRISTOW, Secretary-Registrar.

Rocky Mountain Chapter.

The Rocky Mountain Chapter met May 15 in the St. Martin Chapel of St. John's Cathedral, Denver. The meeting was opened by the dean, Mrs. Vera Lester. David Pew announced recitals to be played by the following members: John Moseley, May 19; John Boe, May 26, and David Pew, June 2, all at St. John's Cathedral.

The following officers for the new year were elected: Dean, Mrs. Vera Lester; sub-dean, David Pew; treasurer, Helen Dow Parker; secretary, Myron Braun. Directors to serve a three-year term are Miss Marie Christensen and Clarence Sharp.

After the business meeting Mrs. Freeland presented John Friel, a blind organist, who played the Fugue in G minor by Bach and his instructor, Mr. Pew, who played the Prelude on "Divinum Mysterium" by Candlyn and a Toccata by Muffat.

Two well-received programs in April were one played by Helen Dow Parker, assisted by the South High School A Cappella Choir, and an organ and piano recital by Owen Brady and Emmy Brady Rogers.

MRS. J. W. HEDGES, Secretary.

Plans for Minnesota Chapter.

The Minnesota Chapter presented Jean Curry McIntyre in a recital at Gethsemane Episcopal Church, Minneapolis, April 27. The program opened with a creditable performance of Bach's Fantasia and Fugue in G minor. Shorter pieces such as the Air from the "Water Music," Handel, and "The Primitive Organ," Yon, made the program interesting to both layman and musician. The Chorale in A minor by Franck was another prominent number on the program, which was beautifully registered and well played. Miss McIntyre closed the performance with the "Tu es Petra" by Mulet.

This talented young organist is the regular organist at Gethsemane Church and is assistant to Arthur E. Jennings of Plymouth Congregational Church.

MRS. A. J. FELLOWS.

Close Year in Huntington, W. Va.

The Huntington, W. Va., Chapter closed its second year with a vesper service May 5 at the First Methodist Church. Dr. Harry Mueller, dean of the chapter, directed a chorus of over 200 voices, representing twelve churches. Anthems sung included: "Open Our Eyes," Macfarlane; "Souls of the Righteous," Noble; "By Babylon's Wave," Gounod; "Hear My Prayer," James, and the "Hallelujah

Chorus" from "The Messiah." Mrs. L. J. Todd served as accompanist. Organ numbers included: "Marche Funebre et Chant Seraphique," Guilmant (played by Mrs. Earl Townshend); "St. Cecilia" Offertory No. 2, Batiste (played by Mrs. J. Harold Ferguson), and "Grand Choeur," Dubois (played by Luther Woods, Jr.). An audience of nearly 800 attended the service. The Rev. Arthur E. Beckett, pastor of the church, made a brief address on music in worship.

Other programs for the past year included a Hammond demonstration on the instrument at Marshall College; an anthem survey at the Johnson Memorial Methodist Church; a dinner for visiting clergymen at the Fifth Avenue Baptist Church; a review of Guild examinations, with the First Methodist Church as host; a discussion of Hebrew liturgy by Rabbi L. E. Block of Ohev Sholem Temple, and a recital by three members at the First Presbyterian Church.

Having a definite program worked out ahead of time for all the meetings of the past year has done much to create interest in the chapter. Plans are being made to increase the membership of twenty-one by soliciting other organized people of the community as well as choir directors.

MRS. R. I. ROUDEBUSH, Secretary.

Hear Chamber Music in Tucson.

Members of the Southern Arizona Chapter met in the studios of Camil Van Hulse April 30 to cast their ballots in the Guild elections and to hear a program of chamber music arranged by Mr. Van Hulse. The major work played was Mr. Van Hulse's "Tryptych for Piano and Strings" in three movements—"Suonata da Chiesa," "Al Modo d'Una Passacaglia" and "Mardi Gras." Announcement was also made that Dean Van Hulse was the winner of the Fischer prize in the annual Guild competition, with his Toccata.

Plans were made to have the annual recital sponsored by the chapter in November. After a short business meeting refreshments were served by Mrs. Van Hulse.

KARL W. AHLGREN, Secretary.

Annual Meeting in Youngstown.

The Youngstown Chapter held its annual meeting and election of officers April 29. A picnic supper was served in the shelter-house at Crandall Park, after which Hazel Wilkins Buchanan, the dean, called the meeting to order. A resume of the year's work was given and the dean thanked committees and members for their splendid help and cooperation.

The report of the nominating committee was presented by the chairman, Mrs. Gertrude Eckstrom. The following officers were elected: Hazel Wilkins Buchanan, dean; Albert H. Dowling, sub-dean; Mildred L. Hill, treasurer; Laura Belle Hornberger, A.A.G.O., secretary.

The group enjoyed a social hour and were informally entertained by a sketch artist.

LAURA BELLE HORNBERGER, Secretary.

Service Closes Houston Season.

The last meeting of the Houston Chapter for the season was held at St. John the Divine Episcopal Church May 7. Forty members and friends were present. The church lawn was a beautiful setting for a picnic enjoyed by all those present. A short business meeting followed the picnic. National councilors were voted upon and chapter officers were elected. Mrs. Ray Lasley was re-elected dean, Anthony Rahe sub-dean, Mrs. Scott Red secretary, Mrs. Troy Campbell registrar, Miss Dawn Crawford treasurer, Mrs. James T. Sedon librarian and Mrs. Gabbert Wilder auditor. The following were elected for three-year terms to the executive board: G. Alex Kevan, Mrs. Thomas W. Summers and Paul Pettinga. Mrs. Mary Black was elected to fill a vacancy on the executive board which occurred when Mrs. Nelson Bigelow moved from Houston.

The annual Guild service followed the business meeting, with the rector, the Rev. Thomas W. Summers, leading the congregation in worship. The church choir, directed by G. Alex Kevan, organist-choirmaster, sang as an introit "Grant Me True Courage, Lord," by Bach, and the offertory was "Ex Spiritus Natus," composed recently by Mr. Kevan. Both numbers were beautifully sung by the choir. The Rev. Mr. Summers preached an inspiring sermon on music and its relation to the service. He gave a short history of the American Guild of Organists and the purposes for which it was founded. The Guild creed was read by those present.

MRS. RAY LASLEY, Dean.

Alamo Chapter Closes Season.

The final meeting of the Alamo Chapter for the year was held on the evening of May 5 at the home of the dean, Eunice Schilling, San Antonio, Tex. More than twenty members were present. The meeting opened with a reading of resolutions of condolence and regret to members of the family of the late John M. Steinfeldt, honorary member of the chapter, who passed away Feb. 29.

Lee Norrell was elected to succeed Dean Eunice Schilling, who had served in that office for two years. Mrs. James W. Nixon

was elected sub-dean. Walter Dunham succeeds Mrs. C. A. Hard as treasurer. Mrs. Hard had served faithfully and efficiently in that capacity for four years. F. H. Quist was elected parliamentarian and the Rev. Herbert Morris chaplain. The following were reelected to office: Mrs. Edward Harker, registrar; Robert K. Reed, secretary; Georgia Hammett and Kathryn Ball Rush, auditors.

A vote of thanks was tendered to Miss Schilling. A collection of Bach organ records was presented to her in appreciation of her work as dean. It was announced that Mr. Norrell had just been appointed to succeed Oscar J. Fox as organist and choirmaster at Christ Episcopal Church. Mr. Fox, of "Hills of Home" fame, is retiring after many years' service as a church organist in various cities of Texas. Two new members, Corporal William Frederick, organist at Randolph Field Chapel, and Corporal Alvin W. Kemper, organist at WDPC Chapel, Fort Sam Houston, were welcomed into the chapter.

After the business meeting a social hour was enjoyed by the members.

ROBERT K. REED, Secretary.

Bidwell Plays in East Orange, N. J.

A large audience greeted Dr. Marshall Bidwell, organist of Carnegie Hall, Pittsburgh, when he played for the Metropolitan New Jersey Chapter April 29. The recital was given on the four-manual Skinner organ in the First Presbyterian Church of East Orange. Dr. Bidwell's program follows: "Cuckoo and Nightingale" Concerto, Handel-Best; Chorale Prelude, "Come, Saviour of the Gentiles," Allegro from Trio-Sonata in E flat, "Fugue a la Gigue" and Passacaglia and Fugue in C minor, Bach; Allegro Vivace from Symphony 5, Widor; "Chant de May," Jongen; Scherzo from Symphony 2, Vierne; Canon in B minor, Schumann; "Twilight at Fiesole," Bingham; Giga, Bossi; "Les Heures Bourguignonnes" ("Sunrise," "Grape Gathering," "The Rain," "Song of the Shepherd" and "Returning from the Vineyard"), Jacob.

Dr. Bidwell's playing was distinguished by its brilliance and a warmth of emotion rarely achieved. His mastery of registration was displayed in the "Twilight at Fiesole" and the Burgundian sketches. The audience was particularly pleased with the "Rain" sketch.

EARL B. COLLINS, Registrar.

Petersburg, Va., Dinner.

The Petersburg, Va., Chapter had its annual dinner at Trinity Methodist Church May 7. The guests were Charles Craig of Richmond, dean of the Virginia Chapter, and Mrs. Craig; the Rev. Otto Lantz and Mrs. Lantz, the Rev. L. Oakley Wilburn and Mrs. Wilburn, Rabbi and Mrs. Samuel Schwartz, Father Bradigan and Captain George Huddlestone.

Mrs. Howard Wright introduced the speaker, Mr. Craig, of All Saints' Church, Richmond.

A business meeting was held after the dinner. Officers for the next two years are: Miss Mary Patteson, regent; Samuel Shanko, vice-regent; Mrs. Clyde Laushey, secretary, and Miss Bell Sydnor, treasurer.

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News of the A.G.O.—Continued

Festival Service Marks Anniversary of A.G.O. in St. Louis Cathedral

One thousand church people of various denominations gathered in Christ Church Cathedral, St. Louis, May 19 for a festival evensong by the Missouri Chapter in commemoration of the Guild's fiftieth anniversary.

The ceremonies opened with an impressive procession of the 120-voice choir, followed by members of the Guild and clergy wearing academic gowns and hoods. Dr. Clark Walker Cummings, executive secretary of the Metropolitan Church Federation, delivered the sermon, and Dean Sidney E. Sweet of Christ Church Cathedral read evening prayer.

Organists participating were Lindsay A. Lafford of the Second Presbyterian Church, who played the prelude; Myron Casner of Christ Church Cathedral, who played the postlude, and Paul Friess of St. Michael and St. George's Episcopal Church, who accompanied the choir. A brass quartet from the St. Louis Symphony Orchestra also played.

The choirs were under the direction of Howard Kelsey, dean of the Missouri Chapter.

Gala Day in North Carolina.

The North Carolina Chapter has seldom had so profitable and pleasant a meeting as that of April 25 in Winston-Salem, when Salem College and Centenary Methodist Church were hosts to the membership. The presence of a founder and an honorary associate added to the occasion. Some members came from points well over a hundred miles distant.

The business meeting was held in the parlors of the historic Home Moravian Church and the first period was devoted to election of officers and annual reports. Thane McDonald, director of music at Wake Forest College, was named dean to succeed Russell Broughton; Arnold Bourziel, organist and director of the Temple Baptist Church in Durham, takes over the sub-dean's post from Stuart Pratt. After the balloting the retiring dean gave his impressions of the December convocation at headquarters and spoke on means to achieve expansion within the local chapter. After adjournment the dean met with members from Winston-Salem and adjacent communities and the discussion marked the inception of a new branch chapter—North Carolina's first.

Salem College entertained the group at dinner in the refectory. Fifty guests were present. Mrs. J. K. Pfohl, who has been a member of the chapter since its beginning, acted as toastmaster and introduced one of our newest honorary associates, Mrs. Clarence Dickinson. After Mrs. Dickinson's address the entertainment was taken over by Centenary Methodist Church, where Paul Robinson directs the music. Dr. Dickinson was the recitalist. A church of admirable acoustic properties, an Austin organ of ample resources and Dr. Dickinson at the console could not fail to produce a musical treat. As evident as his skill in program building was Dr. Dickinson's ability as a performer, but the outstanding feature to many was the recitalist's beautiful registration.

L. LOADWICK, Secretary.

Lincoln Chapter Sponsors McCurdy's.

An enthusiastic audience of 500 heard Alexander McCurdy, organist, and Flora Greenwood (Mrs. McCurdy), harpist, when these virtuosi appeared in concert at Plymouth Congregational Church, Lincoln, Neb., May 4.

The concert was sponsored by the Lincoln Chapter and the women of Plymouth Church. Much of the credit for the booking and advertising of this successful event is due Myron Roberts, organist of Plymouth Church and the University of Nebraska.

Broadcast by San Joaquin Chapter.

At the annual business meeting of the San Joaquin Valley Chapter, held at Fresno, Cal., May 8, the old officers were re-elected, with the addition of Gertrude Randleman as member of the executive committee. Our discussion for the evening was devoted to wedding and funeral music, since we feel that the standards of both should be raised.

April 16, before our business meeting,

the members attended a concert by the Fresno State College Symphony Orchestra under the direction of Dr. Arthur Berdahl, head of the music department. A very fine recognition of the Guild's fiftieth anniversary appeared on the program.

As part of our anniversary activities Mrs. Rockwood and Mrs. Larwood participated in a broadcast of general information about the American Guild of Organists on the program "What's New in Fresno" over station KARM.

MRS. MARGARETTE H. LARWOOD,
Secretary.

Annual Dinner in Chicago.

Seventy-one members of the Illinois Chapter attended the annual dinner, held May 20 at the tea-room of Carson, Pirie, Scott & Co. A good conception of the work of the chapter was afforded those present in the reports of officers. There are now 281 chapter members. Dean Emory L. Gallup reviewed the events of the season and Miss Clare Gronau, the secretary, and Miss Alice R. Deal, the treasurer, gave reports that showed the healthy condition of the chapter. The entertainment of the evening consisted of the playing of organ records by Emanuel Semerad and solos by Harry Swanson. The election of officers resulted in the selection of the following ticket: Dean, Emory Leland Gallup; sub-dean, Eldon Hasse; secretary, Clare Gronau; treasurer, Alice R. Deal; registrar, Grace C. Symons; members of executive committee, Whitmer Byrne, Fred Cronhimer and Esther Wunderlich.

A large number of members and friends of the Illinois Chapter attended a beautiful and impressive service at St. James' Episcopal Church Tuesday evening, May 14, when the chapter observed the fiftieth anniversary of the Guild. The organ prelude, played by Mary Gwin, consisted of: Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Fugue in G minor, Bach, and Arioso, Sowerby. The service was played and directed by Dr. Leo Sowerby, organist and choirmaster of St. James' Church, and included "Psalm 150," Stanford; Magnificat and Nunc Dimittis in D, Baird; Prelude on "The King's Majesty," Sowerby, and the offertory anthem, "The Risen Lord," Sowerby. The Rev. Duncan H. Browne, rector of St. James', read the lessons and the service was sung by the Rev. John M. Young, rector of St. Bartholomew's Church.

At the First Methodist Church, Peoria, D. Deane Hutchison, minister of music, arranged "a festive service of worship" for Sunday evening, May 5, and invited members of the Guild to be special guests. The prelude organ recital consisted of: "Come, Sweet Death," Bach-Hutchison; "Psalm XVIII," Marcello; "In Paradisum" ("Esquisses Byzantines"), Mulet, and Toccata in D minor, Reger. Miss Adelaide Ihrig White, organist of Westminster Presbyterian Church, played "Benediction," Karg-Elert, for the offertory, and Miss Mary Devo, of the First English Lutheran Church, played as a postlude the Toccata by Sowerby. Choral numbers included "Psalm 98," Auten; Magnificat and Nunc Dimittis, Anglican Chant, and anthems by Mueller, Mendelssohn and Coombs.

GRACE SYMONS, Registrar.

Election by Georgia Chapter.

The Georgia Chapter held its final meeting of the year at the home of Mrs. Allan B. Greene in Atlanta May 13. Supper was served and a short social session was enjoyed before the business meeting. The principal business of the evening was the report of the nominating committee and election of officers. Those elected are: Mrs. Victor Clark, dean; Mrs. Allan B. Greene, sub-dean; Mrs. Paul Bryan, A.A.G.O., secretary; Julian Barfield, treasurer; Mrs. Ray Smathers, librarian; Dr. Charles A. Sheldon, auditor; Mrs. Walter Spivey, A.A.G.O., registrar.

Mrs. John B. Felder, retiring dean, was complimented on having led the chapter through two of its most successful years. A \$25 contribution to the Schweitzer Fund from the chapter treasury was voted.

JULIAN J. BARFIELD.

Choir Festival in Wheeling.

St. Matthew's Church was filled to overflowing and crowds were turned away at the second annual Guild choir festival of the Wheeling Chapter, held Sunday evening, May 12. A half-hour recital by Guild members was presented and at 8 o'clock the massed choirs of 200 voices entered the sanctuary. The processionary hymn was made more impressive by the addition of a trumpet trio of high school boys. The dean, Dr. Paul N. Elbin, spoke briefly on the purpose and ideals of the Guild, following which the combined choirs sang "O Praise the Name of the Lord," Tschaiowsky, the chancel choir being directed by Robert Knox Chapman and the gallery choir by J. Loren Mercer. This anthem was followed by another

Russian number, "The Day of Judgment," by Arkhangelsky. The soprano boys of St. Matthew's choir then gave an excellent rendition of "Let the Bright Seraphim," Handel. Then followed "The Omnipotence," Schubert, and "Here Yet Awhile" ("St. Matthew Passion"), Bach. The final number, "Onward, Christian Soldiers," Sullivan-Nilsen, again had the assistance of the trumpet trio.

PAULINE O. STITT, Secretary.

Christian's Pupils Play for Guild.

The April meeting of the Eastern Michigan Chapter April 23 took the form of a resumption of the pilgrimages to Ann Arbor, which had to be discontinued during gasoline rationing. After a dinner served to fifty-five members and guests by the women of the First Methodist Church, Dr. Palmer Christian presented three of his star pupils in a recital on the 110-stop Skinner organ in Hill Auditorium. Miss Kathryn Karch, a Monroe, Mich., girl, gave a splendid rendition of Karg-Elert's "Prologus Tragicus" and two movements from Vienne's Second Symphony, the Scherzo and Allegro Risoluto. Francis Hopper, recently discharged from the United States air force, showed himself to be a master composer as well as an organ virtuoso, playing for us a Suite which is soon to be published. The Suite was in four movements: Prelude, Fanfare, "Introspection" and Finale. He also played three other of his own compositions: "Carillon," Chaconne and Scherzetto. Miss Marilyn Mason, from Oklahoma City, played three Nocturnes of Eric DeLamar— "Nocturne at Sunset," "The Fountain" and "Nocturne at Twilight." She closed the program with Sowerby's "Pageant," displaying in this number a pedal technique nothing short of dazzling.

The annual meeting of the chapter was held on the evening of May 14 in the Church of the Messiah, Detroit. August Maekelberghe, organist and choirmaster of the church, was host of the evening. Dinner was served to fifty-two members and guests. After dinner the annual meeting was called to order by Dean Cyril Barker. Through the efforts of Elizabeth Murphy, membership chairman, thirty-two members have been added to the chapter this year. The election resulted in the re-election of Dr. Barker as dean, of Benjamin Laughton as sub-dean, Mark Wisdom as secretary and Mrs. Elizabeth Murphy as treasurer. Elected to the executive committee were John Callaghan, Nova Bransby, Grace Halverson, Montie James Wiers, Rachel B. Mackay and Greta Wilson. After the meeting Past-dean Maekelberghe gave us a recital in the church assisted by his choir. [The program appears in the recital department.]

MARK WISDOM, Secretary.

Annual Meeting in Buffalo.

The annual meeting of the Buffalo Chapter, with reports and election of officers, was held May 7 at Emmaus Lutheran Church. A dinner preceded the meeting. A concert in observance of the fifteenth anniversary of national Lutheran music week was given by the Lutheran Motet Singers, Mrs. Clara Mueller Pankow director. They presented a program of seventeenth century motets. Walter E. Buszin, S.T.M., M.S.M., of River Forest, Ill., played organ music by Johann Gottfried Walther and spoke briefly on the four schools of Christian church music. The program was rich in content and artistically rendered.

Officers were elected as follows: Dean, Mrs. Clara Mueller Pankow; sub-dean, Frederick C. Wunsch, M.A.; secretary, Edna L. Springborn; treasurer, Gilbert W. Corbin; registrar, Mrs. May Goehler Boehm; librarian, Everett F. Beach; chaplain, the Rev. William Thomas Heath; auditors, Maud Ollis and Francis M. Gerard; members of executive committee, Squire Haskin, Reed Jerome and Curtis York.

EDNA L. SPRINGBORN, Secretary.

McCurdys in Oklahoma City.

The Oklahoma City Chapter presented Dr. Alexander McCurdy, organist, and Flora Greenwood, harpist, in a recital at the First Christian Church May 10. After the program Mrs. A. H. Lee had charge of the reception in honor of these artists, which was held in the home of Mr. and Mrs. Finley G. Williams.

MRS. C. A. RICHARDS, Secretary.

Mrs. Chronister York Dean.

Officers were elected May 14 at the annual banquet of the York, Pa., Chapter in the Golden Glow cafeteria. They are: Dean, Mrs. Catherine Chronister; sub-dean, Mrs. Evelyn Souerwine; secretary, Mrs. Mary Kauffelt; treasurer, Mrs. Florence Futer; registrar, Mrs. Evelyn Herman. Members of the chapter heard brief talks by Norman Lindsay, Donald Pfaff and Kenneth Beaverson. Solos were sung by Kenneth Beaverson and Tom Jones. Prizes at games were won by Mrs. Richard Conway, Mrs. Helen Druck and Kenneth Beaverson.

MRS. MARY E. KAUFFELT, Secretary.

Pasadena and Valley Chapter.

The May meeting of the Pasadena and Valley Districts Chapter was held in the Pasadena Presbyterian Church May 13.

Following dinner in the parish hall the annual election of officers took place. The following were elected: Dean, Verdel Thompson; sub-dean, Mildred Saunders; secretary, Violet Severy; treasurer, Edward P. Tompkins; registrar, Dorothy Williams; librarian, Lora P. Chesnut; auditors, Ralph Travis and Ethel Woolley. Newly-elected members of the executive committee are Kathryn James, Frances Chatem and Elizabeth Farrow.

The organ program which followed was given by Milly Perryn Canfield and Kathryn Knapp James. Assisting in the program was the Pasadena Presbyterian Church Kirk Choir under the direction of Howard Swan.

CHARLES E. ANDERSON, Librarian.

Events in Galveston, Tex.

The Galveston Chapter presented Michael F. Collier in a recital at the Sacred Heart Church April 28. This was the second program commemorating the jubilee of the Guild. Mr. Collier played: Prelude and Fugue in E flat major ("St. Anne's"), Bach; "Ave Maria," Reger; Andantino in G minor, Franck; "Sunset" and "Starlight," Karg-Elert; "Finale in the Gregorian Manner," Rogers.

The high point of the year's activities was reached May 5, when a massed choir of 100 voices sang "The Messiah." The large auditorium of the Scottish Rite Cathedral was packed. The choir was under the direction of Dr. T. M. Frank of Texas City. Dr. Frank is a member of the Guild. Dr. E. B. Ritchie accompanied the choruses and was organ soloist. Mrs. Holland Howell and James L. German accompanied at the piano.

On May 14 the regular business meeting of the chapter was held at St. Mary's Cathedral. Twenty-two members were present and one visitor, Mrs. Marion Smith of Wichita Falls. She is a member of the North Texas Chapter. Plans were made for the annual dinner and installation of officers at the Hotel Galvez on the evening of June 4. Mrs. Holland Howell traced the development of American sacred music. The members then adjourned to the church to hear a program on the four-manual cathedral organ. The Toccata in D minor by Nevin was played by Kirwin Damiani and "Legende," Bedell, and Prelude on "B-A-C-H," Biggs, by Robert R. Rapp.

Wisconsin Chapter Activities.

The annual meeting and election of officers of the Wisconsin Chapter was held May 4 at Kingsley Methodist Church, Milwaukee. Dinner was served by the women of the church. The entire slate of officers was re-elected, as follows: Dean, John K. Christensen; sub-dean, Mrs. Chester C. Muth; secretary, Edward O. Aldrich; treasurer, Mrs. Kittie E. Foster; registrar, Mrs. Leona N. Whelan. Mrs. E. L. Fliter and Mrs. Arno Fromm were elected to the executive committee. Splendid reports, which show that our chapter is alive and growing, were given by the officers and committee chairmen. After the meeting we were entertained with "movies" shown by Clarence Töpfer.

May 12 a vesper program was given at Our Saviour's Lutheran Church, Oconomowoc. Participants were Donald Palmer, J. Howard Chapman, Edward Aldrich and Mrs. Walter Sass, organist of the church. The choir added to the program by singing several numbers. Supper was served by the choir.

EDWARD O. ALDRICH,
Corresponding Secretary.

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News of the A.G.O.—Continued

GEORGE McCLAY



GEORGE McCLAY OF THE FACULTY of the Northwestern University School of Music has been appointed organist and choirmaster of Trinity Episcopal Church in the suburb of Highland Park and assumed his new duties in May. He goes to his new post after being in charge of the music at Grace Church, Chicago, since 1927. In Highland Park he has an adult chorus and a girls' choir.

Mr. McClay is registrar of the Northwestern University School of Music and associate professor of theory. He holds the bachelor of music and master's degrees from Northwestern. His organ study was pursued under Stanley Martin and Horace Whitehouse and church music with the late Dean Peter C. Lutkin.

Mrs. McClay is a sister of David Van Vactor, well-known composer and conductor, and Mr. and Mrs. McClay have two children—Matilda Lynne, 7, and John David, 4.

Not long after he went to Hartford Mr. Laubin was accompanying the Hartford Choral Club and directing the Treble Clef Club of women's voices, an organization which was succeeded in 1920 by the Hartford Oratorio Society. The Oratorio Society for many seasons brought a wealth of religious music to Hartford, and its concerts were usually accompanied by members of the Boston Symphony Orchestra.

BECAUSE OF THE MINERS' strike it was necessary to postpone the organ recital by Dr. Edward Eigenschenk, sponsored by the Van Dusen Organ Club, scheduled for May 20. It will take place on the evening of June 3 in Kimball Hall. The program was printed in the last issue of THE DIAPASON.

Cincinnati Hears Kraft and Biggs.
The Southern Ohio Chapter enjoyed a splendid recital by Edwin Arthur Kraft, F.A.G.O., of Trinity Cathedral, Cleveland, on the four-manual Müller organ in the beautiful Rockdale Jewish Temple in Cincinnati April 29, with a large audience present. Sears Pruden, the dean, introduced Mr. Kraft, who then presented the following program: "Psalm XVIII," Marcellino; Minuet, C. P. E. Bach-Kraft; Chorale Preludes, "Jesus, My Refuge" and "How Brightly Appears the Morning Star," Reger; Prelude, Theme with Variations, Fughetta and Chorale-Finale, J. Alfred Schell (dedicated to Robert S. Alter, past dean); Arabesque, John Gordon Seely; "Carillon-Sortie," Mulet; "Harmonies du Soir," Bedell; Scherzo, d'Antalffy; "Stella Matutina," Dallier; Andante Espressivo, Elgar; "The Brook," Dethier; "Ride of the Valkyries," Wagner; "Now Thank We All Our God," Whitford.

The critics spoke highly of the program and of the artistry of Mr. Kraft. Richard Keys Biggs, famous organist of the Church of the Blessed Sacrament in Hollywood, Cal., was featured in a recital on the occasion of the annual Guild service Sunday, May 12, at Christ Episcopal Church. The Rev. Nelson M. Burroughs, rector of Christ Church and Guild chaplain, and Parvin Titus, F.A.G.O., choirmaster, participated. The service was opened with a stunning improvisation on the three-manual Casavant organ by Mr. Titus and the Rev. Mr. Burroughs spoke a few words of welcome to the members of the Guild and their friends. The official service of the A.G.O. was used and the words and responses were printed on the program, this being the first time this service was used in Cincinnati. The mixed choir of Christ Church sang: "Psalm 24," Woodward; "Nunc Dimittis," D. McK. Williams; "Now Sinks the Sun," Parker. Mr. Biggs presented his program as follows: "Ave Maria," Schubert-Biggs; Arioso, Bach; "Carillon," Vierne; Melody, DeLamarter; Allegro Giocoso, Saint-Saens; Prelude, Clerambault; Prelude on B-A-C-H, Biggs; Toccata, "Deo Gratias," Biggs.

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

Chesapeake Chapter Notes.
The last meeting of the Chesapeake Chapter for this season was held at Brown Memorial Presbyterian Church, Baltimore, May 13, with reports of committees and election of officers, as follows: Dean, Richard Ross; sub-dean, Mrs. Catherine Lentz; secretary, George R. Woodhead; treasurer, R. Donald McDorman; registrar, Miss Dorothy Quennell; executive board, Miss Katherine Lucke, F.A.G.O., Edmund Ender and Ralph Rexroth.

After the business meeting Ralph H. Rexroth, who was formerly our dean and who recently returned from the armed forces, gave a very interesting informal talk about his experiences abroad.

Miss Katherine Harris, the guest speaker, who was with the Red Cross during the war, gave a talk on "My Twenty Months in India."

GRACE A. FRESH, Secretary.

Missouri Chapter.
A fitting prelude to spring was the meeting of the Missouri Chapter April 29, when we journeyed to Monticello College at Godfrey, Ill., to be royally entertained by Robert Oldham and Stephen Williams of the music faculty. The beautiful weather served as an added inspiration. The evening began with a picnic supper in the log cabin on the campus, followed by a tour through the college. We then drove to the First Baptist Church in Alton, where a program was prepared by Mr. Oldham at the organ and Mr. Williams, who directed a choir of members of the student body. Mr. Oldham presented a program consisting of the following: Sonata 6, in D, Mendelssohn; "St. Anne" Fugue and Chorale Prelude, "Blessed Jesus, Here We Stand," Bach; "Cathedrales," Vierne; Elevation, Dupré; Scherzo, Gigout; Andante Cantabile, Fourth Symphony, Widor, and Prelude for Easter, Planchet. The choral numbers were: "Ave Verum," Mozart; "Alleluia! Christ Is Risen!," Kopyloff; Cherubim Song, Tschaiakowsky, and "Spanish Easter Procession," Gaul.

The business meeting was marked by election of officers. The following were elected: Howard Kelsey, dean; Gladys W. Walker, sub-dean; Paul Friess, secretary; Berdelle Moch, registrar; W. A. Brummer, treasurer; C. Harold Elnicke, Robert Oldham and Elsa Koelling, members of executive council. We were happy to welcome Miss Esther Farrill into membership.

April 22 we had as a special guest the warden of the Guild, S. Lewis Elmer. Luncheon was served in his honor at the Mark Twain Hotel in St. Louis. We are happy to note that he reported our chapter in excellent condition.

The annual Bach festival took place in St. Louis May 2 and we were again privileged to present E. Power Biggs, who

opened the festivities with an organ program at the Second Baptist Church. Mr. Biggs appeared at the special request of the Bach Society. His program included the following numbers: Prelude and Fugue in G major (the "Great"), Concerto in D minor, Prelude and Fugue in E flat ("St. Anne"); Three Fugues from the Art of Fugue; Three Chorale Preludes; Fugue in C major (Fanfare); Fugue in G minor (the Little); Toccata and Fugue in D minor. As an encore Mr. Biggs played his own arrangement of "Sheep May Safely Graze."

The festival also included a chamber concert at Sheldon Auditorium May 3 and a piano recital by Josef Wagner May 4, and then as a climax May 4 in the evening a presentation of the Mass in B minor at Kiel Auditorium under the direction of William B. Heyne.

ARTHUR R. GERECKE.

Cumberland Valley News.

The Cumberland Valley Chapter met May 11 at the Mercersburg Academy chapel, Mercersburg, Pa. Dean George Hamer, host of the chapter, opened the meeting. The academy choir sang two groups of anthems—"My Chosen King Is Christ the Lord," Bach; "Lo, a Voice to Heaven Sounding," Bortniansky; "Jubilate Deo," Sowerby; "Beautiful Saviour," Christiansen; "Prayer," Kountz; "Hallelujah, Amen" ("Judas Maccabaeus"), Handel. Mr. Hamer, organist and choir director at the academy, played: Allegro Vivace, Fifth Symphony, Widor. Assisting on the program was Bryan Barker, with a carillon recital.

Officers were elected as follows: Dean, Oscar Raup, Jr., Hagerstown; sub-dean, Miss Viola Fisher, Hagerstown; secretary, Carl Farnsworth, Shepherdstown, W. Va.; treasurer, Miss Grace Bowman, Hagerstown; member of the executive board for three years, George Hamer; chaplain, the Rev. Paul Robinson, Church of the Brethren, Hagerstown.

Members of the chapter were served dinner in Keil Hall.

RUTH BAILEY, Secretary.

EDWARD F. LAUBIN 35 YEARS AT CHURCH IN HARTFORD

Edward F. Laubin completed thirty-five years as organist and director at the Asylum Hill Congregational Church of Hartford, Conn., in May.

Mr. Laubin, a native of Hartford, has spent nearly all of his life in that city, but is known throughout New England as a church musician. As a boy he left his native city, but returned with the background of several church positions and two years of piano study at the Royal Conservatory in Leipzig. He went to Hartford from the South Congregational Church in New Britain. In New Britain he was chosen by R. P. Paine, later conductor of the Norfolk festivals, to accompany the New Britain Philharmonic Chorus of 150 voices. That was followed by direction of the New Britain Choral

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Hamilton Center.

The annual dinner and election of officers of the Hamilton Center was held May 13 at the Royal Connaught Hotel. Officers for the ensuing year are: Chairman, E. J. Walker; past chairman, George Veary; vice-chairman, Harold Jerome; secretary, Charles A. Snively; treasurer, Walter Booth; executive committee, Leslie Sommerville, Harold Payne and Lillie M. W. Peene. George Veary installed the officers and the chairman spoke briefly, referring to the extensive preparations for the coming convention of the Canadian College of Organists, which will be held in Hamilton Aug. 28 and 29. An interesting program is being arranged and will be announced in the near future. Mrs. Charles Pritchard convened for the dinner and was assisted by Mrs. George Veary and Mrs. Charles A. Snively in arranging tables for court whist. Prizes went to Mrs. Veary, E. J. Walker, Bernice Anderson and John Repchuck.

CHARLES A. SNIVELY, Secretary.

Brantford Center.

The first of two concerts in aid of the British Organ Restoration Fund was given May 8 at Zion United Church, Brantford, Ont., when nine junior choirs, numbering more than 200 young people, were heard in a fine choral program, with 11-year-old Judith Paul, talented violinist of Toronto, as guest artist. The program opened with the processional "All Things Bright and Beautiful." Members of each junior church choir sang one, two and three-part numbers in excellent voice and as a fitting finale the choirs joined forces in the Netherlands folksong, "Thanksgiving Hymn," conducted by George A. Smale,

with Miss Eleanor Muir at the organ.

Judith Paul, an accomplished violinist whose ability is far beyond her years, played entirely from memory the following program, accompanied at the piano by her mother, Mrs. G. Paul: Hungarian Dance No. 6, Brahms; "Portsmouth Harbor," Old English Dance; "Ave Maria," Bach-Gounod; "Kulawiak," Wienlawski.

The following choirs participated in the program: Balfour junior choir, Miss G. Raynor, conductor; Colborne Street junior and intermediate choirs, Markwell J. Perry, conductor; Calvary Baptist boys' and girls' choirs, Mrs. J. Ruth, conductor; St. Cecelia Choir, St. Jude's Anglican, Miss E. Senn, conductor; Park Baptist choir, George C. White, conductor; First Baptist choir, Mrs. M. Gunn, conductor; Zion choir boys, George A. Smale, conductor.

George C. White, chairman, announced the second recital by the Toronto Secondary Schools Orchestra, Eldon Brethour, conductor, May 27 in the Collegiate Auditorium.

ELEANOR L. MUIR, Secretary.

DR. CLOKEY TO DEVOTE ENTIRE TIME TO COMPOSING

Dr. Joseph W. Clokey will retire as dean of the school of fine arts at Miami University, Oxford, Ohio, to devote his entire time to composition. After eighteen years of service at Miami, his alma mater, Dr. Clokey will remain on the staff as professor of creative music. He will be succeeded by Dr. Gordon Sutherland, who holds a doctor's degree from Harvard. Dr. Sutherland was formerly on the music faculty of Pomona College in California prior to going into personnel work for the Harvard Radio Laboratory during the war.

Among recent compositions of Dr. Clokey are two symphonies, a string quartet, a quintet, a sonata for violin, a sonata for 'cello and three ballads for two pianos.

FRANK L. ELDRIDGE, JR., has been appointed assistant professor of organ and theory at Ithaca College, Ithaca, N. Y., and began his work there June 10. He will teach at the summer session previous to entering upon his regular work at the fall term. Mr. Eldridge recently was discharged from the army with the rank of sergeant and before entering the service was organist of the First Congregational Church of Los Angeles.

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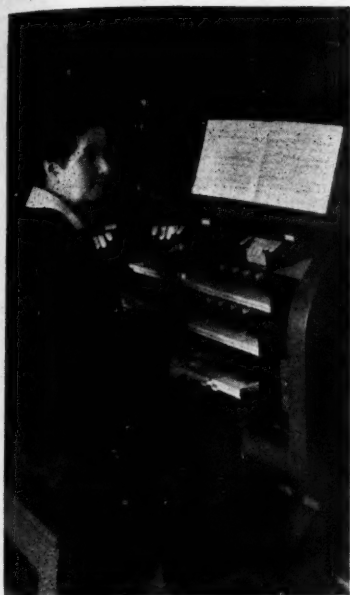
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MRS. JAMES REEDER



as one of the ablest organists in the United States. Mrs. Reeder's daughter Sally died in the "flu" epidemic of 1920 and her son Samuel died in 1934, while her husband died in 1938. After the loss of her family Mrs. Reeder devoted herself almost entirely to her church and became so much a part of it that her presence at the console will be sorely missed. She has played for ten or twelve choir rehearsals a week, but writes that she still finds time to "read my copy of THE DIAPASON from cover to cover," a habit she formed more than twenty-one years ago. From 1915 to 1926 she was accompanist for the Bloomington Philharmonic Society.

Mrs. Reeder is a member of the Illinois Chapter, A.G.O., and of the Chicago Club of Women Organists.

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SAN FRANCISCO

AFTER A CONTINUOUS SERVICE of forty years Mrs. James Reeder will retire from the position of organist of the large Second Presbyterian Church of Bloomington, Ill. She will play her last service June 15 and will then become organist emeritus. In recognition of her long and faithful service the church will continue to pay Mrs. Reeder's salary during her lifetime.

Last October Mrs. Reeder was 76 years old. She began her career at the organ when only 11 years old at the Methodist Church of Normal, Ill., adjoining Bloomington. From there she went to the Normal Presbyterian Church and then in 1869 to St. Matthew's Episcopal in Bloomington. Here she remained until 1890. In 1888 she was married and in 1890 went to live on a farm. Later she returned to St. Matthew's and was there until 1905, when she was appointed to the Second Presbyterian to succeed Arthur Dunham, who went to Chicago, where he won fame

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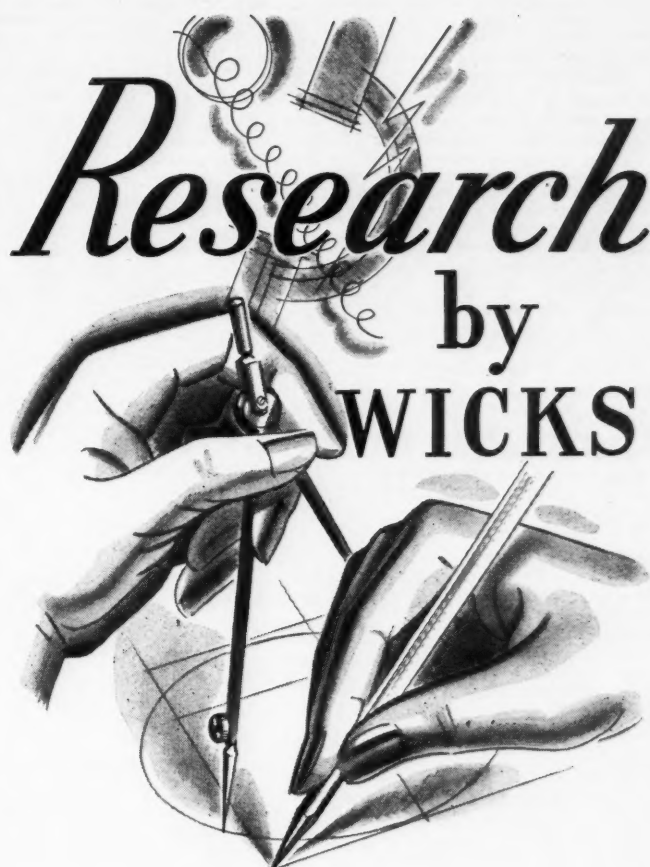
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S. E. GRUENSTEIN, Editor and Publisher

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Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, JUNE 1, 1946

[The coal shortage caused a "dimout" which affected all industries and made necessary a reduction to less than half-time in Chicago printing plants. This curtailment of operations compels THE DIAPASON to omit a considerable amount of news and other items from this issue. Whenever industrial peace is restored in the world we hope to return to normal schedules.]

To Promote Post-War Music

A post-war program of ambitious proportions has been formulated by the National Music Council to stimulate musical growth and development. It is to be carried out under the leadership of Edwin Hughes, general executive secretary of the council, which has among its members more than forty organizations of musicians, broadcasters, composers, publishers, music dealers, musicologists and others, one of the members being the American Guild of Organists. The activities to which this non-profit organization and its members intend to devote themselves are so many and the scope of the program is so broad that it would take too much space to mention all of them, but we might list a few, such as:

The offering of opportunities for increased employment in various fields of music to returning veterans.

Dissemination of information in regard to training in various fields of music available to veterans under the G.I. Bill of Rights and the Veterans Administration Bill.

Creation of more opportunities for the young composer to hear his own works performed, and the providing of more actual experience for young conductors with orchestra and bands.

Promotion of industrial music in factories and elsewhere.

Increased use of music in civilian hospitals.

Increased use of music in combating juvenile delinquency.

Encouragement of an increase in the manufacture of musical instruments and stimulation of the printing and publication of music by American firms to meet the increased demand.

Encouragement of war memorials in cities and towns in the form of music auditoriums, bandstands and endowment of local musical activities, such as symphony orchestras, civic opera associations, music schools, music scholarships, etc.

These quotations from the program as drawn up should be sufficient to illustrate that it is not a narrow field which the council has chosen to cultivate. If any considerable part of the large task is performed successfully a great service will be rendered the cause of music.

Making Brides Be on Time

There is justice in the world after all! Anyway, the organist is to have a break—something not often vouchsafed him.

If you have ever had experience with a tardy bride who made you play and play while awaiting her late arrival at the church, you will relish this item, which comes by way of a United Press dispatch from Tewkesbury, England:

Brides who arrive late for their weddings here will have to pay for the privilege. It is an ancient custom for the

de to be the last arrival at the church. t the Rev. Brian Purefoy, vicar of ewkesbury, thinks it is about time the stom was ended. "I don't mind the bride eing three to four minutes late, but when t comes to twenty minutes, it's another question," he said. Hereafter tardy brides will have to pay an extra fee of two guineas (\$8.40) to the church organist.

With an English vicar showing us the way it should not be long before the rule he has introduced shall be adopted on this side of the ocean.

By the way, can you figure out how much is due you at \$8.40 per wedding for waiting at the console in the years you have been a church organist? Even though you cannot collect it, you might enjoy calculating the amount some time instead of working on a crossword puzzle.

One of our advertisers has received a letter from a patient at a Massachusetts hospital who wishes to buy a reed organ. This reader of THE DIAPASON writes that he would like to purchase the instrument for the following reason: "Some time soon I expect not to be able to see any more. Would like to have this organ so I could get used to it before that happens." The advertiser to whom he wrote had already sold the instrument he offered for sale in our "want" columns, but we take this means of bringing the case to the attention of our readers, who may be able to offer an organ to this musical patient. Any letter sent to the office of THE DIAPASON will be referred to the prospective purchaser.

VINCENT E. SLATER CHOSEN FOR DETROIT COVENANT POST

Vincent E. Slater has resigned his position at the Presbyterian Church of Bound Brook, N. J., to accept an appointment as full-time minister of music of the Covenant Presbyterian Church, Detroit, Mich. He will succeed Roy Bock, who for the last thirteen years has been organist and choirmaster of this church. Mr. Bock is retiring because of poor health.

Mr. Slater studied at the Rollins College Conservatory, Winter Park, Fla.; Peabody Conservatory of Music, Baltimore, and the Westminster Choir College, Princeton, N. J. His organ teachers include Herman Siewert, Louis Robert, T. Guy Lucas, Carl Weinrich and Alexander McCurdy. For the last three years he has been in the army, serving as a chaplain's assistant. He was stationed at the Miami Army Air Field. He was also chorus master of the Miami Opera Guild. Prior to entering the service he was organist and choirmaster of the Presbyterian Church of Bound Brook, N. J., succeeding Dr. Ifor Jones, and was chorus master of the Trenton Opera Association, Trenton, N. J., and director of the Handel Choir, Westfield, N. J.

April 28 Mr. Slater gave Cantata No. 78, "Jesus, My Beloved Saviour," by Bach, at the Bound Brook church. The choir was accompanied by a fifteen-piece orchestra and James Amick, a pupil of Carl Weinrich, played the organ.

H. AUGUSTINE SMITH LEADS 1,150 SINGERS IN BOSTON

The ninth annual festival of choirs sponsored by the Boston Council of Churches and held at Trinity Church May 5 under the direction of Dr. H. Augustine Smith was described as the largest assembly of united choirs in the history of New England. Seventy-four choirs took part, some coming 200 miles, others 150, and others 135. There were 1,150 singers in a church that seats 1,800. Many of the congregation stood on the sidewalks.

The service itself was reported by the daily press as "unrivaled in this section of the country, with music ranging through the Protestant and Catholic faiths."

Next year the festival will expand, going to the Boston Garden, seating 12,000, or to the Arena, with choirs from all over New England, totaling at least 2,500 singers.

THE APPOINTMENT OF Dr. Bethuel Gross as musical director of the Buda mixed chorus is announced by J. S. Dempsey, president of the Buda Company, Harvey, Ill. Dr. Gross will take over the direction of this group of singers made up of employees of the Buda Company plant. Dr. Gross is director of the graduate division, Illinois Wesleyan University, Bloomington, and of the choir school of St. James' Methodist Church, Chicago. He holds a Ph.D. degree from Northwestern University.

New Music for the Organ

By WILLIAM LESTER, D.F.A.
"Scales and Arpeggios" for the organ, by E. Harold Geer; published by G. Schirmer, Inc., New York City.

The eminent organist and professor of music at Vassar College has compiled and worked out a remarkably definite and complete course of study covering the subjects listed in the title of the book. It is an exhaustive and highly competent treatment of the whole field of footings and pedal disciplines needed for proper organ playing. The author's foreword is marked by good, hard sense. Certainly the student fortunate enough to be directed efficiently through this well-balanced book of studies and exercises should emerge with a highly competent and intelligently directed foot technique.

First Symphony for organ, Op. 13, No. 1, by Charles Marie Widor; published by E. B. Marks Music Corporation, New York City.

A re-issue of a fine early work by the great French composer and teacher. While it is not of the stature of the later work, this, the first published essay in its form by the composer, is not a work to be scorned or neglected on that account. Its five movements are interesting music, varied in character, not perhaps as difficult as the later writings. It is usable as independent pieces for service or concert.

"Masterpieces of Organ Music," Folio No. 37; Compositions by Francois Couperin; edited by Norman Hennefeld; published by the Liturgical Music Press, Inc., New York.

This is the third volume in the series devoted to the organ writings of the great French musician who was a contemporary of Handel and the immortal J. S. B. The contents of the three books consists of instrumental music for service use, a solemn mass for the use of convents, a solemn mass for the use of parishes, etc. It is music of serene, somewhat stark beauty, Gothic in its simplicity, its scholarly perfection made unassuming by its clarity and forthrightness.

Four Improvisations on Gregorian Melodies, by Flor Peeters; published by McLaughlin & Rellly Company, Boston, Mass.

Contents are: Prelude on "Verbum Supernum," Chorale, "Ave Maria," Canticum on "Iste Confessor" and Fantaisie on "Inviolata." The fantasies are short, two pages each, but beautiful examples of expert treatments of the hallowed themes. The music is simple, set down by an experienced composer who is rightfully sure of what he is doing. Lovely tonal elaborations on the ancient plain-song melodies.

Eight Toccatas and Fugues by Joseph Seeger, after the edition of D. G. Turk; published by Edition Heuvelkemeijer, Amsterdam, Netherlands.

In this handsomely printed volume are eight very interesting organ works by one of those amazing German ancients, fore-runners of Bach. Joseph Seeger was born at Repin, near Melnik, twelve miles north of Prague, in 1716. He died, after a long and honorable career, at Prague in 1782. Bach esteemed him highly and recommended him as the best of German teachers of music. Few of his numerous writings were published, however. This set of toccatas and fugues was edited and published in 1793 by D. G. Turk, music director in Halle. It is this edition, modernized as to clefs, which has been followed in the present issue. The music is characteristic of its period, as interesting as the best of Pachelbel, Walther or Krebs. The instrumental settings are more moderate in the stop and pedal demands than the greater works of Bach, but the technical writing is masterly, the musical thought likewise, and the impact of the set of pieces that of a definite personality of high importance.

WALTER LINDSAY HONORED WITH DINNER AND MUCH MORE

Walter Lindsay's twentieth anniversary as organist of the First Presbyterian Church of Olney, Philadelphia, was made an event marked by enthusiastic manifestations of admiration for him. On the evening of May 9 the choir gave a surprise dinner for Mr. Lindsay. Though overcome by the friendly demonstration, he managed to collect his thoughts sufficiently and to show his poetic talent by improvising about twenty lines of verse at the suggestion of one of the choir members. There was an immense cake, with twenty candles. The senior pastor said he had been asked to hand Mr. Lindsay a package. In this there was a beautiful wallet, and in the wallet a still more beautiful bill—"bigger than the cake, and the biggest greenback I ever owned," as Mr. Lindsay admits.

Looking Back Into the Past

Thirty-five 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, 1921—

Francis S. Moore, organist of the First Presbyterian Church of Chicago, was guest at a dinner May 5 in his honor to mark his twenty-fifth anniversary at that church.

Ward Stephens, organist of First Church of Christ, Scientist, New York, brought suit for \$100,000 against the church because, he asserted, he was dismissed without cause, after a service of ten years, and was unable to obtain a copy of charges said to have been filed against him.

Ten years ago the following news was recorded in the issue of June 1, 1936—

The contract for a large organ for Calvary Episcopal Church in New York was awarded to the Aeolian-Skinner Company and the specification was published.

Dr. T. Tertius Noble of St. Thomas' Church in New York underwent a major operation in May and was recovering satisfactorily.

It was announced that the old firm of Hook & Hastings, Kendal Green, Mass., which had built many outstanding organs in a period covering 109 years, was to go out of business.

A statement appraising electronic organs, setting forth the attitude of the American Guild of Organists toward these instruments, was approved by the council of the Guild April 27 and published in THE DIAPASON. This statement was to be made available by the Guild to all persons interested in the subject.

CONCERT AT GREAT NECK, N. Y., DIRECTED BY M'EDWARDS

The Great Neck Music Association, under the direction of Hugh McEdwards, gave its spring concert May 1 in the Kirkland Huske Memorial Parish Hall, All Saints' Church, Great Neck, Long Island, N. Y. The program of choral works included Brahms' "Song of Destiny" and "Alto Rhapsody," Vaughan Williams' five "Mystical Songs" and "Serenade to Music" and Russell Hancock Miles' "The Chambered Nautilus." This was the first performance in the metropolitan area of the Vaughan Williams and Miles compositions. A score for solo instruments for "The Chambered Nautilus" was written at the request of Mr. McEdwards for this performance by Professor Miles. Harold Friedell, F.A.G.O., organist of Calvary Church, New York City, was at the organ and a small orchestral group was engaged for the concert.

The Great Neck Music Association was organized in the fall of 1945. It gave its first concert last November with an exemplary group of choral works by Bach, Brahms, Faure and Parry. This amateur choral group of fifty voices, whose membership is made up of residents of Great Neck and surrounding towns, is trained by its energetic and talented director, Mr. McEdwards.

IN GARDEN CITY, Long Island, N. Y., June 8 ten choirs will participate in a festival contest at the cathedral under the auspices of the New York State Federation of Music Clubs. At the close of the contest all the choirs are to sing the required contest number, "Come unto Him," Handel, and Bach's "O Saviour Sweet," under the direction of Father William J. Finn. The adjudicators are Maurice Garabrant, Dr. Norman McCulloch and Father Finn.

WALTER BLODGETT



Brahms' "Christmas Oratorio," Bach's "Passion according to St. John," all of Bach's unaccompanied motets and Randall Thompson's "Peaceable Kingdom." He conducted a fine performance of Bach's "Passion according to St. Matthew" April 14 in Severance Hall and the hall was filled to overflowing, 300 being turned away. In the summer he is at the Wa-Li-Ro summer camp for Episcopal boy choirs at Put-in-Bay. Mr. Blodgett has been busy raising money for the McMyler organ restoration, now approaching completion. At the museum Mr. Blodgett's duties include management of the musical program besides giving concerts, lectures and recitals.

RICHARD W. ELLSASSER BUSY WITH RECITALS IN MANY CITIES

Richard W. Ellsasser, the 19-year-old concert organist, has returned from a four weeks' tour of the Southern states, appearing in New York, Pennsylvania, North Carolina, Tennessee, Georgia and Florida, and giving twenty-one recitals. On his return he played the large four-manual Skinner organ at Trinity Church, Springfield, Mass., appeared at Simmons Women's College in Boston and then played a Bach recital at St. Mark's Church, Brookline, Mass. Later he appeared in Missouri, Illinois, and finally as soloist at the Baldwin-Wallace Bach festival April 30. May 2 and 3 he was heard at the first annual Boston Bach festival at Jordan Hall. May 2 he gave the second complete memorized performance of the Bach "Catechism" in America as part of these festivals.

Mr. Ellsasser, who is the youngest person in history to have memorized the 219 organ works of Bach, will close his season with a recital in Albany, two at the John Hays Hammond Museum in Gloucester, Mass., and a Bangor, Maine, appearance. The last of May he went on a transcontinental tour with the Boston University seminary singers as assistant conductor.

Mr. Ellsasser, who is studying theology, already having earned his college degree, plans to give over 100 recitals next year in America and Europe. Forty-two are already booked. Tentative plans also include a broadcast series.

WALTER BLODGETT, CURATOR of musical arts of the Cleveland Museum of Art, was born in Grand Rapids. He received degrees from Oberlin College in both English and music, having held a graduate fellowship in English there for two years and the Juilliard scholarship in piano for three years. Going to England, he studied organ at the College of St. Nicolas, Chislehurst. Then he taught at Meadville Seminary and was organist of the First Unitarian Church in Chicago. In addition to his museum position he is organist and choirmaster of St. James' Episcopal Church and of the First Unitarian Church in Cleveland, and teaches at Sisters' College.

The last week in June Mr. Blodgett will conduct the annual St. James' choir festival, with the Haydn Coronation Mass, Bach Cantata 21 and a new work by Paul Hindemith as features.

During the last nine years Mr. Blodgett has presented three performances of the B minor Mass, Haydn's "Creation," an uncut performance of "The Messiah," choral works of Vaughan Williams,

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Programs of Organ Recitals of the Month

Powell Weaver, Kansas City, Mo.—Mr. Weaver gave his annual recital at the First Baptist Church Sunday evening, April 28, and was assisted by the string orchestra of the University of Kansas City, conducted by N. DeRubertis. The orchestra played Handel's Concerto No. 2, in B flat, with Mr. Weaver at the organ. The organ numbers were these: Chorale, "Sleepers, Wake!"; Bach; Adagio from Toccata, Adagio and Fugue, Bach; Gigue, Bach; Fugue in D major, Reger; "Grand Choeur Dialogue," Gigout; Andante Cantabile, Dethier; "Minuetto Antico e Musetta," "The Primitive Organ" and Second Concerto Study, Yon.

Parvin Titus, F.A.G.O., Cincinnati, Ohio—The Choirmasters' Club presented Mr. Titus of Christ Church, Cincinnati, in a recital at Grace Methodist Church, Dayton, Ohio, March 18. His program was made up of the following numbers: Toccata in C minor, Muffat; Two Lenten Chorale Preludes ("O Man, Bewall Thy Grievous Sin" and "O Lamb of God, Most Holy"), Bach; Vivace, Trio-Sonata 6, Bach; Fantasie, Saint-Saens; "Elegie," Peeters; Two Preludes on Welsh Hymn-tunes, R. Cochrane Penick; Two Sketches, Edward Shippen Barnes; Study on an Old English Folk-tune ("Mr. Ben Jonson's Pleasure"), Milford; Finale, Symphony 1, Vierne.

August Maelbergh, M.Mus., F.A.G.O., Detroit, Mich.—Mr. Maelbergh was assisted by the choir of the Church of the Messiah in a recital May 14 at which he played these organ numbers: Concerto No. 2, in B flat major, Handel; "Clair de Lune," Vierne; "A Toy," Farnaby; "Piece Heroique," Franck; Prelude in B minor, Bach; "Fair Lord Jesus," Edmundson; "Let All Mortal Flesh Keep Silence," Maelbergh; Rondo, Haydn; Prelude and Fugue on B-A-C-H, Liszt.

Minnie McNeill Carr, Birmingham, Ala.—Miss Carr was presented by the Birmingham Music Teachers' Association in a recital May 15 at the Independent Presbyterian Church and played the following program: Fantasie in G minor and "Jesus, Joy of Man's Desiring," Bach; "Suite Gothique," Boellmann; "Bible Poems" ("Abide with Us" and "The Last Supper"), Weinberger; "The Bells of St. Anne de Beaupre," Russell; "An Old Irish Air," Clokey; Intermezzo, Callaerts; "Mountain Sketches" ("Wind in the Pine Trees" and "Canyon Walls"), Clokey.

T. Frederick H. Candlyn, Mus.D., New York City—Dr. Candlyn, organist and choirmaster of St. Thomas' Church in New York, gave a recital for the Hartford Chapter, A.G.O., at St. Joseph's Cathedral in Hartford, Conn., April 24, playing the following program: Overture to "Rinaldo," Handel; "Basso Ostinato," Arensky; Scherzo in A flat and Toccata-Prelude on "Pange Lingua," Bairstow; Pavane, Byrd; Aria, Bull; "Ariele," Bonnet; Tuba Tune, Cocker; Cradle Song and Passacaglia, Candlyn; "Au Couvent," Borodin; Fugue on "Ad Nos, ad salutarem undam," Liszt.

Donald D. Ketting, Columbus, Ohio—In a vesper recital at the First Congregational Church May 5 Mr. Ketting played: "Psalm XIX," Marcello; "Psalm XXIII," Thiman; "Psalm VI," Hans Huber; "Piece Heroique," Franck; Bible Poems, "Abide with Us," "And the Third Day There was a Marriage in Cana of Galilee" and "Hosanna! Blessed is He That Cometh in the Name of the Lord," Weinberger; Solo Cantata for High Voice and Organ, Weinberger; "Harmonies du Soir," Karg-Elert.

Betty Fry Dumaree, soprano, was the assisting soloist.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Among Mr. Mackinnon's programs for his Sunday afternoon recitals at Grace Cathedral have been the following:

April 21—"Christus Resurrexit," Ravanello; "Easter Morn," West; "Easter Morning on Mount Rubidoux," Gaul; Paraphrase on "St. Kevin," Miles.

April 14—Adagio from Symphony 5, Widor; Antiphon 2, from "Fifteen Pieces," Dupre; "Priore," Franck; Finale from Sixth Sonata, Mendelssohn.

April 7—Passiontide Chorales ("O Lamb of God All Holy," "Lamb of God, Our Saviour," "See the Lord of Life and Light," "When on the Cross the Saviour Hung" and "O Man, Thy Grievous Sin Bemoan"), Bach; "In Paradisum" and "Tu Es Petra," Mulet.

Theodore C. Mayo, A.A.G.O., Raleigh, N. C.—Mr. Mayo, director of music at St. Augustine's College, gave a recital at the Florida A. and M. College at Tallahassee May 9. He was assisted by the college choir. The organ selections were the following: Trumpet Tune, Purcell; "Le Tambourin," Rameau; Toccata in F, Bach; "Ave Maria," Bach-Gounod; Prelude and Fugue in B minor, Bach; Toccata on "O Sons and Daughters," Farnam; Berceuse, from "Suite Bretonne," Dupre; Intermezzo, from Symphony 6, Widor; "Swing Low, Sweet Chariot,"

arranged by Diton; "Now Thank We All Our God," Karg-Elert.

Klaus Speer, Charlotte, N. C.—Mr. Speer gave a recital at the First Presbyterian Church Sunday afternoon, May 12. His program was as follows: Prelude and Fugue in E major, Lübeck; Chorale, "Jesus Christ, Our Saviour," Pachelbel; Prelude and Fugue in E major, Buxtehude; "Domine Deus Agnus Dei" (from Gloria of Organ Mass), Couperin; Fugue and Capriccio, Roberday; Chorale Preludes, "The Night Descendeth" and "Help, Lord, with Strength to Praise Thee," Zechiel; Sonata No. 3, Hindemith; Trio in D minor, Three Chorale Preludes and Prelude and Fugue in D major, Bach.

Homer Whitford, Cambridge, Mass.—Mr. Whitford gave his spring recital at McLean Hospital, Waverley, Mass., May 14 and presented this program: "Awake, Thou Wintry Earth," Bach; "Hark, Hark, the Lark," Schubert; "On Wings of Song," Mendelssohn; "Spring Comes Laughing" ("Peasant Cantata"), Bach; "In the Morning" ("Peer Gynt" Suite), "Ich liebe Dich" and "To Spring," Grieg; "God's Glory in Nature," Beethoven; "Idylle" (Two Pieces for Organ), Whitford; "Liebesfreud" (request), Kreisler; "O That We Two Were Maying" (request), Nevin; March from Third Symphony, Widor.

Wilbur Held, St. Paul, Minn.—Mr. Held gave three Bach recitals on Sunday evenings in May at Christ Episcopal Church. May 16 he played: Prelude and Fugue in G major; Trio-Sonata in E minor (No. 4); Chorales, "Rejoice, Good Christians" and "Come Now, Saviour of the Gentiles"; Prelude and Fugue in E flat ("St. Anne").

The last program, May 26, was as follows: Prelude and Fugue in C minor; Little Fugue in G minor; From the "Schubler Chorales" ("Sleepers, Awake!," "Whither Shall I Flee," "My Soul Exalts the Lord" and "Lord Jesus Christ, with Us Abide"); Fantasie and Fugue in G minor.

Arthur V. Thomas, A.A.G.O., Sturgis, Mich.—Mr. Thomas was selected to give the recital at St. Mark's in Grand Rapids which was a part of the celebration of the tenth anniversary of the consecration of Bishop Lewis B. Whittemore. Mr. Thomas' program included: "Comes Autumn Time," Sowerby; Two Trumpet Tunes and Air, Purcell; Passacaglia and Fugue in C minor, Bach; Melody, Rachmaninoff; Toccata, Fifth Symphony, Widor.

In a recital for the Sturgis Business and Professional Women's Club Mr. Thomas played: Arioso, Bach; Fugue in G minor, Bach; Berceuse, Jarnefelt; Trumpet Tune, Purcell; "Where'er You Walk," Handel; Prelude in C sharp minor, Rachmaninoff.

Harold C. O'Daniels, Binghamton, N. Y.—In a recital at Christ Church on the evening of May 13 Mr. O'Daniels played: Toccata, Muffat; Prelude and Fugue in E minor ("Cathedral"), Bach; Rondeau ("The Fifers"), d'Andrieu; Second Sonata, Mendelssohn; Reverie-Improvisation on the Hymn-tune "Picardy," Bedell; Fantasy on the Hymn-tune "St. Clement," McKinley; "Piece Heroique," Franck; "Chant de May," Jongen; "Sunrise," Jacob; Cantilene, McKinley; Toccata on "O Fili et Filiae," Farnam.

Edward H. Hastings, Middletown, Conn.—In a recital for the Monday Club at the Wesleyan University memorial chapel April 29 Mr. Hastings played a program consisting of these numbers: Trumpet Tune and Air, Purcell; Prelude and Fugue in D major, Bach; Air from "Water Music" Suite, Handel; Third Sonata, Mendelssohn; Chorale Preludes on Welsh Hymn-tunes ("Bryn Calfarra," "Rhosymedre" and "Hyfrydol"), Vaughan Williams; "Suite Gothique," Boellmann.

Royal A. Brown, F.A.G.O., San Diego, Cal.—In a recital at the Community Church of Vista, Cal., Sunday afternoon, April 28, Mr. Brown played these compositions: "A Mighty Fortress Is Our God," Luther; Toccata and Fugue in D minor, Bach; Andante and Finale, Fourth Symphony, Widor; "Prayer" ("Suite Gothique"), Boellmann; "Jubilate Deo," Silver; "A Rose Garden of Samarkand," Stoughton; "Caprice Viennois," Kreisler; "Lux Benigna," West; "The Lost Chord," Sullivan; "The Squirrel," Weaver; "War March of the Priests," Mendelssohn.

As a special Holy Week event at the Union Congregational Church of La Jolla, of which he is the organist, Mr. Brown on Maundy Thursday afternoon played Dupre's "The Fourteen Stations of the Cross." March 17 he gave a Bach program.

Eugene Devereaux, Mount Vernon, Iowa—Mr. Devereaux gave a faculty recital at Cornell College Sunday afternoon, April 28, and a large audience heard him in the following program: "Cantilena Anglica Fortunae," Scheidt; "Ave Maris Stella," Titelouze; Toccata in D minor (Dorian), Bach; Chorale Prelude, "Herr Jesu Christ, Dich zu uns wend," Bach; Prelude and

Fugue in B minor, Bach; Fuga II on the Theme "Bach," Schumann; Chorale Preludes, "O wie Selig seid ihr doch, ihr Frommen" and "O Welt, ich muss dich lassen," Brahms; Scherzetto, Vierne; "La Vallee du Hehorleguy, au Matin," Bonnal; "Carillon de Westminster," Vierne.

Francis Murphy, Jr., Philadelphia, Pa.—In a recital on the Curtis memorial organ in Christ Church May 5 Mr. Murphy presented a program made up of these works: "While the King Sitteth at His Table," Dupre; Easter Chorale Preludes ("Jesus Christ, Our Great Redeemer," "Christ Is Now Risen Again," "In Death's Strong Grasp the Saviour Lay," "Ere Yet the Dawn Hath Filled the Skies" and "The Blessed Christ Is Risen Today"), Bach; Third Sonata, in D minor, Bach; Cantilena and Finale, Roman Symphony, Widor; "Florentine Chimes," Bingham; Toccata on "O Fili et Filiae," Farnam.

Velma Harden, Boston, Mass.—At a musical service in the Leyden Church, Brookline, Sunday evening, April 14, Miss Harden was assisted by Melvin Crowell, baritone, and Jacobus Langendoen, cellist. The organ numbers were these: Sonata in D major, Mendelssohn; "From God I Ne'er Will Turn Me," Buxtehude; "Evening Song," Elgar; Larghetto, Mozart.

Miss Harden played a fifteen-minute recital at each of the Wednesday evening Lenten services. Her programs included the following: "Marche Religieuse" and Berceuse, Saint-Saens; Sonata in C minor, Mendelssohn; Cantabile and Chorale in A minor, Franck; Chorale, Musette and Finale in E major, Bossi; "Chapelle des Morts," Mulet; "Lamento," Reverie and Nocturne, Bonnet; "From God I Ne'er Will Turn Me," Buxtehude; "Toccata per l'Elevazione," Frescobaldi; "As Jesus Stood Beside the Cross," Scheidt; "O Sacred Head Now Wounded," Kuhna; "Ave Maris Stella," Dupre; Second Symphony (Andante, Adagio and Finale) and Sixth Symphony (Adagio and Cantabile), Widor; "Lamentation," Guilmant; Cathedral Prelude and Fugue, Chorale Preludes, "O Man, Bemoan Thy Sins," "Lord, Hear the Voice of My Complaint" and "Our Father, Who Art in Heaven," Arioso and "Jesus, Joy of Man's Desiring," Bach; Hymn-Preludes on "Ajalon," "Langran" and "Truro," Bingham.

G. Leland Ralph, Sacramento, Cal.—Mr. Ralph gave a recital at St. John's Episcopal Church, Marysville, May 1 and at the First Baptist Church of Willows, Cal., May 2. His program at the latter place consisted of these compositions: Toccata in D minor (Dorian), Bach; "Sheep May Safely Graze," Bach; Spring Song, Hollins; "Flight of the Bumblebee," Rimsky-Korsakoff; Intermezzo from "The Atonement of Pan," Hadley; "Sketches of the City," Nevin; "Clair de Lune," Debussy; Londonderry Air, Traditional; "Carillon," Vierne.

Mrs. Le Roy Hamp, Champaign, Ill.—Mrs. Hamp gave half-hour preludial recitals on Sundays through Lent at the First Presbyterian Church and played organ numbers suited to the season. Among these offerings were the following: "The King's Majesty," Sowerby; Offertory on "O Sons and Daughters of the King," Guilmant; Chorale Prelude, "Come, Saviour of the Nations," Bach; "As Jesus Stood Beside the Cross" and "Christ Lay in Bonds of Death," Scheidt; "Christ Lay in Bonds of Death," Bohm; "Christ Lay in Bonds of Death," Volkmar; "The Holy Day Has Arrived" and "To Christ the Easter Lamb," Walther; "Herzliebster Jesu," "Ein Lämmlein geht" and "My Inmost Heart Doth Yearn," Karg-Elert; "My Inmost Heart Doth Yearn," Reger; "My Inmost Heart Doth Yearn" and "Jesus, Joy of Man's Desiring," Bach; "Through Palestine" Suite, Shure; "Sheep May Safely Graze," Bach; Chorale Prelude on a Calvinist Good Friday Hymn, Sowerby; "Christe Redemptor," Matthews.

John H. Summers, Little Rock, Ark.—Mr. Summers, organist and choirmaster of the First Methodist Church in Little Rock, gave a recital at the First Baptist Church of Jonesboro, Ark., May 9, playing: Trumpet Voluntary, Purcell; Prelude in D minor, Clerambault; "Come, Redeemer of the Race" and Triple Fugue in E flat, Bach; "Piece Heroique," Franck; Cantabile, Second Symphony, Vierne; Scherzo, Fourth Symphony, Widor; "Harmonies du Soir" and "Now Thank We All Our God," Karg-Elert; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; Toccata on "O Fili et Filiae," Farnam.

Sarah M. Newton, Chambersburg, Pa.—Miss Newton gave a recital Sunday afternoon, April 21, at the Central Presbyterian Church. Her program, divided into four parts, was as follows: Chorale Preludes, "Today God's Only Son," "Come, Sweet Death," "On Earth Has Dawned This Day of Days" and "In Death's Strong Grasp the Saviour Lay," Bach; "Easter Morning on Mount Rubidoux" and "A Negro Once Sang of Good Fri-

day," Gaul; "Vespers at Solesmes," Martin; Toccata on "O Fili et Filiae," Farnam; Modern Chorale Preludes, Fantasies and Improvisations on Old Hymn-tunes: "Ajalon," Bingham; "Christus Crucifixus," Edmundson; "St. Kevin," Whitford, and "Hamburg" and "St. Theodulph," McKinley; Four "Bible Poems," Weinberger; Toccata from Fifth Symphony, Widor.

Martin W. Bush, F.A.G.O., Omaha, Neb.—For his recital at the Joslyn Memorial Sunday afternoon, April 21, Mr. Bush chose the following program: "Alleluia," Lorey; Cantabile, Franck; "Sheep May Safely Graze," Bach; Sinfonia, "We Thank Thee, God," Bach; "Prayer," Wolf-Ferrari; Scherzetto from Sonata, Whitlock; "Carillon," Sowerby; Toccata on "O Fili et Filiae," Farnam.

Helen Westbrook, Chicago—Mrs. Westbrook has played the following programs from station WGN recently:

April 14—Chorale in A minor, Franck; Chorales, "So Fervently I Long for Thee," "To Thee I Cry" and "Jesu, Joy of Man's Desiring," Bach.

April 21—"Easter Morning on Mount Rubidoux," Gaul; Chorales, "Christ, the Lord, Is Risen" and "Today the Son of God Triumphs," Bach; "Easter Dawn," Hodson.

May 12—"Daguerreotype of an Old Mother," Gaul; "Song of May," Jongen; "Song of the Basket Weaver," Russell; "Legend," MacDowell.

Edward Hall Broadhead, Meriden, Conn.—In a recital at the First Congregational Church May 19 Mr. Broadhead played: Toccata in E major, Pachelbel; "Romances sans Paroles," Bonnet; Passacaglia and Fugue in C minor, Bach; "The Way to Emmaus," Weinberger (Mr. Broadhead and Walter L. Born, tenor); "Clair de Lune," Debussy; Fugue, Chorale, Honnegger; "Over the Prairie" and "Evening Idyll," Cyril Scott; "Piece Heroique," Franck.

Thomas G. McCarthy, Fort Wayne, Ind.—The following programs have been played in recitals at the Cathedral of the Immaculate Conception on Sunday afternoons by Mr. McCarthy, director of the cathedral's music:

April 28—Prelude and Fugue in A minor, Bach; "At Twilight," Stebbins; Meditation, Mailly; Sarabande, Bach; Toccata, Mailly.

March 31—Three "Miniatures," McKay; Adagio Sostenuto, Beethoven; "Erschienen ist der herrliche Tag," Bach.

Charles Wright, Bridgeton, N. J.—Following is the program of a recital Mr. Wright played at the John Wanamaker store in Philadelphia April 17: Prelude and Fugue in A minor, Bach; "In Death's Strong Grasp the Saviour Lay" and "O Man, Bewall Thy Grievous Sin," Bach; "Getsemane," Malling; Good Friday Music, Wagner; "Carillon de Westminster," Vierne.

Betty Louise Lumby, Mus.B., Detroit, Mich.—Miss Lumby, a pupil of F. Dudgeley Verner, was presented in a recital April 30 at the Metropolitan Methodist Church. Her program for the evening, played from memory, consisted of the following numbers: Fantasie and Fugue in G minor, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Clair de Lune" and "Harmonies du Soir," Karg-Elert; Scherzetto, Vierne; "Etude de Concert," Bonnet; "Etude Symphonique," Bossi; "The Brook," Dethier; Toccata from Fifth Symphony, Widor.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in her recent fifteen-minute Sunday morning recitals: "Dialogue," Clerambault; Toccata, Krieger; Adagio from Sonata for organ, K. P. E. Bach; "Jesus, Priceless Treasure," William F. Bach; Fantasie and Fugue in C minor, Toccata and Fugue in D minor and Triple Fugue in E flat, Bach; "Thou That Takest Away the Sin of the World," Couperin; "Lord Christ, Thou Art the Heavenly Light," Scheidt; "Lamb of God, Most Holy," Telemann; "Romanze" and Intermezzo, Reger; "Cathedrals," Vierne; Andante Sostenuto from Gothic Symphony, Widor; "Legend" and "Marche Pontificale," Karg-Elert; Improvisation on "O Sons and Daughters of the Lord," Verrees; "Vexilla Regis," Titcomb; "Ah! Dearest Jesus," Dickinson; Andante from Second Sonata, Hindemith; six parts from "Stations of the Cross," Dupre; Meditation, "Let All Mortal Flesh Keep Silence" and "O God, Unseen, Yet Ever near" and Prelude on "King's Majesty," Sowerby.

Mary Jane McConnel, Redlands, Cal.—Miss McConnel gave a recital at the University of Redlands May 9, presenting this program: Sonata in D minor (Largo-Allegro), Guilmant; "Behold, a Rose Is Blooming," Brahms; Prelude and Fugue in F minor, Bach; Sanctus, Karg-Elert (Eugenia Key, violinist, and Miss McConnel); "Toccata Basse" (pedal solo), Bedell; "O Zion," Miller; Toccata, Becker;

Programs of Recitals

Harry R. Casselberry, Pottstown, Pa.—In a recital at the Hill School chapel on the afternoon of April 14 Mr. Casselberry played: Sonata No. 6, Mendelssohn; Spring Song, Hollins; Chorale Prelude, "My Heart Is Filled with Longing," Bach; "Marche Champetre," Boex; "The Squirrel," Weaver; "Grand Choeur" in D, Casselberry.

J. Benjamin Hadley, Iowa Falls, Iowa—The Iowa Falls Conservatory of Music presented Mr. Hadley, a pupil of Helen M. Thalman, in his senior recital at the First Congregational Church May 7. He was assisted by Miss Doris O'Kelley, mezzo-soprano. Mr. Hadley played the following numbers: "Piece Heroique," Franck; Canon in B minor, Schumann; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Fantasie and Fugue in G minor, Bach; "Ave Maria," Karg-Elert; Caprice, "The Brook," Dethler; "Clair de Lune," Vierne; "Humoresque Fantastique," Edmundson; Toccata, "Tu Es Petra," Mulet.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following selections before services at the Church of the Pilgrims in May: Partita, "O God, Thou

Just God," Bach; Fugue in E flat ("St. Anne's"), Bach; "In Memoriam," Rheinberger; "Requiescat in Pace," Sowerby.

Lois Phillips, South Bend, Ind.—At a recital preceding a lecture May 9 at First Church of Christ, Scientist, the following numbers were played by Miss Phillips: Prelude, Corelli; Cantabile, Franck; "Will-o'-the-Wisp," Nevins; "Angelus," Arkadelt-Liszt; Mountain Sketches, Clokey; "Morning," Moe.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—Dr. Tidmarsh will play the following French program at Union College Sunday, June 2, at 4 o'clock: First Symphony, Maquaire; "Celestial Banquet," Messiaen; "Pavane for a Dead Princess" and Andante from String Quartet, Ravel; "Marche Funebre et Chant Seraphique," Caprice and "Marche Religieuse," Guilmant.

Edward F. Mason, Berea, Ohio—Mr. Mason gave his senior recital at Baldwin-Wallace College May 26 and played a program consisting of these works: Fourth Symphony, Widor; "Fugue a la Gigue," Bach; Concert Study, Yon; "Benedictus," Reger; "Thou Art the Rock," Mulet.

BIDWELL TO TEACH ORGAN AT WALDENWOODS SCHOOL

Dr. Marshall Bidwell of Pittsburgh will teach the organ classes of the School of Sacred Music, Waldenwoods, Mich., at the sixteenth annual session of the school from July 15 to 25. Other members of the faculty will be Arthur Leslie Jacobs, newly-appointed director of music of the Los Angeles Council of Churches; Ruth Krehbiel Jacobs, nationally-known junior choir specialist; Professor Amos Strite Ebersole, head of the voice and choral departments of Heidelberg College, Tiffin, Ohio, for the last twenty-three years, and Dr. Nellie Huger Ebersole, director and founder of the school. A thirty-voice junior choir from Plymouth Congregational Church, directed by Robert McGill, will be one of the features of the school. This choir will be used as a demonstration choir for Mrs. Jacobs' classes in junior choir methods.

The Waldenwoods school has brought inspirational and practical assistance to

hundreds of church musicians who have received training in a beautiful wooded sanctuary. Vesper hillside services at sundown, the Galilean service on Lake Walden and classes in the beautiful music hall at Hartland are some of the events that have brought back musicians year after year. The school's founder, Dr. Ebersole, began the school sixteen years ago to assist musicians who had never been privileged to have specific training in church music by giving them ten days of intensive study under leaders of church music. The school today is attended by musicians in prominent church positions, but the amateur also has found welcome and help.

One of the largest collections of church music assembled is on exhibit at the school.

Last year a three-day session was held in Detroit at St. Paul's Cathedral. There was an enthusiastic student body of eighty who urged that the school be held another year. The dates of this school will be from July 11 through July 14.

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Easter Music of 1946; Anthems that Made Strongest Appeal

By HAROLD W. THOMPSON, Ph.D., L.H.D.

At a dinner in celebration of the Guild's fiftieth anniversary, held by the Auburn Chapter, we were talking about the popularity of carols at Easter, and it was agreed that Mr. Mason was right in asserting that the Spanish carol edited by the Dickinsons with the title "In Joseph's Lovely Garden" is the favorite in that part of New York State. The rest of the country reinforces this opinion. The carol was used by Claude Means (back from the war) at Greenwich, Conn., by Professor and Mrs. Leroy Hamp (Champaign, Ill.), and many others. Other Dickinson numbers are favorites also. For instance, the Hamps used his Polish carol, "When the Dawn Was Breaking"; David A. Pressley used the Norwegian "This Glad Easter Day" and the Reimann-Dickinson "By Early Morning Light"; Laurence D. Gagnier (Lincoln, Neb.) had the Norwegian "Lonely, Heart-broken, I Seek"; May Ann List (Canton, Ohio) listed "By Early Morning Light" and the sonorous Dickinson anthem, "White Lilies of Our Lord."

A very popular number is the Kopyloff-Gaul "Alleluia," which Dr. Groul used here at Cornell; so did Austin C. Lovelace (Greensboro, N. C.), Thelma Williams (Hollywood, Cal.) and Alfred H. Johnson (Sewickley, Pa.). Mr. Johnson included also the late Dr. Gaul's "Spanish Easter Procession."

When I began to write reviews for THE DIAPASON in 1918 nearly everyone with a good choir used one of Dr. Parker's anthems—big, brilliant affairs. "Light's Glittering Morn" is still used widely; for example, by Robert W. Schmidt (Columbus, Ohio). Mr. Pressley used Parker's "Come, See the Place."

Of the other big anthems, Will C. Macfarlane's "Christ Our Passover" appears often and in the lists of the best choirs, such as those conducted by Dr. D. McK. Williams (New York), D'Alton McLaughlin (Toronto) and Paul Callaway at the Washington Cathedral. Thiman's anthems are also popular. Dr. Williams used both "The Strife Is O'er" and "O Christ, the Heavens' Eternal King." The Second Presbyterian Church of Washington, Pa., had the only mention I noticed of Thiman's fine treatment of the allegedly French melody, "Ye Sons and Daughters," though I am sure that many other choirmasters used it.

W. A. Goldsworthy's Easter anthems are appreciated. His "Easter Dawn" was listed by Dr. Reginald L. McAll (New York), Dr. C. Harold Einecke (St. Louis) and others. Dr. Einecke, Mr. Gagnier and others mention the Makarov number, "An Angel Said to Mary."

Among other popular anthems and carols are Marryott's German melody, "The World Itself Is Blithe and Gay" (Arthur L. Jacobs, Los Angeles) and his "Lilies of the Dawn," used as a voluntary by Emilie P. Spivey (Atlanta); Voris' "We Come with Voices Swelling" and "Ye Sons and Daughters" (A. L. Jacobs, Los Angeles) and "Joy Dawns Again" (Earl R. Larson, Duluth); Birstow's "The Promise Which Was Made" (Messrs. Callaway, Erickson and others); G. Shaw's "The Day Draws On" (Messrs. Johnson, Callaway and others); Candlyn's "Hail the Day" (Mrs. Edith H. Clark, Atlanta). Dr. McAll was enthusiastic about an English number which he is going to let me see—Bantock's "Let Joyful Praise."

Twenty-five years ago Easter cantatas were the thing—then everything fell before the carols. I notice that Dr. George Hultgren and Irene Robertson performed Gounod's "Redemption" at Los Angeles; in the same city Mr. Jacobs and Marian Reiff had Clokey's fine "Adoramus Te." Mr. Lovelace (Greensboro) lists the solo cantata "Dear Lord, Thine Angel Send," by Franz Tunder, a seventeenth century composer, together with Bach's Cantata No. 4, "Christ Lay in Death's Dark Prison."

Of course Bach is a dominating figure at this season—and at every other; Bach and his family, in the case of the Hamps, who had organ and choral music by Johann Sebastian and five other Bachs. Emory L. Gallup (Evanston, Ill.) began

his morning service with the chorale prelude "Christ Lay," followed by the alto aria from the "St. John Passion" ("It Is Finished") and then the Chaconne in D minor. Miss List had her choir sing two chorales, "Now Let Every Tongue" and "Now Winter Fades," the latter probably in the good edition by Homer Whitford, used by Mr. Pressley.

Now for some favorite organ pieces without the names of the organists unless they have not been mentioned earlier: Ravanello's "Christus Resurrexit," Purcell's "Trumpet Tune," Gore's Toccata on "Ye Watchers," Rowley's "Resurgam," Whitlock's "Exultemus," Egerton's "An Easter Prelude" (First Methodist, Pasadena), R. K. Biggs' Carillon on "O Filli" (H. D. Bruening, Chicago), Candlyn's Toccata on "Neander," Miles' Paraphrase on "St. Kevin," Bingham's "Adoration" and "In the Cross of Christ," Farnam's Toccata on "O Filli," Mueller's "Paeon of Easter," Slater's "An Easter Alleluia," Yon's "Christ Triumphant" and Gaul's "Easter Morn'ing."

In order to show typical choices I quote at some length from two programs. First from Stanley Baughman's at the Westminster Presbyterian Church, Grand Rapids, Mich.: Paraphrase on "St. Kevin," Miles; "Now Let the Heavens," Whitehead; processional, "See the Conqueror Mounts," Dutch; "We Come with Voices Swelling," French-Voris; "The World Itself Is Blithe," German-Marryott; "Carol of the Lambs," Spanish-Gaul; "Easter Bells Are Ringing," French-Elmore; "When the Dawn Was Breaking," Polish-Dickinson; "This Joyful Easter-tide," Dutch-Baker; "Carol of the Flame," Russian-Gaul; "A Green Hill Bright," Shure; "A Song of Praise," Thiman; "Joy Dawned Again," R. K. Biggs; "Three Women Went Forth," Matthews (H. A.); "Alleluia," Randall Thompson; "An Easter Antiphon," Goldsworthy.

The following numbers are included in the Easter Vespers at the Church of the Covenant, Cleveland (R. M. Stofor and H. F. Fussner): Toccata on "O Filli," Farnam, and "Alleluia, Pascha Nostra," Titcomb; "Alleluia," Mozart; "The Robin and the Thorn," Traditional-Niles; "Awake, Thou Wintry Earth," Dutch-Davis; "The Promise Which Was Made," Birstow; "Christ Triumphant," Yon; "In Joseph's Lovely Garden," Spanish-Dickinson.

WELLESLEY CONFERENCE MUSIC SCHOOL REOPENED

The Wellesley Conference School of Church Music will be conducted for the first time since the beginning of the war. The dates are June 24 to July 3. Situated on the beautiful campus of Wellesley College, approximately fifteen miles outside Boston, the conference offers an opportunity to those interested in problems of the church to gather for ten days for study and an exchange of ideas. The dean of the school this year is William Strickland, a young American conductor who for the last five years has been in the army, where he founded the Army Music School Choir and Orchestra at Fort Myer, Va., and gave concerts in the White House, the National Gallery of Art, Constitution Hall and the Washington Cathedral. He is known also as editor of the "Contemporary Organ, Choral and Orchestral Series" of the H. W. Gray Company, and has been assistant organist at St. Bartholomew's Church, New York City. Mr. Strickland will conduct the conference chorus and teach conducting.

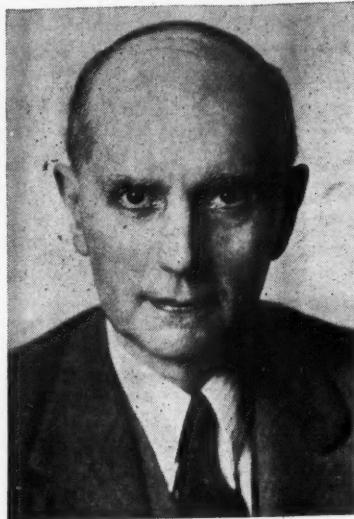
The faculty this year will have Paul Callaway, the brilliant young organist of the National Cathedral in Washington, as organist of the conference. After several years of service in the army Mr. Callaway has returned to his work at the cathedral. Mr. Callaway will teach organ repertory and will be available for private lessons. He will also give recitals and accompany the conference chorus.

Another faculty member is Harold W. Friedell, organist of Calvary Episcopal Church, New York, who teaches at the Juilliard School of Music and Union Theological Seminary. Mr. Friedell will conduct a course in present-day problems of the church choir. Lawrence Apgar, organist of Trinity Church, Newton, Mass., and former organist of St. Stephen's Church, Providence, R. I., will teach history of church music.

The conference will have two special lecturers—Dr. Francis W. Snow, organist and choir-master of Trinity Church, Boston, who will lecture on boy choir training, and Everett Titcomb, choir-master of the Church of St. John the Evangelist, Boston, who will talk on liturgical aspects of church music. Both of these men are eminent in their fields.

There will be four prominent musical events this year—an evening recital by

FREDERICK CHUBB



FREDERICK CHUBB, F.R.C.O., prominent English-born organist, is rounding out thirty-four years at Christ Church Cathedral, Vancouver, B. C., and this year will go to St. John's Church in Victoria, B. C. At Vancouver he gave many recitals until a new law was passed which compelled churches that permitted recitals to be given to pay taxes.

Mr. Chubb was born in Hastings, England, in 1885 and for ten years, beginning when he was 8 years old, was a choir boy at St. John's Church, St. Leonard's. In 1903 he was appointed assistant organist of Ely Cathedral and from 1906 to 1910 he was organist and choir-master of Christ's College, Cambridge, followed by two years at Christ Church, Harrogate. In 1912 he moved to Vancouver.

Mr. Chubb won his fellowship in the Royal College of Organists in 1904. In 1909 he was made a bachelor of music at Oxford and in 1909 Cambridge University conferred the bachelor of arts degree on him.

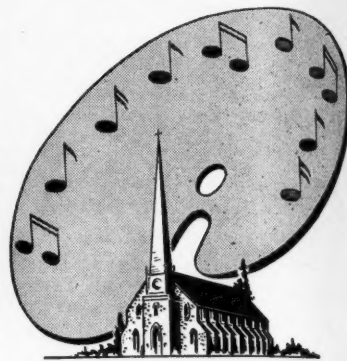
Mr. Chubb married Miss Edith Rebe Tibbitts in 1913 and he and Mrs. Chubb have three sons. The eldest, Arthur, is now in Germany with the armed forces and he and the youngest, George, both hold the associate certificate of the A.G.O. Mr. Chubb's sister Edith is a prominent organist in England.

The choir of Christ Church Cathedral, Vancouver, is a large mixed one. The evening service was broadcast every Sunday for fifteen years.

Paul Callaway, a carillon recital by Lawrence Apgar, a concert of contemporary American music and a choral evensong on the closing night. All of these events will be held in the Wellesley College Chapel, which possesses a fine four-manual Aeolian-Skinner organ. The conference chorus, made up of members of the school of music as well as others from the whole conference, will be conducted by Mr. Strickland. July 1 a program of music by contemporary American composers will be sung by the chorus, assisted by a string orchestra from the Boston Symphony. E. Power Biggs will be guest artist that night and will play a new work commissioned by him and Mr. Strickland—a Passacaglia for organ and strings by Ellis Kohs—as well as works of Leo Sowerby and Walter Piston. Mr. Strickland has also commissioned Robert Ward and Cecil Effinger to write works especially for this concert for chorus, organ and strings.

Dr. Richard Niebuhr of the Yale University School of Theology will lecture the first period of each day to the entire

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conference on "The Christian Answer." Members of the conference will live in the college dormitories. Inquiries should be addressed to Miss Beatrice Hamilton, registrar, 1 Joy Street, Boston, Mass.

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During Mr. Ender's quarter-century of activity in Baltimore he has trained many singers and organists. He has been a member of the faculty of the Peabody Conservatory of Music and has been organist and director of music at Goucher College. He has also given instruction in church music to students of the Virginia Theological Seminary.

Mr. Ender's daughter, Lieutenant Elizabeth K. Ender of the Waves, is an associate of the American Guild of Organists and the composer of the Waves' song, "Waves of the Navy."

UNTIL RECENTLY A blower in Great Britain carried a 100 per cent purchase tax as a musical instrument if it formed part of a pipe organ. This had become uncollectible, since tax-free industrial blowers for cooling machinery on radio valves were able to do the job of blowing an organ. So the treasury has also put the centrifugal organ blower on the exempt list, according to a London cable.

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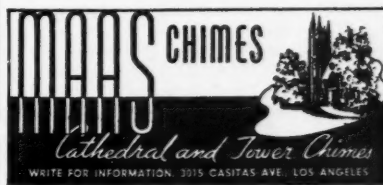
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**College of St. Nicolas
Reopened in Shadow
of Famed Cathedral**

Under the shadow of Canterbury Cathedral, in one of the stately houses of The Precincts, the College of St. Nicolas was reopened in January, 1946. The college is the only one in England which specializes in the training of church musicians, and the curriculum covers all branches of the church musician's art and profession—history of church music, liturgy, choir training and organ accompaniment of services, for example. The daily choir practices and services are an important part of the practical training given to students.

The college conducts its own examinations, but students are encouraged to enter for the choir training examinations and diplomas of the Royal College of Organists. Candidates are also prepared for the Archbishop of Canterbury's diploma in church music (A.D.C.M.), the highest recognition afforded to musicians in the Church of England. Students are accepted for short courses at any time during term-time. Large numbers of church organists take advantage of this by attending for a refresher course during their annual vacation. Such students work alongside the full-time students. Short courses also are arranged for groups of musicians or to meet special needs, such as a course covering the syllabus of the R.C.O. choir training examinations.

When travel conditions become normal it is expected that there will be many students from the United States and Canada, as there were from the time the college was founded at Chislehurst in 1929 until it was closed on the outbreak of hostilities in September, 1939.

The faculty is headed by Gerald H. Knight, M.A., Mus.B., F.R.C.O. (Ch.M.), A.D.C.M., organist and master of the chorists of Canterbury Cathedral, first a student and then a lecturer at Chislehurst and now warden of the newly-opened college. Sir Sydney H. Nicholson, M.V.O., M.A., Mus.D., F.R.C.O., director of the Royal School of Church Music, is a frequent lecturer. Mr. Knight is assisted by the Rev. C. S. Phillips, D.D., Dr. Allen K. Blackall, Mus.D., F.R.C.O., choirmaster and lecturer in music; W. T. Harvey, A.R.C.O., assistant organist of Canterbury Cathedral, and A. Robert Poole, L.R.A.M., A.R.C.M., teacher of singing.

All the equipment and most of the personnel of the college at Chislehurst, dispersed on the outbreak of war, have been reassembled in the new College of St. Nicolas, with one exception—there is no longer a choir school. Now thirty boys from city churches are formed into three

ARNOLD BLACKBURN



ARNOLD BLACKBURN is head of the organ and theory departments of Southwestern College, Winfield, Kan., having joined the faculty in January, 1945. He received his bachelor of music degree from Oberlin Conservatory, where he studied with Arthur Poister, and his M.M. from the University of Michigan, with graduate work under Palmer Christian. He and Mrs. Blackburn (M.M., musicology, University of Michigan) are members of Phi Chapter of Pi Kappa Lambda.

Mr. Blackburn appeared in recital for the organists and choirmasters' school at Southwestern College March 4 and as soloist with the college orchestra, and has had several other recital dates, including an appearance for the Kansas Music Teachers' convention at Emporia March 12. Feb. 4 he played for the Kansas Chapter, A.G.O., in Winfield.

choirs, called "Byrd," "Purcell" and "Stanford," and each choir sings twice a week. Students can thus expect to find at the college material of the standard that they are likely to encounter in their own churches, and in conducting the choir under the critical supervision of the faculty learn what is of practical use to them.

The organ by Harrison & Harrison formerly in the chapel at Chislehurst is now installed in the eastern crypt of the cathedral, which the dean and chapter have permitted to be used as a chapel by the college.

The college has its own hostel for resident men students at Roper House in the city. This is a large, pleasant house standing on the site of the ancient mansion of Sir John Roper, whose wife was the daughter of Sir Thomas More, famous as the author of "Utopia." There is accommodation for twenty-four men. Roper House is also the headquarters of the Royal School of Church Music, parent body of the College of St. Nicolas.

Canterbury was the first city to be converted by St. Augustine in 587 A.D. and has since remained the first cathedral city of England. The cathedral narrowly escaped damage by German bombs and remains one of the finest buildings in Europe. It has been a center of pilgrimage from the twelfth century to the present day.

THE CHICAGO SINGING TEACHERS' GUILD announces its tenth annual competition for the W. W. Kimball Company prize of \$100 to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment, of a text to be selected by the composer. The guild guarantees publication of the winning manuscript. The ninth annual competition was won by Martin Diller of Evanston with a song entitled "How Your True Love to Know." Carl Fischer of New York is the publisher. Information concerning the rules of the competition may be obtained by addressing George Graham, Chicago Musical College, 64 East Van Buren Street, Chicago 5.

L. LUCILLE MOULTON, organist and minister of music at Calvary Evangelical and Reformed Church, Buffalo, N. Y., directed a performance of "The Seven Last Words of Christ" by Dubois April 17. The soloists were Evelyn Smith, soprano; William McGrath, tenor, and George Dove, baritone, and Mrs. Irving Weiser, pianist. The choir of twenty-two voices sang with enthusiasm and expression.

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**BRINKLER'S "HOUR OF MUSIC"
CLOSES FOURTEENTH SEASON**

Alfred Brinkler's "hour of music" series of programs at the Cathedral Church of St. Luke in Portland, Maine, came to a close April 14, when Stainer's "Crucifixion" was sung by the cathedral choir. This was the fourteenth year of these Sunday afternoon programs. April 7 Dr. T. Tertius Noble was the guest organist. Dr. Noble opened the organ at St. Luke's in 1928. Among the other highlights of the season have been the following events:

March 10—Program by the Polyphonic Society.

March 24—Program by Westbrook Junior College choir under Rupert Neily.

Feb. 10—Cantata "The Conversion," by Matthews, by the cathedral choir.

An American composer was represented on every program except "The Messiah" and "The Crucifixion."

Dr. Noble's program April 7 included: Suite in F, Corelli; Prelude and Fugue in A minor, Bach; Chorale Prelude, "To God on High Be Praise" (two versions), Bach; Toccata and Fugue in F minor, Noble; Prelude on an Irish Tune, Beach; "Legend," Noble; "Chant Triste," Bonnet; Fantasie on the Tune "Leoni," Noble.

Mr. Brinkler played the following numbers at a recital, which was one of the programs of the series, March 31: Prelude Toccata, Pierne; "Chanson," Barnes; Canzona in D minor, Bach; "Moment Musical," Haigh; Melody, Charpentier; Scherzo, Bossi; "Adoration," Callaerts; Toccata de la Tombelle; "Pax Vobiscum," Edmundson.

MISS LOIS BUTLER of Charleston, W. Va., was married May 10 to Charles W. Forlines, well-known organist and a member of the music faculty of Morris Harvey College in that city. Music was provided by a group of singers from the a cappella choir of the school and solos were sung by Harold Ewing, head of the voice department. The organist was Robert M. Stofer of the Covenant Presbyterian Church in Cleveland. Both he and the bridegroom are graduates of the School of Sacred Music in New York. The former Miss Butler attended West Virginia University and also studied in Richmond, Va. She is a teacher of the Dunning course of music study.

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LOREN W. ADAIR



LOREN W. ADAIR was at the organ when a chorus of 130 voices gave a performance of Verdi's Requiem at Pilgrim Congregational Church in Pomona, Cal., Sunday afternoon, March 3, under the direction of Frank W. Cummings. The choir of the church was reinforced by the Pomona Junior College A Cappella Choir and Women's Glee Club.

Mr. Adair has made a place for himself among the first-rank organists and pianists on the Pacific coast. He received his bachelor of music degree from Grinnell College and was organist of the First Congregational Church of Grinnell, Iowa, and later of Christ Episcopal Church in Burlington. Then he went to California and held positions at St. Luke's Episcopal Church, Monrovia; St. Paul's Episcopal Church, Pomona, and Holy Trinity Episcopal Church, Covina, going thence to First Church of Christ, Scientist, in Riverside, where he is at present. In 1928 and 1929 he was instructor in piano, solfeggio and harmony at Pomona College, Claremont, Cal. At present he is a private instructor in piano, organ and theory at Pomona and organist of Todd Memorial Chapel. He was dean of the Pasadena and Valley Districts Chapter, A.G.O., in 1937 and 1938 and was the first president of the Musicians' Club of the Pomona Valley. He has been an affiliated branch teacher of piano and theory of the Sherwood Music School of Chicago since 1932.

Mr. Adair has had many engagements in oratorio, concert and accompanying work and is pianist of the Pomona Kiwanis Club Orchestra and of Compass Lodge, Free and Accepted Masons, Pomona.

In 1930 Mr. Adair married Miss Clara F. Lenz and Mr. and Mrs. Adair have two children—Lorene, 14 years old, and Robbin Lenz, nearly 10 months old.

HARRY WILKINSON has resigned as associate organist and choirmaster of the Church of St. Luke and the Epiphany, Philadelphia, to become organist and choirmaster of the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia. He assumed his new duties the second Sunday in May. Mr. Wilkinson succeeds Thomas Matthews, who has gone to St. Luke's Church, Evanston.

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On "The Care of the Organ"

A very practical and handsomely printed booklet entitled "The Care of the Organ" has been issued by La Marche Brothers, Chicago organ builders. The author is George E. La Marche, who has spent a lifetime ministering to many organs, large and small, in Chicago and other parts of the country. The purpose he had in mind is expressed in the foreword when Mr. La Marche puts it briefly in these words: " * * * we have the earnest desire to do our small bit in making organs even more reliable and satisfactory to the church service."

The first chapter is on "The Organ and Its Unique Place Amongst Musical Instruments" and after a simple description of the construction of the organ he directs attention to a fact often overlooked by church authorities when he writes:

We live in a mechanical age and we constantly use machines as an aid to our daily living. The automobile, the radio and the electric refrigerator are but examples of our use of these machines. We are surprised and pleased if these machines give us efficient service for a period of from five to ten years and we marvel at their mechanical efficiency.

Let's look at the efficiency of organ mechanism as contrasted to this. The average organ in use in this country at the present time is approximately thirty-five years old and is functioning in a remarkably efficient manner. In fact, it is so efficient that the average finance committee seems to be surprised to learn that an organ will not function forever without some expenditure for upkeep.

Next there is a chapter on how organs are tuned, followed by descriptions of various types of actions, closing with a chapter on the electrical equipment of a modern instrument.

This well-prepared essay offers in compact form a great deal of information in words that any layman can understand. It should be in the hands of every minister or chairman of a church board of trustees, and the organist who will request Mr. La Marche for a copy and make use of it not only for his own information but to answer questions that come up in nearly every church, will be acting wisely.

ARTHUR A. GRIEBLING'S CHOIRS at Grace Lutheran Church, Milwaukee, Wis., gave a vesper service May 5. Anthems and chorales were sung by the men's choir, the girls' choir, the mixed choir and the combined chorus, the latter singing "O Darkest Woe," Christiansen; "Hymn of Praise," Luvaas, and "Glory to Thee, My God, This Night," Gounod. As the prelude Mr. Griebling played Carl F. Mueller's "Paean of Easter."

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A LARGE CONGREGATION HEARD a presentation of "The Crucifixion," by Stainer, Easter Sunday at the First Presbyterian Church of Burlington, Iowa, under the direction of Mrs. James E. Jamison. The featured soloist was Walter Ehrman of Kansas City, who sang the tenor role. The chorus and orchestra accompanying Mr. Ehrman gave a professional rendition. Dorcas Bendix, organist, and Mrs. Lawrence Bos, pianist, accompanied the entire group. The entire presentation met the high standards of Mrs. Jamison's former ones, which include, among the major oratorios, "Elijah," "St. Paul," "The Messiah," Haydn's "Creation" and Stainer's "Daughter of Jairus."

After the program a reception was held in the church parlors in honor of Mr. Ehrman. Present for the afternoon's program were people from Fort Madison, Mount Pleasant, Mediapolis and Danville.

FOR THE FIRST TIME a composition by a Negro composer has been commissioned for performances in a Jewish synagogue. "The Voice of the Lord," by William Grant Still, for a chorus of mixed voices, was introduced May 10 at the Park Avenue Synagogue, New York. Mr. Still is one of the foremost American composers. The Park Avenue Synagogue, under the musical direction of Cantor David J. Putterman, called upon Dr. Still for an original choral work, universal in spirit, for use in religious services. Dr. Still chose as his text Psalm 29. The result is a deeply moving anthem.

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Catholic Church Music

By **ARTHUR C. BECKER, A.A.G.O.**

This desk has received some interesting and noteworthy publications. Two representative publishers of Catholic church music have done a worthy service to the cause. Although this article does not appear until after Easter, this reviewer wishes to make special mention of two compositions pertinent to that particular season.

From the McLaughlin & Reilly Company of Boston the following have been received: "A Paschaltide Gregorian Mass" ("Lux et Origo"). This is the chant mass for Easter Sunday to Whit Saturday inclusive. In addition to the mass the "Vidi Aquam," High Mass Responses, "Credo IV," Pontifical Blessing, "O Filii et Filiae," "Haec Dies" and "Regna Coeli" are included. The chant accompaniment is by Achille P. Bragers. The harmonization is done with that perfection of style which we associate with Mr. Bragers' work.

Another splendid setting for the music of Palm Sunday from the pen of Sister M. Florentine, P.H.J.C., written for two voices, is worthy of serious consideration. The work consists of the "Hosanna Filio David," "In Monte Oliveti," "Pueri Hebraeorum," "Cum Angelis," "Gloria Laus," "Ingrediente Domino" and "Improperium." These different parts of the Palm Sunday ceremony are written in a vocally melodic style and should be especially useful for children's choirs or choirs of high school voices.

Going from Easter to music applicable to all seasons, the mass "Thy Kingdom Come," by the late lamented Pietro A. Yon, and arranged by Edward Grey, is an outstanding example of Mr. Yon's uncanny ability for writing in a true melodic vein and at the same time fulfilling all the requirements of good church music. The mass as arranged by Grey is for three voices and is based on a motive of three notes, these three being used rather consistently throughout the work. The whole mass is simple and should be eagerly seized upon by choirs of women looking for something that is thoroughly different and within their capacity.

An easy Requiem mass composed by Sir John B. Singenberger and written for one, two or three voices has been received. This mass is too well known to warrant

any commentary. It is complete with the "Libera," Responses, "De Profundis," etc. It meets all the requirements of either the individual singer or a small congregation. It is for SA or SA and B.

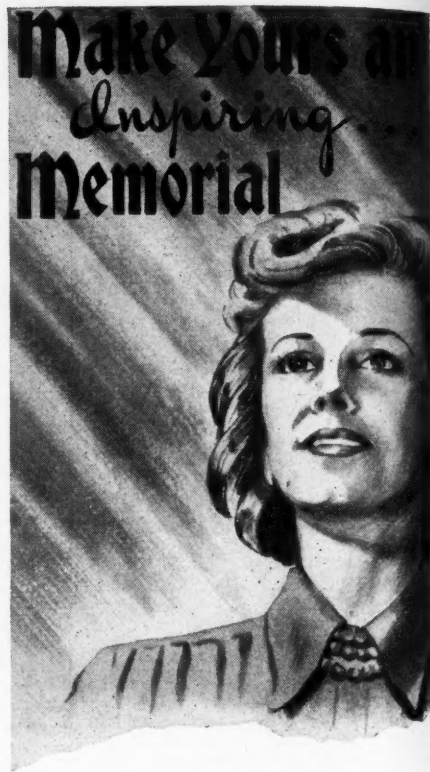
Sister M. Florentine, mentioned above, has also composed the proper for the nuptial mass. The proper is in two parts: mostly metered rhythm. In addition to the proper a prelude and a postlude are included, as well as an "Ave Maria." This is good music and can be used to advantage.

An excellent hymnal, called the "Saint Andrew Hymnal," has been compiled by Phillip G. Kreckel and this reviewer recommends it highly. Although there are only fifty hymns, thirty-two of them in English and the remainder in Latin, Mr. Kreckel has selected the best and has included some of the most beautiful and beloved of the "Anthology of Hymnody." There are a few hymns for every season as well as for mass, the Blessed Virgin Mary, the Sacred Heart, the Blessed Sacrament, St. Joseph and reception of a bishop.

From the firm of J. Fischer & Bro. the following should be seriously considered: A Requiem mass for three equal voices, with organ accompaniment, by Mary E. Downey. This is a worthy successor to the well-known one by Pietro Yon. Miss Downey shows in this work unusual imagination and sensitive feeling. The score is complete, containing all the portions called for both before and after the mass; it is very melodious and vocal without overstepping the limitations of a work suited to such an occasion. It is not at all difficult, although it is liturgically very effective and should appeal to both singers and congregation alike.

Some interesting motets, also published by J. Fischer & Bro., are the following: "Ecce Sacerdos Magnus," for SA or TB, by Perosi, arranged by C. Rossini; "Confirma Hoc Deus," for SA or TB, by V. Goller, arranged by Rossini; "Terra Tremuit," for SA or TB, by V. Goller, arranged by Rossini; "Jubilate Deo," for SA or TB, by J. Gruber, arranged by Rossini; "Tui sunt Coeli," for SA or TB, by V. Goller, arranged by Rossini, and the most beautiful ancient melody harmonized by C. Rossini of "Te Saeculorum Principem." This can be sung either in unison or in parts and may be used for congregational purposes.

THE CADET CHOIR of the West Point Military Academy, directed by Frederick C. Mayer, the West Point organist and choirmaster, sang at the Washington Cathedral morning service April 28.



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C. Harold Einecke, minister of music of Pilgrim Congregational Church, St. Louis, directed an institute of church music May 7 to 9 in Omaha, Neb., under the sponsorship of the University of Omaha and the Nebraska Chapter, A.G.O. The institute was arranged by a committee the chairman of which was Martin W. Bush, F.A.G.O., prominent Omaha organist and critic. Various subjects connected with church music in all its phases were taken up at the sessions. On the evening of May 7 Dr. Einecke gave a recital at the Joslyn Memorial Hall, presenting the following program: Rigaudon (from "Idomenee"), Campra; "Qui Tollis Peccata Mundi," Couperin; Prelude and Fugue in A minor, Bach; "God's Time Is the Best" and "I Stand at the Threshold," Bach; Prelude on the Theme "B-A-C-H," Richard Keys Biggs; "Fireworks Music," Handel; "An Wasserflüssen Babylon," Karg-Elert; "Bell Benedictus," Weaver;

"Mist," Doty; Toccata on "O Sacred Head Surrounded," Miles F.A. Martin.

Dr. Einecke lectured before the Organists' and Choir Directors' Guild of Evansville, Ind., May 20. June 1 he will be the official organist and director of music for the meeting of the National Council of Congregational Churches at Grinnell, Iowa, and will hold seminars and give a recital the week of June 18 to 25. In July he will be heard in a series of recitals at the Bach festival in Carmel-by-the-Sea, Cal.

**STANLEY R. AVERY CLOSES
BIG SEASON IN MINNEAPOLIS**

The choir year at St. Mark's Episcopal Cathedral, Minneapolis, never comes to an end: there is only a heavy season and a lighter season—July and August. Since last September the choir has had a "heavy season" which included four oratorio performances with organ and string orchestra, besides important community services Sunday afternoons with music by the choir and visiting organizations.

Stanley R. Avery, cathedral choirmaster and organist, conducted at the oratorio performances and the choir was assisted by the solo quartet and outside soloists. The organists were Marion Hutchinson of the Central Lutheran Church, Minneapolis, and Wilbur Held of Christ Church, St. Paul.

On a three months' leave of absence Mr. Avery will spend June, July and August in New York, where he will act as substitute for Harold W. Friedell at Calvary Church and study metropolitan church music methods and composition for radio. The summer music at St. Mark's will be in the hands of Edward Berryman, organist and choirmaster of the First Congregational Church, Minneapolis, and instructor in organ at the University of Minnesota.

MISS EMILY COUCH SEARS, who celebrated her 100th birthday Dec. 30, died April 4 in the home of a niece, Miss Emily Lee, at Ridgewood, N. J. At one time she was organist of the Congregational Church of Sharon, Conn. After a brief residence in Sharon she went to Ridgewood and became organist at the Unitarian Church. Surviving besides Miss Lee is a nephew, Edwin Sears Williams of Washington, D. C.

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FRANCES O. ROBINSON



A SENIOR RECITAL MAY 28 followed four years of study for Miss Frances O. Robinson, who will receive the degree of bachelor of music from the University of Redlands, Redlands, Cal., at commencement June 16. An interesting and colorful program was presented on the four-manual Casavant organ in the Memorial Chapel of the University of Redlands and included the following compositions: "Psalm XIX," Marcello; "Noel" in G, d'Aquin; "Lament" and "Soeur Monique," Couperin; Prelude and Fugue in D major, Bach; "My Heart Is Filled with Longing" and "Deck Thyself, My Soul," Brahms; "Come, Sweet Death," Bach-Fox; "Harmonies du Soir," Karg-Elert; "Autumnal," James; Prelude and Fugue on B-A-C-H, Liszt.

Throughout her years of study with Leslie P. Spelman Miss Robinson has been active in musical affairs both on the campus and in the city of Redlands. During her sophomore year she was organist of the First Presbyterian Church and accompanist for the women's glee club and the university choir. During the summer of 1945 Miss Robinson was university organist and studied under Margaret Whitney Dow. This year she has done all the accompanying for the university choir under the direction of Professor J. William Jones. At the request of Arthur Leslie Jacobs, minister of music at the First Congregational Church of Los Angeles, she presented a program on the four-manual Skinner organ in that church Sunday afternoon, April 28.

After graduation Miss Robinson will return to her home in Washington, D. C.

THE DURHAM, N. H. COMMUNITY CHURCH choir of thirty-five voices, under the direction of Irving D. Bartley, F.A.G.O., presented Stainer's "Crucifixion" at the Rochester, N. H., Congregational Church April 17 and at the Durham Community Church April 19. Solo parts were taken by Karl H. Bratton, head of the music department, University of New Hampshire; Kenneth S. Morrow and R. E. Richardson. Mr. Bartley directed from the console.



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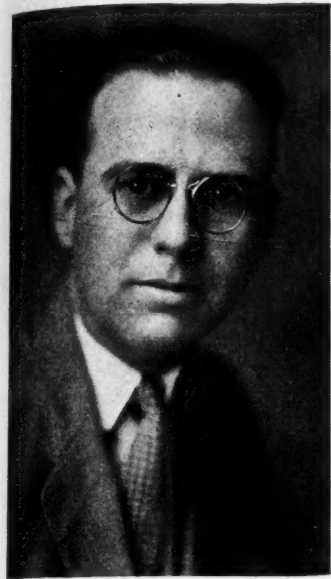
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A. LESLIE JACOBS



AFTER NEARLY EIGHT AND ONE-HALF years at the First Congregational Church of Los Angeles as minister of music, Arthur Leslie Jacobs has resigned effective next fall. During his incumbency he has carried on the annual Bach festivals and founded and conducted the annual festivals of modern music.

Sept. 1 Mr. Jacobs will assume his duties as head of the newly-created department of church music in the Federation of Churches of Los Angeles. This federation is the largest in the country, and has pioneered in many ventures. His work will be largely supervisory and advisory toward the advancement of church music in the city. Outside of Detroit, which has a similar work, Los Angeles is the only city to develop such a city-wide program. The work has been underwritten privately for a period of time. Seminars in church music, festivals and other educational projects will be part of the project. In addition Mr. Jacobs will attempt to develop a plan of helping to fit musicians to churches and churches to musicians.

MRS. GEORGE W. TILL, WIFE OF ORGAN BUILDER, IS DEAD

Mrs. Julia A. Till, wife of George W. Till, Sr., a prominent organ builder formerly with the John Wanamaker store, now retired, died May 4 in Philadelphia after a long illness. She was 78 years old. In addition to her husband she is survived by six sons—George, Jr., Edwin, Harry, Ralph, Franklin and Wilbert—and two daughters—Mrs. Harry N. Spink and Mrs. Harry E. Taylor—all of Philadelphia. Mr. and Mrs. Till had been married for fifty-eight years.

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Dr. and Mrs. Clarence Dickinson were the guests of honor at the spring meeting of the Hymn Society May 11 at the General Theological Seminary in New York. They had both been designated as fellows of the society at a previous meeting, and received official notification of that honor from the Rev. Deane Edwards, who presided throughout the day.

The afternoon session was held in Seabury Hall. At this time Mrs. Dickinson gave a remarkable illustrated address on "Martin Luther's Use of Hymns," of which the following is a brief summary:

The greatest event in the church of the sixteenth century, musically speaking, was the change which took place in public worship. This change corresponded in importance to the acceptance by the people of God's Word in the vernacular. Luther turned the service over to the people. He set himself to making the Bible, in German, available to everyone who could read. This occasioned great rejoicing, so well expressed in Hans Sachs' hymn "Awake, My Heart's Beloved." Luther defined the service of worship in these words: "The dear Lord speaks to us through His Holy Word. We speak to Him in prayer and song." So there must be songs for the people to sing.

Unquestionably in the early church the people sang what in Luther's time was sung only by the priests. But in A.D. 379, in the Eastern Church, the Council of Antioch forbade women to sing. Two hundred years later, in 574, in the Western Church, the Pope, by letter to the king, forbade singing by women, and thus women were silenced. Before 1200 it was decreed that men of the laity should not sing. No one could sing who did not have a right to enter the pulpit. In 1255 the Bible was forbidden to the laity. So, in giving the hymns and liturgical numbers to the people to sing, women as well as men, Luther gave them real participation in the service. He allowed them to approach the altar, recognizing that they could go to God direct, without an intermediary, for grace and forgiveness through His Son.

Besides giving the people hymns to sing in their church service, Luther created new forms for the service. He kept the order of the mass just as it was, but called it the German mass, and put it into the language of the people. He took the five invariables of the ordinary of the Roman Catholic mass and turned them into chorales for the people to sing. They are, in order, the Kyrie, Gloria in Excelsis, Creed, Sanctus and Agnus Dei. Luther did not object to the continued use of plainsong, for he said: "It is not my wish that anything good or beautiful should be destroyed, but that all God has given us should be preserved in the service of the church."

First, then, Luther took over the Kyrie, followed by the Gloria in Excelsis, which he turned into a congregational hymn ("All Glory Be to God on High"—melody by Nicolaus Decius, 1526). Then came the prayers and the epistle, moving toward the gospel and the sermon. And here something new happened, which may be described in the words of Karl Barth when he writes that "the sermon is the extension and illustration of God's revelation of Himself through His Word, and is in very truth a sacrament." In the Roman Catholic Church, as an approach to the sacrament of communion, a prayer is offered that the Holy Spirit will so bless the bread and the wine that they may become the true body and blood of Christ. Luther said: "We are coming to the very word of God, the gospel and the sermon. Here we sing the hymn to the Holy Spirit, that He will descend upon all our hearts, that we may receive food from the word of God." (Now pray we to the Holy Spirit—Luther.)

In all the older liturgies the password to the communion was the creed. Those who were not members of the church could leave—only the believers remained to give the password in the creed. So Luther gave the creed for the people to sing (We all believe in one true God). After the creed, moving toward the sacrament itself, Luther put in a hymn of approach, as "Just as I Am without One Plea" is now used. The great composers of his time and later wrote many hymns of this kind, until finally in 1646 Franck wrote the supreme hymn of preparation for the communion ("Deck Thyself, My Soul, with Gladness"). The church was

the bride of Christ, coming to the table to sup with her Lord, and she must be dressed in bridal garments.

Then came the call for the church militant to join with all the saints gone before and the angels to adore the Most High God, as expressed in the Sanctus. Luther prefaced these words with the passage beginning with the words "These things the seer Isaiah did befall," etc., ending with the Sanctus as the climax.

Luther did not feel that it was essential for the service to be invariable, or that the five steps or numbers should remain the same if there were others which had the same meaning. He saw the advantages in uniformity, but also the disadvantages. So, instead of the Sanctus, he would sometimes place John Huss' communion hymn, which emphasizes the Protestant interpretation of the invitation to the communion.

Luther did not intend the hymns to be always sung in unison. From the first he harmonized them, so that young people should have joy in singing, each in his own voice. We have Bach's harmonization of the Agnus Dei, the people's hymn in the "St. Matthew Passion," where the church, in the new voice which Luther had given it, answers with the chorale "O Lamb of God, Have Mercy."

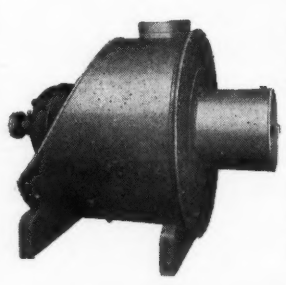
After the communion service Luther's church sang a hymn, just as the disciples sang after the Last Supper before they went out to the Mount of Olives. That was after the benediction, the priest singing "God be merciful unto us and bless us," and the congregation responding "God shall bless us, and all the ends of the earth shall hear him."

Where did Luther get his tunes? Certain ones were written by the musicians of his day; some are Bohemian hymn-tunes; some plainsong melodies; some came from the Latin hymns; he took others from the Minnesingers, who sang the stories of the gospel; certain others from folk melodies, both sacred and secular. Where did Luther get his skill in setting the words to the music? Walther records that "the dear man laughed and said 'I got this from the poet Virgil, who knew so well how to make the words and music fit. In like manner should the music conform to the text of the hymn.'" In preparing hymns for people to sing Luther did a wise thing. Besides bringing together poets and composers, he invited the old singing master, Ruff, so that the accents, etc., should be in the right place.

Calvin had not introduced such singing in his church at Geneva. But he was exiled for a year, at Strassburg, and there heard the chorales of Luther sung. He commented that "the songs can give wings to the Gospel." Back in Geneva he was soon having the Psalms sung.

During the address several chorales were sung by the entire group and Ray F. Brown had gathered a mixed choir which rendered the plainsong and sang two anthem settings.

The morning session was devoted to a practical discussion of the activities of the Hymn Society, which produced fine suggestions and aroused real interest.



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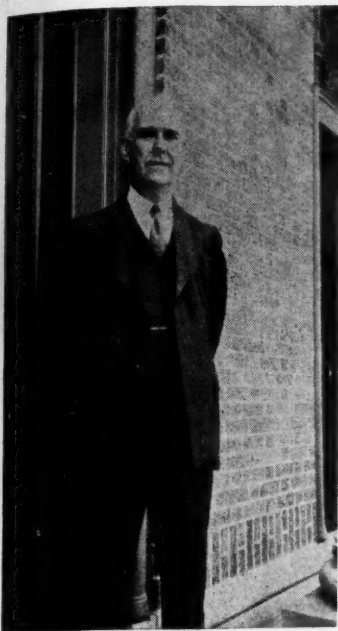
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ERNEST H. SHEPPARD



ERNEST H. SHEPPARD, organist of Second Church of Christ, Scientist, Brooklyn, N. Y., for the last thirteen years, was born in Bromley, Kent, England. His family moved to York, and at the age of 7 he was singing in the choir of the parish church and made a record of seven years there without missing one Sunday service or rehearsal. He began to study the piano at 6 and showed great interest in the organ. The organist of the church gave him lessons, and at the age of 13 he had charge of the choir and organ in a York church. Further study under Dr. Eaglefield Hull of Huddersfield, professor at the Royal College of Organists, and with teachers of the Royal Academy for singing followed. He was appointed organist at the private chapel on the estate of the Hon. St. Quinton of Scampston Hall, near York, and from there came to this country in 1913.

On the trip over Mr. Sheppard played the service on board, which was conducted by the rector of an Episcopal church in York, Pa. The first Sunday in New York he played for the rector at Marlboro-on-the-Hudson, whom he met a day after landing. Then he was appointed organist and choirmaster of St. John's Church, Somerville, N. J. Continuing without break up to the present time Mr. Sheppard has completed 6,000 services with only three Sundays away from the organ bench.

About 100 organ numbers and anthems by Mr. Sheppard have been published, besides a Lenten cantata, "Calvary."

Mr. Sheppard lives with his family in Plainfield, N. J., where he teaches and composes.

MR. AND MRS. CARL T. FISCHER celebrated their fortieth wedding anniversary May 19. Mr. Fischer is president of J. Fischer & Bro., music publishers of New York, and has long been active in the publishing industry. He is also treasurer of the Music Publishers' Association.

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ROBERT D. BURNES DEAD; SAN FRANCISCO ORGANIST

Belated word comes from San Francisco of the death of Robert Duke Burness on Dec. 26.

Mr. Burness was born in Bréchin, Scotland, Dec. 19, 1865. At an early age, under the tutelage of his elder brother, Tom, he began to study the organ and on reaching his eighteenth birthday held his first position as organist of Dalziel Parish Church in Motherwell, Scotland. At the age of 25 years he went to San Francisco and made a fine reputation as a teacher and as organist of St. John's Presbyterian Church. For forty-seven years he was organist of the Mission Lodge of the Masonic order. In 1933 he was appointed grand organist of the Grand Chapter of Royal Arch Masons for one year. He was a member of the Northern California Chapter, A.G.O.

Mr. Burness is survived by his widow, Mrs. Marion E. Burness.

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