

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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FIVE-DAY FESTIVAL IS A.G.O. JUBILEE CLIMAX

BIG WEEK IN NEW YORK CITY

Seven Outstanding Recitals and Three Services, Annual Dinner and Organ-Orchestra Program Mark Spring Meeting.

The American Guild of Organists brought its nationwide celebration of the organization's semi-centenary to a close with the spring music festival in New York, which provided a program of high quality during the last five days of May. Three services which jammed several of the largest churches of the United States, seven recitals, an organ and orchestra concert and several lectures, in addition to the annual dinner, at which more than 250 were present, made the week a noteworthy one in Guild history. The musical events on the program served the dual purpose of providing new inspiration to those able to enjoy them and of giving evidence of the high standard maintained by the church music profession in the midst of all the trials of both war and peace.

The weather man was most ungracious at the start by welcoming the festival with a driving downpour, but relented later, so that the meetings closed amid the perfect weather expected at the end of May. Despite travel difficulties and a strike that tied up the railroads until a day before the opening of the festival, there were members present from states all the way to Florida and the Pacific coast.

One thing that was noticeable was the variety in the recitals. The performers represented different tastes and different ages, from those who were men of national reputation thirty years ago to those who have established themselves in the last few years. It was evident that the best organ work in America is not all of one school or pattern.

R. K. Biggs First Recitalist

It is the fortune of the organ profession to have two big men named Biggs on its list of contemporary recitalists of eminence. One of them—E. Power Biggs—makes Cambridge, Mass., his headquarters and the other lives at the other extremity of the United States, being organist of the Church of the Blessed Sacrament in Hollywood, but the fame of both extends across the continent. Visitors attending the festival heard the Hollywood Biggs give the first recital, playing the large Skinner organ in Grace Church. Those present included many who knew Mr. Biggs when he was a resident of Detroit and then of Brooklyn, where he established his reputation before he became a navy man in the first world war and met his future wife and the mother of his noted family of eleven children in France. Mr. Biggs' program started off with spirit when he played Marcello's "Psalm 19," followed by the contrasting Arioso and Prelude in G of Bach. Two compositions well known to his fellow organists were the Clerambault Prelude and Schumann's Sketch in F minor. Mr. Biggs' own Toccata, "Deo Gratias," raised the question why such a work should not be used more frequently than two or three toccatas that appear often on recital programs, for Mr. Biggs' work meets all the requirements of such a number. A highly brilliant touch was lent the performance by the Saint-Saens Allegro Giocoso.

It will be noted that five living American composers appeared on Mr. Biggs' program. In addition to two compositions of his own he played an appealing Melody by Eric DeLamarter, Alexander Russell's effective descriptive piece, "The Bells of St. Anne de Beupré," Seth Bingham's fine Overture entitled "Baroques," which appears on many of the best programs, and a Lento by the Pacific coast organist William G. Blanchard. The last-named

KANSAS ORGANISTS IN SESSION AT TOPEKA



Left to right, front row—Arnold Lynch, Ernestine Parker, Robert W. Hays, Charles H. Finney, Mrs. Cora C. Redic and Laurence Spencer. Second row—Edward Love, John Ferris, Richard Gayhart, Margaret Snodgrass, Ruth Dieffenbacher, Dorothy Bruce, Mrs. Thelma Hughes Ragle and

Richard Jesson. Third row—Mr. Darby, Arthur Soderstrom, E. Marie Burdette, Ruth Boyer, Mrs. Mildred Drenning, James Monroe, Mrs. Wendell Ready and Robert Pellet. Fourth row—Emmet Smith, Laurel Anderson, Mrs. B. A. C. Anderson, Pat Smith and Mrs. George B. Harper.

CHICAGO WOMEN ORGANISTS HOLD THEIR ANNUAL DINNER

The Chicago Club of Women Organists held its annual dinner and election of officers June 10 at the Second Presbyterian Church, Chicago. Officers elected to serve for two years are: Miss Clare Gronau, president; Mrs. William Burroughs, treasurer, and Mrs. Deming Lucas, Mrs. Omer Bader and Miss Margaret Jacobson, directors. Gifts were presented to the retiring president, Mrs. Walter Flandorf, and to Miss Ora Phillips in appreciation of her many years of service to the club as auditor and year-book chairman.

Guests of honor, all of whom made short, informative and inspiring speeches, included Mrs. Merritt M. Ranstead, executive chairman of the First District; Mrs. Alma K. Anderson, president of the Illinois Federation of Music Clubs; Mrs. Royden J. Keith, national board member from Illinois; Bertram Webber, retiring president of the Harrison M. Wild Organ Club; Victor Mattfeld, president of the Van Dusen Organ Club, and Dr. Frank Van Dusen.

The program consisted of a parody opera, "Low-and-Green," written and produced by the retiring president, Mrs. Flandorf. She introduced herself as "Professor R. Wagging-Her," master of the marionettes, and Clare Gronau as the orchestral pianist, "Frankly I List," and members of the club's board of directors appeared as puppet opera stars, dangling over a low blue curtain, bedecked with crowns, headgear and armaments of the thirteenth century. Those who took the parts of puppets were Edith Heffner Dobson, "Low-and-Green"; Sophie M. P. Richter, "Elsa"; Marietta Burroughs, "King Henpeck, the Fowler"; Edna M. Bauerle, "Telramundum"; Tera Sells, "Ortrudie"; Gladys Burgess, "Gottfriedem"; Ethel C. Meyer, the "Swan"; Alice R. Deal, the "Dove"; Esther Wunderlich, "Props," and June M. Cooke, the "Herald."

THE SECOND ANNUAL music festival at the First Presbyterian Church of Olney, Philadelphia, was held on the evening of June 2 and despite very bad weather there was a large congregation. Robert A. Imbt, minister of music, and Walter Lindsay, organist, had charge. The musical numbers were connected by short Scripture passages.

YOU MAY GET THAT NEW ORGAN IN TWO YEARS

SHORTAGES CAUSE DELAYS

Situation Confronting Builders Is Pictured—Work Is Being Turned Out as Rapidly as Possible Under Adverse Conditions.

"When can we have our new organ?" This question is puzzling a large number of churches, schools and others and takes its place with such questions as "When do we get our new automobile?"—or a refrigerator, or a radio, or a new shirt. The answer is not very hopeful, except for those who kept their lamps trimmed and burning and placed orders as soon as possible after the end of the war.

The organ industry—like virtually every other industry—is confronted by shortages, restrictions, lack of man power and just about every other problem that perplexes American manufacturers today—all in the face of an unprecedented buying demand. After a complete stoppage of organ building during the war the order to go ahead at full speed was expected upon the restoration of peace. New and old obstacles were encountered, however.

Inquiry among the builders has elicited information which supports the prediction that it will take two years from the time a contract is closed—in the average case—before completion of the instrument. Some of the builders naturally are busier than others and have a larger accumulation of orders. With them it may take longer to complete a job. In some instances there is enough material to take care of an order. This is the case especially in the reconstruction of organs, where old pipes can be utilized. It is freely predicted that it may take five years for the majority of builders to catch up fully with the demand. The end of the war saw a rush for orders from churches which have had to wait several years to plan for new organs. Some of these purchasers heeded the advice to prepare specifications and enter their orders at the time, and are reaping the benefit of this foresight. Those who act now will be in a correspondingly advantageous position in the future. Meanwhile all the manufacturers are making every effort to get back to normal conditions and organs are being turned out as fast as possible.

During and since the war many old organs have been rebuilt or the material and parts have been used to build new instruments. This activity is being rapidly curtailed because the supply of old organs and parts is nearly exhausted.

American organ builders have gone through severe trials ever since the depression of 1929 began, and motion-picture organs became obsolete. Following the depression there was a short period of activity, too soon interrupted by the world war. Government regulations and restrictions of various kinds, some of them necessary and others of no benefit to anyone, depletion of forces and material shortages have caused one issue after another to be faced.

A picture of the situation is presented by statements from several builders.

"It seems to us that conditions at the present time from the standpoint of procuring materials required in the organ industry are much more difficult than at any time in the past," writes one builder. "In other words, due to strikes, rumors of strikes and scarcity of material, there is a real shortage of high-grade lumber, brass, copper and other articles required by our industry. The new housing program of course has made it difficult for anyone to obtain additional supplies of lumber."

"We, like all other high-grade builders, have a great number of contracts on

SIR EDWARD C. BAIRSTOW AND PERCY WHITLOCK DIE MAY 1

Word from England contains news of the death on May 1 of two of Great Britain's most eminent church musicians—Percy Whitlock and Sir Edward C. Bairstow. The compositions of both of these men for organ and choir are known to all American organists.

Sir Edward Bairstow was born in 1874 in Huddersfield and studied organ with Sir Frederick Bridge. He conducted several prominent choral societies and his organ compositions appear on many programs of American recitals. He was knighted in 1932. Sir Edward was editor of *The English Psalter*, a publication devoted to congregational singing.

Percy Whitlock had made a reputation that extended to all countries where church and organ music were cultivated. In the issue of THE DIAPASON for April, 1939, appears an intimate picture of Mr. Whitlock and his work, written by Dr. Hamilton C. Macdougall.

EUGENE L. NORDGREN TAKES CHURCH POST IN ST. PAUL

Eugene L. Nordgren has been appointed organist and director of music at the House of Hope Presbyterian Church, St. Paul, Minn. He succeeds R. Buchanan Morton, whose retirement has been announced in THE DIAPASON. Mr. Nordgren goes to St. Paul from the First Presbyterian Church of Wausau, Wis., where he had been minister of music for eleven years. Previously he had been organist and director at the First Presbyterian Church of Freeport, Ill.

Mr. Nordgren was born at Galva, Ill., and at the age of 8 years was studying piano at the Knox College Conservatory of Music. Later he studied organ under his brother, the Rev. J. V. Nordgren, and succeeded him as organist of the Lutheran Church of Galva when only 15 years old. His later organ teachers were A. Cyril Graham and Stanley Martin. Mr. Nordgren was graduated from both the college and the conservatory at Augustana College, Rock Island, Ill., in 1923. He played in Lutheran churches at Monmouth and DeKalb, Ill., and Stanton, Iowa, until July, 1930, when he was appointed to the position at the First Presbyterian Church of Freeport, Ill.

hand calling for completion up to perhaps the three-year period. In this way we would think that the average length of time for a high-grade organ builder to supply his clients after receiving a contract for an organ would be approximately twenty-four months, with all contracts processed in the order in which they are received. In this way the earlier a church signs for its organ requirements, the sooner it may expect delivery."

Another builder writes that "every organ builder is rebuilding or producing new organs to the limit of his ability, however circumscribed by limitations placed on him by the difficulty of obtaining materials, of which all electrical items probably head the list. This includes motors, generators, magnets and the like. In addition to this, probably everything else is difficult to get, from lumber down to carpet tacks. It is true that there is a trickle of material coming in, but not enough to permit increasing production to normal. The electrical workers' strike, which hung on for several months and was finally settled around the first of the year, is largely responsible for the shortage of motors and has greatly curtailed the delivery of this item. The steel strike, which we all know so much about, also affects the organ builder, although he is not a large user of steel. The strikes in the lumber industry, with adverse price ceilings, have made this item difficult to get. In addition there are many other bottle-necks, so that the organ builder is having a pretty rough time, but is doing the job with his usual ingenuity and vigor."

Going into the history of the situation, another prominent builder reports that in 1944 he had orders for at least a dozen organs carried over from 1941 and 1942. When the "go ahead" order came from the government work was begun on these orders, at original contract prices, but prospects originating between 1942 and 1944 could not be considered. An illustration of the red tape involved is presented in these words:

"In the spring of 1944 we started to submit a few quotations and accept a few orders as we had in our inventory the bulk of the material necessary to build quite a few organs, being principally short on solder and tin to make solder. The filing of appeals was a rather complicated process, as the government required that there be submitted a copy of the contract, copy of the specification, a complete set of drawings of the organ and complete list of all materials involved in the construction of the organ, with a separate list of any materials that we requested a permit to purchase, and letters from each church or college stating their need of the organ. Beginning in April, 1944, and continuing through December, 1944, we filed our appeals one or two at a time, and received permits anywhere from two to six weeks after the appeals were filed, the first in May, the final permit being granted in November, 1944.

"While we continued filing appeals through December, 1944, we did not receive any permits after the week of the election, but it was not until January, 1945, that we definitely learned of the change in policy in Washington. Therefore in January, 1945, we had to stop submitting quotations entirely, although we were able to continue in the factory working on the organs for which we had received permits. Then within a month or so Washington decided that organ builders might rebuild organs, even to the extent of everything in the organ being new, provided the new organ did not have any more sets of metal pipes in it than the old organ. This was our only basis for work through 1945. We submitted estimates and accepted orders only from churches that had old organs, and the size of the new organ was limited in number of ranks of metal pipes to the number of ranks of metal pipes in the old organ which the church could turn in for salvage. The work of rebuilding could be done most of the year, without reference to Washington for permits, but for several months it was necessary to obtain a permit even to execute an order to build a new organ using the metal from the pipes of the old organ.

"In Christmas week of 1945 came the first relaxing of government restrictions, when organ builders were told that they were free to use the tin in their inventory. Excepting for the period of permits from May through November, 1944, any tin in inventory, whether in pig, in the form of old pipes, or in alloy sheets,

was frozen by government order, and not usable by the organ builder. While we had a fairly good stock of 90 per cent tin organ alloy sheets, in January, 1942, we had released to the government all of our substantial stock of pig tin, having ceased all melting of tin within a week of Pearl Harbor in December, 1941. Our stock of pig lead was also offered to, but not taken by the government.

"Since last Christmas our sales representatives have been instructed to submit estimates only to churches which had old organs and were able to supply a substantial part of the metal for the pipes of the new organs. We have tried to hold to a three-to-one basis, supplying new not more than one-fourth of the pipes of the new organ.

"At the meeting of the organ builders in Washington late in March or early April, the organ builders were told by the government authorities that within a few weeks they would be able to receive a limited supply of fresh tin. Our first supply was received late in May—not quite half a ton. Most of this we will have to use in making solder."

DEATH TAKES FRANK Q. T. UTZ, ORGANIST OF MARSHALL, MO.

Frank Q. T. Utz, for thirty-four years organist of the Christian Church at Marshall, Mo., and one of the best-loved citizens of that community, died June 6. Mr. Utz retired from his church position two years ago, but retained his deep interest in the organ and everything that pertained to it. He had been a reader of THE DIAPASON for thirty-three years.

Frank Quinter Turner Utz was born in Saline County, Mo., Aug. 31, 1884. The family moved to Marshall when he was a boy. He was graduated from Kemper Military Academy in 1903 and from Missouri Valley College in 1916. In 1919 he took a postgraduate course in organ at the Cincinnati Conservatory of Music and in 1925 studied organ with Hans C. Feil of Kansas City. He served as secretary of the Central Missouri Chapter, American Guild of Organists, for several years.

Mr. Utz composed many organ selections, and was able to give an entire program of his own compositions. He also was an organ instructor. During his long period as church organist he gave many recitals.

Mr. Utz married Miss Lilian Ham of Slater, also a musician, June 29, 1929, and she survives him.

SEVENTY-SEVEN RECITALS BY ELLSASSER LAST SEASON

The management of Richard W. Ellsasser has announced the following facts concerning the young organist's season from September, 1945, to July, 1946: He gave seventy-seven recitals during this period before an aggregate of 43,900 people. Plans for the season of 1946-47 include over 100 appearances in this country, of which nearly fifty have been booked; a tentative broadcast series featuring the performance of the 219 organ works of J. S. Bach from memory, and a possible European tour. From Aug. 21 to Oct. 10 Mr. Ellsasser will go on the first of two transcontinental tours.

MRS. JULIA B. HORN RECEIVES HONORS IN LOUISVILLE, KY.

A twentieth anniversary service in honor of Mrs. Julia Bachus Horn was held at St. John's Evangelical Church in Louisville, Ky., Sunday afternoon, May 19. The principal feature was the singing of the "Canticle of the Sun," by Mrs. H. A. Beach, which made a fine impression on this, its first hearing in Louisville. The organ numbers were requests. A large congregation was present to make it a red-letter day for the organist and director and after the program she was presented with a beautiful wrist watch from the congregation and a floor lamp from the choir.

E. P. BIGGS WINS AGAIN IN POLL OF MUSIC EDITORS

Musical America's third annual poll of music editors to determine the most popular musical programs on the air resulted in placing E. Power Biggs and his broadcasts from the Harvard Germanic Museum on the list of winners for the second consecutive year. Two other organists—Alexander Schreiner of Salt Lake City and Ethel Smith—are also listed as winners in the poll.

SPARTANBURG ORGAN IS BEING REDESIGNED

CHANGES AT FIRST BAPTIST

Aeolian-Skinner Rebuilding South Carolina Instrument According to New Scheme—Festival in October Is Planned.

The organ in the First Baptist Church of Spartanburg, S. C., has been redesigned and is being completely rebuilt by the Aeolian-Skinner Company under the supervision of the company's president, G. Donald Harrison, and is expected to be one of the outstanding instruments in the South.

The original organ was a three-manual Skinner built in 1928, with twenty-five sets of pipes. The contract for rebuilding and enlargement was made in February, 1945. The console was removed to Boston May 1 for revision to suit the enlarged tonal scheme. It is expected that the organ will be complete some time in August. Grigg Fountain, the organist, is planning a three-day festival of choral and organ music in October, with a recital by Marcel Dupré Oct. 11.

The extent and character of the changes being made is shown by the following stolist:

GREAT ORGAN.
Quintaten, 16 ft. (New pipes on Bourdon chest).
Principal, 8 ft. (New pipes on Diapason chest).
Octave, 4 ft. (New pipes on Octave chest).
Twelfth, 2 $\frac{1}{2}$ ft. (New pipes and chest).
Fifteenth, 2 ft. (New pipes and chest).
Mixture (3 rks.) (New pipes and chest).
Erzähler, 8 ft. (No change).
Clarabella, 8 ft. (No change).
Cornopean, 8 ft. (Old Swell pipes on French Horn chest).

SWELL ORGAN.
Geigen Diapason, 4 ft. (New pipes on Diapason chest).
Mixture (3 rks.) (New pipes and chest).
Sallcional, 8 ft. (No change).
Voix Celeste, 8 ft. (No change).
Aeoline, 8 ft. (No change).
Gedeckt, 16 ft. (No change).
Gedeckt, 8 ft. (No change).
Flute, 2 $\frac{1}{2}$ ft. (No change).
Piccolo, 2 ft. (No change).
Fagotto, 16 ft. (New pipes and chest).
Trompette, 8 ft. (New pipes on Cornopean chest).
Oboe, 8 ft. (No change).
Claron, 4 ft. (New pipes on Vox Humana chest).

CHOIR ORGAN.
Diapason, 8 ft. (No change).
Dulciana, 8 ft. (No change).
Unda Maris, 8 ft. (No change).
Cor de Nuit, 8 ft. (New pipes and chest).
Flute d'Amour, 4 ft. (No change).
Nazard, 2 $\frac{1}{2}$ ft. (New pipes and chest).
Blockfloete, 2 ft. (New pipes and chest).
Tierce, 1 $\frac{1}{2}$ ft. (New pipes and chest).
Clarinete, 8 ft. (No change).
Harp, 8 ft. and 4 ft. (No change).

ECHO ORGAN.
Chimney Flute, 8 ft. (No change).
Vox Humana, 8 ft. (No change).
Chimes (No change).

PEDAL ORGAN.
Resultant, 32 ft. (No change).
Bourdon, 16 ft. (No change).
Quintaten (from Great), 16 ft.
Gedeckt (from Swell), 16 ft.

IN THIS MONTH'S ISSUE

Spring festival and annual dinner in New York are the climax of celebration of fiftieth anniversary of American Guild of Organists.

Herbert D. Bruening analyzes Bach's probable purposes in the "Catechism" preludes.

Situation that confronts organ builders in their efforts to meet demand for new instruments is described.

School of Sacred Music of Union Theological Seminary graduates fifteen candidates for degrees.

Frank E. Ward closes distinguished career of forty years at Church of the Holy Trinity in New York City.

Kansas organists hold their annual convention in Topeka.

Historic Zion Lutheran Church in Harrisburg, Pa., is to have a large four-manual organ, being built by M. P. Möller, Inc.

THE DIAPASON

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Octave, 8 ft. (Old Great Diapason pipes; new chest).

Flute (from Bourdon), 8 ft.

Quint, 5 $\frac{1}{2}$ ft. (Old Swell Diapason pipes; new chest).

Super Octave, 4 ft. (Old Great Octave pipes; new chest).

Fagotto (from Swell), 16 ft.

A new remote control action is being installed to allow the addition of six general pistons, making ten generals in all. The manual keys are being revoiced, the pedalboard will have new white notes and the pneumatics of the console are being renewed throughout.

KATHARINE E. LUCKE WINS

AWARD WITH TWO-PIANO PIECE

Miss Katharine E. Lucke, the Baltimore organist and composer, has won new honors, receiving the first award in the national contest sponsored by the National League of American Pen Women for her latest composition, "Family Portrait," a tone poem for two pianos. At the biennial meeting of the Pen Women in Washington May 13 "Family Portrait" received its first public hearing. Martha Svendsen was the soloist and Miss Lucke played the second piano part.

Miss Lucke relinquished her position at the First Unitarian Church of Baltimore last summer after serving that parish for twenty-six years and is enjoying a temporary rest from organ work, during which she is giving more time to composing.

FRANCES MCCOLLIN GAVE one of her illustrated analytical talks on Bach's Christmas Oratorio before the Friends of Music in the auditorium of the Moravian Seminary at Bethlehem, Pa., May 12. She was introduced by Dr. Ifor Jones. Many members of the Bethlehem Bach Choir were present. Radio station WPEN presented the first movement of Miss McCollin's "Nursery Rhyme Suite," "Playing Games," at its children's symphony concert April 27 in the Central High School, Philadelphia.

THE SCHOOLS OF SACRED MUSIC

Detroit, July 11-14 (St. Paul's Cathedral)

Waldenwoods, July 15-25 (Near Hartland, Mich.)

Stimulating days of inspirational study for church musicians and ministers.

Faculty: Dr. Marshall Bidwell, Carnegie Foundation, Organist, Pittsburgh Third Presbyterian Church, (Waldenwoods only); Arthur Leslie Jacobs, Director of Music, Los Angeles Council of Churches; Ruth Krehbiel Jacobs, Los Angeles, junior and youth choirs; Professor Amos S. Ebersole, professor of voice and choral music, Heidelberg College, Tiffin, Ohio; Nellie Huger Ebersole, music director, the Detroit Council of Churches, voice teacher; Ellis Varley (St. Paul's only).

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HISTORIC HARRISBURG CHURCH BUYS MOLLER

FOUR-MANUAL TO BE BUILT

Zion Lutheran Church to Replace Old Two-Manual by the Same Builder—Clayton Taylor in Charge of Parish's Music.

Historic Zion Lutheran Church, Harrisburg, Pa., has negotiated a contract with M. P. Möller, Inc., to build a new four-manual organ to replace an old two-manual tubular-pneumatic Möller.

In the early part of this year the church engaged Clayton Taylor as organist and choir director. Mr. Taylor was graduated from Westminster College, New Wilmington, Pa., with the degree of bachelor of music. While at Westminster he studied with Dr. G. B. Nevin and later with Dr. Alexander McCurdy and then with Maestro Napolitano at the Royal Conservatory, Naples, Italy. Summer school courses were taken at Westminster Choir College and New York University. Mr. Taylor's musical career was interrupted by the war and in September, 1941, he enlisted in the air corps and served in England, Oran, Algiers, Tunisia, Sicily, Italy, Corsica and France, bearing the rank of major when discharged in November, 1945. While in the service he received six battle stars, four written commendations from general officers and the bronze star.

The stoplist of the organ is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bourdon (metal), 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes (from Echo).

SWELL ORGAN.

- Flute Conique, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flauto Dolce Celeste, 8 ft., 61 pipes.
- Octave Gemshorn, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Nazard, 2½ ft., 61 pipes.

- Piccolo, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Fagotto (from Oboe), 16 ft.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN

- Contra Dulciana, 16 ft., 73 pipes.
- Diapason Conique, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Gedeckt (Echo), 8 ft., 73 notes.
- Dulciana, 8 ft., 12 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute (Echo), 4 ft., 73 notes.
- Nachthorn, 4 ft., 73 pipes.
- Dulciana, 4 ft., 12 pipes.
- Nasat, 2½ ft., 61 pipes.
- Dulciana Twelfth, 2½ ft., 61 notes.
- Blockflöte, 2 ft., 61 notes.
- Dulciana Fifteenth, 2 ft., 61 notes.
- Tierce, 1½ ft., 61 pipes.
- Larigot, 1½ ft., 61 pipes.
- Sifföte, 1 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Harp (Deagan Vibraharp), 49 bars.
- Tremolo.

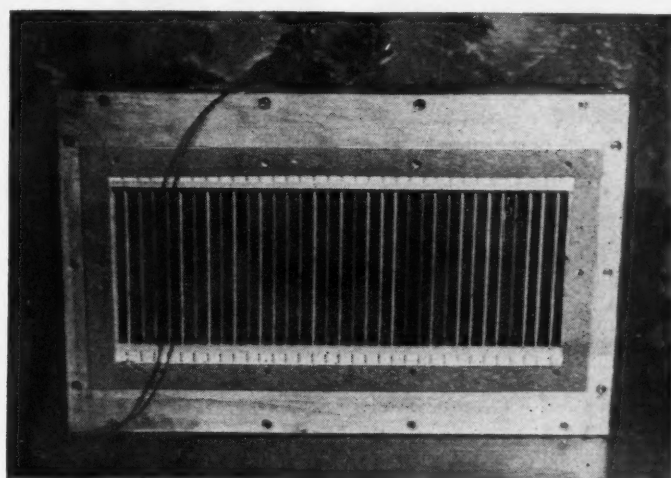
ECHO ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Gedeckt, 8 ft., 61 notes.
- Muted Virole, 8 ft., 73 pipes.
- Muted Virole Celeste, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 notes.
- Violina, 4 ft., 61 notes.
- Nazard, 2½ ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Chimes (present bells, new action), 25 bells.
- Harp (from Choir).

PEDAL ORGAN.

- Grand Cornet, 2 rks., 32 ft.
- Contra Bass, 16 ft., 32 pipes.
- Flute Conique (from Swell), 16 ft.
- Bourdon, 16 ft., 32 pipes.
- Dulciana (from Choir), 16 ft.
- Echo Bourdon (from Echo), 16 ft.
- Bourdon, 10½ ft.
- Principal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Flute Conique (from Swell), 8 ft.
- Gedeckt (from Echo), 8 ft.
- Dulciana (from Choir), 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Flute (from Swell), 4 ft.
- Nachthorn (from Choir), 4 ft.
- Double Trumpet, 16 ft., 12 pipes.
- Trumpet (from Swell), 8 ft.
- Clarion (from Swell), 4 ft.

MRS. W. S. WINGATE has resigned her position as organist and director at the Woodlawn Heights Presbyterian Church in New York City and will make her future home in Duluth, Minn.



WIND SUPPLY

A constant supply of steady wind is one of the essentials of a good organ. In treble or bass, with few or many stops, the wind must be steady or the best voicing is rendered ineffective.

The regulator pictured above is particularly successful with light pressure wind. Within the box a curtain rolls and unrolls as air is needed to maintain the pressure. Because of the rolling action there is little inertia to overcome and almost no problem of back pressure.

The quantity of wind is most important with light pressures. The curtain valve is valuable also because it rolls itself completely out of the path of the entering wind stream.

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HAYDN, M.	Which once to Abraham Thou didst promise (Quam olim Abrahæ)	9408	.16
NILES	I Wonder as I Wander (SAB) ..	9497	.16
SACCO	God's Time	9384	.18
SHELLEY	Harvest Home	9416	.16

SSA, unless otherwise specified

DILLER	Our Father Who Art in Heaven.	9433	.15
DVORAK (BAIRD)	God is My Shepherd (SA).....	9458	.15
FRANCK (ROSS)	Hymn (Lord's Prayer paraphrase)	9538	.15
MACFARLANE	O Rest in the Lord.....	9401	.16
MACFARLANE	Peace I Leave with You.....	9472	.18
MALOTTE (DOWNING)	Twenty-third psalm (SA).....	9470	.16
MALOTTE (DOWNING)	Twenty-third psalm	9471	.18
NILES	I Wonder as I Wander (SA) ..	9498	.16
ROSS	O Brother Man (Cantiga).....	9537	.18

TTBB

HANDEL	Alleluia	9412	.16
JAMES	Hear My Prayer	9422	.15
MUELLER	Now Thank We All Our God....	9509	.18
SACCO	God's Time	9385	.16

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**DEGREES FOR SIXTEEN
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**School of Sacred Music Confers
Doctorate of Sacred Music on
George W. Volkel and Master's
Degree on Fourteen Others.**

At the commencement of the School of Sacred Music, Union Theological Seminary, May 16, Dr. Hugh Porter, the director, presented one candidate for the degree of doctor of sacred music, fourteen candidates for the degree of master of sacred music and one candidate for the certificate in sacred music. The recipient of the degree of doctor of sacred music was George William Volkel, organist and choirmaster of the Church of All Angels, New York City. Those upon whom the master's degree was conferred, with their church connections, are:

Mary Elizabeth Crutchfield, Calvary Baptist Church, Yonkers, N. Y.
William Robert Davis, Hillside Avenue Presbyterian Church, Orange, N. J.
Frances Louise Deen, Emanuel Lutheran Church, New Brunswick, N. J.
Norman Zagal Fisher, Unitarian Church, Hackensack, N. J.

Adam Herman Hamme, First Baptist Church, Bridgeport, Conn.

Farley Kennan Hutchins, Fort Washington Presbyterian Church, New York City; under appointment to the faculty of the Mississippi Southern College, Hattiesburg, Miss.

Lois Kadel, Washington Park Methodist Church, Bridgeport, Conn.; under appointment to St. Mark's Methodist Church, Rockville Center, Long Island, N. Y.

Mary Elizabeth Kerr, a member of the choir of Union Theological Seminary and of the oratorio choirs of the Brick Presbyterian Church and the Collegiate Church of St. Nicholas, New York.

William Elmer Lancaster, Park Methodist Church, Bloomfield, N. J.

Leonard George Matthews, Mother Zion Church, New York City.

Wesley K. Morgan, Flatbush Presbyterian Church, Brooklyn; under appointment to Old South Church (Congregational), Worcester, Mass.

Mary Lewis Phillips, soloist and choir-master, St. Paul's Methodist Church, Northport, Long Island, N. Y.

Katharine Mayhew Rodgers of the choir of Union Theological Seminary and the oratorio choirs of the Brick Presbyterian Church and the Collegiate Church of St. Nicholas, New York City.

Mary Lois Stonebrook, St. John's Methodist Church, New Rochelle, N. Y.

The candidate for the certificate in sacred music was Moisa Bulboaca, soloist at Temple Beth-El, Cedarhurst, Long Island, N. Y., and in the choir of the Riverside Church, New York.

A program of original compositions by candidates for the master's degree was presented on the afternoon of May 15 in the James Chapel. The program included three organ compositions and two vocal solos, as well as a number of choral works.

**WILLIAM B. BURBANK DEAD;
TRIBUTE TO HIS MEMORY**

William Belknap Burbank, a past dean of the Massachusetts Chapter, A.G.O., died suddenly at his home in Belmont, Mass., June 7. In his passing the organist's profession sustains a severe loss. He was a man of many interests—educator, organist, choir leader, accompanist of merit, active in community and fraternal affairs, yet so unobtrusive that the extent of his service or the value of his personality in all these fields can hardly be fully comprehended by his associates. Nevertheless, his influence in whatever he undertook was far-reaching. His training was excellent, his standards were of the highest, his methods of accomplishment penetrating and results were achieved with a minimum of friction.

The two years of his administration as dean of the Massachusetts Chapter were made by him remarkably prosperous ones, characterized by a splendid spirit among the members. His life was a veritable embodiment of good-will and friendliness, but this was not merely a superficial virtue; there was a reserve of fortitude which caused him to rise superior to personal tribulation.

"A good name is rather to be chosen than great riches, and loving favor rather than silver and gold." A fine and valuable artist; a true and loyal friend; a gallant gentleman! We hold him in loving and undying memory.

HOMER HUMPHREY.

LINDSAY A. LAFFORD



LINDSAY A. LAFFORD, recently appointed organist and director at the Second Presbyterian Church, St. Louis, Mo., entered the musical profession when he was 9 years old by becoming a chorister at Hereford Cathedral, England, in 1922.

In 1929 he became an articulated pupil of the cathedral organist, Dr. Percy C. Hull, F.R.C.O., A.R.C.M., for six years, also serving as assistant organist of the cathedral. During this period he was organist and choirmaster of St. Peter's Church, Lugwardine, near Hereford; musical director of several choral and orchestral societies, and accompanist of the Three Choirs Festival (Hereford, Worcester and Gloucester). He also did some work with the British Broadcasting Corporation. In 1934 and 1935 he passed examinations entitling him to the following diplomas: A.R.C.O., F.R.C.O. (CHM), A.R.C.M. and L.R.A.M.

In a competition in which fifty candidates took part at Coventry Cathedral he was selected in 1935 to become organist and master of the choristers at St. John's Cathedral, Hongkong. This position he held until he came to the United States four years later. While in China he was director of the Hongkong Singers (a large choral society), the Philharmonic Society, comprising both choral and orchestral branches, the Chinese Choral Society and the studio orchestra of the Hongkong Broadcasting Committee and taught music at the Diocesan Boys' School, the Central British School and St. Paul's Girls' College.

Mr. Lafford was closely connected with broadcasting in Hongkong, being a member of the advisory and audition committees, pianist of a classical trio giving broadcasts twice a month and official station accompanist, in addition to directing the studio orchestra. He also broadcast organ recitals from the cathedral.

In 1939 Mr. Lafford came to the United States and was appointed instructor in music at Haverford College, Haverford, Pa., and Swarthmore College, Swarthmore, Pa. His work at these institutions consisted of teaching harmony and counterpoint, directing the choruses and orchestras and playing and teaching the organ.

In 1943 Mr. Lafford entered the navy. Assigned to duty at the training center in Sampson, N. Y., he was for the next year and a half organist and director of music at Royce Memorial Chapel. In March, 1945, he was transferred to New York City to become musical director and organist of the navy radio program, "The Navy Goes to Church," broadcast weekly over station WOR.

Upon receiving an honorable discharge from the navy in November, 1945, Mr. Lafford was offered a temporary appointment as college organist and assistant professor of music at Middlebury College, Middlebury, Vt., to fill a vacancy caused by illness. In January, 1946, he became a fellow of the American Guild of Organists and a member of the Royal Society of Teachers (London, England).

AT A RECENT MEETING of the board of directors of Carl Fischer, Inc., music publishers, Frank Hayden Conner was elected to the office of president, succeeding the late Walter S. Fischer. Mr. Conner has been with the firm for twelve years in the capacity successively of secretary and treasurer. A graduate of Princeton University, Mr. Conner was formerly associated with the National City Bank of New York.

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Write for descriptive folder. Oliver S. Beltz, Chairman,
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School of Music, Evanston, Illinois

**Frank E. Ward Retires
on 40th Anniversary
at New York Church**

Frank E. Ward's fortieth anniversary at the Church of the Holy Trinity in the Parish of St. James, New York City, and his retirement from the post he had graced for two-score years came on June 2. The occasion was marked by a special service Sunday morning in honor of Mr. Ward. All of the music consisted of his compositions. June 5 Mr. Ward gave a farewell recital and this was followed by a reception for Mr. and Mrs. Ward at St. Christopher's House. The program for the recital included the following selections: Sonata No. 2, Finale, Borowski; Idyl, Kinder; Humoresque, F. E. Ward; Scherzo, Macfarlane; Finale on a Tonic Pedal, Candlyn.

A brief resume of Mr. Ward's career is contained in a tribute to him which was printed on the anniversary folder of the church and from which the following is quoted:

Mr. Ward's distinguished career in the field of music began as a boy. His early training as an organist was under Will C. Macfarlane. * * * In 1906 he accepted the position of organist and choirmaster at the Church of the Holy Trinity and began that happy association here at the church which has continued across the years. Along with his outstanding work as organist and choirmaster he has composed a number of sacred cantatas and anthems which are widely used. * * * To mention the above is simply to record Mr. Ward's distinguished career in the field of music. Not less important is the distinction of his fine character, which has earned him the respect and admiration of all who have worked with him. * * *

It is with regret that we announce Mr. Ward's retirement from the position which he has so ably filled for so many years. He well deserves a rest from the responsibilities of this task and will receive a pension from the church.

Mr. Ward is a native of Bradford County, Pennsylvania, having been born in Wysox township, on the banks of the Susquehanna River. In 1884 the family

moved to Washington, D. C., where his father, C. Osborne Ward, held a position as linguist under the government. His study of the piano was guided for several years by his sister, who was a brilliant pianist.

In 1896 Mr. Ward went to New York to work with Will C. Macfarlane on the organ and with August Spanuth on the piano. In the fall of 1898 he entered the harmony class of Professor Edward MacDowell at Columbia University and in the next few years took all the courses in theory and composition which the department of music of the university offered, his teachers being MacDowell and Professor Rübner. In 1902 he was appointed Mosenenthal fellow at Columbia for composition by Professor MacDowell. The same fall he was appointed organist of the university, the former organist, George W. Warren, having died the preceding spring. Mr. Ward remained organist of the university for eleven years, during which time he established a successful chapel choir of men's voices and gave many organ recitals. As an associate in music previous to 1919, for ten years, Mr. Ward taught harmony and counterpoint at Columbia University.

In 1917 Mr. Ward was awarded the prize of the National Federation of Music Clubs for his String Quartet in C minor. Two works for orchestra, "Peter Pan Scherzo" and an "Ocean Rhapsody," were performed at a Stadium concert under the direction of Mr. Ward in 1919.

In 1897 Mr. Ward married Miss May Louise Corby, a singer prominent in the musical circles of Washington, D. C., and she has been an aid and inspiration to him in all of his work.

ACCORDING TO ADVERTISEMENTS in the English organ papers the Hammond electronic organ is to be manufactured in Great Britain. Hitherto the instrument has been imported from the United States. Boosey & Hawkes announce that "negotiations have been concluded which will enable the Hammond organ to be made in its entirety in England, instead of being imported from America. An immense plan of tooling and machinery has been completed and is being put into operation. The British-made Hammond will be available soon."



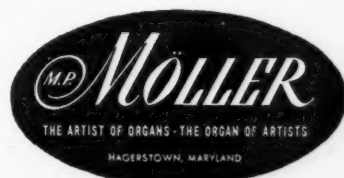
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Kansas Organists Hold Annual Convention and Enjoy Full Day in Topeka

The annual meeting of the Kansas Chapter was held June 4 at Topeka. The meeting opened at Trinity Lutheran Church with registration by members. Greetings from Topeka were extended by Ray D. Hodgell, secretary to the mayor, the Rev. Harold C. Bradshaw of the Topeka Council of Churches and Robert W. Hays, sub-dean of the chapter.

A paper entitled "The Contemporary Renaissance of Organ Building" was presented by Dean Charles H. Finney of Friends University, Wichita, and was followed by a discussion by those present. T/5 John Ferris of the post chapel at Fort Riley then played the Fugue in B minor on a Theme of Corelli, by Bach, followed by Edward Love, First Congregational Church, Topeka, playing "Meditation on Picardy," by Sowerby, and "The Bells of Riverside," by Seth Bingham.

After luncheon the members assembled at the First Christian Church to hear a program of organ music by students of teachers in colleges all over the state. This was an excellent program and shows that younger organists are taking an interest in the Guild and that organ playing in Kansas is on an increasingly higher plane. Numbers were played by Dorothy Bruce, Fairview Christian Church, Wichita; Margaret Snodgrass of Kansas University, Ruth Dieffenbacher of Friends University, and Richard Gayhart of the First United Presbyterian, Topeka.

The group then adjourned to the First Methodist Church, where prominent players of the state presented the following numbers:

Harry Huber, First Methodist Church, Hutchinson—Tocatta and Fugue in D minor, Bach; Arioso, Pasquet; "Romanza," Purvis.

Robert W. Hays, Grace Cathedral, Topeka—"On the Evening of the Ascension of Our Lord," Benoit; Passacaglia, Bingham.

Thelma Hughes Ragle, St. Paul's Methodist and Wichita University, Wichita—Symphony for Organ, Weitz.

A business meeting followed with officers for the year being announced as follows: Dean, Robert W. Hays, Topeka; sub-dean, Arnold Blackburn, Winfield; secretary-treasurer, Ernestine Parker, Arkansas City; executive committee, Laurel E. Anderson, Cora Conn Redic, Richard Jesson, Mrs. Charles A. Wallingford, Margaret Joy and Mrs. Susie B. Newman.

Dean Finney urged that all members take the Guild examination.

An excellent record of programs during the past season was reported by the two program chairmen. Laurence Spencer of the southern branch reported a program of Christmas music, recitals by Dean Finney and Arnold Blackburn, the annual choir directors' institute at Southwestern College, a meeting of the Wichita clergy with the organists, with a choral service by the St. James' Episcopal choir, directed by Mr. Spencer, curate organist, and the hymn festival at Friends University. Arnold Lynch of the northern branch reported a program by the Presbyterian Church quartet, Topeka; organ vespers at Kansas State College, with Richard Jesson as recitalist; a recital by Carl Weinrich at Kansas State and a recital by Parvin Titus at Kansas University.

The meeting adjourned for the chapter dinner, with Laurence Spencer as

toastmaster. Special music was provided by Jean Klaußman, flutist; Elizabeth Long, violinist, and Mrs. Arza Clark, pianist, who played Five Little Pieces for flute, violin and piano by Cesar Cui.

The last service of the day was at the First Presbyterian Church by the choirs of the church under the direction of W. Arnold Lynch in honor of the fiftieth anniversary of the founding of the Guild. The prelude, Chorale in A minor, Franck, was played by Richard Jesson, Manhattan, followed by a procession of choirs and members of the Guild. The anthems were: "I Will Lift Up Mine Eyes," Sowerby, by the chancel choir, with Mrs. Charles Heilman, soloist; "O Lord Most Merciful," Franck, by the youth choirs; "When Thou Art Near," Bach, junior and chancel choirs; "Prayer," Guion, solo quartet; "Behold, Now, Praise the Lord," Titcomb. This was followed by an address on "The Highest Cannot Be Spoken" (Goethe), by Dr. Orlo Chogouill. The postlude was the Tocatta by Widor, played by Mr. Lynch.

The following resolution was adopted by the Kansas Chapter and copies were sent to the Interdenominational Bureau of Architects, the Kansas Council of Churches and the Associated Organ Builders of America:

Whereas, The purpose of the American Guild of Organists is to foster and direct the growth of sound and worthy pipe organ music, whether in concert hall or religious edifice; and

Whereas, The immediate future holds the promise of generous sums of money to be invested in rebuilding and enlarging old pipe organs, or the purchase of new pipe organs; and

Whereas, The effectiveness of a pipe organ depends so largely on its proper placement; therefore be it

Resolved, That the Kansas Chapter of the American Guild of Organists in session at Topeka, June 4, 1946, do petition the Associated Organ Builders seriously to consider the following proposal:

That a pamphlet and booklet be prepared wherein the following points be emphasized, and that such pamphlet or booklet be sent to every school of architecture and every practicing architect within the boundaries of the United States of America:

1. That the organ company engaged to rebuild and/or enlarge an old pipe organ or build a new pipe organ be consulted before any plans are drawn regarding the chambers for or placement of the instrument.

2. That the acoustical pattern of the building be submitted to such organ company for suggestions regarding the effect upon a pipe organ.

3. That emphasis be placed upon the desirability of placing an organ out in the "open."

4. That a list of worthy pipe organ installations be included, such a list to include installations in foreign countries as well as those in the United States of America.

5. That the Associated Builders include any additional information not mentioned in this resolution but which would be instrumental in furthering the art and profession of organ playing.

ERNESTINE PARKER, Secretary.

Recital by Verrees in Wilkes-Barre.
The Wilkes-Barre, Pa., Chapter had the pleasure of hearing Leon Verrees, head of the organ department of Syracuse University, in a recital at the Kingston Presbyterian Church May 28. This recital was for Guild members only and in spite of the fact that it was raining hard and the waters of the Susquehanna River were rising fast and inundating much of the Wyoming Valley, a large group attended and forgot for a while fears of possible dike breaks, etc. Mr. Verrees played the following program: Chorale Preludes, "We All Praise One God," "O Whither Shall I Flee" and "Grace Will I Give Thee." Bach;

Un Poco Lento, from Fourth Sonata, and Prelude in C minor, Bach; Five Chorale Improvisations, Karg-Elert; Variations in A flat, Thiele; Chorale Improvisation on "Bethany," Verrees.

Mr. Verrees also read a paper on "The Rise and Fall of the Organist."

A reception was held after the recital. A number of members from the Northeastern Pennsylvania Chapter, Scranton, were present.

On June 5 the Wilkes-Barre Chapter held its annual dinner at Drew Temple Country Club, Dallas. About forty members and guests attended. Carl F. Roth was toastmaster. Officers for the year were introduced by the dean, Mrs. Anna B. Harland. They are: Sub-dean, Miss Dorothy Turner; secretary, Mrs. Willard R. Merriman; treasurer, Carl F. Roth; registrar, Mrs. William B. Blackman; publicity chairman, Mrs. Walter Rickert; chaplain, the Rev. Joseph S. Kane; auditors, Miss Edna Steinhauer and Denton Trefry.

The quartet from Central Methodist Church, Wilkes-Barre, entertained. Games and impromptu singing were thoroughly enjoyed.

William D. Jones, member of the Wilkes-Barre Chapter and organist at the First Methodist Church, Plymouth, Pa., was honored recently by the church on his twenty-fifth anniversary as organist at that church. A service in his honor took place on Sunday afternoon and a reception by choir members was held after the service.

ADELE A. MERRIMAN, Secretary.

Fort Wayne, Ind., Chapter.

The Fort Wayne Chapter held its first regular meeting following the organization meeting at Trinity English Lutheran Church May 21. It was pleasing to note that among the members are organists who play in churches of practically every faith represented in the city. Several churches in nearby towns also were represented.

After the business meeting the chapter was addressed by the chapter's chaplain, the Rev. Erwin Kurth, pastor of the English Lutheran Church of the Redeemer, on "Church Music." Mr. Kurth is an exponent of Gregorian chant and has composed the music for a number of psalms and responses. He discussed chants, hymns and anthems, their place in the church and the necessary considerations in choosing them. Mr. Kurth is a speaker of unusual ability and his talk was enlightening. A round-table discussion of "Church Music" was led by Sub-dean Neil J. Thompson.

RALPH W. DOCTOR, Secretary.

District of Columbia.

The District of Columbia Chapter held its monthly meeting May 13 at the dean's home, with Dean Katharine Fowler presiding. A report on plans for the regional convention was presented by the chairman of the convention committee, outlining the program, lectures and recitals. Five new members were accepted. The following officers were elected for the coming year: Dean, Theodore Schaefer; sub-dean, Wayne Dirksen; secretary, Miss Alice Elliott; treasurer, Mrs. J. H. Fahrenbach; registrar, Lawrence W. Freude.

At the conclusion of the business meeting, Mrs. Jean Slater Appel, A.A.G.O., Ch.M., gave an interesting talk on chorale preludes, using as her focal point of interest her recently prepared "Index of Chorale Preludes," with its wealth of valuable material, listing more than 5000 preludes and 800 composers.

At the invitation of the chapter, Flor Peeters, organist of the Metropolitan Cathedral of Belgium in Malines, was presented in a recital May 23 at the Washington Cathedral. The large audience was enthusiastic over Mr. Peeters' interpretation of his varied program.

Sacred Concert Directed by Dr. Noble Closing Event of Rhode Island Season

Under the direction of Dean Louise B. K. Winsor, the Rhode Island Chapter celebrated the fiftieth anniversary of the national organization by presenting an exceptionally fine concert of sacred music Sunday afternoon, May 26, at Grace Church in Providence. A massed choir of 350 voices, representing twenty church choirs, was directed by Dr. T. Tertius Noble. The Rev. Clarence H. Horner, D.D., rector of Grace Church, conducted the service.

Preceding the choral music a half-hour recital of organ music was played by Miss Annie M. Rienstra of Trinity Church, Pawtucket, and Mrs. Mildred C. McCurdy of Plymouth Union Congregational Church. Two anthems were contributed to the program by the St. Dunstan Boy Chorists, accompanied and directed by T. James Hallan. Roy P. Bailey of All Saints' Church was the organist for the service and George Tinker was tenor soloist. The program was brought to a close with a fine performance of the Tocatta in F of Bach by Miss Louise B. K. Winsor.

Among the choirs participating in the concert were: All Saints, Providence; Advent Christian, Providence; Central Congregational, Providence; Central Falls Congregational, Christ Church, Swansea; Church of the Ascension, Fall River; Church of the Redeemer, Providence; First Baptist, Pawtucket; Haven Methodist, East Providence; Norwood Baptist, Plymouth Union Congregational, Providence; Mathewson Street Methodist, Providence; Trinity Methodist, Providence; Trinity Episcopal, Pawtucket; St. Andrew's, Providence; St. Luke's Pawtucket; St. Matthew's, West Barrington; Baptist Church, Warren; Roger Williams Baptist Church, Providence; Beneficent Congregational, Providence.

The following members assisted Miss Winsor in arranging for the concert: Hollis E. Grant, Miss Ethel Bird, Mrs. Kathryn K. Hartley and Harold F. Mangler.

At the annual meeting of the Rhode Island Chapter June 3, held at St. Stephen's guild house on George Street, Louise B. K. Winsor was re-elected dean. Other officers elected were: Sub-dean, Paul A. Colwell; registrar, Miss Bessie W. Johns; corresponding secretary, Mrs. Helen J. Irons; treasurer, Frederick W. Hoffman; historian, Ansel Cheek; auditors, Carl W. Linkamper and Gordon Lee; members of executive committee for three years, Miss Annie M. Rienstra, Miss Florence Hiorns and Herbert Thrasher.

After the meeting a delightful entertainment was provided by Miss Betty Heustis and her marionette show.

BESSIE W. JOHNS, Registrar.

Program and Election in Ottumwa.

The May meeting of the Ottumwa, Iowa, Chapter was held in the home of Mrs. Harold B. Simmons. The following program was given by Mrs. Donald J. Neasham, piano, and Mrs. Harold B. Simmons, organ: Festival Overture in D, Grasse; "Romance," Luis Sanford; Fantasie, Demarest; "Chanson," Groton; Scherzo from "Concerto Gregoriano," Yon.

The following officers were elected at this meeting: Dean, Mrs. Ruth Neasham; sub-dean, the Rev. Gerhard Bunge; secretary, C. N. Johnson; corresponding secretary, Phyllis Velton; treasurer, Mrs. Blanche Miller.

MRS. BLANCHE MILLER.

News of the American Guild of Organists — Continued

New Chapter in Peoria Is Off to a Good Start; Gives Its First Program

One of the newest Guild chapters to be organized is that in Peoria, Ill. Warden S. Lewis Elmer met for luncheon with an interested group April 21 and outlined the procedure followed in organizing the chapter; shortly after this the group met and chose a slate of officers. Dr. D. Deane Hutchison, minister of music at the First Methodist Church, was appointed dean and Edward N. Miller, organist at the Central Christian Church, sub-dean. There are twenty-four charter members, the majority of whom are serving as organists in Peoria churches.

The first program meeting was held May 21 at the First Federated Church. Artists on that occasion were Grace Scatterday Bone and Miss Mary Deyo. Mrs. Bone, organist of the church, played "In Memoriam," by Bonnet, and Bach's chorale prelude on "Praise to Thee, Lord Jesus Christ." Miss Deyo, organist at the First English Lutheran Church, played three chorale preludes by Karg-Elert, each of which made use of the fine solo stops with which the organ is provided. The preludes were: "Lord, Take My Heart, It Beats For Thee," "If Thou but Suffer God to Guide Thee," and "All Depends on God's Blessing." Miss Deyo closed with the very modern Toccata by Leo Sowerby, which she played in brilliant style.

Lois Baptiste Harsch, organist at the First Baptist Church, interspersed these two inspiring groups of organ numbers with the reading of a paper, "The Care of the Organ," written by George E. La Marche, Sr., of La Marche Brothers, Chicago. A social hour for members and guests followed.

ADELAIDE I. WHITE.

Waterman Is Hartford Dean.

The Hartford Chapter closed its season with the annual meeting and dinner May 20 at Marlborough. About fifty members were present. At the conclusion of the dinner and business meeting, recordings of the recent fiftieth anniversary choral festival held at Bushnell Memorial Hall were heard.

Stanley R. Waterman, head of the department of music and Latin at Kingswood School, was elected dean of the chapter. Mr. Waterman is organist and choirmaster of Trinity Church in Waterbury. Other officers elected are: Sub-dean, Mrs. Genevieve F. Brooks; secretary, Mrs. Ruth Malsick; treasurer, Mrs. Florence B. Case; program chairman, Mrs. Marion Ziemba; publicity, Walter Reneker; membership, Charles A. Johnson; member-at-large, Clarence E. Waters.

RAYMOND LINDSTROM.

George A. Johnson Nebraska Dean.

The Nebraska Chapter held its final business meeting for the summer at the Unitarian Church in Omaha May 28. Miss Henrietta Rees, A.A.G.O., made farewell remarks as retiring dean and George A. Johnson, A.A.G.O., the new dean, assumed charge of the meeting. Mr. Johnson outlined a tentative program for the year, with two objectives—first, an intensive membership campaign, and, second, more musical programs arranged by Guild members in their churches to stimulate interest in good music and discover new talent.

Officers elected at the April meeting are: George A. Johnson, A.A.G.O., dean; Eloise McNichols, sub-dean, and Milfred I. Mowers, secretary-treasurer.

After the meeting the members were served refreshments in the church parlors.

VESTA V. DOBSON, Secretary.

Annual Meeting in Long Island.

The Long Island Chapter held its annual meeting May 22. The meeting was preceded by a dinner at the Willow Pond Inn. Then the party adjourned to St. John's Episcopal Church in Huntington, N. Y. Leon Verrees, professor of organ at Syracuse University, gave an excellent recital, assisted by Colonel Harrison Williams, baritone, who sang "Lord God of Abraham," from "Elijah," Mendelssohn, and "Bois Epais," Lully. Professor Verrees' program was as follows: Chorale Preludes, "We All Believe in One God,"

"O Whither Shall I Flee" and "Grace Will I Give Thee," Bach; Fourth Sonata, Bach; Prelude in C minor, Bach; Chorale Improvisations, "With Earnestness, Mankind," "From the Depth of My Soul," "All Is in God's Blessing," "A Saving Health to Us Is Brought," "From Heaven Above," "Rejoice, O My Soul," "Praise God, All Christians," "Grace Will I Give Thee," "Have Faith, Said Jesus Christ," "Abide with Thy Grace" and "Fling Wide the Gates," Karg-Elert. He closed with the Prelude and Fugue in F minor by Dupré and a Chorale Improvisation on "Bethany," Verrees.

After the recital the members held a business meeting and election of officers. The following were elected: Dean, Norman Hollett, F.A.G.O.; sub-dean, Albert R. Rienstra; treasurer, G. Everett Miller, and secretary, Christina Erb Sayenga.

A Suffolk County branch has been formed under the leadership of Ernest Andrews, regent.

After the meeting G. Everett Miller, organist and host of the evening, extended a cordial invitation to the members to inspect the beautiful Casavant organ.

CHRISTINA ERB SAYENGA, Secretary.

Birthday Dinner in Waterloo.

Members of the Waterloo, Iowa, Chapter held their sixth birthday dinner at the Rendezvous cafe May 21. After dinner the dean, Mrs. Byr Della Sankey Feely, extended a welcome to all present. Mrs. Ellen Law Parrott gave an interesting talk addressed particularly to the ministers in which she emphasized ways in which the organists and ministers can cooperate for the further advancement of the church. Miss Dorothy Jones, who has spent the greater part of her life in China, then presented a most interesting topic: "Worship in China." She exhibited a Chinese hymnal which contained 514 of our most familiar hymns in Chinese. Dr. E. Liemohn, head of the music department of Wartburg College, at Waverly, told the chapter of plans to expand the college, particularly in the music department.

Miss Olive Barker, program chairman for the evening, then presented Lawrence Fisher, violinist, who played the first movement from Handel's Third Sonata in F major and a Serenade by Pierre. Mr. Fisher was accompanied on the piano by Mrs. Marion L. Smith. Miss Mary Strickler, soprano, accompanied by Miss Barker, sang "Laughing and Weeping," by Schubert; "Dost Thou Know That Fair Land" ("Mignon"), Thomas, and "Over the Steppe," by Gretchaninoff.

At the business meeting which followed the program the following officers were elected: Dean, Mrs. Byr Della Sankey Feely; sub-dean, Homer H. Asquith; secretary, Mrs. Rose D. Buenncke; registrar, Mrs. Dorothy Patterson; treasurer, Miss Lucille M. Schmidt; librarian, Mrs. Marbeth Timm; chaplain, the Rev. Harley W. Farnham; new board member, Paul O. Seifert. The chapter will hold its next meeting in September.

Members of the Waterloo Chapter met at the home of the dean, Mrs. Byr Della Sankey Feely, on the evening of April 30 for a dessert party and a social evening. After the business meeting a feature was a "music bar," at which members were privileged to see copies of new organ music and conduct an exchange of organ music.

PAUL O. SEIFERT.

Activities of Macon Chapter.

The Macon, Ga., Chapter held its last meeting of the season June 3 at the home of Miss Fanny Matthews. Newly-elected officers were installed. These included: Dean, Miss Fanny Matthews; sub-dean, Miss Dorothy Simmons; treasurer, Herbert Herrington; publicity chairman, Crockett Odum; recording secretary, Mrs. John Haddock; corresponding secretary, Mrs. Monroe G. Ogden.

The Macon Chapter has been studying for the past year the book "Music and Worship," by Davies and Green. Chapters were assigned to different members, who presented the material and led the discussion afterward. Miss Marion Chapman was in charge of this part of the program, which considered the subject of diocesan and other festivals. This concluded the study of the book, which proved interesting in spite of the fact that it is written from the standpoint of the musical needs of the Church of England.

Plans were discussed for the year and a report was made on the Guild service held May 14 at the Mulberry Street Methodist Church as part of the fiftieth anniversary of the American Guild of Organists. The members of the chapter marched in procession to the places reserved for them in the front of the church. All were in academic robes. The music for the service was sung by an augmented choir, and the prelude, postlude and accompaniments were played by members of the chapter. Miss Fanny Matthews, organist of the Vineville Bap-

tist Church, played the Fugue in E flat (St. Anne), Bach; Cantabile, Franck, and "Benedictus," Reger, as preludes. Hubert Herrington, organist of St. Paul's Episcopal Church, played the Finale to the First Symphony, Maquaire, as the postlude. Miss Evelyn Smith, organist of the Mulberry Street Methodist Church, played the accompaniments for the service. The lesson was read by the Rev. Silas Johnson, pastor of the Mulberry Street Church, and an address was delivered by the Rev. Raymond Fuesle, rector of Christ Episcopal Church.

A well-deserved honor was accorded one of the members of the Macon Chapter recently when Mrs. W. W. Solomon announced that, owing to ill health, she would have to give up her position as organist and director at the First Christian Church. A reception was held at the church in her honor; the members of the choir presented her with thirty-one silver dollars—one for each year she had served—and the pastor of the church, the Rev. Cecil Denny, announced that, in appreciation of all that Mrs. Solomon had done through the years, and what she had meant to the congregation, the church was retiring her on full salary for the rest of her life.

Another member of the chapter, Hubert Herrington, organist of St. Paul's Episcopal Church, gave a very successful recital, May 6 at Wesleyan Conservatory Auditorium. The program consisted of: Overture to the Occasional Oratorio, Handel; "Basse et Dessus de Trompette," Clerambault; Aria from "Cantate Domino Canticum Novum," Buxtehude; "A Toye," Farnaby; Prelude and Fugue in D major, Bach; "The Last Supper" and "Lord Jesus Walking on the Sea," Weinberger; "Canyon Walls" and "Jagged Peaks in the Starlight," Clokey; Allegro from First Symphony, Maquaire.

MRS. MONROE G. OGDEN, Corresponding Secretary.

Festival Service in Louisville.

The climax of the year's activities of the Louisville Chapter was the celebration of the fiftieth anniversary of the A.G.O. with a choir festival in which 250 voices, representing eighteen church choirs, participated. The festival was held May 13 at Calvary Episcopal Church, the Rev. F. Elliott-Baker, rector and chapter chaplain, officiating. The choirs sang under the direction of Dr. Claude Almand, professor at the Baptist Church School of Music, with Ruth Ewing, organist of Calvary Church, accompanying. Robert F. Crone of St. Andrew's Episcopal Church played the professional hymn and the prelude, Charlotte Watson of St. James' Catholic Church the offertory and George Latimer, Second Presbyterian Church, the postlude. A large congregation was present and the service was received with such enthusiasm that the chapter would like to make this festival an annual event.

Recent meetings of the Louisville Chapter have been held at the Arts Club and have been well attended. Mrs. Selma Hamlet, program chairman, has presented varied programs throughout the year and those for April and May were intensely interesting. The guest in April was Father John T. Spalding, assistant pastor of St. Columba Catholic Church, who spoke on "Lenten and Easter Music in the Catholic Church." In May Edward Barret, choral director of radio station WHAS, urged choir directors to get away from the hackneyed type of music in the church service and give the congregation something new.

The election of officers for the year resulted as follows: Mrs. Frank A. Ropke, dean; William E. Pilcher, sub-dean; Miss Claudia Edwards, registrar; Harry William Myers, secretary; Maurice Davis, treasurer; Mrs. Emma Cooke Davis, librarian.

Under the retiring dean, Farris A. Wilson, the chapter has grown from a membership of thirty-five to seventy within three years.

CATHARINE S. HIGGINS, Secretary.

Metropolitan New Jersey Chapter.

The May meeting of the Metropolitan New Jersey Chapter was held on the evening of May 20 at the Memorial Presbyterian Church in Newark, where Mrs. Florence Maltby, organist, was hostess. The program consisted of selections on the Reuter organ by Robert Pereda, dean of the chapter, and the Grieg Piano Concerto, played by W. Norman Grayson, with the orchestral accompaniment transcribed for organ by Mr. Pereda. Mr. Grayson's brilliant and sensitive interpretation of the concerto was enthusiastically received by a large audience. Mr. Pereda gave excellent support. Mr. Pereda's numbers consisted of Seth Bingham's "Baroques"; Mr. Pereda's own "Twilight Soliloquy"; Three "Casual Brevitates" by Leach; Leon Verrees' Intermezzo; Deems Taylor's "Dedication," from "Through the Looking Glass," and Gigout's Toccata in B minor.

The program was preceded by a turkey dinner, followed by the annual business meeting, with election of officers. Mr. Pereda, in concluding his second year as

dean, thanked the retiring officers and others for their support and said his aim had been to bring a spirit of fellowship into the meetings, with a program of practical educational features designed to solve contemporary problems. The following officers were elected for 1946-47: Dean, Mrs. Nellie Gordon Blasius; sub-dean, Earl B. Collins; secretary, Mary Elizabeth Bonnell; treasurer, William J. Jones; registrar, Marian Wohlfarth; chaplain, Dr. Leonard V. Buschman of Summit; auditors, Ruth E. Bradbury and Edwin F. Jacobus. The following were elected to the executive committee for three years: W. Norman Grayson, Mrs. Florence Maltby and Robert A. Pereda.

EARL B. COLLINS, Registrar.

Oregon Chapter.

The Oregon Chapter recognized Guild Sunday with the presentation of the Faure Requiem, given at the First Unitarian Church in Portland under the direction of the organist, Mildred Waldron Faith.

For music week noon recitals were played at the Central Y.M.C.A. Those heard were Lauren Sykes, Frida Haehlen, Winifred Worrell, Josephine Otto, Martha B. Reynolds and two students from Maryhurst College, under Sister Teresino.

At the May meeting the following officers were re-elected: Gerda E. Roeder, dean; Mary Hazelle, sub-dean; Martha B. Reynolds, recording secretary; Sam C. Spitzer, corresponding secretary; Frida Haehlen, treasurer.

MARTHA B. REYNOLDS, Secretary.

Indiana Chapter Has Good Year.

The Indiana Chapter has completed a busy year with ninety-five paid members. There have been eleven meetings, with eight programs, two parties and the warden's luncheon. The following officers were re-elected: Dean, Paul Matthews; sub-dean, Helen Shepard; secretary, Mrs. Clell T. Rice; treasurer, Erwin W. Muhl-enbruch; librarian, Lois Entwistle; registrar, Mrs. Farrell Scott; auditors, Mrs. A. G. Staub and Harold Holtz.

A golden anniversary dinner May 22 at the Broadway Methodist Church preceded a thrilling concert by a choir of sixty voices from the First Methodist Church of Bloomington, Ind. The director, Oswald Ragatz, A.A.G.O., from the organ department at Indiana University, has appeared on our programs, but this was the first time he brought his choir. Always a stunning organist, he impressed his audience as an equally good choirmaster. The program was varied and interesting, a fitting celebration of the occasion.

On June 4 members and guests enjoyed an evening of fun and frivolity at Foster Hall on the J. K. Lilly estate.

HELEN M. RICE, Secretary.

Tallahassee, Fla., Branch.

The Tallahassee Branch met May 30 to elect officers. The ticket presented by the chairman of the nominating committee, Mrs. B. A. Meginnis, was unanimously accepted. The new officers are: Ramona Cruikshank Beard, regent; Rebecca Rodenberg, vice-regent; Lucille Wagner, secretary; Evelyn Ann Doyle, treasurer; auditor, Dr. Robert Miller.

During the pre-Easter season the branch sponsored four events under the auspices of the school of music of Florida State College for Women in Wescott Auditorium, where there is a four-manual Skinner organ. There have been six senior students in pipe organ: Julia Emily Bridges, Ann Carolyn Allison, Jane Gaertner, Margaret McCain, Fawn Trawick. They are all members of the Guild. Miss Gaertner, Miss McCain and Miss Trawick played certificate recitals which are the equivalent of a junior recital for a major in organ. They were played entirely from memory.

After the final recital May 24, the branch closed its season with a reception in the lounge of the Rowena Longmire Student Alumni building, honoring those who had performed in recitals this year and the newly-elected colleagues.

Mrs. Beard was guest recitalist at the Florida state convention in St. Petersburg May 5 to 7. She played the following: "Psalm 19," Marcello; Fugue in C major, Buxtehude; "Come, Sweet Death," Bach; Passacaglia in C minor, Bach; Prelude, Pierre; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; Chorale in A minor, Franck; Sonata 6, Mendelssohn; "Electa ut Sol," Dallier.

Jacksonville, Fla., Branch.

The monthly meeting of the Jacksonville Branch was held in the home of Mrs. George W. Kennedy May 16. Reports of the state meeting at St. Petersburg were given by one of the delegates, Mrs. Raymond Austin. The program was in charge of Mrs. H. G. Bell in the form of a musical quiz. This was followed by questions from the 1945 examination for choirmaster certificate. Luncheon was served in the garden by the hostess, assisted by her mother.

MAYE T. MACKINNON, Regent.

News of the A.G.O. — Continued

Activities of Kansas City Chapter.

The Kansas City Chapter held a dinner meeting at St. Paul's Episcopal Church June 4 and reelected the following officers for their fourth term: Clarence D. Sears, dean; Dr. Charles Griffith, sub-dean; Mrs. Edmund Jordan, secretary; Miss Helen Hummel, treasurer; Miss Hester Cornish, registrar; Mrs. James H. Cravens, librarian; Miss Pearl Voepel and Mrs. Gerhard Wiens, auditors; the Rev. Richard M. Trelase, chaplain. Board members are Mrs. Edna Scotten Billings, Mrs. A. R. Maltby, Edwin Schreiber, Miles G. Blim, Luther Crocker, Powell Weaver and Joseph Burns. The chapter now has sixty-six members, with eighteen new members this year.

After the business meeting, Dr. Richard M. Trelase, the chaplain, gave an interesting talk on "The Symbolism of the Church."

Guild Sunday, May 12, was observed by members of the chapter in the music of their churches.

The annual Guild service was held at the Westport Presbyterian Church, Sunday, May 19, at 7:45 p.m., under the direction of Edwin Schreiber. For preludes Mr. Schreiber played: Prelude and Fugue in C minor and "Sheep May Safely Graze," Bach, and for the postlude the "Gothic Cathedral," Weaver. The choir sang the following anthems: "Incline Thine Ear," Scholin; "Spirit of God," Weaver, and "Almighty God of Our Fathers," James. During the offering the quartet sang "In Him We Live," by Baumgartner.

Dr. George P. Baity gave a short talk on "The Ministry of Music." Mrs. A. R. Maltby and Charles McManis were the guest organists. Mrs. Maltby played the First Sonata by Hindemith. Mr. McManis, recently discharged from the army, played "A Fancy," by Stanley; Andantino, Vienne, and Prelude in G major, Bach.

After the service a reception was held in the church parlors.

HESTER CORNISH, Registrar.

Notable Service in Philadelphia.

A service of special interest to Guild members was held Sunday evening, May 19, in St. Mark's Church, Philadelphia, when St. Dunstan's Men's Choir, under the direction of Edward S. Siddall, held its first patronal service. Members of the Pennsylvania Chapter of the Guild were invited to participate in commemoration of the fiftieth anniversary of our organization. The service was prefaced with Elgar's "Solemn Prelude," played by Ernest Willoughby, organist at St. Mark's. For the processional Miss Roma Angel played Candlyn's Prelude on a Gregorian Tone. A service of choral evensong was sung, which included David McK. Williams' Magnificat and Nunc Dimittis, "Bless the Lord, O My Soul," by Ippolitoff-Ivanoff, and Bach's "Jesu, Joy of Man's Desiring." A festival procession and the adoration of the Blessed Sacrament followed, after which Newell Robinson played for a recessional the Grave from Bach's Fantasia in G major. The concluding number was an improvisation on "Ein feste Burg," played by Dr. Rollo F. Maitland.

ADA R. PAISLEY.

Mrs. Busby South Bend Dean.

The new South Bend, Ind., Chapter elected officers on May 20. They are: Dean, Mrs. John H. Busby; sub-dean, Miss Ruth Grove; secretary, Mrs. C. M. Mitchell; treasurer, Mrs. Hugh Van Skyhawk; registrar, Mrs. H. O. Clayton. Thirty-four signed the petition for a chapter, and since that time a number of additional applications for membership have been received.

Recital by Eigenschenk in Dubuque.

The Dubuque, Iowa, Chapter, in recognition of the national celebration of the fiftieth anniversary of the founding of the A.G.O., presented Dr. Edward Eigenschenk of Chicago in a recital May 14 at Westminster Presbyterian Church. The audience was large and enthusiastic, as shown by the continued applause at the close of the program, to which Dr. Eigenschenk added five numbers. The program consisted of three groups, as follows: Toccata, Frescobaldi; "A Maggot," Arne; Prelude and Fugue in C major, Bach; Allegro Risoluto, Vienne; Intermezzo, Vienne; "Carillon de Westminster," Vienne; "Matin Provençal," Bonnet; Sketch in D flat and Canon in B minor, Schumann; "Noel Parisien," Quet;

A full account of the regional conventions held in Washington and Milwaukee the last week of June will be published next month.

"Nordic Reverie," Hokanson; Toccata, "Thou Art the Rock," Mulet.

After the recital a reception for Guild members was held at the home of Mrs. F. Di Tella, sub-dean of the chapter, in honor of Dr. Eigenschenk.

At the last regular meeting of the year the election of officers resulted as follows: Dean, Miss Marjorie Wilson; sub-dean, Miss Martha Zehetner; secretary, Mrs. Ferdinand Di Tella; treasurer, Dr. John C. Mattes; registrar, Miss Helen Stuber; librarian, Miss Ruth Wodrich; auditors, Mrs. Arthur Rastatter and Miss Leona Heim. MARJORIE WILSON, Secretary.

Springfield Chapter.

The Springfield, Ill., Chapter held its final meeting for this season May 12 at the First Presbyterian Church. After the program a short business meeting was held, at which time election of officers for the coming year took place.

The newly-elected officers are: Grover C. Farris, dean; Mrs. Ethel B. Cramer, sub-dean; Miss Ruth Riecks, secretary-treasurer; Mrs. Walter Stehman, corresponding secretary; Miss Evelyn Vaughan, membership chairman; Miss Marjorie Marshall, program chairman; Mrs. Virginia H. Bennett, historian.

The Springfield Chapter is to sponsor Marcel Dupré's recital Dec. 7.

RUTH RIECKS, Secretary.

Claire Coci Plays in Albany.

Marking the climax of an active season, the Eastern New York Chapter heard the sensitive and brilliant playing of Claire Coci at the Cathedral of All Saints on the evening of Memorial Day. A large, attentive audience was present. The cathedral's four-manual Austin yielded up a splendor that has been rarely exploited heretofore. Miss Coci's artistry and personal charm make her return to Albany in the future a certainty.

ROBERT W. MORSE, Dean.

Election in Eastern New York.

On May 18 the Eastern New York Chapter held its annual dinner and election of officers, naming the following to serve for the coming season: Dean, Raymond S. Halse; sub-dean, Miss Lydia F. Stevens; secretary, Mrs. Edmund L. Conklin; treasurer, Dr. Oliver Herbert; registrar, Miss Dorothy Evans.

A sincere tribute was paid to Dean Robert W. Morse for the time, energy and devotion he has given to the chapter. Our yearly activities ended with the presentation on May 30 of Claire Coci in a recital at the Cathedral of All Saints in Albany.

ELIZABETH R. CONKLIN, Secretary.

Brandon Central California Dean.

The Central California Chapter held its final meeting of the season at the First Christian Church, Stockton, on the evening of May 25. Officers elected for 1946-47 were: George Brandon, dean; Mrs. Ellis Harbert, sub-dean; Miss Ardene Pfifer, secretary-treasurer.

The members present, plus several guests, heard Professor Frank A. Lindhorst of the College of the Pacific, author of the recently-published book "The Minister Teaches Religion," talk on "Musical Opportunities in the Church." Dealing first with the needs for more understanding and skill on the part of those who plan and conduct services, he told of tentative plans of the college for training more adequately in church music persons planning to work in the church, and for helping those already in service. His suggestions evoked an enthusiastic response from the group. The spirited discussion—town meeting style—left the members with a feeling of optimism and the hope for better church music conditions in the future.

GEORGE BRANDON, Dean.

Make Tour of St. Louis Churches.

The last meeting of the Missouri Chapter this season was held May 27 and took the form of a tour of St. Louis' churches and organs. In a chartered bus we began this tour on a lovely evening, leaving the Second Baptist Church, making the first stop at St. Peter's Episcopal Church, where G. Calvin Ringgenberg holds forth on a beautiful four-manual Kilgen designed and made famous by the late Charles Galloway, who was organist and choirmaster there for many years. Miss Dorothy Dietrich, a pupil of Mr. Ringgenberg, played several Bach numbers. Our next stop was across the street, where we visited the Kimball in the Masonic Temple, where Oscar Jost, the organist, demonstrated the resources of this instrument, one of the largest in St. Louis. The next stop was at Holy Trinity Catholic Church to visit a most interesting organ, a Pfeiffer originally im-

ported from Germany and presided over for many years by Professor Kramer, who unfortunately was unable to be present. We were received by his talented son, who demonstrated this organ of great power, rich tone quality and brilliance.

Our tour ended in the northern part of the city, where we visited one of the newest churches—St. Stephen's Evangelical and Reformed. This edifice of early American colonial design stands high on a large piece of ground surrounded by beautiful trees. The interior houses a fine three-manual Möller presided over by A. Kolkmeier, who recently was appointed organist and choir director. We were greeted by him and the pastor, the Rev. Otto Kuenker. Our dean, Howard Kelsey, played several selections on this organ. We then returned to headquarters, where a buffet supper was awaiting us.

ARTHUR R. GERECKE.

Syracuse Chapter Events.

At the annual dinner meeting in May the Syracuse Chapter was delighted to have as speaker Seth Bingham, who gave a very interesting talk on his experiences and impressions as a faculty member of the Biarritz American University. At the business meeting the past year's officers were re-elected.

George Wald, dean of the Central New York Chapter, played a recital at Plymouth Congregational Church for a most appreciative audience composed of the chapter members and invited guests in April.

The program committee, Mrs. Elvin Schmitt, chairman, has a very full and interesting program in store for the chapter next season.

GEORGE OPLINGER, Dean.

Charlottesville Branch.

The Charlottesville, Va., Branch presented its treasurer, William I. Huyett, in a recital at St. Paul's Memorial Church on Guild Sunday, May 12. The program, consisting of late seventeenth and early eighteenth century music, opened with the Fugue in G minor (The Little), Bach, followed by three Bach chorales and "Vom Himmel hoch," Pachelbel. These were supplemented by the Fantasia and Fugue in A minor of Bach. The Bach Chorale "Wachet auf, ruft uns die Stimme" followed the intermission. The Aria by Buxtehude and Prelude and Fugue in F and Prelude and three Fugues in C, by J. K. F. Fischer, were also played, and Mr. Huyett closed with the Prelude in G minor (The Great) by Bach.

After the recital there was a regent's reception for Mr. Huyett and the other officers and members of the Guild and their friends.

ARTHUR W. BURKE, JR., Regent.

Tampa, Fla., Branch.

The Tampa Branch held a dinner meeting April 12 at the Y.W.C.A., at which time Mrs. Nella Wells Durand, chairman of the nominating committee, read the committee's report. All officers were re-elected. They are: Regent, Dr. Nella A. Crandall; vice-regent, Mrs. George Hayman; secretary and treasurer, Mrs. Nella Wells Durand. Miss Elizabeth Kay was appointed city contact and publicity reporter.

On the evening of May 7 the Tampa Branch sponsored Claude L. Murphee, F.A.G.O., of Florida State University in a recital at the First Baptist Church, followed by a reception at the First Christian.

Miss Carolyn Waller, one of our very young and talented Tampa members, gave a recital May 20, assisted by Laura Hester Hoffman, contralto, at the First Christian Church.

Our branch has closed a very satisfactory season with twenty-five members and thirteen subscriber members.

NELLA WELLS DURAND.

JOHN COZENS TAKES POST AT TORONTO CONSERVATORY

John Cozens, well-known organist of Brantford, Ont., is leaving Brantford to take a position with the Toronto Conservatory of Music. He will be in the department of publicity and advertising, a field of work in which he has had considerable experience. Mr. Cozens is music editor of *The Canadian Churchman*, national newspaper of the Anglican Church, and will retain that position.

While in Brantford Mr. Cozens has been active in the work of the local chapter of the Canadian College of Organists and, more recently, in the Brantford branch of the Ontario Music Teachers' Association. Last year he organized and conducted the five-choir festival in Grace Anglican Church. As music instructor of the Brantford Girl Guides' Association, Mr. Cozens has been instrumental in making music an integral part of the work.

At present Mr. Cozens is choirmaster at both the Churches of St. Luke the Evangelist and St. John, West Brant, these two choirs combining once a week for the radio vesper service which is a feature from CKPC.

GUILMANT ORGAN SCHOOL HOLDS ITS COMMENCEMENT

Compositions by Franck, Whitlock, Widor, Mulet, Bach and Sowerby were played by members of the graduating class of the Guilmant Organ School, Willard Irving Nevins, director, at the forty-fifth commencement exercises, held in the First Presbyterian Church, New York, June 3. The Rev. John O. Mellin, assistant minister of the church, presided and awarded the diplomas.

The processional, "Marche Solennelle," by Maily, and the recessional, Prelude and Fugue in A minor, Bach, were played by Harold W. Fitter and Richard E. Wissmueller, respectively. These two are students under the GI Bill of Rights.

The complete program was as follows: Pastorale, Franck; Toccata, "Plymouth Suite," Whitlock; Allegro Cantabile, Fifth Symphony, Widor; "Thou Art the Rock," Mulet; Toccata, Fifth Symphony, Widor; Chorale Prelude, "O Hail This Brightest Day of Days," Bach; Allegro, Symphony in G major, Sowerby, and Fugue in D major, Bach.

Marjorie V. Roberts, Barbara Le Hays, Eleanor J. Babine, Marie Slekaitis and Eleanor B. Bachmann received diplomas and Howard Henry Epping, David Brandt and Lily Esther Andujar post-graduate certificates.

Eleanor B. Bachmann, '46, was awarded the William C. Carl silver medal, and other prizes were won by Lois Piper, Alva Corson and Harold W. Fitter of the first-year class.

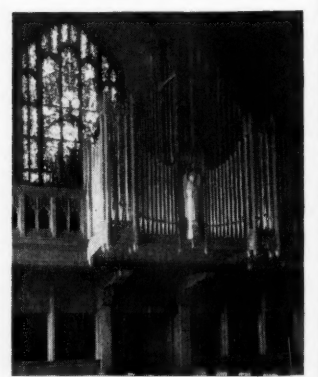
The five-weeks summer course of the school will open July 1 and the forty-seventh winter session Oct. 1.

PAUL KLEPPER, PUBLISHING EXPERT, DIES IN NEW YORK

Paul Klepper, manager of the foreign and standard department of the Edward B. Marks Music Corporation, died June 11 at the age of 52. Mr. Klepper had been ill for several months and underwent an operation from which he never regained consciousness. Born in Roumania, Mr. Klepper entered the music business in Paris when a youth and worked there for the leading publishers. When he came to this country he brought a knowledge of the music of Europe which was to make him an authority in the field of foreign publications. He entered the employ of the Marks firm in 1925. Up to that time, the firm was known chiefly as a publisher of popular music and Mr. Klepper began the task of establishing a standard and foreign department.

AFTER A SUCCESSFUL season as director of music at Calvary Presbyterian Church and conductor of the Civic Chorus of Riverside Cal., and director of church organization at the University of Redlands, J. William Jones left for his country home at Holland Patent, N. Y., for a summer's rest. Before leaving, Mr. Jones acted as adjudicator with Carl F. Mueller and W. B. Olds for the choir competition held in connection with the church music institute sponsored by the Southern California Choral Conductors' Guild at Occidental College, Los Angeles. Mr. Jones has resigned his position at Calvary Presbyterian Church, Riverside, to devote his time to private teaching, conducting and added duties at the University of Redlands, where he will institute new courses in church music.

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Convention at Hamilton, Ont.

The annual convention of the Canadian College of Organists will be held at Hamilton, Ont., Aug. 28 and 29. This year members and guests will have the opportunity to hear the brilliant organist Bernard Piché, known through his recitals and his performance in the film made by Casavant Frères called "Singing Pipes." A new member, S. Drummond Wolff, recently appointed organist of the Metropolitan Church, Toronto, will play a recital and a young organist recital has been arranged, those chosen by audition to play being Henry J. Bowlden of Hamilton, Melbourne Evans of Toronto and George Black of Toronto. Lectures will be given by T. J. Crawford of Toronto on "Memories and Music," and by Wells Hewitt of Toronto on "Speech Rhythm Chanting."

The program in detail will be published in the next issue of THE DIAPASON.

Annual Meeting in Toronto.

The annual meeting of the Toronto Center was held June 5, when over eighty members and friends assembled for dinner in the beautiful clubhouse of the Royal Canadian Yacht Club at the Toronto Island. After dinner, business was conducted under the chairmanship of D'Alton McLaughlin. The financial statement was presented; it showed the center to be in a splendid position. Election of officers and committee then took place, with the following result: Chairman, A. E. Clarke; vice-chairman, Muriel Gidley; secretary-treasurer, T. M. Sargent; committee, G. D. Atkinson, James Chalmers, T. J. Crawford, Eleanor A. Halliday, W. W. Hewitt, Dr. Eugene Hill, H. G. Langlois, Dr. Charles Peaker, Eric Rollinson, S. Roseveare, J. J. Weatherseed and H. G. Williams; ex-officio, D'Alton McLaughlin, immediate past chairman; Frederick Silvester, president of the college.

The guest speaker was Dr. John Morgan Lloyd of Wales. Dr. Lloyd is a professor at University College, Cardiff, and has held various positions as organist. He is also conductor of the Cardiff Musical Society. Dr. Morgan is visiting Canada as examiner for the associated board of the Royal Schools of Music, London, England. Dr. Lloyd delivered a most entertaining address about Wales; describing the characteristics of the Welshman, his natural desire to sing, whether at a football match, in church or in choral societies, and at all times in harmony, providing his own part impromptu as the need arose. Dr. Lloyd spoke of the work in the schools and of the musicians of the land, illustrating his remarks with amusing anecdotes. He made friends of all present with his charming personality and fascinating talk.

This was the last meeting of one of our most interesting seasons. We have a strong center, with nearly 100 members.

Kitchener Center.

As this season's major effort in behalf of the British Organ Restoration Fund, the Kitchener Center presented S. Drummond Wolff, B.Mus. (London), F.R.C.O., A.R.C.M., in a recital on the four-manual Casavant organ at St. Matthew's Lutheran Church, Kitchener, May 15. Mr. Wolff, recently appointed organist at the Metropolitan United Church, Toronto, has been organist and master of the music at St. Martin-in-the-Fields, London, for the last eight years. He is a graduate of the Royal College of Music, a winner of the Limpus prize in the fellowship examinations of the Royal College of Organists and a bachelor of music of the University of London.

Organ music by British composers, with two arrangements by the recitalist, composed the program. Particular interest in Mr. Wolff's arrangement of "Greensleeves" was shown by the audience. The program was as follows: Trumpet Tune and Air, Drummond Wolff; Air and Gavotte, Arne; Suite for Organ, Stanley; "St. Patrick's Breast-

GEORGE C. CROOK, A.A.G.O., PROMINENT RADIO ORGANIST



GEORGE C. CROOK, A.A.G.O., who rose from the position of piccolo soloist in orchestras to the organ console, is on the staff of NBC in New York and has had his own Sunday morning program for the last three years, giving a recital at 8:05 Eastern daylight time on the three-manual Aeolian-Skinner organ. Mr. Crook has been heard on nearly every type of program, but he is proudest of the fact that he has played several times with the NBC Symphony Orchestra, conducted by Toscanini, and that he was at the organ with the Fordham University chorus at the official reception for Cardinal Pacelli (the present Pope).

Mr. Crook, who is a native of Shelbyville, Ill., and whose first instruction on the piano was received in that city from Hattie M. Bivins, began his career as a piccolo player. Two years after high school graduation and ardent work with central Illinois bands and orchestras as flute and piccolo soloist he deserted the smallest instrument for the largest, going to St. Louis in 1911 for further education, including five and one-half years' study of organ and theory with the late Charles Galloway at St. Peter's Church. Posi-

tions held in St. Louis included those at the First Congregational Church and Temple Israel, and three years at the New Grand Central Theater.

In 1914 Mr. Crook married Ruth Miller, a young woman from his home town. Mr. and Mrs. Crook moved to New York City in 1916. Here three and one-half years were spent by Mr. Crook in study with Dr. T. Tertius Noble at St. Thomas'. During this time he became an A.A.G.O. For twenty-two years Mr. Crook was at the West Park Presbyterian Church in New York. During this time seven years were spent under the late Samuel L. Rothafel (Roxy) at the Rialto and Capitol Theaters, followed by nine years at the Brooklyn Strand. His radio work began in 1936 on the old "Cheerio" program and he continued as staff organist at NBC. The latest church position held by him was at the Marble Collegiate Church, where he played until radio duties demanded his entire time.

For relaxation Mr. Crook spends his time developing the garden at his Douglaston, L. I., home and keeping close tab on the New York Yankees.

plate," Stanford; "Greensleeves," arranged by Wolff; Prelude and Fugue in B minor, Willan; Fantasia on "Veni Emmanuel," Rowley; Memorial Melody in C, Walford Davies; "Crown Imperial," Walton.
 Lloyd Bentley, baritone, accompanied by Glenn Kruspe, sang a group of four songs.

London Center.

Election of officers of the London Center took place at a luncheon meeting at the Y.W.C.A. May 30. Officers for the ensuing year are: Honorary chairman, C. E. Wheeler; chairman, T. C. Chattoe; vice-chairman, Allen J. Burr; secretary, Miss Aileen Guymer; treasurer, Miss Hazel Taylor; additional members of the executive, Mrs. J. Pack, W. R. Goulding and Gordon Jeffery.

After the election of officers, details were discussed concerning the Dupré recital in September.

ALBLEN GUYMER, Secretary.

PAUL H. EICKMEYER TAKES

A YEAR OFF FROM CHURCH

After having served fourteen years at the First Congregational Church of Battle Creek, Mich., the board of trustees has given Paul H. Eickmeyer a leave of absence for one year beginning July 1. During this year he will be organist and choirmaster of St. Paul's Episcopal Church, Lansing, Mich., and do graduate study in the music department at Michigan State College.

Mr. Eickmeyer went to Battle Creek in 1932. Since that time the organ in his church has been rebuilt and modernized, a multiple choir system of 300 voices has been organized and developed, a parish-house with a fine choir rehearsal room and equipment has been built and the music library has been greatly expanded.

JULIUS H. OETTING'S 25TH ANNIVERSARY CELEBRATED

Julius H. Oetting, A.A.G.O., organist and choirmaster of Bethany Evangelical and Reformed Church, St. Louis, observed his twenty-fifth anniversary June 5, when a banquet was tendered

KALAMAZOO CHOIR BOYS GIVE ANNUAL CONCERT NO. 25

A large audience assembled in the Central High School Auditorium, Kalamazoo, Mich., May 24 for the twenty-fifth annual concert by St. Luke's Choir. The choir consists of approximately 100 boys and men. Also featured on the program was a group of talented boys called the "Singing Lads," who have made a name for themselves by appearing before many of the luncheon clubs in the city. The "prep" choir—boys between the ages of 8 and 12—had its spot. The choirs were accompanied by two pianos, played by John Dexter, a former choir boy and now organist at St. Mark's Cathedral, Grand Rapids, and Harry B. Ray, graduate-assistant at Western Michigan College of Education and organist at the People's Church. This team also played numbers for two pianos. The choirs were directed by Frank K. Owen, organist and master of the choristers at St. Luke's Church. The concert was repeated May 31 in the high school auditorium at Niles, Mich., under the auspices of the Alpha Beta Epsilon Sorority. The proceeds of these concerts went to the choir boys' camp fund.

CAREER OF 75 YEARS ENDED

BY CHICAGO WOMAN'S DEATH

Miss Mary A. Sullivan, 85 years old, organist and choir director of the Church of the Annunciation in Chicago since 1871, died May 25 in her home.

The white-haired woman who hurried to the church at 6:15 every morning—rain or shine, winter and summer—had become an integral part of the church setting, the Rev. P. J. Malloy, pastor, said. She became the regular organist at 10 years of age. As the years passed and she grew to womanhood, Miss Sullivan devoted more and more of her time to the church, working with the choir and playing the organ at weddings and funerals. In her spare time she taught music to children of the neighborhood, many of whom rose to positions of importance in Chicago civic life.

What she considered the high point of her career was reached in 1940, when 400 of her former pupils and members of the parish gave her a testimonial banquet at the Edgewater Beach Hotel.

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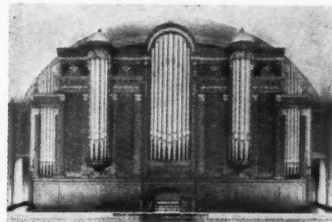
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BIG WEEK IN NEW YORK CITY

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[Continued from page 1.]

is a very melodious composition which from a quiet beginning works up to a brilliant climax, after which the soft melody reappears. The recital closed with the Biggs Prelude on "B-A-C-H," a work of large proportions and dignity suitable to its subject.

Annual Dinner of Guild

The Guild's semi-centennial celebration reached its climax Monday in the annual dinner, to which 250 members and guests sat down at Schrafft's on Fifth Avenue. The rare treat of roast beef put the entire company in a good mood, which prevailed throughout the evening. Warden Elmer called upon many for greetings or to stand and be recognized, including five founders of the A.G.O., who were guests of honor. Samuel A. Baldwin, Charles T. Ives, Clarence Dickinson, Harry Rowe Shelley and H. Holden Huss were the founders present. Letters of regret were received from others of the group who organized the Guild half a century ago. Past wardens and men who were presidents of the old National Association of Organists, merged with the Guild twelve years ago, also stood in response to the warden's invitation, as did men who had been in the armed forces. There were letters and telegrams of congratulation on the Guild's jubilee from the Royal College of Organists, the Canadian College of Organists, the Hymn Society of America, the French L'Amis d'Orgue, the organist of the Mexico City Cathedral, the American Organ Players' Club of Philadelphia and other organizations. So many letters from individuals had been received that Warden Elmer did not have time to read them. A birthday cake with fifty candles was cut and promptly consumed by the guests.

Reports that gave a comprehensive picture of the activities and growth of the Guild during the year were made by the warden and other officers. Mr. Elmer stated that the organization now had a membership of well over 7,000. Other highlights were the report of Ralph A. Harris for the national expansion committee, urging that chapters and branches be formed throughout the country in cities of 10,000 or over, and the informative report of Samuel A. Baldwin for the committee on ethics, which, while not relaxing its watchfulness on behalf of the organist in his relation with the church, finds difficulties confronting it. Mr. Baldwin proposed several reforms and directed attention to the fact that many years ago the Guild, as set forth in the history published in THE DIAPASON, recommended that the organist be an officer of the church and that if there is a music committee both he and the minister be members.

The speaker of the evening was Mme. Olga Samaroff Stokowski, noted pianist, teacher and critic, who delivered a short address that emphasized many points of interest to every musician. She made a plea for the American musician and asserted that "we all are transplanted Europeans" and that musical taste in Europe is no better than that in America. Mme. Stokowski characterized the organists as "the least commercialized group of musicians." She pleaded for help in overcoming musical illiteracy and the commercialization of musical art, deploring the "tendency to confuse art with selling art."

The prize of \$100 for the best organ composition submitted in the contest under Guild auspices, the award being offered by J. Fischer & Bro., was presented by Howard D. McKinney, editor for J. Fischer & Bro., to the winner, Camil Van Hulse of Tucson, Ariz. Richard K. Biggs accepted the check for Mr. Van Hulse.

The count of ballots—more than 2,000 of them—resulted in the choice of the ticket already published, headed by Warden S. Lewis Elmer, with the following receiving the largest number of ballots for members of the council: Carl F. Mueller, Hugh Giles, William A. Goldsworthy, Anna E. Shoremount, Morris Watkins, Carl Wiesemann, Harold A. Strickland and Heinz Arnold.

Claire Coci Gives Recital

Claire Coci (in private life Mrs. Bernard R. La Berge) was the Tuesday re-

citist. The immediate impression one received who had heard her from time to time since her career began as a very young woman of extraordinary talent, was of her consistent growth into a mature artist of the first rank. She played with competence and finish. This was evident at once in the Bach Passacaglia, played in a manner as close to perfection as one can find. Two Bach chorale preludes followed this. There was feeling and style in "Nun komm, der Heiden Heiland," but, like so many other recitalists, Miss Coci used a tempo for "Wachet auf" that seemed much too fast, as shown by the fact that the melody of the chorale was at a speed far beyond that at which the hymn is sung in German churches. Next came a very excellent performance of the familiar Franck Chorale in B minor, in which the composer's intent to make it a spiritual oblation marked Miss Coci's interpretation throughout. Three exponents of the modern idiom—Sowerby, Alain and Honneger—were represented next in Dr. Sowerby's profound Passacaglia from one of his greatest works—the Symphony in G major—a "Danse a Agni Vavishta" by Alain, which was graceful but hardly important as organ literature and enjoyable partly because of its brevity, and the Honneger Fugue.

Miss Coci closed her recital with a brilliant and smooth performance of Liszt's "Weinen, klagen, sorgen, zagen," with her own cadenza, and displayed to the last note her ability as a sincere and highly capable concert player.

After the Coci recital the parish-house was jammed with organists who were eager to hear Robert Shaw, director of the Collegiate Choral and a member of the faculty of the Juilliard School of Music, who made a talk on the general subject of "Choral Technique." Mr. Shaw went at some length into an explanation of his ideas, which have received widespread attention, and he offered practical suggestions for choir directors, many of them principles they have kept from their youth up and others original and of pronounced interest. Not the least of his arresting statements was that a *cappella* choir has done more damage than the college glee club.

Service at St. Bartholomew's

If one seeks inspiration and a renewal of hope for church music in America today he can always find it at a festival service in St. Bartholomew's Church under the direction of Dr. David McK. Williams. These programs seem to represent the acme of accomplishment. And how could it be otherwise with a chorus of 200 voices, in which were combined the musical forces of St. Bartholomew's and five other large New York churches, with the power of the great Skinner organ—or, rather, three organs—an orchestra provided through the generosity of seventeen persons in the church, and a congregation that jammed the large sanctuary Tuesday evening long before the opening hour and left many with only standing room?

For this service in honor of the A.G.O. the choirs that were united with Dr. Williams' were those of the Church of the Ascension, where Vernon de Tar is organist and choirmaster; Calvary Church, Harold Friedell in charge; the Collegiate Reformed Church of St. Nicholas, led by Hugh Porter; the Central Presbyterian, Hugh Giles organist and choirmaster, and the First Presbyterian of Brooklyn, directed by Robert Baker. John Morton was at the organ. The united choir sang with precision and unity, presenting three outstanding works—Dvorak's "Te Deum," Holst's "The Hymn of Jesus" and Dr. Williams' "Whispers of Heavenly Death." This last work is a setting of the words of Walt Whitman and a better composition for war memorial services for a large choir would be hard to find. The Holst work is a stirring setting of the words from the Apocrypha. Extended analysis of the work of chorus and soloists is impossible in the allotted space. It is not too strong a statement that this service alone was worth a trip of long distance to New York.

Edwin Arthur Kraft's Recital

Edwin Arthur Kraft, F.A.G.O., is a recitalist whose work has established and maintained his fame throughout the United States over a period of years, and his performance at the Brick Church Wednesday noon confirmed his old friends in their high regard for his playing, while many who never before had heard him in recital went away enthusiastic. Mr. Kraft is one of those organists who has some thought for the preferences of his audiences, who knows how to make up programs that appeal to all and who plays

them with tasteful registration and in a variety of moods. Beginning with a crisp performance of the popular "Psalm 18" of Marcello, he followed it with an altogether delightful rendition of his own arrangement of a Minuet by C. P. E. Bach. Next there was a fine performance of the Bach Prelude and Fugue in G major and then Arthur Foote's lovely Pastorale.

Mr. Kraft evidently believes in the American composers and four of them were represented on the program—for in addition to Mr. Foote, he listed d'Antalfy's "Sportive Fauns," a virile Prelude, Theme and Variations by J. Alfred Schehl, the Cincinnati organist, who has shown imagination and force in this work; Dethier's "The Brook," a scintillating piece which has been heard on more of Mr. Kraft's programs than on those of any other organist, and, as his final number, the new composition which has won the J. Fischer & Bro. prize—Camil Van Hulse's Toccata. But previous to this there was a group of three descriptive pieces—Bossi's Scherzo, Dallier's "Stella Matutina" and a beautiful Andante Espressivo by Elgar, with a haunting air of great loveliness.

Mr. Van Hulse has done something that should share honors with Widor's war horse on future programs. The composer, dean of the Southern Arizona Guild Chapter, was present and received recognition on the occasion of this first performance of his new work.

Seth Bingham, F.A.G.O., was heard by a large group in a talk on his experiences while on the faculty of the army university at Biarritz, France, Wednesday afternoon. Supplementing his article on this subject in THE DIAPASON, Professor Bingham, sub-warden of the Guild and a member of the Columbia University faculty, as well as organist and director at the Madison Avenue Presbyterian Church, told a number of interesting stories picturing the situation in France during and since the war.

Organ and Orchestra Form Ensemble

A conception of the wealth of music for organ and orchestra available to those who can make use of it, and of the blend that can be achieved by this combination, was given at a concert of ensemble works in St. Paul's Chapel of Columbia University after Professor Bingham's lecture. This special event was made possible through the generosity of Mrs. Elizabeth Sprague Coolidge, noted patron of music. The chamber orchestra gathered for the occasion was directed ably by Richard Korn, with E. Power Biggs at the console of the famous Aeolian-Skinner instrument built by G. Donald Harrison. Three important works were played in the hour devoted to the program. The first was Francis Poulenc's Concerto for organ, string orchestra and kettle-drums. In contrast to this very modern work were four Sonatas for strings and organ by Mozart, beautifully interpreted. To show again the change in styles of composition in the intervening 167 years from 1777 to 1944, the year Leo Sowerby composed his "Classic Concerto" for organ and string orchestra, a performance of this work was the third offering. The ovation it received indicated clearly the approval won by this composition.

Service at the Cathedral

The second of three great services which marked the festival was that at the Cathedral of St. John the Divine Wednesday evening, with Dr. Norman Coke-Jephcott, F.R.C.O., F.A.G.O., the eminent choirmaster and organist of this world-famous fane, directing the service music. The prelude was a new set of eight variations, followed by a fugue, composed by Dr. Coke-Jephcott and played by Evan Wood—a finely-constructed work requiring twenty minutes for performance. It is based on the theme of the slow movement of Beethoven's "Sonata Appassionata." The Magnificat and Nunc Dimittis were by Dyson, in D, and the Nunc Dimittis is an especially beautiful setting. Gretchaninoff's music to the Nicene Creed and four anthems were other offerings. First came Dr. Coke-Jephcott's own music to "Surely the Lord Is in This Place," the text having been selected by Canon Edward N. West and dedicated to the Bishop of New York. Tye's "O Praise the Lord," the Palestrina "Gloria in Excelsis" and Holst's Te Deum concluded the choral numbers of the service. Searle Wright, F.A.G.O., played Messiaen's "God Among Us," a brilliant piece which should appeal to the taste of those devoted to modern composition, for the offering. John L. Baldwin played the first movement of Vierne's Third Symphony as the postlude. Harold Heermans, F.A.G.O., was

at the organ for all the service numbers while Dr. Coke-Jephcott directed.

Trinity Church Observes Centenary

Historic Trinity Church invited the A.G.O. to celebrate with it on Thursday the centenary of the completion of the present edifice at the head of Wall Street and to join in the Ascension Day service, always a ceremony of great pomp musically. While the financial district was wrapped in tomblike holiday quiet because of Memorial Day, every pew in Trinity Church was filled by 1,300 people nearly an hour before the service was to begin and many stood throughout the two hours. The sermon was preached by the Very Rev. Hughell E. W. Fosbroke, D.D., dean of the General Theological Seminary of the Episcopal Church. Dr. George Mead, organist and choirmaster, conducted the choir and an orchestra of forty-five pieces in the service music, which began with Dr. T. Tertius Noble's Prelude to "Gloria Domini," while the stirring hymn "O Zion, Blest City," from "The Crusaders," by Henry Hiles, was the processional hymn, as in past years. Beethoven's Mass in C was used for the communion service.

Dr. Mead has composed a "Centennial Anthem" which was sung for the first time. The first part was to the words "I Have Surely Built Thee an House," from First Kings VIII, used in the anthem sung for the offertory at the service in 1846 which marked the dedication of the church. It is a stately anthem characterized by a festive spirit which was most suitable for a centennial celebration.

For the introit a setting of a verse from Psalm 47 by Hermann Hans Wetzler, written in 1943 for Trinity choir, was sung.

Andrew Tietjen, associate organist and choirmaster of Trinity, was at the organ and played the postlude, a Solemn March by Svendsen.

Warden Elmer was host to the deans and regents of chapters at the Savarin restaurant Thursday and at a meeting that followed the luncheon various matters concerning the growth and work of the Guild were discussed in the choir room of St. Bartholomew's Church. Encouraging reports from the national expansion committee were a feature of the meeting.

Dr. Frederick Schlieder, F.A.G.O., whose original methods of teaching improvisation have attracted the attention of organists in all parts of the country, delivered a talk on "The Approach to Improvisation and Its Purpose," which held the interest of a very large company in the community-house of St. Bartholomew's. He illustrated his speech at the piano. Dr. Schlieder asserted that improvisation is not necessarily a gift, but can be taught. "Harmonic delinquency," he said, was the "cause of the present crime wave in music."

Widor Centenary Observed

Another 1946 anniversary that organists should not overlook is the centenary of the birth of Charles Marie Widor and it was appropriate that a recital devoted to his compositions should form one of the festival events. And it was decidedly in order that so fine an exponent of French organ music as Clarence Watters, F.A.G.O., of Trinity College should give the recital. But not even one of our foremost recitalists could quite make an hour and a half of Widor seem like anything but an allopathic dose when administered even to organists. Yet the very large audience in St. Bartholomew's Church kept up its attention to the end, largely because Mr. Watters' artistic playing aroused their admiration.

The entire "Symphonie Gothique," the Chorale from the "Romane" Symphony, the Cantabile from the Sixth, the Scherzo from the Fourth, the Finale of the Seventh and three movements of the Fifth constituted the offerings of the afternoon. Mr. Watters did full justice to this program and made one realize the place Widor holds. The Variations and Largo and Toccata from the Fifth Symphony, the singing quality of the Andante Sostenuto of the Gothic Symphony and the climax in the well-known Toccata were the high points.

Flor Peeters in Recital

The opportunity to hear a man whose compositions have found their way to the recital programs of the leading organists for several years and who is making his first American tour—the first European organist to visit these shores since the close of the world war—was afforded Thursday evening when Flor Peeters of the Metropolitan Cathedral in Malines, Belgium, gave a recital at the Church of St. Mary the Virgin, on the large instrument built by G. Donald Harrison, which has attracted nationwide attention as an

SCENE AT FIFTIETH ANNIVERSARY DINNER OF AMERICAN GUILD OF ORGANISTS IN NEW YORK



outstanding example of the renaissance of the classic design. Belgium has sent America a number of noted organists—Courboin, Swinnen, Verrees, Maekelberghe, to mention a few—and organ literature owes much to Cesar Franck and other great Belgians.

The first half of the program was devoted to a technically excellent rendition of Bach's Prelude and Fugue in D major, to the Franck Chorale in A minor—both of them works familiar to every organist—besides a group of pieces by six old Dutch masters—a title made famous by great paintings and some well-known cigars. These masters functioned from the fourteenth to the eighteenth century. Their resurrection in 1946 seems justified mostly for historical reasons. The most significant work of the six was a Prelude and Fugue in D minor by Van Denkerckhoven, who died in 1673.

The second part of the evening was devoted to compositions of Mr. Peeters and was of distinct interest throughout. Two so-called "Chorales" were a little too dissonant to appeal to the general taste. But the Symphony, Op. 48, in four movements, published by the H. W. Gray Company, is a work of large proportions. There were fireworks in the performance from the start and the organ in this church lent itself superbly to interpreting the composition. The fantasia, marked *allegro con fuoco*, had plenty of con fuoco, and the last movement, a triple fugue, closed in a genuine burst of glory. It made the rafters of the old Church of St. Mary literally ring.

After playing his very appealing Aria Mr. Peeters closed with his Flemish Rhapsody, which has thrilled all the American audiences that have heard it on this tour. This opus, the inspiration of which is a Flemish folksong, is bound to become a *piece de resistance* on the programs of recitalists who can cope with its difficulties.

Robert Baker and Claribel Thomson Play
Two leaders in the younger generation of organists shared the recitals of Friday, the closing day of the festival, and provided a picture of the promise for the future of organ music, showing that it is in good hands. Robert Baker, who succeeded the late Dr. Woodman at the First Presbyterian Church of Brooklyn and recently was appointed also organist of Temple Emanu-El, was heard at noon at the imposing edifice of Temple Emanu-El on Fifth Avenue, playing the large Casavant organ. He presented a program of standard organ numbers, most of them well known, with rare distinction. Mr. Baker made it evident that he is not

merely an organist, but a musician. The Handel Tenth Concerto was followed by the graceful "Tambourin" of Rameau and the lovely air of Lully, as arranged by Garth Edmundson. Then came the Prelude and Fugue in D minor of Bach, followed by three compositions of Americans—the DeLamarter "Carillon," a Fantasy in D by Robert Crandell and Seth Bingham's "Roulade." The last of these was played with an abandon that made an appeal to one listener as perhaps never before. There was a really magnificent performance of the Liszt Fantasia and Fugue on B-A-C-H and Jongen's "Song of May" was made a gem, whereas too often it sounds commonplace. Dr. Baker displayed a sensitive taste in registration that made a large audience enthusiastic.

The final recital was played in the afternoon at Calvary Episcopal Church by Claribel Thomson, A.A.G.O., organist and director at the First Presbyterian Church of Ardmore, Pa. Though in the youth class, she has been for several years a recitalist of widespread reputation. From the crisp opening notes of the first movement of the Vivaldi Concerto in A minor to the end of the last number, the showy Prelude and Fugue in G minor of Dupré, Mrs. Thomson demonstrated her qualifications as a concert organist. Mozart's Fantasia in F minor was superbly beautiful and made one happy over the apparent revival of the use of Mozart's works.

The program abounded in big numbers. The Bach Toccata, Adagio and Fugue revealed facile technique in the Toccata, deep feeling in the Adagio and gorgeous brilliancy in the Fugue. Healey Willan's great Introduction, Passacaglia and Fugue gave occasion for another masterly performance. Other numbers of the afternoon were the "Scene de la Passion" of Daniel-Lesur and Alain's "Litanies."

Before Mrs. Thomson's recital Otto Luening of the Columbia University faculty and a member of the board of directors of the League of Composers, delivered a short address on "Recent Developments and Trends in Composition." He made a number of good points. Speaking of American composers he stated that a review of the productions of the last twenty years discloses no one special American idiom, but many, and even a use of the idioms of the past. "Dissonance" he defined as what you do not like and "consonance" as what you do like in music.

In the course of the week there were several diversions for the New York visitors, including trips to the Frick Museum, the Cloisters, a tour of Radio

City and, on the last night of the festival, a theater party to see "Pygmalion" at the Ethel Barrymore Theater.

CHARLES A. BARRY DIES AS HE DIRECTS AT REHEARSAL

Charles A. Barry, a concert pianist, organist, voice teacher and producer of amateur plays, died of a heart attack June 4 while directing an orchestra in a dress rehearsal of "The Mikado" at Public School 30 in Westerleigh, N. Y. He was 59 years old and lived at Great Kills.

Mr. Barry was born in Chicago, the son of the late Rev. David Q. Barry, a Baptist minister. At 14 he was graduated from the Detroit Conservatory of Music. He was also a graduate of Brown University.

Active in radio, Mr. Barry had been a pianist and a member of the Wanderers Quartet, a singing group which broadcast nationally, and at one time he was an announcer and pianist for WOR. He was also musical director of the Staten Island Rotary Club and the Staten Island Lions Club.

Mr. Barry leaves a widow, the former Grace Winant, a cousin of John C. Winant, ambassador to Great Britain; a daughter, Miss Helene Barry, and his mother, Mrs. Frances Barry of Maywood, Ill.

CHURCH 150 YEARS OLD; 300 SING, DIRECTED BY CURRY

The First Methodist Church of Germantown, Philadelphia, celebrated its 150th birthday June 4. As a climax to the observance ten choirs from seven churches in the Philadelphia area united in a music festival June 2. First Methodist joined with Bala-Cynwyd, St. James', Jenkintown, Mount Airy, Johnson Memorial and St. Stephen's Methodist Churches. The chorus consisted of about 300 voices, all under the direction of Dr. W. Lawrence Curry, minister of music of First Church. The choral numbers were: Sanctus ("Messe Solennelle"), Gounod; "Gloria in Excelsis," Mozart; "Beautiful Saviour," Christiansen, and "Psalm 150," Franck. A number of special interest was sung by the First Church youth and chancel choirs—"Built On a Rock," by Christiansen. This was done in combination with the carillon of sixty-eight bells in the tower of the church.

The festival was preceded by a carillon recital on the Taylor bells by Robert Kleinschmidt, carillonneur of the church.

ANNOUNCEMENT IS MADE of the marriage of Miss Marie Still to Henry Francis Parks, well-known organist, at San Francisco, Cal., May 15. Mr. and Mrs. Parks are going to the Orient, where Mr. Parks was interned by the Japanese for four years, as told in THE DIAPASON.

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The Mount Vernon Place Methodist Church, Washington, D. C., where R. Deane Shure celebrated his twenty-fifth anniversary June 2, put on an extensive program in his honor. The festivities began with a church dinner for the six choirs May 31 (incidentally Mr. Shure's sixty-first birthday). A banquet was served in the social hall of the church and over 200 active choristers were present. At the conclusion the choirs presented Mr. Shure with an RCA radio and some "flat silver," which turned out to be fifty new dollars just out of the mint.

On Sunday, June 2, all music at the three services was composed by Mr. Shure, Dr. T. Tertius Noble and Dr. Clarence Dickinson, who were guests of honor for the evening program. Dr. Noble opened the program with his Fantasy on the Tune "Leoni." Later on the program he conducted the Angelus *a cappella* choir in his "Souls of the Righteous" and the sanctuary choir in his "Fierce Was the Wild Billow." Dr. Dickinson played his "Revery" and conducted the Angelus choir in his "Beneath the Shadow of the Great Protection" and the sanctuary choir in his "Bow Down Thine Ear." Mr. Shure conducted the various choirs in his new "Prayer Abiding," "Silent Hills," "Alleluia," "Saviour, a Lad and His Lute," and his new "O For a Thousand Tongues to Sing."

Dr. John Rustin, minister of the church, called Mr. Shure to the platform and presented him with a \$1,000 bond on behalf of the church. The congregation overflowed into the street and into the lower auditorium, where loud-speakers were used.

The Mount Vernon Place Methodist Church has a membership of 4,000 and a staff of fourteen. The music budget is \$9,000. The staff consists of Mr. Shure, director; Margaret Barnwell, assistant director; Mrs. James Lynch, children's director; Edith Gottwals, first organist; Dorothy Bailey, assistant organist; Doris Girdner, chapel organist. The choirs are as follows: Cloister choir, sanctuary choir (mixed), Angelus *a cappella* (mixed), carol choir (ages 9 to 12) and chapel choir (ages 12 to 15). Mr. Shure, Mrs. Barnwell and Mrs. Lynch teach in the choir school.

During the twenty-five years Mr. Shure has been at the Mount Vernon Church he has written (all published) fifty-three anthems, sixty organ numbers, thirty piano pieces, six cantatas and five symphonies. His works have been played by the Chicago Symphony, National Symphony, Stokowski Youth Symphony, Chautauqua Symphony and Harrisburg Symphony, and the NBC Symphony. His "Choric Symphony," using the human voice as an orchestral instrument, was given its world premiere by the Harrisburg Symphony Orchestra. In 1933 his "Palestine Suite" was played at the dedication of the Y.M.C.A. in the city of Jerusalem. It was broadcast on a world-wide radio hook-up with such interest that the composer was invited to go to the Holy City and play it, which he did in 1934.

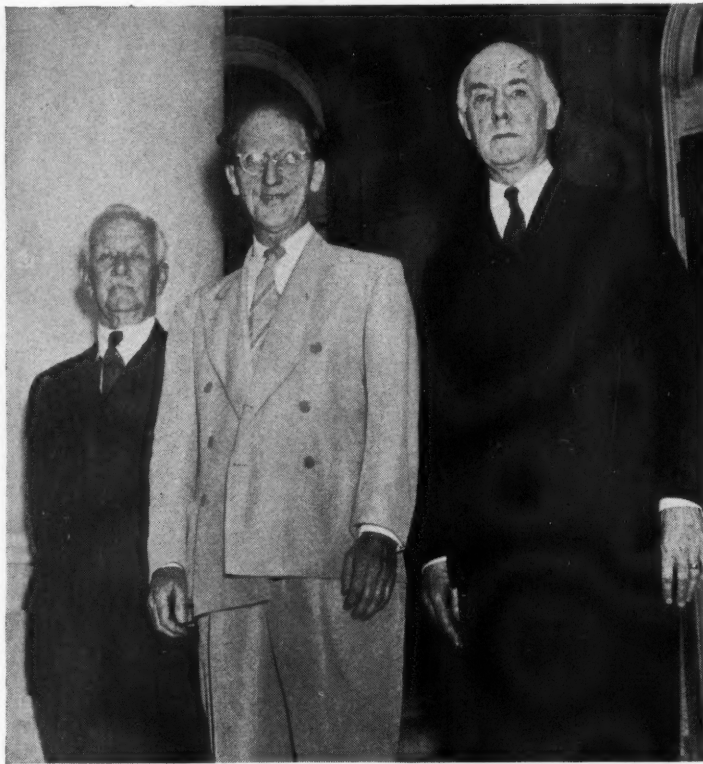
**MANY PERFORMANCES MARK
JOHN HARMS CHORUS SEASON**

The John Harms Chorus was heard at Town Hall, New York, May 14, in Haydn's "Creation." Iona Harms, soprano; William Hain, tenor, and John Percival, bass, were the soloists, with Andrew Tietjen, organist, and Milton Kaye, pianist.

Sunday evening, June 9, at the Hunter College auditorium, the chorus sang in the first American performance of Perosi's oratorio, "The Resurrection of Christ." This was presented with an orchestra of seventy. Frederick Jagel, tenor, and Francesco Valentino, baritone, of the Metropolitan Opera, were the principal soloists. Leonardo Pavone conducted and John Harms was at the organ.

At the West End Presbyterian Church Mr. Harms presented Mendelssohn's "Elijah" with John Brownlee Feb. 24; in March the Bach "St. Matthew Passion," with Alexander Schreiner, organist, Mack Harrell, William Hain, and Iona Harms;

T. TERTIUS NOBLE, R. DEANE SHURE AND CLARENCE DICKINSON



June 2 the Rossini "Stabat Mater," with Ernest White, organist, and Mrs. Cornelius Vanderbilt Whitney and Arthur Kent of the Metropolitan Opera among the soloists.

At the Brooklyn Museum and over the "Oratorio Hour," station WNYC, the John Harms Chorus has been heard in performances of Haydn's "Creation," Rossini's "Stabat Mater," Faure's Requiem, a program of Easter music, a Brahms program including the Alto Rhapsody, and Mendelssohn's "Elijah." Lilian Carpenter and H. Wellington Stewart have been at the organ for these performances.

**A.O.P.C. PRIZE TO MAITLAND;
DAUGHTER A CLOSE SECOND**

The annual meeting of the American Organ Players' Club, the oldest organization of organists in the United States, which is this year celebrating its fifty-sixth anniversary, was held June 4 in its birthplace and the scene of many of its recitals and events, the parish-house of the Church of the New Jerusalem, Philadelphia. One of the principal events of the meeting was the awarding of a prize of \$100 by its donor, Julian F. Adger of New York City, a member of the club for many years, for the best setting of the Magnificat and Nunc Dimittis. The competition was open to club members and the sealed envelopes containing the real names of the competitors were not opened until Mr. Adger opened the one selected by the judges as the winner, who proved to be Dr. Rollo F. Maitland. It was discovered later that a second entry, which gave the judges considerable perplexity in choosing, had been submitted by Dr. Maitland's daughter, S. Marguerite Maitland.

After a spirited discussion as to the future plans of the club the annual election of officers was held, resulting in the following: President, Roma E. Angel; vice-president, Claribel G. Thomson; secretary, Catharine Stocquart; treasurer, Harry B. Rumrill; librarian, Jennie M. Carroll; directors, Henry S. Fry (honorary), Harry C. Banks, Rollo F. Maitland, Bertram P. Ulmer and William P. Washburn.

**C. J. LAMBERT, AUGUSTA, ME.,
DIRECTS ENSEMBLE PROGRAM**

An interesting program in which voice, instruments and the organ were combined was presented at St. Mark's Church in Augusta, Me., May 21 under the direction of Carroll J. Lambert, organist and choir-master of St. Mark's since 1939. The participating artists besides Mr. Lambert were: Mrs. Sylvia Brann Banks, soloist at St. Mark's Church and for the Cecelia Club; Dr. Carl Anthon, Ph.D., assistant professor of modern European history at Colby College, recitalist on the blockflöte or recorder, and the Korda

String Quintet, founded by Joseph Korda, who plays the 'cello, accompanied by Raymond Shaw, first violin; Eldric Roussel, second violin; Frederick Fairbrother, viola, and Emile Dumais, bass.

Ensemble instrumental numbers were Corelli's Sonata in F major, and Sonatas in F major and D major, Mozart. Mr. Lambert played three Bach chorale preludes and Dr. Anthon and Mr. Lambert played a Sonata in F major by Telemann.

THE ANNUAL CONCERT by the choir of the Church of the Messiah and Incarnation, Brooklyn, under the direction of Edouard Nies-Berger, was held June 5. Choral numbers by Tallis, Mozart, Brahms and Christiansen and excerpts from the Faure Requiem were sung. Mr. Nies-Berger played the following numbers: Doric Toccata, Bach; "When Thou Art Near," Bach-Nies-Berger; Cantabile, Franck; "St. Francis and the Swallows," Bossi; "Summerland," W. G. Still-Nies-Berger; "Thou Art the Rock," Mulet.

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HOMER WICKLINE



HOMER WICKLINE, the Pittsburgh organist who is back in civilian life after three and a half years in the army, gave the recital at Carnegie Hall, North Side, Sunday afternoon, May 12, and his program consisted of compositions of Flor Peeters—a compliment to the Belgian organist who gave a recital in Pittsburgh May 16. Mr. Wickline was assisted by Josephine Harris, soprano. The performance was received with evident approval by the audience. April 26 Mr. Wickline gave a recital at Salem Evangelical and Reformed Church in Harrisburg and his program was as follows: Voluntary in E flat, Nightingale; Partita on "O Gott, Du frommer Gott," Bach; "L'Orgue Mystique," No. 7, Tournemire; "Ave Maria," Schubert; "Flight of the Bumble-bee," Rimsky-Korsakoff; "In Memoriam," Wickline; "April" and "From the Southland," Gaul; "Suite Modale," Peeters.

A friend who was stationed near Liege, Belgium, during the war sent Mr. Wickline a large repertoire of Peeters' works. During his service in the army, Mr. Wickline served extra-curricularly as

post organist, which meant five Sunday services most of the time. He was at Camp Langdon, N. H., and was able to present much good music. Several cycles included the complete twenty Rheinberger Sonatas, the Christmas and Epiphany cycles of the Tournemire "L'Orgue Mystique," which were also sent him from Liege, the complete Mendelssohn organ works, much Bach, etc.

May 16, 1945, he was one of two featured soloists in the Springfield, Mass., music festival (this time pianistically).

"I want to say how much of a joy it was to pore over THE DIAPASON in those hectic days when we were fighting the war after our own good fashion," Mr. Wickline testifies.

PH. D. DEGREE IS CONFERRED ON LESLIE P. SPELMAN, F.A.G.O.

The degree of doctor of philosophy was conferred on Leslie P. Spelman, F.A.G.O., head of the organ department of the school of music at the University of Redlands, June 4, by the Claremont Graduate School in California. Work for this degree was done at the University of Michigan, University of North Carolina, Yale University and the Claremont Graduate School.

Mr. Spelman's first piano study was under the direction of his grandmother, after which he studied with Mary I. Shoemaker of South Haven, Mich. From 1922 to 1928 he attended Oberlin College and Conservatory, receiving the bachelor of music, A.B. *cum laude* and M.A. degree in the history of music and art. After two years at William Woods College, Fulton, Mo., as a teacher, he was in Europe from 1930 to 1932, studying organ with Joseph Bonnet, theory and composition with Nadia Boulanger, and conducting with Alexander LeGuennet. During this period he was organist and choirmaster of the American Church of Paris. In 1932 he became head of the music department of Meredith College, Raleigh, N. C., and in 1937 went to the University of Redlands as head of the organ department.

For three years Mr. Spelman was dean of the North Carolina Chapter, A.G.O. He has held important church positions as organist and choir director, and given many recitals.

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CHICAGO, JULY 1, 1946

Repeating an Old Question

One of our younger readers who is still filled with ambition and is eager to have his recitals "go over" has written a letter, which appears in this issue, anent some of our "modern" organ music. He asks a question which has frequently arisen in the minds of devotees of the organ. It has been raised from time to time in THE DIAPASON, but has never received a satisfactory answer. This correspondent puts the old query in his own frank words when he says: "I ask myself time and again if I am crazy or if I just don't know good music; but when I go to organ recitals and hear much material with high-sounding names by composers of note I wonder if it is just I or if the music is just a jumble of dissonances with little or nothing to say."

The writer of the letter explains that he was led to ask his question because he "was upbraided by several fellow organists for including the 'Indian Love Call' by Friml in an opening recital." To others the same question, paraphrased by each in his own way, has arisen over several performances on Guild programs and on other occasions of some goshawful monstrosities in the way of so-called "modern" compositions that would drive away from a recital—and actually do—many music-lovers and others who really would enjoy anything that sounds even remotely musical. Listening to a performance of something along this line not long ago an organist remarked to the one sitting beside him: "Well, he [the performer] is enjoying himself." No doubt he did, but, if so, that merely convicted him of sadism.

The answer to our correspondent's question, of course, depends on who gives it. But whatever the argument, if certain types of cacophony are to be forced on us persistently it will surely, and perhaps not slowly, spell the doom of the recital. That is why we should be pardoned for being a bit emphatic on the subject.

Now as to the "Indian Love Call": Everything depends on the circumstances. If the program contained a preponderance of organ classics and of modern works of merit, why not a melodious and appealing little intermezzo of the type mentioned? We never could see why an occasional transcription would degrade a recital. Perhaps if given a French name and attributed to a young Parisian the little piece would become popular with the very ones who lift their skirts as they pass a program on which something of this nature is included.

Yes, it is an old subject, and when one does not take sides with the cubists he is usually patronizingly classified with the ignorant. But we need not lose heart. Temperance sermons still are being preached from time to time as they were sixty years ago, and they are needed as badly now as ever in the past. We feel sure they have some effect, even though it is sometimes hard to detect. If we cannot convert all those who revel in ugliness, perhaps we can help to stimulate some others to think. One thing that

would help them would be to study the programs of the great organists of a generation ago and of some of the older men still living who command the respect of their audiences.

Locking the Organs for Six Days

Light is thrown on a strange situation in western Canada by information that comes from Vancouver, B. C. The disclosure came to THE DIAPASON through an article of a somewhat roseate hue concerning organ recitals in that city published in *The Evangelical Messenger* in March and passed on to us by a vigilant reader of THE DIAPASON. The story in part was as follows:

Vancouver, B. C.—Frederick Chubb, English-born organist in Christ Church Cathedral here, drew so many people to organ recitals that the Vancouver city council was forced by amusement interests to call a halt. Overflow crowds made it necessary to set a nominal charge for admission to Chubb's Saturday night recitals of sacred music and amusement caterers asserted that as churches do not pay taxes in British Columbia, the competition was unfair.

Inquiry disclosed a very different set of facts, and as these are of interest to everyone who is interested in organ music, it is timely to dwell on them. Frederick Chubb, F.R.C.O., an English organist of fine reputation as a musician, has been at Christ Church Cathedral in Vancouver for thirty-four years, but is now moving to St. John's Church in Victoria. From 1912 until 1935 Mr. Chubb gave many recitals at the cathedral and these were a feature of the musical activities of the city and drew sizable audiences. Then the city council passed a by-law which forbade churches exempt from taxation to have organ recitals, lectures or any other activities except religious services. As Mr. Chubb points out, "the idea is that it isn't for our humble efforts to compete with the poor 'movie' theater whose owners pay taxes. Apparently (1) a 'free' recital, (2) a recital with open collection or free-will offering, and (3) a recital with admission charge, small or large, are all alike infractions of the by-law. Professional broadcasts are also forbidden. As there are no suitable recital organs here in buildings other than churches, recitals from top-notch touring organists are impossible and so Vancouver is organistically dead."

Even organ lessons in churches are interdicted by the law and churches which permit their organists to use their organs for teaching are jeopardizing their tax status.

How a large part of the community looks upon the by-law, which it has been impossible thus far to erase from the statute-books, is shown by an editorial captioned "Our Locked Organs" that appeared not long ago in the *Vancouver Province*, from which we quote:

The little storm raised by the threat to tax churches that allowed music teachers to use their organs appears to have died down, and it is unfortunate if it has. It exposed an absurdity in our church exemption by-law and suggested the possibility of amendment. * * *

The great fault of our church exemption plan is that it had had the effect, during more than a dozen years, of locking up every church organ in the city for six days in the week and of depriving Vancouver people of the privilege of listening to the playing of some of the world's greatest music. * * * In our churches there are several very fine organs, which have been installed at great expense. But they stand idle. Under our exemption by-laws they may be used only on Sunday. They cannot even broadcast on weekdays and this would be laughable were it not so serious—the only Vancouver organ that is broadcasting these days is one in a mortuary chapel.

Vancouver is a city of music-lovers. The success of the annual music festival proves that. But in Vancouver organ music is taboo. Resident organists are not allowed to give recitals on the only instrument available—unless they give them free and pay the incidental expenses themselves. And there is no place in which a visiting organist, no matter of what talent or distinction, is permitted to gather an audience. * * * We take great pains, and rightly so, to support our symphony orchestra. But we deliberately throw away a means of enjoyment and liberal education which is at least as important.

This editorial is most encouraging in

that it indicates that the people of Vancouver are not all in sympathy with the ban on organ music and that many of them must be interested in hearing organ recitals. Although the obnoxious by-law has been in force since 1935, it may be hoped that public sentiment will crystallize sufficiently to lift the ban before much more time elapses.

Letters to the Editor

Some Thoughts on Certain Music.

Clinton, Ill., May 1, 1946.—Dear Mr. Gruenstein:

I have just finished reading every page of THE DIAPASON which I received in this afternoon's mail. As far as I am concerned you can just go right on living for the next hundred years so we will be sure of getting a good paper. I always look forward to seeing each issue and this one was really a good one.

I was very much interested in the letter to you by Edward Auten, Jr., of Princeville, Ill. I think I feel the same in regard to the recital program. I was upbraided by several of my fellow-organists for including the "Indian Love Call" by Friml on my opening recital here at the First Christian Church, but you know that selection was accepted by all the audience and to this day people stop me as I go about my teaching and tell me how they liked that number. Four hundred and sixty people were satisfied and I am accepted here as their organist.

I am sure that a new day is dawning in the recital picture. I ask myself time and again if I am crazy or if I just don't know good music, but when I go to organ recitals in Chicago and hear much material with high-sounding names by composers of note I wonder if it is I or if the music is just a jumble of dissonances with little or nothing to say. I have a great deal of material in my library that is just like that and I got it to try to appreciate it, but for the life of me I can't, and will admit it to you and to all the readers of this paper. So I have concluded that I shall be a "small-time organist" and play good music as I hear it, trying to educate folks to that music, which I feel is good and throw in a few simple melodies for good measure in order that everyone might enjoy the organ. * * *

I feel that organists are trying to be a bit too "society-minded" and do not really enjoy what they play themselves. I have made the discovery that if I enjoy my own music my audience is going to enjoy it too, but if I am not sure of a selection and am playing it because it was played in Carnegie Hall then I find my audience not sure either. Why can't we all just be ourselves? I venture to say we would have an era in music that would surpass any that we have ever seen or hoped to see.

Hoping that you will keep up the good work on the paper for years to come, I am
Very sincerely yours,
HAROLD L. TURNER.

An Appeal from Vienna.

Washington 9, D. C., June 12, 1946.—Dear Mr. Gruenstein: Professor Karl Walter of St. Stephan's Cathedral, Vienna, Austria, is in great need of organ and violin music for continuation of worthwhile teaching. There are, doubtless, many musicians who have extra copies of music which they are not using and which they might be willing to send to Professor Walter.

Professor Walter's appeal came to our chapter through a friend of his, Mrs. Jean S. Appel.

Would you be willing to include a short statement in one of your columns of THE DIAPASON?

Respectfully yours,

LAWRENCE W. FREUDE, Registrar,
District of Columbia Chapter, A.G.O.

CHOIRS OF SUMMIT, N. J., JOIN
IN A COMMUNITY FESTIVAL

A community choir festival was held in Summit, N. J., Sunday evening, May 19, when a combined choir of 140 voices presented portions of Mendelssohn's "Elijah" at Calvary Episcopal Church. The program was sponsored by the Summit Council of Churches and the participating singers included the adult choirs of the Central Presbyterian Church, the Methodist Church and the First Baptist Church, and the boys', girls' and men's choirs of Calvary Episcopal Church. Soloists were Marie Andrews, soprano; Elsie MacFarlane, contralto; Harry E. Kilminster, tenor, and Herman L. Kreitler, baritone. The Rev. David K. Barnwell, pastor of the First Baptist Church, was the narrator. William R. Dixon, musical director of the Methodist Church, directed the choir, and Franklin W. Helms, choirmaster and organist of Calvary Church, was accompanist. Nellie Gordon Blasius, director of music at the Central Presbyterian Church, and Bernice Samuel of the First Baptist Church assisted in the arrangement of the program.

Looking Back Into the Past.

Thirty-five years ago the following news was recorded in the issue of July 1, 1911—

What was described as the largest residence organ in the world was opened June 8 in the home of Senator W. A. Clark of Montana at Fifth Avenue and Seventy-fifth Street, New York City. Senator Clark invited a number of New York organists to his mansion for the opening performance and among those who played were Will C. MacFarlane, then organist of St. Thomas' Church; R. Huntington Woodman of the First Presbyterian Church of Brooklyn; Daniel R. Philippi, Scott Wheeler, E. M. Bowman and Dr. J. Christopher Marks of the Church of the Heavenly Rest. The organ was built by the Murray M. Harris Company of Los Angeles and had four manuals and approximately 4,000 pipes. Arthur Scott Brook was appointed private organist to Senator Clark.

The specifications of a large four-manual to be built for Christ Episcopal Church at Springfield, Mass., by J. W. Steere & Son were presented.

The Rudolph Wurlitzer Company completed a four-manual organ for Grace Baptist Temple, Philadelphia. W. P. Twaddell was organist of the church. Robert Hope-Jones gave a lecture and demonstration on the occasion of the opening of the instrument.

Twenty-five years ago the following news was recorded in the issue of July 1, 1921—

Edwin H. Lemare was appointed municipal organist of Portland, Maine, effective Oct. 1, leaving San Francisco, where he had held the post of municipal organist for four years.

Denied admission to the Maryland Chapter of the American Guild of Organists by the men of that chapter, the women organized the Baltimore Chapter, with Miss Margaret P. Ingle, F.A.G.O., as dean.

T. Tertius Noble gave a recital for the Illinois Chapter, A.G.O., June 10 at St. James' Episcopal Church, Chicago.

The specification of the large organ being built for Westminster Cathedral by Henry Willis & Sons was published.

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

More than 500 organists attended the annual convention of the American Guild of Organists in Pittsburgh the week of June 22.

Hugh Porter was appointed organist and director at the Collegiate Church of St. Nicholas in New York.

Percy B. Eversden, Mus.D., for fifteen years organist of First Church of Christ, Scientist, in St. Louis, died May 28.

CHURCH IN BERKELEY, CAL.,
ENGAGES CHARLES BLACK

Charles Black played at the First Congregational Church of Berkeley, Cal., May 26 and at a congregational meeting after the service it was voted to invite him to become minister of music.

Mr. Black succeeds Mrs. Mabel Hill Redfield, who collapsed at a recent Sunday morning service after having been organist-director at this church for over thirty-five years. Mr. Black will start his ministry Sept. 1. Harold S. Hawley will be the *ad interim* organist and director.

Mr. Black was born in Augusta, Maine, in 1903, was graduated from the Eastman School of Music *cum laude* in 1927 and received the degree of master of sacred music from Union Theological Seminary in 1933. This was followed by a year of advanced study at the Harvard Graduate School. He has served as minister of music at the First Presbyterian Church of Jamestown, N. Y., the First Presbyterian of Passaic, N. J., and the Second Presbyterian of Newark, N. J. For more than three years he was in the airways communications system of the army air force and for twenty-six months was in foreign service in the Orient.

Several of Mr. Black's compositions are published by the H. W. Gray Company.

CLAUDE L. MURPHREE, F.A.G.O., organist of the University of Florida since 1925, is a member of the Marcel Dupré master class at the University of Chicago June 23 to July 27. He also studied with Dupré in Paris in 1930. During his absence from Gainesville Mrs. Ramona C. Beard, organist of Florida State College for Women, Tallahassee, will supply for him as teacher, lecturer and recitalist.

Programs of Organ Recitals of the Month

Richard Keys Biggs, Hollywood, Cal.—Mr. Biggs, who has been on a transcontinental tour, in the course of which he gave a recital at the A.G.O. spring festival in New York, was heard in a number of cities along the way. Among his recital appearances were those at St. Mary's Church, Phoenix, Ariz., April 26, St. Mary's Church, Sandusky, Ohio, May 9, Christ Church, Glendale, Ohio, May 13 and the First Protestant Reformed Church of Grand Rapids, Mich., May 15. His Glendale program consisted of these compositions: "Psalm 18," Marcello; "Sœur Monique," Couperin; Prelude in G. Bach; Arioso, Bach; Sketch in F minor, Schumann; "The Bells of St. Anne de Beaupré," Russell; "Carillon," Vierne; Andante, Borowski; Allegro Giocoso, Saint-Saens; "The Cuckoo," d'Aquin; Prelude on "B-A-C-H," Biggs; Toccata, "Deo Gratias," Biggs.

Searle Wright, F.A.G.O., New York City—Mr. Wright, organist of the Chapel of the Intercession, gave a recital at the Cathedral of St. John the Divine Sunday afternoon, May 12, and presented this program: "Diferencias Sobre el Canto Del Caballero," Cabezón; "Allein Gott in der Höh sei Ehr" and "Alle Menschen müssen sterben," Bach; Chorale Prelude on "St. Kilda," Noble; "Eclogue," Wagenaar; "Primavera," Bingham; "Legend," Karg-Elert.

In a music week recital May 7 at the West Presbyterian Church of Binghamton, N. Y., Mr. Wright played: Chaconne in G minor, Couperin; "Nun bitten wir den Heiligen Geist," Buxtehude; Vivace, Trio-Sonata 3, Bach; Toccata and Fugue in F minor, Noble; "Eclogue," Wagenaar; Fantasy for Flute Stops (Suite) and Arioso, Sowerby; Chorale, Roger Sessions; "Chant de Mai," Jongen; Fugue, Kanzone und Epilog (Op. 85, No. 3), Karg-Elert (organ, violin and girls' chorus); Mrs. Norma Morris, violinist; Central and North High School students, directed by Miss Marion Thornburn; "Carillon de Westminster," Vierne.

W. William Wagner, San Diego, Cal.—Mr. Wagner, organist and choirmaster of the San Diego Naval Hospital, gave a recital at St. James-by-the-Sea, La Jolla, Sunday afternoon, May 19, playing: Bell Symphony, Purcell; Air in A minor (from Toccata and Fugue in C), Bach; Three Chorale Preludes, Bach; "Grande Piece Symphonique," Franck; "Jesus Is Condemned to Death" (First Station of the Cross), Dupré; "La Nuit," Karg-Elert; "Fetes des Fees," Charles H. Marsh; "Clair de Lune," Vierne; Finale from Second Symphony, Widor.

Harriette Slack, Alexander, La.—In a recital at the First Baptist Church, Hammond, La., May 20 Miss Slack of St. James' Episcopal Church, Alexandria, presented this program: "Westminster Carillon," Vierne; Passacaglia in C minor, Bach; Chorale Preludes, "I Call to Thee, Lord Jesus," Bach; "Christ Lay in Bonds of Death," Bach, and "Jesus, Priceless Treasure," Reger; Chorale in A minor, Franck; Berceuse, Vierne; "The Fountain," DeLamarter; Toccata, Fifth Symphony, Widor.

Charles Schilling, M.S.M., F.A.G.O., Ch.M., Philadelphia, Pa.—At his recital in the grand court of the John Wanamaker store in Philadelphia June 12 Mr. Schilling played the following program: Toccata in E minor and "When in the Hour of Utmost Need," Pachelbel; Prelude and Fugue in G major, Bach; Sonata No. 6, Mendelssohn; "O World, I e'en Must Leave Thee," "O How Blessed, Faithful Spirits" and "O God, Thou Holiest," Brahms; "Carillon-Sortie," Mulet.

H. Myron Braun, Gering, Neb.—In a recital at Trinity Methodist Church June 4 Mr. Braun presented this program: Allegro Vivace and Air from "Water Music," Handel; Fantasie and Fugue in G minor, Bach; Chorale Prelude, "I Call to Thee," Bach; "Hallelujah Chorus" ("Messiah"), Handel; "Song to the Evening Star," Wagner; "O Filii et Filiae," Guilman; "Ave Maria," Schubert; "Swing Low, Sweet Chariot," Diton; Hymn Meditations, "Day Is Dying in the West" and "Dear Lord and Father of Mankind," Van Denman Thompson; "Now Thank We All Our God," Karg-Elert.

Thane McDonald, Wake Forest, N. C.—Professor McDonald, director of music at Wake Forest College, gave a recital at the Cashie Baptist Church, Windsor, N. C., May 19. His program included: "Psalm 18," Marcello; Sonatina from "God's Time Is the Best Time," Bach; Voluntary on "Old Hundredth," Purcell; Two Spirituals, Miller; Two Hymn-tune Fantasies, "Take the Name of Jesus with You," Miller, and "Pleyel's Hymn" with variations, Burnap; "Dreams," McAmis; Prelude, Clerambault; "Evening Star," Wagner; Toccata, Reger.

Mr. McDonald gave a commencement recital at Wake Forest College June 3, playing this program: "Air Majestueux,"

Rameau; March, "Dramma per Musica," Bach; Chorale Prelude, "In Thee Is Joy," Bach; Prelude in D minor, Clerambault; "From the Southland," Gaul; "Canyon Walls," Clokey; Rustic March, Boex; "Vision," Rheinberger; Toccata, Reger.

Lawrence B. Hardy, Alfred, N. Y.—In a recital May 24 at the Seventh Day Baptist Church Mr. Hardy played: "Christ Lay in the Bonds of Death" and "Lord Jesus Christ, Be Present Now," Böhm; Chorale, "My Heart Is Filled with Longing" and Prelude and Fugue in E minor, Bach; Sonata No. 1, Mendelssohn; "A Lovely Rose Is Blooming," Brahms; Andante Religioso, Thome; "Vision," Rheinberger; "Gloria in Excelsis," Hardy; "In Memoriam," Hardy; "Suite Gothique," Boellmann.

John Burke, Los Angeles, Cal.—Mr. Burke, minister of music of the First Baptist Church, was assisted by his choir in a program at the church June 10. Mr. Burke played: Processional, Cowell; Fantasie Chorale in D flat, Whitlock; Andantino from String Quartet, Op. 10, Debussy; "Cortege," Vierne; Partita on the Chorale "O How Blessed Are Ye," Karl Holler. Five numbers for solo voices were a part of the program and the choir sang: "The Heavens Are Telling," Beethoven; "By the Waters of Babylon," James; "Regina Coeli" (Easter Hymn from "Cavalleria Rusticana"), Mascagni.

David Pew, Denver, Colo.—At his recital in St. John's Cathedral on the afternoon of June 2 Mr. Pew played: Overture to the Occasional Oratorio, Handel; Chorale in B minor, Franck; "Carillon," Sowerby; Reverie, Dickinson; "Grand Jeu," Du Mage.

Melva Payne, Vinton, Va.—Miss Payne gave a recital for the Southwestern Virginia Chapter, A.G.O., at the Belmont Baptist Church May 27. Her program consisted of these compositions: Sixth Symphony (Allegro, Adagio and Intermezzo), Widor; "Sheep May Safely Graze" and Fugue in E flat major ("St. Anne's"), Bach; "Harmonies du Soir," Karg-Elert; "Romance sans Paroles," Bonnet; "Carillon de Westminster," Vierne.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels gave the last three of his series of six noonday recitals at Christ Church in June. The programs were as follows:

June 11—Prelude, Clerambault; "The Nightingale and the Rose," Saint-Saens; "Ave Maria," Schubert; Sonata in C minor, Guilman; Chorale Prelude, "A Lovely Rose Is Blooming," Brahms.

June 18—Prelude and Sarabande, Corelli; Fantasie in G minor, Bach; Melody, Guilman; Andante Cantabile, Fourth Symphony, Widor; Adagio, Second Symphony, Widor.

June 25—"Suite Gothique," Boellmann; "The Fifers," d'Andrieu; "In Summer," Stebbins; Cantabile, Franck.

Bertha B. Wingate, New York City—Mrs. Wingate gave a recital at the Woodlawn Heights Presbyterian Church May 19. Her program consisted of these compositions: "Chromatische Fantasie," Thiele; Chorale, "Kommst Du nun," Bach; Largo, Handel-Whitney; Gavotte from "Mignon," Thomas; Song to the Evening Star, Wagner-Eddy; Pastorale, "William Tell," Rossini; Toccata in E flat, Capocci; Andante Cantabile, Fifth Symphony, Tschalkowsky; "Swing Low, Sweet Chariot," Diton; "Will-o'-the-Wisp," Nevin; "Marche Nocturne," MacMaster; "Carillon," Vierne.

Maurice John Forshaw, La Jolla, Cal.—In a program of organ music played at the Union Congregational Church May 29 Mr. Forshaw included: Prelude in C major, Chorale Preludes, "Dear Jesus, We Are Here" and "Now Rejoice, Christians," Air from Suite in D and "Fugue a la Gigue," Bach; "O World, I Must Leave Thee," Karg-Elert; "Water Music" Suite, Handel; Andante Cantabile from Fourth Symphony, Widor; Scherzo and "Carillon," "Momentum Repraesentum," Rayner Brown; Gavotte, Gossec; Serenade, "Quand tu Chantes," Gounod; Finale from First Symphony, Vierne.

George F. Hamer, Mercersburg, Pa.—Mr. Hamer, chapel organist of the Mercersburg Academy, gave a recital there June 2, presenting the following program: Concerto in F, No. 13, Larghetto and Allegro, Handel; "The Reed - Grown Waters," Karg-Elert; Dorian Toccata, Bach; "La Tabatiere a Musique," Liadoff; "Carillon," Vierne; Fifth Symphony, Allegro Vivace, Allegro Cantabile and Toccata, Widor.

Norman Hennefeld, New York City—At a special musical service for Trinity Sunday at St. John's Evangelical Lutheran Church, Mr. Hennefeld played: "All Glory Be to God on High," Walther; "Lord Jesus Christ, Be Present Now" and "Christ, Thou Art Day and Light," Böhm; "Blessed Jesus, at Thy Word" and "Our Father, Who Art in Heaven," Bach; Kyrie, Couperin. Baritone solos

were sung by Victor Stotts, formerly with the Latvian National Grand Opera Company and the Berlin State Opera.

W. Robert Huey, Jr., Watertown, N. Y.—Mr. Huey, organist of the First Presbyterian Church, was heard in a recital at Trinity Church Sunday afternoon, May 19. His program included: "Blessed Jesu, We Are Here," "Lord God, Help Us," and Prelude in G major, Bach; "Introitus," "Melody Monastica" and Corale, Karg-Elert; Melody for Pedals Alone, Hawke; Rhapsodie, Saint-Saens; "Song without Words," Bonnet; "Legende," Bedell; Toccata for Flute, Yon; Fughetta on "Rise, My Soul," Saxton.

C. Harold Einecke, St. Louis, Mo.—In a recital for the general council of Congregational-Christian Churches at Grinnell, Iowa, June 23 Dr. Einecke presented the following program: "Rigaudon," Campra; "God's Time Is Best" and "I Stand at the Threshold," Bach; Prelude on the Theme "B-A-C-H," Richard Keys Biggs; "Chinese Boy and Bamboo Flute," Spencer; "From God I Ne'er Will Turn Me," Buxtehude; Improvisation on a Hymn-tune, Einecke; Toccata on "Sleepers, Wake," Miles Martin.

Thomas G. McCarthy, Fort Wayne, Ind.—The last two programs in the 1945-46 series of recitals at the Cathedral of the Immaculate Conception were played by Mr. McCarthy May 19 and June 2. The offerings on June 2 were the following: Allegro, Second Symphony, Widor; "Canzone Solenne" and "Litanie," Karg-Elert; "Song of the Basket Weaver," Russell; "Suite Gothique," Boellmann; "Beautiful Saviour," Traditional Crusaders' Hymn; "Vater unser in Himmelreich" and Toccata and Fugue in D minor, Bach.

G. Leland Ralph, Chico, Cal.—In a program at Chico State College May 16 Mr. Ralph included: Bourree in D, Sabin; "Sheep May Safely Graze," Bach; "Chant de Mai," Jongen; "Will-o'-the-Wisp," Nevin; Intermezzo, Provost; "The Cat" (from "Fireside Fancies"), Clokey; "The Maid with the Flaxen Hair," Debussy; A Gershwin Medley; Pavane, Morton Gould.

Dudley Warner Fitch, Des Moines, Iowa—For his "hour of music" at St. Paul's Church June 9 Mr. Fitch selected this program: Partita on the Easter Hymn "Jesus Christ Is Risen Today," F. Rayner Brown; Lullaby, Brahms; Suite of Pieces, Bach (arranged by Edmundson); Concert Overture, Faulkes; "Sundown in Bethany," Diggie; "Legend of the Mountain," Karg-Elert; "Chinese Boy with Bamboo Flute," Spencer; "Grand Choeur" in the Style of Handel, Guilman.

John W. Moseley, Denver, Colo.—Mr. Moseley gave a recital at St. John's Cathedral on the afternoon of May 19, presenting this program: Sonata in D minor, Guilman; Three Chorale Preludes, Bach; Evening Song, Martin; "Distant Chimes," Snow; "The Cuckoo," Weaver; "Wind in the Pine Trees," Clokey; Toccata on "Ave Maris Stella," Dupré.

Allanson Brown, F.R.C.O., Ottawa, Ont.—In a joint recital with Reta St. James, soprano, at the Dominion United Church May 20 Mr. Brown played: Toccata, Frescobaldi; "Legende" in C, Dvorak; Berceuse, Vierne; Prelude to Act 3, "Die Meistersinger," Wagner; Prelude on "Fragrance" (old French carol), Allanson Brown.

Bernice La Rochelle, Chicago—Miss La Rochelle, assisted by the St. Anne choir, gave a program Sunday afternoon, June 2, at St. Anne Church. Her organ numbers were the following: Concert Overture, Rogers; Nocturne, Ferrata; Finale, Sonata No. 1, Guilman; Fantasie and Fugue in G minor, Bach; Fountain Reverie, Fletcher; Toccata, Maily; Toccata, Fourth Symphony, Widor; "Invocation," Dubois; Toccata, Fifth Symphony, Widor.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush was assisted by the University of Omaha chorus, James B. Peterson director, at the Joslyn Memorial recital for the Society of Liberal Arts May 19. Mr. Bush played: Fugue on a Theme by Corelli, Bach; "Benedictus," Reger; Aria from Concerto No. 10, Handel; Sketch in F minor, Schumann; Prelude on "Now Woods and Fields Are Sleeping," Edmundson; Prelude on "Now Thank We All Our God," Edmundson; "Ishar," Stoughton; "Marche Heroique," Saint-Saens.

Harry J. Tomlinson, Chicago—In a recital at the Normal Park Presbyterian Church Sunday afternoon, May 26, Mr. Tomlinson played: Prelude and Fugue in D major, "I Call to Thee" and "Jesus, Priceless Treasure," Bach; "Nature's Adoration," Beethoven; Cantabile, Franck; "Jesus, Priceless Treasure," Reger; "Rhosymdre," Vaughan Williams; "Benedictus," Rowley; "Kyrie Eleison," Karg-Elert.

Dorothy Jeanne Gentry, Austin, Tex.—Miss Gentry gave a recital for the department of music of the University of Texas May 21, playing the following program: "Fugue a la Gigue," Chorale Pre-

lude, "O Mensch, bewein' Dein' Sünde gross," and Passacaglia and Fugue in C minor, Bach; Chorale No. 1, in E major, Franck; Intermezzo from Sixth Symphony, Widor; Improvisation, Op. 34, Karg-Elert; Toccata, Jongen; Sonata on the Ninety-fourth Psalm, Reubke.

John Boe, Denver, Colo.—Mr. Boe gave the recital at St. John's Cathedral May 26. He is organist and choirmaster of St. Andrew's Church. The organ numbers were these: Prelude and Fugue in E minor, "Jesu, Joy of Man's Desiring," Chorale Prelude, "See the Lord of Life and Light," and Gigue Fugue, Bach; "Requiescat in Pace," Sowerby; "Chollas Dance for You," Leach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

John Standerwick, A.A.G.O., East Orange, N. J.—Mr. Standerwick gave a recital at the First Presbyterian and Trinity Church, South Orange, June 10. He played the following compositions: Trumpet Voluntary, Purcell; "Jesu, Joy of Man's Desiring," Bach; Fugue in D major, Bach; Allegro from Sixth Symphony, Widor; "Chant de Mai," Jongen; "The Rippling Brook," Gillette; Cradle Song, Candlyn; Scherzo from "Storm King" Symphony, Dickinson; "Chant Pastoral," Dubois; Toccata, de Mercaux; "Dreams," McAmis; Finale from First Symphony, Vierne.

George Leland Nichols, Northampton, Mass.—Mr. Nichols gave a program of organ music at All Souls' Unitarian Church, Greenfield, Mass., April 28. The following compositions were played: Chorale No. 3, in A minor, Franck; Prelude, Clerambault; "Chant de Mai," Jongen; "The Chapel of San Miguel," Seder; Sketch in D flat, Schumann; Cantilena, McKinley; "Chanson," Candlyn; Scherzo in G minor, Bossi; "Fire Music," from "Die Walküre," Wagner; Toccata, Fifth Symphony, Widor.

Miriam Natilee Marston, Burlington, Vt.—The following program was presented by Miss Marston in a recital at the University of Vermont May 12: Prelude and Fugue in G major, Bach; Chorale Preludes, "My Inmost Heart Doth Yearn," and "In Thee Is Joy," Bach; "Deck Thyself, My Soul," Brahms, and "By the Waters of Babylon," Karg-Elert; "Good News From Heaven the Angels Bring," Pachelbel; "Walther's Prize Song," from "Die Meistersinger," Wagner-Fricker; "Romance sans Paroles," Bonnet; "The Bells of St. Anne de Beaupré," Russell; "Piece Heroique," Franck.

Francis E. Aulbach, A.A.G.O., Aurora, Ill.—Mr. Aulbach gave a recital at Trinity Episcopal Church Sunday afternoon, June 2, making use of the following numbers: Prelude and Fugue, Buxtehude; Arioso, Sowerby; Communion, Gigout; "Carillon," Boellmann; "When Jesus Left His Father's Throne," Vaughan Williams; Overture to "Midsummer Night's Dream," Mendelssohn.

Frederick Boothroyd, Mus. D., Colorado Springs, Colo.—Dr. Boothroyd played the following numbers at his recital in Grace Church May 9: Toccata, Pachelbel; Prelude and Fugue in C minor, Bach; "On Hearing the First Cuckoo in Spring," Delius; "Plymouth Suite," Whitlock.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims in June: "Riposo," Rheinberger; Chorale Preludes, "Now Come, Saviour of the Gentiles" and "Have Mercy, God, the Holy Ghost," Bach; "Andante du Quatuor," Debussy; Elegie, Rebikoff; First, Second and Third Symphonies, Widor.

Ralph H. Brigham, Rockford, Ill.—In a recital at the Church of the Christian Union May 13 Mr. Brigham played: Overture to "Martha," Von Flotow; "Within a Chinese Garden," Stoughton; Humoresque, Yon; Sonata in C minor (first movement), Rogers; Fantasie on "Duke Street," Kinder; "Home, Sweet Home," transcription by Buck; Scenes from "Sigurd Jorsalfar," Grieg; Grand Festival March, Faulkes.

Betty Ruth Miller, Greencastle, Ind.—Miss Miller, a student of Van Denman Thompson, gave her senior recital at Depauw University May 9, when she played this program: Concerto in A minor, Bach; Fantasie and Fugue on "Ad Nos, ad Salutarem undam," Liszt; Antiphon 2 and Antiphon 3, Dupré; "Thou Art the Rock," Mulet.

Betty Jean Palmer, San Diego, Cal.—Royal A. Brown presented Miss Palmer in a recital at the United Presbyterian Church May 24. She played these compositions: Overture, "Comes Autumn Time," Sowerby; The Six "Schubler" Preludes, Bach; Finale, Allegro (First Symphony), Vierne; "Alice, Where Art Thou?," transcribed by Lemare; "March of the Gnomes" ("Fairyland Suite"), Stoughton; Andante Sostenuto, "Symphonie Gothique," Widor; Scherzo, Vivace, Sonata in E minor, Rogers; "Clair de Lune," Debussy; Prelude and Fugue in G minor, Dupré.

New Music for the Organ

By **WILLIAM LESTER, D.F.A.**

"Album of Modern Repertoire" for the organ, compiled and edited by Robert Leech Bedell; published by E. Schuberth & Co., New York City.

Of the many organ albums recently published this new issue can be marked up as one of the best. Nothing of a hackneyed nature has been included; the general grade of difficulty has been kept around the easy to moderately difficult notch, and the editing has been done with sense and restraint. The contents call on such composers as Karg-Elert, Ravanello, Bossi, Loret, Gullmant, Mac-Master, Tombelle, Lemmens, Hollins and Dudley Buck, as well as several others of lesser repute. The music is of a uniformly high grade of excellence and the format is handsome and substantial. The price is very low for the musical values offered.

Air Varié, for piano and organ, by Clifford Denarest, published by the H. W. Gray Company, New York.

This lately deceased composer's early (and merited) success in the duo form, the widely-used Rhapsody and the Fantasia, are now capped by the last work in the same style. Equal success can be safely prophesied for the "Air Varié"; it boasts the same fluent melody, intriguing harmony, rhythmic vitality and expert setting-forth for the instruments. It is music of high quality, wide appeal and cast in practical mode.

"The International Organist," album of original compositions by well-known European and American composers, edited and compiled by Robert Leech Bedell; published by the Edward B. Marks Music Corporation, New York City.

The indefatigable Dr. Bedell, in addition to the organ album published this month by Schuberth, of which he is listed as editor, is responsible also for this collection of outstanding value. The grade of difficulty in this book is markedly higher than in the Schuberth one, and the music is more definitely modern in style and idiom. The composers represented in "The International Organist" are Karg-Elert, G. W. Andrews, C. F. Hendriks, Joseph Jongen, Respighi, Bossi, A. Schmitt, Fleuret, H. Andriessen, O. Olsson, Sjögren, Glazounoff, M. C. Whitney and Max Reger. Surely a Catholic list, and a worthy one! The editor has chosen beautiful music. None of the pieces is banal or "filling"—all are distinctive in quality.

"Masterpieces of Organ Music," Folio 39, Works by J. G. Walther (1684-1748); Folio 40, Toccatas by Reincken and Krieger; edited by Norman Hennefeld; published by The Liturgical Music Press, Inc., New York.

Excellent selections of old music are included in these two volumes. Walther, the relative and close collaborator with the greater Bach, is represented in this recently-issued folio by two chorale preludes and an organ transcription of a concerto (in the sense of the period!) by Tommaso Albinoni. This selection of a fine composer's work is a worthy sequel to Folio 3, the first to be devoted to this writer. The set of toccatas is of special interest. The Reincken essay is of notable stature—one of the peaks of pre-Bach writings. Now made available, it should soon become as popular as the familiar D minor favorite of J. S. B. The Krieger number is equally first-rate.

Ten Pedal Studies (Air and Variations), by Flor Peeters; published by McLaughlin & Reilly Company, Boston.

This is interesting technical material for advanced pedal study. The composi-

tion has musical interest in addition to pedagogical value. Such subjects as phrasing, playing of triplets, clean articulation, suppleness, changing of heel and toe on same note, chord playing, double pedal playing and octaves are dealt with in ingratiating and potent fashion.

Fanfare, by Virgil Thomson; Rigaudon, by Campra, arranged by G. Ferrari; Fantasia by Marshall Barnes; Improvisation on Two Chorales, by Allanson G. Y. Brown; published in the St. Cecilia Series of Organ Compositions by the H. W. Gray Company.

Four interesting additions to this steadily growing and important series. The Thomson piece makes up in brilliancy of effect what it lacks in musical significance. The number would be stunning on an organ rich in foundation and plangent reeds; a heavy enough pedal is an absolute necessity if the piece is to come off as conceived. The Rigaudon is a sprightly scherzo in which the arranger has kept within the quaint and primitive style of the original. Music of no particular significance, but pleasing and valuable for use as a relief number in

concert. The Fantasia is only two pages long. Not that it is bad—it is only mediocre.

Composer Brown's meditation on two chorale motifs is work of a much higher standard, both of ingenuity and of craftsmanship. The contrapuntal handling of the themes and the organ effects gained are worthy of high praise. It is ideal service music, reverent in content and treatment.

RICHARD J. HELMS TO TAKE KANSAS CITY CHURCH POST

Richard John Helms, minister of music at the First Congregational Church of Toledo, Ohio, has resigned to accept an appointment to the Second Presbyterian Church of Kansas City, Mo., effective Sept. 1.

Prior to his connection with the First Congregational Church Mr. Helms was associated as minister of music with Christ Lutheran Church, Harrisburg, Pa. At Toledo he has presided over a four-manual Skinner organ and con-

ducted Lenten vespers and presented a series of oratorios and organ recitals.

Mr. Helms is a graduate of Westminster Choir College and attended West Chester State Teachers' College and Lebanon Valley College. He is a pupil of Dr. Alexander McCurdy and has studied also with Dr. Harry A. Sykes of Lancaster and Walter Baker of Philadelphia.

THE UNITED TEMPLE CHORUS of Long Island announces its third annual competition for the Ernest Bloch award, open to musicians throughout the world for a composition based on a text from the Old Testament and suitable for women's chorus. A prize of \$150, publication by Carl Fischer, Inc., and performance by the chorus at its spring concert comprise the award. Judges this year will be Isadore Freed, Otto Luening, Gustave Reese, Hugh Ross and Lazare Saminsky. Herbert Inch, member of music faculty at Hunter College, New York, received the 1945 award for his manuscript "Return to Zion."

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Bach's "Catechism" Preludes; Composer's Purposes Studied

[This compilation of notes is offered as a preparation for the Bach recital of Marcel Dupré at Rockefeller Memorial Chapel, Chicago, July 3, devoted to the third part of the "Clavierübung."]

By HERBERT D. BRUENING

Bach composed a goodly number and variety of organ selections based on the chorale, but only twice did he have a certain scheme in mind. In the "Orgelbuechlein" ("The Little Organ Book" or "The Liturgical Year") the forty-five short chorale preludes cover mainly the seasons and festivals of the church year, as well as various phases of Christian life in general. In the other instance, the third part of the "Clavierübung," Bach wrote a musical, an organ, version of Luther's small and large catechisms. Unfortunately not all editions of Bach's organ works follow his original scheme and order, as, for example, does the Novello edition in Book 16.

The title page of the work under discussion reads in translation as follows:

Third Part of the Keyboard Practice, consisting of various preludes on the catechism and other hymns for the organ. For music-lovers, and especially for connoisseurs of such work, composed by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Capellmeister and Director Chori Musici in Leipzig. Published by the author (1739). (See p. 164 in "The Bach Reader" of Hans David and Arthur Mendel.)

Concerning the "Clavierübung," Harvey Grace writes:

It is a comprehensive work in four parts, the first of which appeared in 1731 and the fourth about 1742. Bach borrowed the title from Kuhnau, who produced a "Neue Clavierübung" (New Clavier Exercises) in 1695. Part 3 of Bach's work (1739) consists of organ music—the great Prelude in E flat, followed by twenty-one chorale preludes, the whole being rounded off by the Fugue in E flat, popularly known as "St. Anne's." Special interest attaches to the "Clavierübung"; it shows Bach at his best both as organ and clavier composer, and it was almost certainly the first of his works to be engraved. Impatient young composers of today, with something less to say than Bach, may profitably reflect on this latter point, remembering also that John Sebastian was at that time well past his fortieth year.

"The basis of the collection in the third part of the 'Clavierübung' admits of no doubt," Ernest Newman writes in the Novello edition. "The chorales are based on the 'catechism hymns,' which embody the articles of the Lutheran faith; to these are prefixed the Kyrie, the Gloria, or [not 'and'—H.D.B.] the hymn to the Trinity, 'Allein Gott in der Höh sei Ehr.' With the exception of the last-named, each chorale is made the subject of a large and a smaller prelude corresponding to Luther's greater and smaller catechisms." The larger chorale preludes, according to Albert Schweitzer, "are dominated by a sublime musical mysticism, aiming simply at illustrating the central idea of the dogma contained in the words; the smaller ones are of bewitching simplicity."

Thus, just as Luther in 1529 wrote a small catechism for children and beginners in Christian knowledge and a large catechism for adults and those more advanced in the Scriptures, so Bach at the age of 54 wrote two versions of the chief parts of Christian doctrine—in music, for organ. For the core of this organ version of the Lutheran catechisms, Bach selected five hymns of Luther and one of Huss and wrote two preludes to the tune of each hymn—one version short and for manuals only; the other extended and for manuals and pedals. For background organists will do well to become intimately acquainted with these hymns of Luther and Huss and their foundations in the Bible. Some students of Bach will be interested in reading a scholarly discussion of the catechisms of Luther, as that, for example, in the Concordia "Triglotta," pages 62-93 (Concordia Publishing-House, St. Louis, Mo.). On pages 533-733 of this monumental work both catechisms of Luther are reprinted in full. Small, inexpensive editions of Luther's small catechism may be bought from any Lutheran publisher or bookstore.

The first number of the catechism collection is a lengthy 137-measure prelude in E flat of very spacious dimensions,

such as would be apt to serve as the exordium to some important pronouncements," observes Sir Hubert Parry. It has been described as massive and dignified, harmonic and melodious, but not always Bach at his ripest and best. It was most likely written under Italian influences and contains many traces of the Italian concerto type in passages which suggest alternations of *tutti* and *sol*.

Next there are the three pairs of lesser and greater preludes to the metrical version of the Kyrie, which, like the metrical version of the Gloria, was a fixed part of the Lutheran liturgy at the time of Bach. Most noteworthy is the Third Greater Kyrie in five parts, of which Harvey Grace says: "The third, 'Kyrie, Gott heiliger Geist,' must rank among the handful of Bach's grandest works. It would be difficult to find a better example of his power of taking a bald series of notes and developing from them a towering edifice of sound so perfect and satisfying that there is nothing to be said by those of us who dislike dealing in superlatives." A reference in the hymn-stanza to this "sinful world" may have suggested to Bach the grindingly discordant modal close, a chromatic passage that ranks among the most expressive works of Bach.

For "Allein Gott in der Höh" ("All Glory Be to God on High") Bach wrote three versions to symbolize the Holy Trinity. He always remembers that the melody is to be the song of the angels; hence the light duets and trios of ravishing charm and stringy character, also in his seven other preludes on this hymn, to depict the charming disorder of the heavenly hosts in the clouds at the birth of Christ.

The hymns which Bach used in the third part of the "Clavierübung" are:

1. Chief Part of Christian Doctrine: The Ten Commandments. "Dies sind die Heil'gen zehn Gebot" ("That Man a Godly Life Might Live").
2. Chief Part: The Creed. "Wir glauben all' an Elfen Gott" ("We All Believe in One True God"—the tune being based on a Latin *Credo*, c. 1300).
3. Chief Part: Our Lord's Prayer. "Vater unser im Himmelreich" ("Our Father, Thou in Heaven Above").
4. Chief Part: The Sacrament of Holy Baptism. "Christ, unser Herr, zum Jordan kam" ("To Jordan Came Our Lord").
5. Chief Part: The Office of the Keys and Confession (Penitence). "Aus tiefer Noth schrei ich zu Dir" ("From Depths of Woe I Cry to Thee"—Psalm 130, "De Profundis").
6. Chief Part: The Sacrament of the Altar or the Lord's Supper. "Jesus Christus, unser Heiland" ("Jesus Christ, Our Blessed Saviour").

In the long prelude to "Dies sind die heil'gen zehn Gebot" ("That Man a draw "a musical picture of the eternal conflict between order and disorder; the free parts represent the moral disorder of the world, while the slow canon which forms the core of the piece stands for the law," notes Schweitzer. If that is the case, Grace thinks Bach was asking too much of music. "Music, above all the arts," Grace contends, "excels at showing chaos and cosmos in alternation, but it cannot show them together. Only the painter can do that." In the short prelude to this same hymn, a gay little fughetto, "its cheerful animation is meant to express the idea that liberty, not bondage, is the result of obedience to the law." In the words of Holy Writ: "This do, and thou shalt live."

The great fugue on the metrical version of the Nicene Creed is sometimes called the "Giant Fugue" because of its ponderous, descending pedal passages, a free part to an otherwise strict fugue, suggesting to some the heavy tread of a giant. More apt it is to see in these broad and bold bass progressions "the impregnable foundation on which the church's faith rests," according to Charles Sanford Terry and many others. Grace points out that "the subject of the fugue is based on the opening phrase of the chorale, and Bach rounds off the movement by introducing the final phrase of the tune in the tenor, beginning on the E in the ninth bar from the end."

The great and very long arrangement of "Our Father, Thou in Heaven Above" is at once one of the most difficult and most beautiful of Bach's chorale preludes. It has to be thoroughly absorbed before its undoubted beauty becomes fully apparent.

The longer "To Jordan Came Our Lord, the Christ" is again typical Bach. Over the grandiose theme in the 4-ft. pedal, rippling manual passages in the left hand are heard to represent the rapid flow of the Jordan. In the shorter prelude to this baptismal hymn A. Eaglefield Hull notes: "The first line only is treated, direct and

by inversion (a) first phrase in treble; (b) its inversion in the bass; (c) diminished form in the bass, bars 2-4; (d) inversion of (c) in the treble, bars 6-8." Schweitzer says that these four forms "are worked into an extremely realistic picture of waves great and small, rising and falling and overtopping each other." Take it or leave it for what it's worth.

"The two movements on 'Aus tiefer Noth' are the only ones which represent completely what has been called the Pachelbel type, in which the respective phrases of the chorale are anticipated by the secondary voices in imitation before the chorale makes its entry in long notes. The first, in six parts, * * * presents the rare feature of having the pedals written in two parts, the upper one of which has the chorale melody," says Parry. Spitta calls it "the crowning point of the collection of catechism hymns." Hull says it is the finest piece for double pedal ever written and recalls how the late Joseph Bonnet added orchestral trombones to reinforce the *cantus firmus* in the upper part of the pedal. Readers of THE DIAPASON in March, 1935, may remember how Joseph C. Beebe of New Britain, Conn., described a way of thumbing the *cantus firmus*, thus doing away with the double pedal feature—and creating new difficulties, perhaps. Harvey Grace again gives us pertinent comment. Says he: "The ecclesiastical style of the polyphony, the pronounced flavor of the Phrygian mode and the dark effect due to four of the six voices lying in the lower half of the keyboard combine to produce a masterpiece of impersonal gloom. Of emotion in the ordinary sense there is none: the music is simply a tremendous abstraction." Read, pray, and confess the *De Profundis* (Psalm 130), and then see what Bach has in mind.

Toward the close of the great six-part "Aus tiefer Noth" Bach employs a rhythmic figure which he uses frequently in other compositions to express joy. Why that in a penitential hymn? Simply to express the Biblical doctrine of repentance, according to which all true repentance leads of itself to the joyful certainty of salvation.

The shorter "Aus tiefer Noth" is also most significant. "Each phrase of the chorale is treated imitatively in the three under parts before being introduced at the top in long notes, and in every instance one of the imitations is by inversion. Nor is this all. In most cases the melody on its appearance in the treble is accompanied by itself in diminution and by inversion. The most astonishing fact, however, is that the result is beautifully expressive music"—quoting Grace once more. In the Breitkopf & Haertel edition the bass is given to the pedals and the tenor to a separate manual with good effect.

In the long D minor trio on "Jesus Christus, unser Heiland" (tune by Johann Walther) Bach employs a theme of extraordinarily wide spacing. "It is as if someone were standing on a rolling ship and planting his feet wide apart in order to keep a firm footing," Schweitzer remarks. What is the idea of this characteristic theme? None other than immovable faith in the marvel of the Sacrament, faith in the words "Given and shed for you for the remission of sins."

The catechism collection closes with the well-known, so-called triple Fugue in E flat major, "the longest of all the Bach fugues" (Pirro)—231 measures—known as "St. Anne's" fugue because its theme resembles the opening phrase of the tune by Croft known as "St. Anne." There is no need to point out today that Bach could hardly have heard Croft's tune. It is evident, however, that Bach had a hymn-tune in mind—possibly "Was mein Gott will." Much has been written and said about the character and the structure of this unique fugue, but the opinion of Albert Schweitzer remains one of the

most interesting expressions. He says: "The triple fugue * * * is a symbol of the Trinity. The same theme occurs in three connected fugues, but each time with another personality. The first fugue is calm and majestic, with an absolutely uniform movement throughout; in the second the theme seems to be disguised, and is only occasionally recognizable in its true shape, as if to suggest the divine assumption of an earthly form; in the third it is transformed into rushing semi-quavers, as if the Pentecostal wind were roaring from heaven."

The third part of the "Clavierübung" begins with the Prelude in E flat major and ends with the Fugue in E flat major. Concerning their position in this organ Pirro writes:

"In any case, there is no doubt that these two pieces belong together. Griepenkler, who in his edition edited them for the first time, declares that he did not do so arbitrarily, but that he was justified by Forkel, who in turn derived his authority from Bach's sons.

"Moreover, a comparison of these two pieces will show their similarity; while the prelude is more grandiose, the character of the fugued portions is quite the same in the one as in the other; moreover, the polyphony, in each case in five parts, indicates an evident unity of composition."

So far Pirro. Hull, on the other hand, argues: "The fact that twenty-one chorale preludes separate the two pieces goes far to prove that Bach intended no 'pairing' of these two pieces. But is the coincidence of the key quite accidental?"

Why, then, did Bach place these two compositions as he did? Was it his intention to have the Prelude in E flat major serve as an invocation and the Fugue in E flat major as a benediction, or, better still, a doxology? If we agree with Schweitzer that the Prelude in E flat major symbolizes godlike majesty and that the Fugue symbolizes the Trinity, we may assume that Bach deliberately paid homage to the God of the Bible, the Holy Trinity. Moreover, by placing the Prelude in E flat at the beginning of the catechism collection of chorale preludes and the Fugue in E flat major at the end, Bach may have wished to signify that God is the Author and Finisher of the faith set forth in the six chief parts of Christian doctrine comprising the small and the large catechisms of Luther. And, speaking of faith, we may even imagine that Bach, a devout believer, imbued with faith in the Redeemer ("Mein Jesulein"), thought of Christ the Lord, the Alpha and the Omega, the Beginning and the End (Revelation 21:6), when he (Bach) placed the E flat major compositions at the beginning and at the end of the dogma in music. Of course, all this is merely speculation on my part in this last paragraph, but there may be a grain of truth in it, if we remember the kind of simple, at times naive, childlike Christian the life and works of Johann Sebastian Bach prove him to be.

[For further study, see pages 58-73 of "The Chorale Preludes of Bach," by Stainton De B. Taylor (Oxford University Press, 1942; reprinted 1944), a "must" book for everyone who plays the chorale preludes of Bach, along with the books of Grace, Hull and Pirro.]

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HERBERT S. SAMMOND



SAMMOND'S ANNIVERSARY MARKED BY NEW YORK CHURCH

Organists and other friends from far and near joined with the Middle Collegiate Church of New York May 22 in a musical service celebrating twenty-five years of service by Herbert Stavelly Sammond as organist and choirmaster of that church.

Middle Church has a fine musical tradition. During the last half century and longer the festival services given by its church school have been of a high order and the adult choir and congregation have an enviable reputation.

On this occasion Mr. Sammond added the women's Morning Choral of Brooklyn, of which he is conductor, and members of the male Brooklyn Apollo Club to his own choirs. The women's voices were heard in Tschaikowsky's "Cherubic Song" and the Bach-Gounod "Holy Is God, the Lord." The combined choirs gave the Gloria from Mozart's Twelfth Mass, two numbers by Gretchaninoff—his "Cherubic Hymn" and "O Lord, I Have Loved"—together with Tschaikowsky's "Praise Ye the Name of the Lord" and the well-known Sanctus by Gounod. The junior choir of the church sang an effective arrangement of Liddle's "How Lovely Are Thy Dwellings." Following the custom of the church, the Venite was chanted by congregation and choirs. The latter also gave a spirited rendition of the Kyrie from Haydn's First Mass. The choirs gave a vigorous and well-balanced interpretation of this varied program under the guidance of Mr. Sammond, who conducted throughout, also playing the prelude, organ meditation and postlude. The service accompaniment was in the capable hands of George William Volkel.

After the festival there was a reception, at which a testimonial was presented to Mr. and Mrs. Sammond. The pastor, Dr. Ernest R. Palen, voiced warm appreciation by the church for the record of a quarter of a century during which Mr. Sammond had been its musical minister, stressing his sound musicianship and personal qualities of friendliness and earnest Christian character. R.L.M.

HERBERT NANNEY INSTALLED AT PHILADELPHIA CHURCH

At a special service June 9, Herbert B. Nanney was formally installed as minister of music of the Ninth Presbyterian Church, Philadelphia. Dr. Edward B. Shaw, moderator of the Presbytery of Philadelphia, presided and propounded the installation questions. The sermon, on the subject "How Shall We Sing?" was delivered by Dr. Alexander Mackey, president of the Presbyterian Ministers' Fund. The choirs under the direction of Mr. Nanney sang "Psalm 150," by Franck and "God, My Shepherd, Walks beside Me," Bach-Dickinson. After the service a reception by the session and Dr. Weaver K. Eubank, pastor of the Ninth Presbyterian Church, was held. Mr. Nanney is in charge of three

choirs and is the director of an active musical education program. On June 16 the choirs closed the 1945-46 season with a presentation of the "Elijah" (part 1), by Mendelssohn. William C. Teague assisted as guest organist.

Mr. Nanney served four years in the army. During two years of overseas service he was stationed in Paris, where he served as a first lieutenant in the medical administrative corps and was assistant organist and choirmaster of the American Cathedral, where many troops on leave and stationed in Paris attended church. Before being redeployed to the United States, Mr. Nanney attended a course sponsored by the army education program at the Paris Conservatory, where he studied organ with Marcel Dupré.

Before the war Mr. Nanney was organist of the First Methodist Church, Pasadena, Cal; assistant organist and teaching assistant in music at Stanford University, and minister of music at the Jenkintown Methodist Church while he was attending Curtis Institute of Music. Shortly before entering the armed forces in 1942 he was organist at the First Congregational Church of Los Angeles.

Mr. Nanney was graduated from Whittier College in 1940 and did graduate work in music education at Stanford University the following year. He has studied organ with Dr. Alexander Schreiner and Dr. Alexander McCurdy.

ORGAN STUDENTS of Claude L. Murphree, F.A.G.O., at the University of Florida gave their annual recital May 19. Those who played a program of high quality were Mrs. Virginia Taylor, Dale Plummer, Mary Lindler, Ned Haven, Charmaline Linzmayer and Joseph Adkins.

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John J. Niles' Carols Win Popular Favor; List Is Presented

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

One of the striking successes of the last three or four Christmas seasons is the modal carol edited by John J. Niles, "I Wonder as I Wander" (G. Schirmer). First published as a simple solo in the Niles collection called "Songs of the Hill-Folk" ("Schirmer's American Folk-song Series," Set 14) some twelve years ago, it is now obtainable in editions for SATB unaccompanied with S or T solo, TTBB unaccompanied with medium solo, SSAA unaccompanied with S solo, SSA unaccompanied with no solo, and in folio size as solo, two keys. It is at the moment probably the most popular traditional Christmas carol collected in the United States. Its fame has been enhanced considerably by the record which Mr. Niles himself made to the accompaniment of a dulcimer (Victor) in one of three admirable sets of discs.

In case you wish to know whether there are any more of these wonderful traditional carols in the Niles songbag, I have compiled a list which is, I hope, fairly complete to date, though the last time that I saw Mr. Niles here at Cornell he was working on some more arrangements. He has been assisted in some editions by L. H. Horton, Cyr de Brant, G. S. Bement, Arthur Warrell, Arrand Parsons and Arthur S. Talmadge. The original melodies for some of these can be found in a little pamphlet by Niles called "Ten Christmas Carols from the Southern Appalachian Mountains," which is set 16 in the "Schirmer American Folk-song Series."

The same firm publishes all the editions which I am about to list:

"The Carol of the Angels." SATB unaccompanied, with S solo. This is an original carol by Niles.

"The Carol of the Birds." SATB unaccompanied, with S solo. Also by Niles. There are editions for SA and SSA, both with S solo.

"Down in Yon Forest." SATB unaccompanied, with S solo; can be sung by two choruses. Also edition for SSA with S solo. Traditional, from North Carolina.

"Jesus, Jesus, Rest Your Head." Editions for SATB unaccompanied and for SSA unaccompanied, with S solo. Traditional.

"Jesus the Christ Is Born." There is an edition apparently for SATB, but really a duo, and also one for real SATB, both unaccompanied; the former by Niles himself, the latter by Warrell. Traditional.

"The King Shall Come." Unaccompanied professional hymn, with sections for SA, TB, SSATBB. Original work.

"Lulle, Lullay." For SSA, unaccompanied. Traditional version, from Tennessee.

"Never Was a Child So Lovely." SSAA, unaccompanied. Sad ending, with the cross. Traditional.

"See, Jesus the Saviour." SATB, unaccompanied. Very simple but haunting melody. Traditional.

"The Seven Joys of Mary." SSAA, unaccompanied. Traditional, from North Carolina.

"Sing We the Virgin Mary." SATB, unaccompanied. Traditional, from Kentucky.

"When Jesus Lived in Galilee." Two arrangements, unaccompanied, both using

children in unison and/or a soprano soloist; for SATB and for SSA.

All the numbers just mentioned are for Christmas. Mr. Niles has one Easter carol, "The Robin and the Thorn," for unison chorus—I prefer a single voice; he calls it a folksong, but does not say whether it was found in America or in England. He has collected a beautiful version of the Negro spiritual "I'm So Glad Trouble Don't Last Alway," which comes in two unaccompanied versions—for SATB plus T solo and for SSA plus S solo. He himself has composed a patriotic number, "A National Hymn of Victory."

At least seven of the secular songs he has collected in the South have choral arrangements very useful for choir concerts; all are published by G. Schirmer:

"Black Is the Color of My True Love's Hair." SSA with ST solos, unaccompanied. The most beautiful of his secular finds.

"The Carrion Crow." Kentucky version. Two unaccompanied arrangements: SATB plus SBar solos and SSA plus SA solos.

"Frog Went 'Courtin'." Unaccompanied: SATB plus STBar solos, and SSA plus STBar (or A) solos.

"The Frog in the Springs." Unaccompanied: SATB, also SSA.

"Go 'Way from My Window." SATB plus S to T solo.

"Jack o' Diamonds." SSAA plus T or Bar solo.

"One Morning in May, or The Nightingale." Unaccompanied: SATB plus ST solos, and SSA plus ST solos.

Mr. Niles has a little tobacco plantation near Lexington, Ky., and he knows the traditional songs of the mountains as few have known them. He makes beautiful dulcimers with his own hands, sometimes taking a year over one; I have heard one of his with a range of three octaves—something that no mountaineer ever managed to manufacture before, I imagine. In the first world war he was an American flyer and wrote the very best book I have seen about folksongs in that war; it is called "Singing Soldiers." As a collector he has the rare (and dangerous) gift of hearing the pure modal tune even when corrupted, and he has perhaps the most beautiful melodies made by any collector since Cecil Sharp visited the Appalachians some thirty years ago. When he writes a melody himself it usually has the quality of a folk tune, and he knows his people so well that he can invent verses that suggest the folk also.

You might give yourself a little present for enjoyment this summer by buying a copy of Niles' "Anglo-American Ballad Study Book," containing eight ballads in current tradition in this country. In making the excellent notes Mr. Niles was assisted, I believe, by Professor Archer Taylor.

JOSEPH H. GREENER, M.Mus., A.A.G.O., presented his advanced organ and piano pupils in a recital on the evening of May 19 at the University Christian Church, Seattle, Wash. The recital was very well attended. "Bells in the Valley," for piano, a new composition by Mr. Greener, written in double tonality, received its first performance and was well received. The performers at the organ were Irene Wilson and Charlotte Bosserman, and Jerry Greenwat played a piano group. In addition to his duties at the church Mr. Greener is professor of organ, harmony and composition at Seattle College.

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LEON VERREES



LEON VERREES, professor of organ at Syracuse University, has been heard in recitals in various cities in the East in the last month. Mr. Verrees is rapidly recovering from the effects of a major operation which he had to undergo four years ago and in addition to his teaching finds time to make public appearances and to continue his work as a composer, which has added greatly to his prestige. May 22 Professor Verrees played for the Long Island Chapter of the American Guild of Organists at St. John's Episcopal Church, Huntington, N. Y. May 28 he played for the Wilkes-Barre Chapter at the First Presbyterian Church of Kingston, Pa., and an account of that performance is published in the A.G.O. pages. May 14 Professor Verrees gave the opening recital on the Odell organ in Centenary Methodist Church, Newark, N. J., as related in the June issue.

Senior recitals by two of Professor Verrees' pupils took place at Syracuse in April, Miss Gertrude Gates playing April 7 and Miss Jean Elizabeth Reid April 14.

BENJAMIN J. ZOLLNER DIES;
KITCHENER, ONT., ORGANIST

Benjamin J. Zollner, a well-known organist of Kitchener, Ont., died April 6 in a hospital in his home city.

Until several months ago Mr. Zollner was organist and choirmaster of St. Mary's Catholic Church in Kitchener, a position he had held for twenty-five years, until illness compelled him to retire. Previous to going to Kitchener Mr. Zollner lived in Dayton, Cincinnati and Albany. For many years he had a large class of pupils in addition to his church work.

Mr. Zollner was born Jan. 27, 1867, in Carrolltown, Pa. He married Miss Ida Zuber in Kitchener and she and a daughter, Mary Eleanor, survive.

CHARLES DODSLEY WALKER
ENDS SERVICE IN THE NAVY

Lieutenant Commander Charles Dodsley Walker, U.S.N.R., of Glen Ridge, N. J., was separated from the naval service June 17 at Jacksonville, Fla. He had entered the navy in March, 1942, and subsequently served at several shore stations in this country, as well as in the Mediterranean and Pacific theaters, including action in Sicily and Okinawa.

Lieutenant Commander Walker studied organ four years under Dr. Norman Coke-Jephcott at the Cathedral of St. John the Divine. When he entered Trin-

ity College in 1936, he continued his organ study with Clarence Watters. At the time of his entry into service he was in his second year at the Harvard University Graduate School of Music.

After spending the summer as organist and choirmaster of the Lake Delaware Boys' Camp in Delhi, N. Y., Mr. Walker plans to return to his study at Harvard and his positions as organist and choirmaster of the Harvard-Radcliffe student choir at Christ Church, Cambridge, and organist and choirmaster of St. John's Methodist Church in Watertown, Mass.

BETTY GREENSTREET UTTERBACH of Hutchinson, Kan., has been appointed organist and choir director of Emmanuel Lutheran Church, Hutchinson, beginning June 1. Mrs. Utterbach has studied organ and choral conducting with Harry H. Huber, minister of music of the First Methodist Church.

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Ralph A. Harris' Boys Give 22nd Anniversary Concert in Brooklyn

By LEWIS LANE

The boys and men who compose the St. Paul's Choristers, St. Paul's Church, Flatbush, Brooklyn, N. Y., conducted by Ralph A. Harris, gave their annual spring concert before a large audience at the Brooklyn Academy of Music May 24. This was the twenty-second anniversary of the choristers. The choral program was prefaced by a recital of organ music, listing works of Bach, Vierne, Percy Fletcher, Bonnet and Boellmann, played by Sydney SeEVERS.

The choristers opened their program with an "Alleluia" by Jacob Handl, who lived and wrote much church music a century before the more celebrated George Frederick. This work was for double choir. Works by Willan, Schuetky and Vittoria, the last an arrangement for chorus of men's voices, followed. The purity, freshness and unforced beauty of the boy voices, combined with the deeper richness of the men's section, made listening a delight. "Swing Low, Sweet Chariot" was sung in an interesting arrangement by Adalbert Huguélet, with soprano solo by William Budd. Then came a finely finished performance of "Were You There," arranged by Burleigh. Responsiveness to their conductor is always notable in this group, and here an especially fine effect was achieved. "Chillun, Come On Home," arranged by Noble Cain, was followed by an arrangement of Schubert's "Ave Maria" for mixed chorus and solo voice by Mr. Harris, who should be commended for his excellent musicianship as arranger, as well as organist, conductor and composer. George A. Garriques was in splendid voice for the solo portion. A particularly beautiful soprano quality was noted in the arrangement by Mr. Harris of "When I Survey the Wondrous Cross." The first half of the concert ended with Schubert's magnificent "Great Is Jehovah the Lord."

The second half of the program, even more interesting than the first, began with a "Czecho-Slovakian Dance Song," arranged by Charles Manney. Then came a pleasing number by Gibbons, "The Silver Swan." The audience was stirred by the soprano obbligato of MacDonald

Budd in Victor Herbert's "Red Mill" excerpt, "Moonbeams." MacDonald's voice was more than competent and efficient, and made one wish that the perfect purity and exquisite beauty of the well-trained voice of a young boy was not so fleeting a thing. A repetition of the excerpt was demanded with unmistakable enthusiasm. The choir furnished a splendid background for Louls Noll's performance of Jerome Kern's perennial favorite, "Ole Man River." First-class humor was injected into the evening by the "personality boy" of the choir, Billy Budd, who delighted the audience with an American "rurallette," "Three Little Maids," by Marjorie Elliot. An encore was straightway demanded and cheerfully given.

Certainly the most artistic and musically praiseworthy selection of the second half of the evening came with Tschalkowsky's "The Nightingale," arranged for men's chorus by Arthur Ryder.

Mr. Garriques gave a thoroughly satisfying interpretation of Frederick Cowen's "Border Ballad." Two encores proved his popularity with the audience. The choir then gave a spirited performance of an excerpt from Gilbert and Sullivan's "Pirates of Penzance," "When the Foeman Bares His Steel."

The concert ended on a dramatic note with Charles Wakefield Cadman's "Marching in the Clouds with God." A church group called Sigma Sigma was added for effect, but it must in all sincerity be said that the result was more pleasing to the eye than to the ear, and that was obviously intended. The audience bestowed its applause unstintingly and there was evidence that such concerts by St. Paul's Choristers and their top-notch director, Ralph A. Harris, are always received with delight.

ARTHUR H. RANOUS PRESIDENT OF THE HARRISON WILD CLUB

At its June meeting the Harrison M. Wild Organ Club of Chicago elected Arthur H. Ranous president. Ernst Melbye was chosen for vice-president and Mrs. Florine Schlamp secretary-treasurer. The club has had a successful season, with a good attendance at its meetings. Mr. Ranous was for thirty-eight years choirmaster of the Church of the Holy Spirit of Lake Forest and is one of the best-known men in the musical circles of Chicago. He is a former president of the Chicago Artists' Association and is president of the Lake Forest Music Club.

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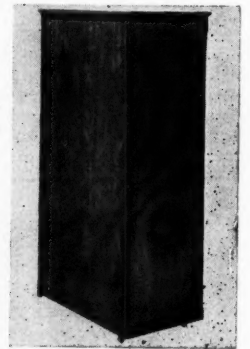
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G. ALEX KEVAN OPENS ORGAN BY CASAVANT IN HOUSTON

The Casavant organ recently installed in the Church of St. John the Divine, Houston, Tex., was dedicated May 30 at a service of evening prayer by the organist and choirmaster, G. Alex Kevan, Fellow of Trinity College, London, and Associate of the Canadian College of Organists.

Mr. Kevan was educated in England under Dr. John H. Martin, deputy organist at Peterborough Cathedral. He continued his studies in Canada, taught with Professor Arthur Collinwood of the University of Saskatchewan department of music and was president of the Music Teachers' Association and director of the University Philharmonic Society. In Houston Mr. Kevan is teaching at the University of Houston. Prior to going to Houston Mr. Kevan was minister of music at Robertson United Church, Edmonton, Alberta.

St. John the Divine's new organ has thirty stops and is a three-manual. It has been given by Mrs. Albert Henry Bevan in memory of her husband, formerly a vestryman of the church.

R. KENNETH HOLT ON LEAVE FROM POST IN HONOLULU

R. Kenneth Holt, who has been conducting an outstanding ministry of music and has given many organ recitals in Hawaii, has been granted a year's leave of absence by the Central Union Church of Honolulu, and he and Mrs. Holt will depart in July to spend the twelve months in New York. Mr. Holt will return to the School of Sacred Music of Union Seminary, where he graduated in 1932.

John W. Harvey has been appointed interim organist. He and Mrs. Harvey will go to Honolulu in August. Mr. Harvey is a graduate of the Oberlin Conservatory of Music, and has just completed a year's postgraduate work following his discharge from the navy. He spent some time in Honolulu.

The 1945-1946 Central Union concert series was brought to close May 19, when the 140 voices of the adult, cherubim, Picardy, seraphim and tours choirs united in a program of anthems.

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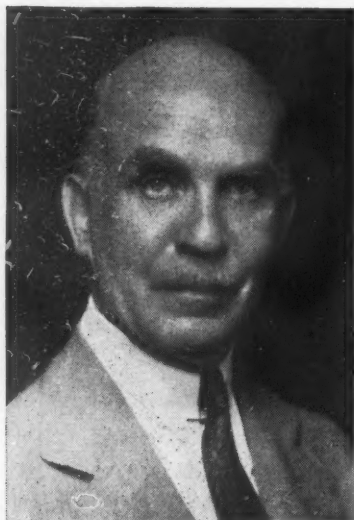
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THE BOARD OF TRUSTEES of Christ Methodist Church, Park Avenue, New York, gave a dinner May 9 in honor of the choir and the organist-director, Dr. Warner M. Hawkins. Benjamin Matthews, on behalf of the board, commended Dr. Hawkins' work over the period of his office of twenty years and spoke of looking forward to another such twenty to come. Paul Sturtevant presided and Mrs. Ellis Phillips gave an interesting talk. Members of the board and of the music committee were present.

**OSCAR J. FOX, SONG WRITER,
CLOSES CAREER AS ORGANIST**

Oscar J. Fox of San Antonio, Tex., for more than forty years organist of churches in Texas, is retiring from the field of church music to devote his time to song writing and programs of his songs throughout Texas.

Mr. Fox has had a varied career as organist and choral director, chiefly in San Antonio. His first position was at the First Presbyterian Church, from 1904 to 1915. In 1917 he became organist and choirmaster at St. Mark's Episcopal Church. In 1930 he became organist and choirmaster at Christ Episcopal Church, a post he held until his retirement May 15 to become organist emeritus.

Mr. Fox's early life was spent in Burnet County, Tex., where he was born Oct. 11, 1879, of pioneer German-Swiss ancestors. From 1896 to 1899 he attended the Municipal School of Music in Zurich, Switzerland. After his return to America he spent one year in Galveston and then went to New York City to resume his musical studies. In 1902 he returned to Galveston and two years later moved to San Antonio. From 1925 to 1928 Mr. Fox was director of the glee clubs and the university choral society at Texas University.

Of Mr. Fox's published works "The Hills of Home" is probably the most widely known. It has been sung in many languages.

For several years Mr. Fox has been an honorary member of the Alamo Chapter, American Guild of Organists.

He is succeeded at Christ Episcopal Church by Lee Norrell, formerly at the Madison Square Presbyterian Church and newly-elected dean of the Alamo Chapter.

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THOMAS G. McCARTHY



MUSICAL FORCES at the Cathedral of the Immaculate Conception, Fort Wayne, Ind., have completed one of the most noteworthy seasons in the 106 years of the cathedral's existence. Thomas G. McCarthy, director of music at the church, which is one of the oldest in the Midwest, accepted the appointment to this position last July. There are four choruses at the cathedral, including the Schola Cantorum (a male group), the boy chancel choir, a children's chorus and a women's glee club. In addition to the regular service programs, which number nearly 1,400 a year, Mr. McCarthy presented a series of Sunday afternoon organ recitals at which he played to about 15,000 people.

On May 11 Mr. McCarthy conducted a demonstration of liturgical music in the cathedral. More than 400 grade school voices participated in the event, which was regarded by church officials, including Most Rev. John F. Noll, Bishop of Fort Wayne, as marking a great advance in sacred music in the United States. The broadcast was carried by station WGL in Fort Wayne and the National Broadcasting Company.

Mr. McCarthy presides over a four-manual Tellers-Kent organ, recently rebuilt by the Tellers Corporation. There are two consoles—one in the choir gallery and the other in the sanctuary. Chambers are divided in the rear of the church and over a side altar.

Prior to his appointment to the Fort Wayne Cathedral by the Rt. Rev. Thomas M. Conroy, the rector, Mr. McCarthy was organist at St. James' Church, Pittsburgh; St. Anselm Church, Swisshale, Pa., and All Saints, Jersey City. He is the author of many articles dealing with church music, including one in the June issue of *The Catholic Choirmaster*, and another in the August issue of *Caecilia*. His latest book, "Ten Chapters on Choral Technique," will soon be released. Mr. McCarthy is spending the summer lecturing to complete his series on "Music a Vocation" for the *Fort Wayne Journal Gazette*, of which he is music critic.

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Many of us have discovered, perhaps in conferences with our ministers, that there is a scarcity of hymns appropriate for the subjects chosen for certain services. In some churches there is only one hymn during the body of the service, the others being used for the processional and recessional. The scarcity of suitable hymns is thus increased, for the last hymn should have the function of ratifying the teaching message of the sermon and of expressing the response of the people to it. But the choice may fall on a quiet type of hymn, both as to words and music, which would suffer from being used as the recessional. On the other hand, an unrelated final hymn may weaken the effect of the whole service.

The call for new hymns was most effectively presented by the Rev. Erik R. Routley, pastor of the Congregational Church at Dartford, Kent, and associate editor for the Hymn Society of Great Britain, at its conference at Jordans last year. In his paper he indicated four general directions in which new hymns are needed, and we are summarizing them, quoting liberally from his statement.

We lack hymns giving an adequate answer to the social needs of our day, that are Christian and free from vague uplift. Our duty to our neighbors is a difficult subject and there are few good hymns available for it at present. One is "Lord of Light, Whose Name Outshineth," by Dr. H. Elvet Lewis. This is to be found in the Evangelical and Reformed Hymnal, No. 268. This should be far more widely known in America.

A kindred need is for hymns that voice the Christian attitude to one's nation, its doctrine of citizenship, of reverence for one's neighbor, of man's stewardship over the gifts of God. A good example of such a hymn is Chesterton's "O God of Earth and Altar" (E-R 370). An extension of this category would be the Christian attitude to the peoples of other lands, for which John H. Masterman's stately lyric "Almighty Father, Who Dost Give" (E-R 363) is so appropriate. The recent quest of the Hymn Society for hymns of Christian patriotism produced some fine texts in this field.

Mr. Routley then mentioned the dearth of hymns dealing with the life and ministry of Christ. In the topical indexes of our latest hymnals we usually find a scant half-dozen under this heading. One of the best is "It Fell upon a Summer Day," set to the distinctive tune "Childhood." This is in the section for children of the Methodist Hymnal. There is a larger number of these hymns in some of the hymnals for young people. Among them are "The Hidden Years at Nazareth," by Allan Eastman Cross, and Benson's "By Roads that Wound Uphill and Down," which deserve wide acceptance.

Finally we need hymns for young people—really young people. The 14 to 18 age group can join with its elders, but the younger children in the church school "set at present a raw deal." The children's sections in the church hymnals are scanty. Hymns intended for children should be written by people who know how to talk with children, not by those who love them only at a distance. Such people are not very common. This suggests a partnership between the worker in Christian education and the poet. Usually the former tries to fill the need, but not always skillfully. An exception to this rule was the late Milton S. Littlefield, whose "O Son of Man, Thou Madest Known" has rare quality.

Other leaders of worship have called attention to various subjects for which we need new hymns; among them are hymns for communion. Members of the Hymn Society are being asked to bring up the subject when conferring with their pastors. To some organists this may seem remote from their specific task of interpreting and improving the present musical settings. But does not a knowledge of the hymnal include a study of the hymns themselves? Many a pastor would exchange notes with his organist on hymn choices more readily if the latter were well posted on the selection of hymns in the book, instead of confining himself to the availability and quality of the tunes.

Many more churches than ever before are using the finest in hymnals. Future editions of these hymn-books will be greatly improved if we examine the present editions critically to see whether there are an adequate number of hymns on these and other specific subjects.

We would appreciate any comments

New Organ Music Records

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Fugue in C minor (The Little), Chorale and Chorale Prelude, "Ein feste Burg," Fugue in C major (Fanfare Fugue), "Sheep May Safely Graze" and Passacaglia and Fugue in C minor, J. S. Bach. E. Power Biggs, playing the organ in Memorial Church of Harvard University. Four twelve-inch discs in Victor Album V-DM1048.

Following hard on the superb recording of the Mozart Sonatas for organ and strings, we have here a fine performance of a Bach program by an artist who has made a specialty of Bach playing. Three of these works were available formerly on domestic records—the Passacaglia, the Little G minor Fugue and "Ein feste Burg." The Passacaglia and Fugue was played by Carl Weinrich for Musicraft on the organ of the Westminster Choir College. Although the recording was very clear, Mr. Weinrich's scholarly interpretation seemed not to do sufficient justice to the composition, especially not in the fugue. The new recording is better, even if at times less clear.

"Ein feste Burg" also was played by Mr. Weinrich on the organ of the same school. And here he has the edge both as to recording and performance. Mr. Biggs, it seemed to this listener, played a little too fast.

The Little G minor Fugue was formerly recorded by Schweitzer for Columbia. While Schweitzer is an eminent and undisputed authority on Bach, his playing is on the dull side. The new recording is much better in all respects, although Biggs again plays a little too fast.

The remaining works are new to the currently available catalogue. The Fanfare Fugue in C major is a delightful page of writing, attributed to the pen of J. S. It is most pleasantly played and recorded. "Sheep May Safely Graze" and Mr. Biggs' interpretation of it are too well known to require comment.

Rigaudon (arranged by Fox), Campra, and Toccata in B minor, Gigout, played by Virgil Fox. Victor record 10-1208.

Two relatively unimportant compositions played with Mr. Fox's usual verve and imagination. The record suffers a bit from over-reverberation in the Gigout Toccata—not that it matters a great deal, the musical content of the composition being the usual end-of-service type of toccata. The Campra work is different. It is majestic and is majestically played and the record does it full justice. Both works form an interesting addition to the recorded library.

and suggestions as to the scarcity of "wanted" hymns.

This column exists to bring organists news of the chief events in the hymnic field, to stimulate their interest in hymnody and to serve them by suggestions and information when they plan their hymnic activities. Many church musicians have found it helpful to consult us about their hymn festival projects, or those of their chapter of the A.G.O. A considerable number of them have already joined our fellowship. There are no formalities in becoming a member of the society. We shall be glad to send readers of this column the leaflet giving our purpose and program, and we hope that new chapters of the society may result from the contacts thus made. Only seven members are required to form a chapter.

THE SIXTIETH COMMENCEMENT concert of the American Conservatory of Music was held in Orchestra Hall, Chicago, on the evening of June 18. The organ department was represented by Peter Fyfe, who has received his training under Edward Eigenschenk and Frank Van Dusen. He opened the program with the Prelude and Fugue in D major by Bach. Another in the organ department to receive honors was Victor Mattfeld, who received his master's degree. He was one of three postgraduates who was graduated "with distinction." Mr. Mattfeld is president of the Van Dusen Organ Club.

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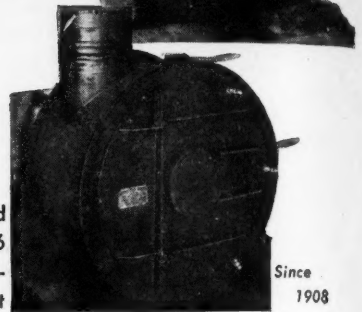
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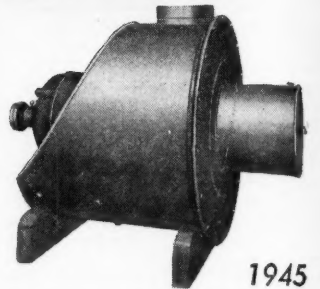
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MAKE UP PROGRAM FOR JULY 26

Marcel Dupré, who has arrived in Chicago for his master class and recitals at the University of Chicago, is to give a special performance of unusual interest July 26 at 8:30 in Rockefeller Chapel. He will devote an entire evening to improvisation, for which he is famous throughout the organ world. This is to be in addition to the recitals previously announced last month in THE DIAPASON. Included in the improvisations are: A prelude and double fugue in five voices; a trio-sonata in three movements; five chorale preludes on a hymn-tune; a group that will be made up of a passacaglia, an aria and a toccata, and, finally, a symphony in four movements. Three persons will be asked to write the themes for Mr. Dupré's use. This special performance is expected to draw organists not only of Chicago and from his class at the university, but from many parts of the country.

JULIUS JAEKEL, CHICAGO
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Julius Jaekel, for nearly forty years a Chicago organ man, died June 12 after a long illness. He failed to revive after a major operation he had undergone recently. Mr. Jaekel was born Jan. 21, 1879, in Schlessing, Germany. He learned the organ building trade in that country and Switzerland. In 1902 he came to the United States and became a member of the staff of the Hinners Organ Company in Pekin, Ill. After five years he moved to Chicago, but continued to erect organs for the Hinners Company in all parts of the country. The last twenty years he had been an independent builder and maintenance man. He was highly regarded by all with whom he came in contact.

Mr. Jaekel is survived by his widow, Mary Jaekel, a daughter, Violet Albert, and one grandchild.

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Mr. Möller was a guest of honor with other award recipients of the Advertising Club of Baltimore at a luncheon in the Emerson Hotel May 22. In presenting the awards, officers of the foundation said that "this award is a true reflection of the principle that the buying public is the ultimate judge of what will be sold in the market year after year, from generation to generation."

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