

THE DIAPASON

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MARCEL DUPRE TAKES CHICAGO AS BY STORM

U. OF C. CHAPEL IS JAMMED

Six Recitals in Rockefeller Chapel Draw Record-Breaking Crowds—Works of Bach, Franck and Dupré Make Up Program.

Marcel Dupré, organist of the Church of San Sulpice in Paris and professor at the Conservatoire, began his latest American tour and the first since the end of the war with what may be described conservatively as a triumphal entry into Chicago, where he spent part of June and the entire month of July, conducted a class that had a waiting list months before his arrival and gave six recitals that made Rockefeller Chapel at the University of Chicago almost burst its seams of solid stone. The great cathedral on the old Midway of 1893 world's fair fame, which seats 2,500, never has held more people than came to these recitals and on several evenings there were as many outside, listening at the doors, as there were inside. For the last three recitals a loud-speaker was installed outdoors so that those who could not get into the chapel might hear.

It is doubtful if anyone can recall a series of organ recitals in Chicago's history that has drawn such audiences. Undaunted by torrid weather, they came from every part of the city and from many distant points, and included not only the majority of the organist fraternity, but music-lovers who are not ordinarily crowding out others at organ recitals. As soon as the doors of the chapel were opened an hour before each performance the waiting throng rushed in. In a short time every seat was filled, the ushers were searching out narrow niches in pews that were already jammed and those who came half an hour before Mr. Dupré sat down at the console had to stand outdoors.

As Albert Goldberg, critic of the *Tribune*, said in opening his review of the first recital, "the uninformed observer might have thought that nylons rather than the organ music of Johann Sebastian Bach was being dispensed as the populace by the thousands streamed across the University of Chicago campus to hear the first of the recitals. * * * With the pews packed like the proverbial sardine can, extra chairs placed wherever they would go, and standees lined along the walls, officials conservatively estimated the attendance at more than 3,000. Bach, two centuries dead, seems at last to have come into his rightful kingdom."

The vast audience came to hear programs limited to Bach, Franck, the compositions of Mr. Dupré and an extra program of improvisations, for which the French organist is famous. These programs were published in the June issue of *THE DIAPASON*. The first one, on June 26, was a presentation of six of the great organ works of Bach. It was heavy fare for an extremely hot evening, but the throng that had assembled seemed to take in every note. For the many organ students present it was an invaluable demonstration.

The second recital, July 3, was devoted to the twelve numbers from the "Clavierübung," and likewise had pronounced educational value to the organist audience.

Cesar Franck was presented in a beautiful performance July 10—and this was perhaps the most thoroughly enjoyable evening in the series. A great French organist of today interpreting the "Grande Pièce Symphonique" and the three Chorales of a great Frenchman of another generation was something to be remembered. Rockefeller Chapel and its beautiful organ seemed to provide the proper setting and one could imagine himself listening to the composer himself at Ste. Clotilde in Paris. The performance gave

LEWIS CORNING ATWATER, THIRTY-FIVE YEARS AT CHURCH



LEWIS CORNING ATWATER of Washington, D. C., has completed his thirty-fifth year as organist and choir director of All Souls' Unitarian Church and of the Washington Hebrew Congregation. Following the last service of the season All Souls' held a reception for Mr. Atwater at which a check was presented to him and announcement made of a \$3,000 addition to the four-manual and antiphonal organ to be installed this fall in his honor. Mr. Atwater studied in England and also with Lynnwood Farnam and Carl Weinrich. He was appointed to All Souls'

a real thrill to the thousands inside and outside the chapel and the audience must have thrilled Mr. Dupré.

July 17 was devoted to the Trio-Sonatas of Bach. July 24 Mr. Dupré played four of his own works and July 26 he demonstrated his unusual gifts as an improviser. These recitals came too late for notice in this issue.

CANADIANS TO HEAR FINE PROGRAM IN HAMILTON, ONT.

Plans have been nearly completed for the annual convention of the Canadian College of Organists, to be held in Hamilton, Ont., Wednesday and Thursday, Aug. 28 and 29. Eminent organists are to be featured at this meeting.

Bernard Piché, former organist of the Cathedral of Trois Rivieres, Que., is to give a recital at Centenary United Church Thursday evening, Aug. 29. His program includes: Toccata in F major, Bach; Scherzo from Second Symphony, Vierne; Allegro from Sixth Symphony, Widor, and compositions by Rameau, Franck, Bingham, Tournemire, Dupré and Piché.

Ernest White, musical director of the Church of St. Mary the Virgin, New York, is to play a recital on the Steinmeyer organ at the Cathedral of Christ the King Wednesday evening. Mr. White will play: Suite, Op. 5 (Prelude), Durufé; "Le Banquet Céleste," Messiaen; "Weihnachten 1914," Reger; Fantasia and Fugue in C minor, Bach, as well as

when it was known as the "President's Church" because of the membership of William Howard Taft. In addition to these two positions Mr. Atwater was engaged for several years as organist by a third church, playing for the elaborate musical Sunday evening services at the Church of the Covenant and later at Calvary Methodist Church. Besides playing over 500 Sunday afternoon organ recitals at All Souls' he has arranged many numbers for the temple service. Mr. Atwater has also served as dean of the District of Columbia Chapter of the American Guild of Organists.

works by Martini, Franck, Zechiel and Simonds.

Drummond Wolff, newly-appointed organist of the Metropolitan United Church, Toronto, is to play the Casavant organ at Christ Church Cathedral. Among the compositions he will play are: Toccata and Fugue in D minor (Dorian), Bach; Suite, Stanley; Prelude on "Green-sleeves," Wolff; Fantasia on "Veni Emanuel," Rowley, and works by Frescobaldi, Arne and Harker.

A program by younger members is to be presented by Melbourne Evans, Toronto; George Black, Toronto, and Henry J. Bowlden, Hamilton. W. Wells Hewitt of St. James' Cathedral, Toronto, is to give a demonstration lecture on choir training.

Guest speakers will be T. J. Crawford, organist of Timothy Eaton Memorial Church, Toronto, and George Reaney, chairman of the board of governors of the Hamilton Conservatory of Music.

An innovation at C.C.O. conventions is to be a novelty golf tournament on Thursday morning.

LORRAINE STORZ, a pupil of Dr. Edward Eigenschenk, was winner of the 1946 organ contest sponsored by the Society of American Musicians for young artists. The contest was held July 6 in Kimball Hall. The judges were Dr. Francis Moore, Emily Roberts and Whitmer Byrne. Miss Storz will give a debut recital under the direction of Bertha Ott in the course of the concert season of 1946-1947.

WASHINGTON DRAWS 200 TO CONVENTION

MEETING A MARKED SUCCESS

Charles Craig, Richard Ross, Viola Fisher, Wayne Dirksen, Carl Wiesemann and Ernest White Play—Festival at Cathedral.

The District of Columbia Chapter of the American Guild of Organists acted as hosts to 200 visitors at a highly successful golden jubilee regional convention in Washington June 24, 25 and 26. The region is composed of the following chapters: Chesapeake, Mrs. Dorothy At-Lee, dean; Cumberland Valley, George Hamer, Jr., dean; Virginia, Charles Craig, Jr., dean; Charlottesville Branch, Arthur W. Burke, Jr., regent; Petersburg Branch, Mrs. Howard Wright, regent; Southwestern Virginia, Franklin Glynn, dean; District of Columbia, Miss Katharine Fowler, dean. In addition to the members from the region, the meeting took on a national aspect, characteristic of Washington conventions, with the arrival of representatives of the chapters at Atlanta, Detroit, Philadelphia, Indianapolis, Boston, Columbus, Wilkes-Barre, Altoona, Harrisburg, Newark, New York City and other places.

Christopher S. Tenley, general chairman, was assisted by the following: Temple Dunn, assistant chairman; Everett W. Leonard and Ruth F. Vanderlip, registration; Mrs. J. H. Fahrenbach and Jean S. Appel, finance; Theodore Schaefer and John Taylor, hotels and meeting-places; Nancy P. Tufts and William O. Tufts, Jr., social; Marguerite Brice, advertising; Robert Ruckman, transportation; Mr. and Mrs. John B. Wilson, publicity; Walter H. Nash, printing. Mr. Nash was responsible for the very attractive pocket-size program book which contained among other novel features a complete listing of publishers of all compositions performed at the various sessions. This innovation elicited much favorable comment as it makes readily available the sources of the works heard. It was also interesting to note that many churches, recognizing the merits of their organists and directors, paid tribute to them on the pages of the program book.

It must have been a source of gratification to the committee in charge that the character of the program and the fame of the recitalists invited to participate brought such a large attendance. It was one of the largest gatherings at any regional meeting held in honor of the Guild's golden jubilee, but that is something which the Guild has come to expect of the District of Columbia Chapter. The reputation for hospitality established at the last national convention of the Guild influenced many to return to Washington this year.

Opens with a Luncheon

The convention opened officially with a luncheon in the Chinese room at the Mayflower Hotel, Washington's diplomatic rendezvous. The characteristic note of informality was set at the luncheon when the delegates joined in the Guild's theme song to the tune of "Turkey in the Straw"—

If you want to be a member of the A.G.O.'s
You must play the organ with your heel
and toes;

Pull out all the stops and the tremolos
under the inspiring direction of William Braithwaite, choir director of the National City Christian Church.

A drive along "embassy-lined" Massachusetts Avenue brought the delegates to the Metropolitan Memorial Methodist Church, where the dean of the Virginia Chapter, Charles Craig, Jr., F.A.G.O., organist-choirmaster of All Saints' Episcopal Church, Richmond, gave the following program: Voluntary on the 100th Psalm-tune, Purcell; Concerto in F major, Handel; "Blessed Jesus, at Thy

Word" and Fugue in G major (Gigue), Bach; Chorale in A minor, Franck; "Cortege" and Berceuse, Vierne; Toccata on "O Filii et Filiae," Farnam; "Carillon" DeLamarter; Scherzo and Allegro from First Symphony, Maquaire. This was played on a Skinner organ.

Mr. Craig's playing was marked by a feeling for the style of the various composers, discriminating selection of tone color and clarity and emphasis of thematic construction.

Evensong at Washington Cathedral

Evensong at the Washington Cathedral was sung by the boy choir, with the Very Rev. John Suter, dean of the cathedral, presiding. The resources of the great Skinner organ were magnificently demonstrated by Richard Ross, minister of music of Brown Memorial Church, Baltimore. Mr. Ross first came to public attention five years ago when his recital was one of the outstanding successes of the national convention of the Guild. He recently returned from service in Europe with the army, where, following V-E day, he had the honor of making a concert tour of the great European cathedrals. Mr. Ross played: Toccata in F major, Bach; Antiphon on "Queen of Heaven, Rejoice," Titcomb; Communion on a Gregorian Theme, Purvis; Scherzo from Fifth Symphony and "Carillon" in B flat major, Vierne; "Grande Piece Symphonique," Franck. His experiences in the last five years have brought Mr. Ross greatly increased emotional depth and even added luster to his widely recognized virtuosity, as shown in particular by his interpretation of the Vierne "Carillon" and the Cesar Franck work.

After Mr. Ross' recital the organists were accorded the honor of being received by the Right Rev. Angus Dun, D.D., Bishop of Washington. The reception was held in the old-world boxwood garden.

The first day of the convention was brought to a fitting close at "Hillandale," the luxurious estate of Mrs. Anne Archbold, on the hills overlooking the Potomac. Mrs. Archbold is one of the distinguished hostesses and patronesses of music in the national capital. The program of eighteenth century chamber music, played by Thomas Dunn, organist of the Episcopal Cathedral of Baltimore, assisted by Doris Horwitz and Kathryn Johnson, violinists, featured the sonatas of Mozart for organ and strings. This charming program was enjoyed not only by the guests assembled in the great music hall, where the Aeolian organ is placed, but by a large group seated on the terrace of the garden.

Guests at Library of Congress

The Tuesday morning session opened with an informative meeting at the Library of Congress, arranged by Luther Evans, the librarian. The organists were addressed by Edward Waters of the division of music and Sam B. Warner, head of the copyright office, in the Coolidge Auditorium. They were given the opportunity of examining the Aeolian-Skinner organ and the recording laboratory. The entire staff of the music division was put at the disposal of the delegates to provide information regarding the facilities of the library available to musicians of the country and to explain the exhibits of original manuscripts.

At the Phillips Memorial Art Gallery Sylvia Meyer, Britton Johnson and Abe Cherry, a trio from the National Symphony Orchestra, played the following program for harp, flute and viola: Sonata for flute, viola and harp, Mozart-d'Antalffy; Two Pieces for harp, Forst; Trio for flute, viola and harp, Forst; "Bashkiria," Fantasy for flute and harp, Gretchaninoff; Sonata for flute, viola and harp, Debussy. This concert was a refreshing interlude in the three-day session devoted otherwise exclusively to the organ and gave a chance to visit one of the salons where free public concerts are regularly held.

Dr. Herman Reichenbach, the distinguished German musicologist, who was director of the State Institute of School and Church Music in Berlin, and since coming to this country has been associated with Mary Washington College of the University of Virginia, gave a profound and illuminating lecture on the "Historical and Musical Values of the Canon." A group of delegates formed a choir and gave an expert demonstration under Dr. Reichenbach's direction.

The Cumberland Valley Chapter was ably represented by Miss Viola Fisher of Hagerstown, Md., with the following program: Prelude, Fugue and Chaconne, Fachelbel; Chorale Preludes, "We All

Believe in One God," "The Walk to Jerusalem" and "O Lamb of God, Most Holy," Bach; Andante Cantabile from Sonata I, James; Chorale, Andriessen; "Echo," Yon; Variations on a Noel, Dupré. She played the Möller organ at the Covenant-First Presbyterian Church. Miss Fisher played for the first time in Washington the Chorale by the modern Dutch composer Andriessen, and showed variety of registration in her treatment of Dupré's "Variations on a Noel."

Choir Festival at Cathedral

The choir festival held at the Washington Cathedral Tuesday evening emphasized contemporary composers. The choirs of eight Washington churches showed good discipline in the selections under the masterly direction of Theodore Schaefer, M.S.M., minister of music at Covenant-First Presbyterian Church. He should be commended especially for the sensitive interpretation of Healey Willan's "Behold, the Tabernacle of God" and the spirited "Jubilate Deo" by Sowerby. Robert Ruckman did an excellent job of accompanying the service and showed fine taste in his support of the choir. Wayne Dirksen, assistant organist and choirmaster of the cathedral, opened the festival with a short, interesting recital which included two contemporary compositions. His numbers were: Concerto in B flat major, Handel; "Piece Solennelle," Ibert; "Rejoice, Ye Pure in Heart," Sowerby; Chorale Prelude on the Tune "Wesley," Daniel Gregory Mason; Finale from First Symphony, Maquaire. The choral numbers in addition to those mentioned were: "Awake, Thou Wintry Earth," Bach; "Jesus, Joy of Man's Desiring," Bach; Sacred Cantata No. 80, "A Mighty Fortress Is Our God," Bach; "O Lord, Increase My Faith," Gibbons; "Benedictus es, Domine," Harvey Gaul; "All Creatures of Our God and King," E. T. Chapman.

Participating choirs and their directors were: Christ Lutheran, John B. Wilson, A.A.G.O.; Columbia Heights Christian, Katharine S. Fowler, M.Mus.; Covenant-First Presbyterian, Theodore Schaefer, M.S.M.; Epworth Methodist, Robert Ruckman; Nativity Episcopal, Joan Groncke; St. Clement's Episcopal, Mary C. Adams; Trinity Episcopal, Emily Pearse, and St. John's Episcopal, William Steele.

Through the cooperation of Paul Hume, music director of station WINX, the entire festival was broadcast and recorded.

Wednesday morning's recital at All Souls' Unitarian Church, on the Skinner organ, by the former regional chairman, Dr. Carl Wiesemann, now organist-choir-master of Grace Church, Newark, N. J., was one of the highlights of the convention, as evidenced by his delicate interpretation of Ferrari's "Pastourelle" and his masterly presentation of the "Regina Pacis" by Weitz. Throughout the following program Dr. Wiesemann showed excellent command of the resources of the organ: "Rigaudon," Campra-Ferrari; "Pastourelle on Two Provençal Carols," Ferrari; Prelude and Fugue on B-A-C-H, Liszt; Suite for Organ, DeLamarter; "Romanze," from Suite, Op. 92, Reger; Allegro Vivace, First Symphony, Vierne; "Regina Pacis," from Symphony for Organ, Weitz.

Ernest White Gives Last Recital

The beautiful sanctuary of the National City Christian Church was the impressive setting for the closing recital, by Ernest White, director of music of the Church of St. Mary the Virgin, New York. His particularly interesting choice of program included eight numbers by modern composers. The scope of Mr. White's versatility ranged from the charming delicacy of Matini's Aria to the tremendous glory of the "Dies Irae." He played: Suite, Op. 5, Prelude, Durufle; "Le Banquet Celeste," Messiaen; "Weihnachten, 1914," Reger; Fantasia and Fugue in C minor, Bach; "Aria con Variazione," Martini; Chorale in B minor, Franck; Chorale Preludes, "Die Nacht ist kommen," "Gib Dich zufrieden und sei stille" and "Herzliebster Jesu," Zechiel; Dorian Prelude on "Dies Irae," Simonds.

In a burst of frolicking fun the convention closed with a luncheon at the Burlington Hotel, presided over by the cordial and talented regional chairman, Christopher Tenley.

GOVERNOR AND MRS. Thomas F. Dewey of New York presented 200 copies of the "New Church Hymnal" to Trinity Church on Quaker Hill, Paulding, N. Y., July 14. The hymnal was edited by H. Augustine Smith and is published by the Fleming H. Revell Company.

NOTED METHUEN ORGAN WILL BE HEARD AGAIN

INSTRUMENT TO BE REBUILT

Historic Boston Music Hall Organ and Hall in Which It Stands Are Purchased by Citizens and Will Be Used for Recitals.

The famous old Boston Music Hall organ, built by Walcker of Ludwigsburg, Germany, in 1863, is to be restored and again heard in public recitals. After having been idle for many years, it has been standing since 1909 in the hall built by the late Edward F. Searles in Methuen especially to house it. A group of public-spirited citizens of Methuen have formed a corporation, the Methuen Memorial Music Hall, Inc., and have purchased the hall and organ. They plan to present regular paid-admission organ recitals by outstanding artists.

The corporation has signed a contract with G. Donald Harrison of the Aeolian-Skinner Organ Company to modernize the instrument and extend its resources. Specifications for the work were drawn up in a conference between Mr. Harrison and Arthur Howes, Carl Weinrich and Ernest White. The plans call for reconditioning of the present action and chests, which are of the electro-pneumatically activated slide-and-pallet type, a new console, revoicing and regulating of many of the stops, recasting the mixtures and replacement of some stops.

Upon completion of this work a series of recitals will be played. There will be a special summer series, so that music-lovers from other parts of the country spending their vacations in New England will have an opportunity to hear the instrument.

This organ is remarkable in many ways and enjoys certain unique advantages. There is probably no other instrument so benefited by the ideal conditions of its installation. All possible care was taken to assure the organ's maximum effectiveness. The hall was built and rebuilt in order to provide exactly the right acoustical environment. Its walls of heavy masonry are doubled to insulate against outside noises and its interior surfaces are treated so as to enhance the organ's tone with ample reverberation and a minimum of distortion. The chests and pipes have been allotted space and position allowing them the greatest freedom of speech and resonance. The interior of the hall is decorated in the baroque manner to provide the right surroundings for the elaborately-carved organ case, in which some of the 32-ft. open diapason pipes of pure burnished tin are included.

VAN DUSEN CLUB, 20 YEARS

OLD, HONORS MEN IN SERVICE

The Van Dusen Organ Club welcomed those of its members who have been released from military service at a reception in the organ studio of the American Conservatory of Music May 27. Thirty-one of the club's members have been in the armed forces and with few exceptions all have returned to civilian life. These men went to all parts of the globe, participating in many of the major campaigns of the war; but without exception all returned without casualty.

A program of organ music was played by members of this group, the performers being Allen Clark, Stephen Balassa, Kenneth Cutler, Glen Rydin, Kenneth Parrott, Peter Fyfe, Winston Johnson and Robert Rayfield.

The twentieth anniversary of the Van Dusen Organ Club was observed with a banquet at the Cordon Club June 12. The club was organized Feb. 9, 1926, by pupils of Frank W. Van Dusen and the organ faculty of the American Conservatory of Music. A set of recordings was presented to Dr. Van Dusen in recognition of his years of devoted service to his pupils. Greetings were brought by Mrs. Vera Flandorf and Miss Clara Gronau of the Chicago Club of Women Organists and Bertram Webber of the Harrison Wild Organ Club. Dr. Van Dusen, Miss Emily Roberts, the club's historian; Miss Esther Timmermann and the past presidents of the club gave reminiscences of activities of the club. Vocal selections were rendered by Robert Rayfield, with Peter Fyfe accompanying at the piano. Group singing and a skit, "The Lamp Went Out," performed by members of the club, completed the program.

IN THIS MONTH'S ISSUE

Successful regional conventions of chapters of the American Guild of Organists in Milwaukee and Washington, D. C., are fully reported.

Marcel Dupré takes Chicago by storm and plays recitals before overflow audiences at Rockefeller Chapel.

First Presbyterian Church of Lancaster, Pa., orders four-manual organ, to be built by Aeolian-Skinner Company.

Old Boston Music Hall organ is purchased by public-spirited citizens of Methuen, Mass., and will be rebuilt and used for recitals.

Clarence H. Barber writes of visit to Jean Langlais at Church of Ste. Clotilde in Paris.

THE DIAPASON

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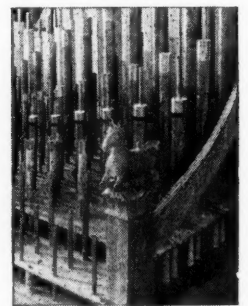
HENRY L. ROXBEЕ TAKES OVER FREDERICK I. WHITE PLANT

Henry L. Roxbee announces the purchase of the factory and entire equipment of Frederick I. White, Reading, Mass. This factory has been devoted to the manufacture of reed organ pipes since 1910. Business will be conducted under the name of Henry L. Roxbee & Son. New equipment has been added which makes it possible to supply zinc and metal, flue and reed pipes.

Mr. Roxbee has been an organ pipe-maker for a quarter of a century.

LEON VERREES, the organist and composer, and a member of the faculty of Syracuse University, received first place in the annual contest of the Composers' Press of New York. This year the contest was for a sacred solo or anthem for mixed chorus or quartet. The name of the winning anthem is "I Do Not Ask, O Lord." It will be published soon.

ET NON IMPEDIAS MUSICAM



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FOUR-MANUAL TO BE BUILT

**Aeolian-Skinner Company Awarded
Contract by Historic Parish—Gordon E. Young Is the Organist—
The Stop Specification.**

The First Presbyterian Church of Lancaster, Pa., has awarded to the Aeolian-Skinner Company the contract for a large four-manual organ. This is a historic church in Presbyterianism, having been founded before 1740. The new organ will replace a three-manual installed in 1912. Gordon E. Young is the organist and choirmaster and assisted G. Donald Harrison in drawing up the stop-list. Mr. Young went to Lancaster in 1944 from the First Methodist Church of Tulsa, Okla. He holds a diploma in organ from Southwestern College and studied organ with Cora Conn Redic, Powell Weaver, Joseph Bonnet and most recently with Alexander McCurdy at the Curtis Institute in Philadelphia.

The stop specification of the new organ is as follows:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 to 5 rks., 245 pipes.
Cymbel, 3 rks., 183 pipes.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Dolce Flute, 8 ft., 73 pipes.
Dolce Flute Celeste, 8 ft., 61 pipes.
Echo Viole, 8 ft., 73 pipes.
Echo Viole Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Hautbois, 8 ft., 73 pipes.

Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

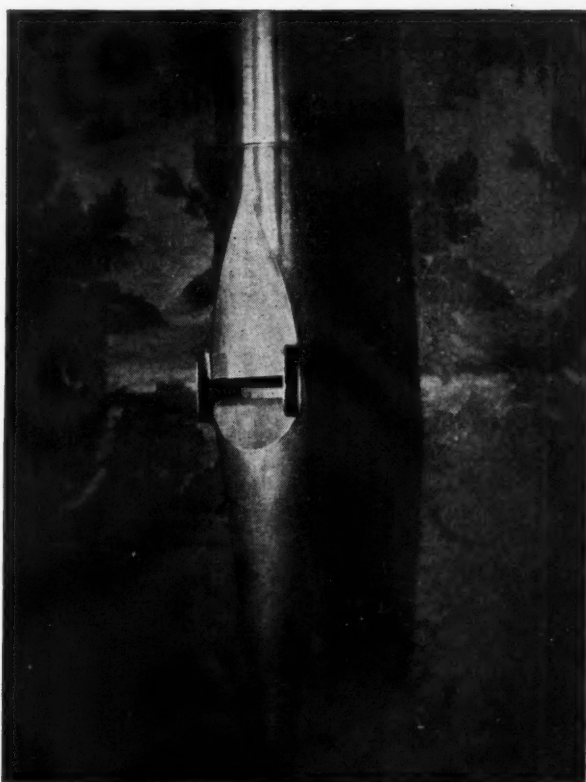
CHOIR ORGAN.
Dulciana, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Kopfflöte, 4 ft., 73 pipes.
Unda Maris, 2 rks., 4 ft., 146 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
English Horn, 16 ft., 73 pipes.
Cromorne, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN (Present Echo).
Viole, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Fernflöte, 8 ft., 61 pipes.
Cor de Nuit, 4 ft., 61 pipes.
Chimes.
Tremolo.

**BOMBARDE SECTION (Enclosed in
Choir Box).**
Trompette Harmonique, 8 ft., 61 pipes.
Clarion Harmonique, 4 ft., 61 pipes.

PEDAL ORGAN.
Sub Bass, 32 ft., 12 tones (polyphonic).
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten (Great), 16 ft.
Gedeckt (Swell), 16 ft.
Dulciana (Choir), 16 ft.
Principal, 8 ft., 32 pipes.
Gedeckt Pommer, 8 ft., 32 pipes.
Still Gedeckt (Swell), 8 ft.
Quint, 5½ ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 4 rks., 128 pipes.
Fagotto (extension of Swell Fagotto),
32 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
English Horn (Choir), 16 ft.
Chimes.

ALL THE SERVICE MUSIC at St. James' Church in Lancaster, Pa., on national Guild Sunday, May 12, consisted of compositions by members of the A.G.O. At a "Festival of the Christian Home" held in the afternoon all the music sung by the choir also was composed by American organists who are members of the Guild. These included Matthews, Noble and Bingham. Frank A. McConnell is organist and choirmaster of St. James' Church.



QUALITY IN BASS PIPES

In the usual rank of flue pipes the tone in the lowest octave is a poor match in quality with that of the upper octaves. This is particularly noticeable in the Strings and Diapasons.

Thanks to successful experiments on this problem, it is now possible for the Aeolian-Skinner Company to build bass pipes that match the treble quality, and to carry that quality down to the lowest note.

These pipes are somewhat more expensive to construct than the ordinary bass pipes, but we consider that it is a warranted expense in that the Aeolian-Skinner Organ is a quality product.

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Compiled and Arranged

by Hugh Ross

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PROGRAM COVERS TWO DAYS

Six Recitalists Play for A.G.O. at Regional Convention—Banquet Is Closing Social Event of Successful Meeting.

Milwaukee, a city famed for its interest in music, provided the setting for a stimulating two-day regional convention of organists held June 24 and 25. To this Midwest meeting the Wisconsin Chapter of the American Guild of Organists invited thirty chapters and branches from Ohio to North Dakota and a number of these were represented and privileged to enjoy a menu that included six fine recitals, three talks on subjects of interest to organists and choirmasters, two services and good fellowship that reached its climax in the banquet the last night. More than eighty visitors registered for the convention. Nine Milwaukee churches were visited either for musical programs or for luncheon and dinner. The meeting was rated a pronounced success and for this credit was given Dean John K. Christensen of the Wisconsin Chapter and an able and energetic group of aids who made the arrangements as nearly perfect as they could be and the program decidedly varied and interesting.

The first recital, on Monday forenoon, took place at the Kenwood Methodist Church, where August Maelberghe, F. A.G.O., of Detroit, well-known composer and recitalist, gave his program on the Austin organ. Of outstanding interest was Mr. Maelberghe's own Fantasia, written in 1943, which shows originality and is a work of virility. Leo Sowerby's Meditation on a Communion Hymn is one of the most devotional of his compositions and something that should be useful to every church organist. Other numbers on the program were the Bach Prelude in B minor, two movements from Handel's "Cuckoo and Nightingale" Concerto, Jongen's popular "Chant de May," a dainty and appealing Gavotte by Prokofiev, from his Classical Symphony, the well-known Clerambault Duo and the Finale from Widor's Second Symphony.

Recital by D. Deane Hutchison

After luncheon at the church D. Deane Hutchison of Peoria, whose recitals before the organists in Chicago are remembered favorably, gave the second recital, playing the large Kilgen organ in St. Robert's Catholic Church. He offered a program of variety and more than ordinary interest, which included: "Psalm XVIII," Marcello; Sonata, Bassani; Fugue in C major (Fanfare), Bach; "Come, Sweet Death," Bach-Hutchison; "Koraal" ("Suite Modale"), Peeters; "Legende," Karg-Elert; Fugue on the Chorale "All Depends on God's Blessing," Karg-Elert; "In Paradisum" ("Esquisses Byzantines"), Mulet; "Patanpan," Pasquet; "Chinese Boy and Bamboo Flute," Spencer; Finale, Lavotta.

The Bassani Sonata was new to at least one person in the audience. The Mulet piece, with its mystical quality, was in contrast with Pasquet's "Patanpan," a cleverly-conceived scherzo, and the Spencer "Chinese Boy and Bamboo Flute" contained a lovely solo, while the Lavotta composition was a sturdy work.

Wilbur Held Fleet of Foot

Following hard upon the preceding recitals came a stirring performance on a Skinner organ at Temple Emanu-El by Wilbur Held, F.A.G.O., dean of the Minnesota Chapter, at present organist and choirmaster of Christ Church in St. Paul. Mr. Held followed the Bach Prelude in C minor, a chorale prelude and the "Fugue a la Gigue" with two Sowerby works—the contrasting Arioso and "Pageant," the pedal stunt piece originally written by the Chicago composer for the fleet feet of Fernando Germani, who first brought it to public notice. Mr. Held demonstrated that there were feet other than Germani's that could negotiate the difficulties of this work. The audience registered astonishment, but there might have been an even greater amount of this had not the entire console been invisible.

Going on to historic Immanuel Presbyterian Church, the assemblage first heard an informative talk on various points of importance to the choir director from Stanley Baughman, A.A.G.O., of Grand Rapids, dean of the Western Michigan Chapter, who gave his hearers a lately-deceased Percy Whitlock and Eric

number of hints. He emphasized that to present a knowledge of singing is required of the organist. He then dealt with fundamentals, some of which were familiar to some of his audience, but nevertheless were worth bringing to their attention, while others took notes and will derive benefit from these words of advice by a seasoned choirmaster. Mr. Baughman is minister of music of the Westminster Presbyterian Church of Grand Rapids.

Program by Irene Robertson

Last of the recitals of the day was that at Immanuel Church by Miss Irene Robertson, F.A.G.O., of the First Methodist Church and the faculty of the University of Southern California in Los Angeles. She played: Sketch No. 2, Schumann; Chorale, "Subdue Us by Thy Goodness," Bach; Fugue Finale from the "Ninety-fourth Psalm," Reubke; Nocturne, DeLamarter; Scherzo, F. Rayner Brown; "Ave Maris Stella" IV, "In dulci Jubilo" and Magnificat VI, Dupré. The Reubke work and Miss Robertson's capable performance of it stood out on this program. The DeLamarter Nocturne was colorful. Rayner Brown's Scherzo proved an attractive trifle.

Undaunted by the heat of the day and refreshed by dinner at the new Bethany Presbyterian Church, the visitors attended vespers and a choral and organ program at the Lutheran Church of the Ascension, where John K. Christensen led his choir in two groups of beautifully-sung numbers, proving the good training of this group. It was the twenty-third anniversary of the completion of the church edifice on Layton Boulevard. An ensemble group of two violins, a viola and a cello, with the organ, played two of Mozart's sonatas for organ and strings. In a choral group of Russian compositions Kopyloff's "Hear My Cry, O God" reached great heights, while of four newer numbers Noble's fine "Souls of the Righteous" seemed the most impressive.

Dr. Emory L. Gallup, dean of the Illinois Chapter, played three very interesting "Images for Organ," still in manuscript, by John F. Carre, a prominent organist of Racine, Wis. These pieces, entitled "Cloister Shadows," "White Clouds" and "Mirror Lake," are dedicated to Mr. Gallup.

Titus First Tuesday Recitalist

Tuesday opened with a recital by Parvin Titus, F.A.G.O., of Christ Church, Cincinnati, Ohio, on the Wangerin organ at Immanuel Lutheran Church. Mr. Titus, who has been heard in recitals from coast to coast, is a player of the intellectual type, which is reflected in his programs. He opened with Muffat's Toccata in C minor and followed this with a Bach group that included two Lenten chorale preludes, of which the first, the well-known "O Man, Bewail Thy Grievous Sin," was played with rare taste and finish; and the Vivace from the Sixth Trio-Sonata. Saint-Saens' Fantasia was appreciated thoroughly by many, as indicated by comments after the recital. It was followed by Peeters' "Elegie."

Mr. Titus devoted the remainder of his program to living American composers, playing two Preludes on Welsh Hymn-tunes by R. Cochrane Penick, appealing to all; two Sketches by Edward Shippen Barnes—"Shining Shore" and a Pastorale—and John W. Haussermann's "Gothic Sketches"—"Aria" and "Scena." The "Aria" is an odd selection. The toccata-like "Scena" offers a strong contrast. "Shining Shore," its theme a well-known gospel hymn, is very appealing and should prove a decidedly popular recital number.

The luncheon hour was spent at the Kingsley Methodist Church and on this occasion a number of deans and visitors were introduced.

Afternoon at St. Joseph's Convent

The afternoon was one of extraordinary interest and provided a feast of music as guests of St. Joseph's Convent. First Sister M. Clarissima and her choir of nuns gave a demonstration of plain-song, the speaker devoting her talk to "The Modal Aspect of Gregorian Chant," with illustrations by the choir. After this fascinating demonstration the organists went to the beautiful chapel of the convent, where Sister M. Theophane, O.S.F., F.A.G.O., who last year passed the fellowship examination, presented a program that gave evidence of her artistry and her ability to interpret organ music of many moods with equal ability. She opened with an excellent rendition of the Bach Prelude and Fugue in B minor. Two of four "Extemporizations" by the

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DeLamarter's "Nocturne at Sunset" and "The Fountain" were of a more delicate character. The program was brought to a climactic close with Jongen's brilliant "Sonata Eroica." Whitlock's Fanfare is a work commended to every recitalist. The convent chapel organ was built by the Schaefer Organ Company and is a large four-manual. This performance was a fine climax to the organ recitals of the convention.

The visitors were guided on a tour of the chapel, after which the choir, directed by Sister Clarissima, gave a program of choral numbers, largely Gregorian. Sublimity was achieved in a beautiful "Veni Sponsa," composed by Sister Cherubim. The musical program was followed by solemn vespers and benediction of the Blessed Sacrament.

The social high point of the convention came at the banquet in the Hotel Pfister Tuesday evening. Piano selections by Ilse Riebeth and Geraldine Thien and numbers by an ensemble of piano, two violins, alto and violoncello were the

musical features. Jack T. Wilson, chief physicist of the Allis-Chalmers Manufacturing Company and an organist by avocation, delivered a very interesting talk on "Some Physical Aspects of Formal Counterpoint," illustrating it at the blackboard. After the introduction of several of the visitors and of those who helped Dean Christensen make the convention a success farewells were said.

WALTER H. BLODGETT, curator of musical arts of the Cleveland Museum of Art, has completed his schedule for next winter. Rebuilding of the McMyler organ is well advanced and the formal opening of the instrument to the public is set for Nov. 6, with Mr. Blodgett playing. This occasion will be the opening performance in his series of curator's organ recitals on Wednesday evenings throughout the season. The Sunday afternoon recitals, at 5:15, will be resumed Nov. 10, to continue through May. "The Passion according to St. Matthew" of Bach, presented by the museum in Severance Hall last spring, will be given again, at a date to be announced.



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That good organ music, played in an interesting way, can be interspersed successfully with other forms of music and art has been proved by Dr. Cyril Barker, organist of the Detroit Institute of Arts, for more than 20,000 people—20,392 to be exact—attended twenty-six programs jointly sponsored in the past season by the Arts Commission and the Crowley-Milner Company, one of Detroit's large department stores. There were twenty-six programs—eight organ recitals assisted by community interest music groups, six organ recitals correlating music and painting and twelve recitals preceding the "Film as an Art" series. A total of 173 organ compositions were played, many for the first time in Detroit. Of these 121 compositions were heard on the regular programs and fifty-two preceding the film presentations. The works ranged from early Gothic and baroque composers to Karg-Elert and Peeters. American composers provided about 25 per cent of the numbers played.

Dr. Barker is dean of the Eastern Michigan Chapter of the A.G.O. He is also serving his third term as president of the Detroit Musicians' League, an organization of 210 music teachers. For ten years he has been organist and choir director at the First Baptist Church in Detroit, where his choirs have built an enviable reputation. This spring the chancel choir, which is the church's adult choral group, was chosen for a demonstration program for the Music Teachers' National Association meeting in Detroit and recently it appeared as guest choir at the Northern Baptist convention in the Municipal Auditorium, Grand Rapids. At the automotive golden jubilee in Detroit, Dr. Barker was one of the three conductors of the 3,000-voice jubilee community chorus. He is on the faculty of the Detroit Institute of Musical Art, which is the affiliated music college of the University of Detroit.

MUSIC DIRECTED BY KLAUSLI TAKES PLACE OF A SERMON

In place of the sermon a musical service is held occasionally on Sunday morning at the Pawtucket Congregational Church, Pawtucket, R. I. Richard Klausli, minister of music, arranged such a service May 19, when the choir sang: "O Lord Our God," from "Messe de Requiem," Fauré; "Now the Powers of Heaven," Arkhangelsky; "Thy Kingdom Come" (with trumpet), Evans; "Go Not Far from Me," from "Christus e Miserere," Zingarelli; "I Will Not Leave You Comfortless," Titcomb; "Unfold, Ye Portals," from "The Redemption" (with trumpet), Gounod. Mr. Klausli played: Prelude, Jacobi; "A Lovely Rose Is Blooming," Brahms; Toccata, Farnam; "All Men Are Mortal," Bach.

Mr. Klausli received his bachelor of music and master's degrees from the New England Conservatory of Music and pursued additional study at the Longy School of Music and the Christiansen Choral School. He also attended the International School of Art in Prague, Czechoslovakia. Positions have been held by him at the following churches: Zion Lutheran, Sandusky, Ohio; Church of the Ascension, Cambridge, Mass.; the Union Church, Boston; Congregational Church, Pawtucket, R. I.

Mr. Klausli was in the service thirty months—twenty-four months overseas. He was with the Forty-first Division in the campaigns of New Guinea and the southern Philippines as a staff sergeant in the 167th Field Artillery Battalion, and was in the occupation of Japan. During his "leave" the music of his church was in charge of Mrs. Klausli, who directed the four choirs. Mrs. Klausli also holds a master of music degree.

THE FIRST THREE of a series of organ recitals for the Alfred Hollins Memorial Fund took place in May at St. George's West Church, Edinburgh, of which Dr. Hollins was organist. The players were Dr. Eric Smith, Count Léonce de Saint-Martin and Dr. G. D. Cunningham. In the same church, and for the same cause, under the auspices of the Edinburgh Society of Organists, a recital of music for organ, piano, strings and brass was given April 6.



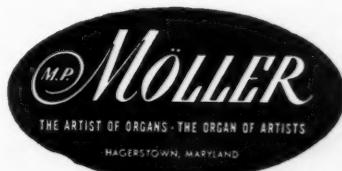
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M. P. Moller Forces Hosts to Philadelphia Group, Providing Enjoyable Day

Although the season had ended for the Pennsylvania Chapter, another event of importance took place June 27, when members of the chapter were guests of M. P. Moller, Inc. More than 100 occupied three buses which left Philadelphia at 8:10 a.m., with Mr. Buterbaugh, Philadelphia representative of the company. It was a cloudless June day, ideal for a trip to Hagerstown, Md., where we arrived at 1:40 p.m. We were driven to St. John's Lutheran Church and welcomed by Mr. Ridgely, sales manager and friend of many years to Philadelphia organists. The Rev. John Harms, pastor of the church, returned thanks for a fine dinner prepared and served by the ladies of St. John's. At the conclusion of the dinner Mr. Ridgely introduced Mr. Daniels, vice-president of the company; Mr. McHose, formerly in Philadelphia, and a number of other officials. Words of welcome were expressed by Oscar Raup, dean of the recently-organized Cumberland Valley Chapter of the Guild.

St. John's Church is the proud possessor of a fine four-manual Moller organ and we enjoyed the privilege of listening to a recital played with superb technique and feeling by Miss Viola Fisher, graduate of Oberlin College and organist and choir director at St. Paul's Methodist Church in Hagerstown. Miss Fisher played the following program: Chorale, Andriessen; Chorale Prelude, "The Walk to Jerusalem," Bach; Andante Cantabile from Sonata 1, James; "Echo," Yon; Variations on a Noel, Dupre.

We then returned to the buses and were driven to the Moller factory, where we passed the remainder of the afternoon. It was interesting and inspiring to go through this establishment and see the many intricate parts of "the king of instruments" in process of construction.

Before the party left for Philadelphia the company served a box luncheon on the lawn in front of the building.

ADA R. PAISLEY.

Initial Southern New Jersey Event.

The Southern New Jersey Chapter presented its first public event in the form of an organ recital by Charles F. Wright, dean of the chapter and associate of the Guild. The recital was held in the First Methodist Church, Vineland, where Mr. Wright is organist and choir director, Sunday, June 9. The event was opened with a word of welcome by Lowell C. Ayars, sub-dean, who then presented Mr. Wright. Mr. Wright explained to the audience that his program was not selected in a conventional manner, but rather to demonstrate the 1946 associate and fellowship test pieces. Following was the program:

Associateship Test Pieces, 1946—Toccata, Muffat; Little Fugue in G minor, Bach; Prelude on "Divinum Mysterium," Candlyn; Scherzetto, Vienne.

Fellowship Test Pieces, 1946—Prelude and Fugue in A minor, Bach; Allegro Agitato (Sonata No. 11), Rheinberger; Toccata on "Leoni," Bingham; Finale (Second Symphony), Edward Shippen Barnes.

At the conclusion of the recital members of the new chapter assembled in the Sunday-school rooms, where they were presented with their Guild colleague certificates and souvenir programs of the Guild's fiftieth anniversary.

The next meeting is scheduled for Sep-

tember, when an organist-clergy dinner meeting is planned.

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

Harrisburg Hears Army Men.

The Harrisburg Chapter held its spring banquet May 16 with fifty members attending. After the dinner three returned veterans presented interesting accounts of their experiences in the army. Miss Dorothy A. M. Peters served in England and France. While in Paris she sang in the choir of the American Church and she contrasted for us French and American choir rehearsals. Fred McGowan, organist of Salem Reformed Church, served as chaplain's assistant at Fort Sam Houston, Tex., and later in Manila. He described the bamboo organ in Luzon. Donald Pfaff of Hanover spoke of his experiences in France and Germany. He too was drafted to preside, on short notice, at many services. Most of the organs had to be pumped by hand, as many power lines were down. To prove how "hefty" are the French girls, in one church in Paris the organist, a buxom young girl, was able to "out-pump" three GIs.

At a business meeting after the dinner the following officers were elected for the coming year: Dean, Arnold S. Bowman; sub-dean, Marguerite Wharton; secretary, Irene Bressler; treasurer, Mrs. H. B. Wood; assistant treasurer, M. S. Brown; registrar, Dorothy A. M. Peters; librarian, Vivian E. Steele.

June Meeting in Long Island.

The June meeting of the Long Island Chapter was an event long to be remembered. This meeting took place June 26 at the Presbyterian Church in Mattituck, where Mrs. Maude LeValley is minister of music. The meeting was preceded by a dinner at the Henry Perkins Hotel in Riverhead, where we enjoyed the company of many members of the newly-formed Suffolk Branch. Immediately after dinner the party adjourned to the Mattituck Presbyterian Church, where we were cordially welcomed by the Rev. Frank E. Magor.

G. Everett Miller, organist of St. John's Episcopal Church in Huntington and one of our own members, presented an excellent program of organ works. He was ably assisted by Mrs. Charles Hanford Lazarus, soprano, who sang two groups of numbers. Mr. Miller opened the recital with a Bach group—Prelude and Fugue in G major, Arioso and "My Heart Ever Faithful." Mrs. Lazarus then rendered "The Good Shepherd," Van De Water; "The Star," Rogers, and "How Beautiful upon the Mountains," Harker. The next organ group was interesting to both layman and musician—"To a Wild Rose," by MacDowell; "Deep River," arranged by Burleigh, in which Mr. Miller employed the chimes beautifully; Reverie, Dickinson, and Finale in A, Harris. Mrs. Lazarus concluded her portion of the program with "The Day Is Done," by Spross; Malotte's "The Lord's Prayer" and "The Holy City," Adams. The program closed with the Grand Chorus in D, Spence; "The Squirrel," Weaver; "Where Dusk Gathers Deep," Stebbins, and Wagner's Introduction to the Third Act of "Lohengrin."

After the recital Dean Hollett expressed a desire to increase the membership of the Long Island Chapter in the fall and asked all members to strive to reach as many organists as possible in remote districts who have not taken advantage of Guild membership.

CHRISTINA ERB SAYENGA, Secretary.

Gallup Plays in St. Paul.

Emory Leland Gallup was presented in recital by the Minnesota Chapter at the Hamline Methodist Church, St. Paul, June 11. The program included the Cathedral Prelude and Fugue, the Air for the G string and "Jesu, Joy of Man's Desiring," Bach; three Brahms chorales; Jongen's Cantabile and Chorale; three "Imaxes" by John Carre (dedicated to Dr. Gallup) and the Scherzo, Adagio and Finale from Widor's Fourth Symphony. Dr. Gallup's playing was musically and sound. The Jongen pieces were perhaps the top point on the program, but the whimsical Carre pieces, the scampering scherzo and the serene Brahms all were features on a

varied program.

The annual dinner and meeting of the Minnesota Chapter was held May 18 and was followed by a splendid talk with slides on Gothic architecture by Roy Boe of the University of Minnesota staff. Officers for the coming year are: Wilbur Held, dean; Mrs. Arthur Fellows, sub-dean; Jean McIntyre, secretary, and Henry Engen, treasurer. Mrs. Leah Mae Stephens, the retiring treasurer, has completed fifteen years of service in that capacity and was presented with a gift at the reception following Dr. Gallup's recital.

Warden Elmer Guest in Omaha.

It was a real pleasure for the Nebraska Chapter to be host at a luncheon in honor of S. Lewis Elmer, warden of the Guild, July 13. Mr. Elmer was taken to several churches and organs in Omaha by Dean George Johnson and Past Dean Henrietta Rees. Mr. Elmer talked to the members of the Guild concerning plans for the future and problems of the chapter, and gave an interesting sidelight on some of the historical background of the Guild. Several times he reminded those present that the sole purpose of the organization from the date of its foundation until today has been and still is to better the music in the churches.

MILFRED I. MOWERS, Secretary-Treasurer.

New Williamsport Chapter Active.

Though organized as late as February, the Williamsport, Pa., Chapter has completed a busy season. In the five months it has provided its thirty-three members opportunity to hear discussions on the Guild examinations and organ mechanics, an evening of organ and choral recordings and a brief history of the development of organ music at the Williamsport High School. The chapter's final meeting of the season was held in the form of a picnic at the Snell cabin on the Loyalsock, at which plans for fall activities were formulated. OLIVE E. LIVINGSTON.

Wheeling, W. Va., Chapter.

The Wheeling Chapter held its final meeting of the season at Oglebay Park June 15. Members and their guests gathered in the late afternoon at the "Big Shelter" and at 6:30, when all were becoming worried as to "when do we eat?", Miss Conklin of the park restaurant arrived in her station wagon, laden with delectables, including real baked ham. The picnic was served buffet style and "seconds" was the rule of the evening.

After dinner a short business session was held, at which officers were elected. Upon recommendation of the nominating committee, all officers were re-elected by acclamation. The dean, Dr. Elbin, then asked for suggestions from members for next year's program, and if the discussion which followed is any criterion, a big year is ahead.

The Wheeling Chapter has doubled its original membership within the past year. PAULINE O. STITT, Secretary.

Close the Year in Fort Worth.

The Fort Worth, Tex., Chapter entertained fifty members and guests with a barbecue supper in Lockwood Park June 18, bringing to a close this year's activities. William Barclay, head of the organ department at Southwestern Baptist Theological Seminary and organist at the First Presbyterian Church in Fort Worth, assumed his responsibilities as the new dean. Other officers are: Miss Janie Craig, sub-dean; James Metts, secretary; Donald Bellah, treasurer; Mrs. L. N. McAfee, auditor; the Rev. Robert Basken, chaplain, and Mrs. Paul Joyce, reporter-historian. JAMES METTS, Secretary.

Texas Chapter Ticket.

The nominating committee of the Texas Chapter presented the following slate for the year 1946-1947: Dean, Henry G. Sanderson; sub-dean, Mrs. W. E. Blomdahl; secretary, Leota Fay Agee; registrar, Gertrude Day; treasurer, Mrs. Charles G. Still; parliamentarian, Mrs. Frank Frye; chaplain, the Very Rev. Gerald G. Moore, St. Matthew's Cathedral, Dallas; auditors, Sara Gallaher and Anita Hansen; executive committee for three years, Sam Parker, Annette Black and Dorothy Peoples.

Hampton Roads Chapter Formed at Newport News; Starts With Enthusiasm

Thirty church organists and music directors formed a chapter of the Guild at a meeting held July 9 at the First Baptist Church in Newport News, Va. Organists and choir directors from the entire Virginia peninsula, including Newport News, Hampton, Phoebus, Fort Monroe and Langley Field, were invited to participate in the organization of this chapter.

Charles W. Craig, Jr., F.A.G.O., dean of the Virginia Chapter, presided over the meeting. Officers elected were: Dean, David C. Babcock, First Baptist Church, Newport News; sub-dean, John W. Starnes, St. John's Episcopal Church, Hampton; secretary, Mrs. Coite H. Jones of the First Baptist Church music staff; registrar, Jacqueline M. Marston, Langley Field Base Chapel; treasurer, Harold S. Sniffen, Grace Episcopal Church, Newport News; chaplain, Dr. Paul K. Buckles, pastor of the First Presbyterian Church, Newport News. These officers are to serve two years.

After a brief but thorough resume of the work and aims of the Guild, Mr. Craig turned the meeting over to the newly-elected dean, Mr. Babcock. Charter members selected the name "Hampton Roads Chapter" for their unit, and voted to hold their next meeting Sept. 10 in the First Presbyterian Church. Enthusiasm was shown on the part of every member and it is hoped that the Hampton Roads Chapter will be very active. Mr. Babcock read a portion of a letter received from Warden S. Lewis Elmer in which he sent greetings to the members of the new chapter and expressed his regrets over his inability to be present for the organization.

JACQUELINE M. MARSTON, Registrar.

Large Gains Made in Miami.

The Miami, Fla., Chapter held the final meeting of the season June 24 at the home of the dean, Mrs. Edward G. Longman. Bruce Davis, program chairman, discussed plans for the coming season. A report from the treasurer revealed that the roster of members has increased from a dozen and a half to sixty under Mrs. Longman's leadership.

Miss Bertha Foster installed the following officers for the 1946-47 season: Mrs. Edward G. Longman, dean; Mrs. C. F. Grafflin, sub-dean; Gordon McKesson, secretary; Mrs. D. Ward White, treasurer.

At the close of the business session one of our members, William Sweitzer of the University of Miami, presented a beautiful program of piano music. Refreshments were served by our hostess.

GORDON MCKESSON, Secretary.

Lexington Chapter a Year Old.

The Lexington, Ky., Chapter held its final meeting of the season June 13 at the home of the sub-dean, Mrs. Earl Bryant. Associate hostesses were Miss Carrie Kidd and Mrs. Eleanor Knox.

Almost a 100 per cent attendance enjoyed the salad course, followed by ice cream and cake. A beautifully decorated cake bearing the emblem "A. G. O." marked the first birthday of the chapter.

There was a short business meeting, naming the following officers for the coming year: Mrs. Lela Cullis, dean; Mrs. Earl Bryant, sub-dean; Mrs. E. A. Cheek, treasurer; Mrs. Eleanor Knox, auditor; Miss Myrtle Kesheimer, registrar; Mrs. Lurline Duncan, secretary.

After the business meeting all enjoyed an informal hour.

LURLINE DUNCAN, Secretary.

News of the A.G.O. — Continued

Charlottesville, Va., Activities.

On May 24 the choirs of five Charlottesville churches united in a choir festival under the auspices of the A.G.O. at St. Paul's Memorial Episcopal Church. Each of the participating choirs presented a number, and there were two guest soloists, with more than 120 voices in the chorus. The program began with the playing by Arthur W. Burke of the Prelude to "Parsifal," Wagner. Frank Gilliland, tenor soloist at the First Methodist Church, sang "The Lord's Prayer," Malotte. The St. Paul's Memorial choir sang the opening anthem, "Alleluia," Mozart, under the direction of Mrs. M. B. Sage, organist and choir director. The choir of the Charlottesville Presbyterian Church, under the direction of Gordon Page, accompanied by the organist, Dr. Lorin A. Thompson, sang "Surely He Hath Borne Our Grievs," Lotti. This was followed by "Could Ye Not Watch with Me," from "The Crucifixion," Stainer, by the choir of Christ Church, under the direction of Mrs. Winifred G. Bogert, accompanied by the organist, Mrs. A. P. Ayling. The choir of Westminster Presbyterian Church sang "Lo, a Voice to Heaven Is Sounding," Bortniansky, under the direction of Thomas Bierly, A.A.G.O. Mrs. Marie Hunt, contralto soloist of St. Paul's, sang "He Was Despised" from "The Messiah," Handel. The choir of the First Methodist Church sang the closing number, "Lift Up Your Heads, O Ye Gates," from "The Messiah," under the direction of Mrs. Mae Evelyn Blume, accompanied by the organist, George L. Jones, Jr. Dr. Lorin A. Thompson, organist of the Presbyterian Church, played the postlude, "Marche Pontificale," Tombele. The choir festival was under the direction of the regent, Arthur W. Burke, Jr., and George L. Jones, Jr., was festival accompanist.

The Charlottesville Branch entertained the Ministerial Union of Charlottesville at a dinner May 27 which officially closed the spring season of the Guild. Announcement was made at this time that George L. Jones, Jr., had been appointed to fill the remainder of the retiring treasurer's term of office. The regent announced that the Rev. William H. Laird had been invited to serve as chaplain. Announcement also was made that the monthly meetings were to continue through the summer, and that a summer recital calendar was being prepared. Dr. Lorin A. Thompson was the speaker of the evening.
ARTHUR W. BURKE, JR., Regent.

Dinner and Election in Oklahoma City.

The Oklahoma City Chapter met at the Y.W.C.A. May 20 for a dinner meeting. At the business session which followed the dinner the annual election of officers was held. Mrs. Kenneth Carlock was re-elected dean. The other officers chosen are: Dubert Dennis, sub-dean; Mrs. D. C. Johnston, registrar; Miss Mary Haley, secretary; Mrs. D. W. Faw, treasurer; Miss Mary Elizabeth McCray, historian; Mrs. J. S. Frank and Mrs. W. E. Flesher, auditors.

The chapter closed the season with a very enjoyable picnic at the home of Mrs. D. C. Johnston on the evening of June 3.
MRS. C. A. RICHARDS, Secretary.

Close Season in Galveston.

The Galveston Chapter closed its activities of the year June 4 with a dinner at the Hotel Galvez. The banquet brought the ministers and organists together. The ministers asked to be the host next year. Many of the pastors spoke informally. The chaplain, the Rev. Mr. Little, traced the history of the Guild and outlined its objectives. He then installed the officers for the 1946-47 season.

In appreciation of their services in connection with the presentation of "The

Messiah" May 5, gifts were presented to Dr. T. M. Frank of Texas City, who directed the chorus, and to Dr. E. B. Ritchie, organist for the event, and to Mrs. Holland Howell and James German, who were pianists in the ensemble.

It was announced by Mrs. Marvin D. Kahn, outgoing dean, that Marcel Dupré will be presented in a recital by the chapter next fall.

NORMAN C. NILES, Secretary.

MARCEL DUPRÉ

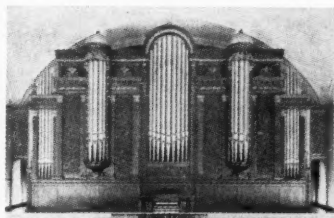
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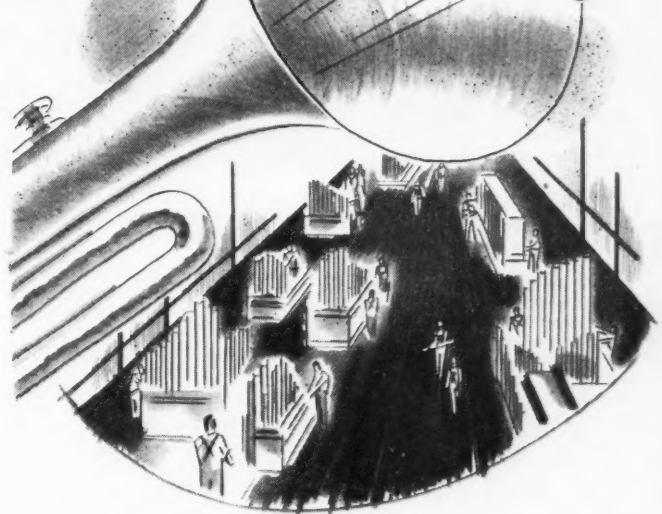
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**Jean Langlais and
Ste. Clotilde Organ
Visited by American**

By CLARENCE H. BARBER

The organ loft of Ste. Clotilde in Paris offers a quiet contrast to San Sulpice, Notre Dame or St. Eustache. The church itself is in a sleepy section of the city and, for a welcome change, the musician making a pilgrimage to the famous organ does not encounter a crowd of fans clustered around the tribune from console to the edge of the railing, all contesting the entry of a newcomer who might advance a few steps nearer the keyboards than they.

Waiting at the entrance to the organ stairs, we saw a studious looking, half-bald young man approach and post the musical program on the door. We introduced ourselves and our host guided us up to the tribune with such politeness and grace that it took several minutes for us to realize that he was blind, like our friend M. André Marchal.

Jean Langlais assumed the title of organist of Ste. Clotilde at Christmas, 1945, and entered the line made famous by Cesar Franck and Tournemire. A more modest successor could scarcely be found. Sensing the purpose of our visit, Langlais showed us the handsome console of the Cavaille-Coll organ and pointed out the additions since Franck's time.

The organ is still tracker action and the stops still pull out by the "yard." Besides several couplers we cite the following additions to this three-manual instrument:

PEDAL—Quinte, 5½ ft.; flute, 4 ft.; bourdon, 16 ft.

GRAND—Cornet; flute, 4 ft.

POSITIV—Piccolo, 4 ft.

RECIT—Nazard, 2¾ ft.; plein jeu, 4 rks.; tierce, 13/5 ft.; quintaton, 16 ft.; bombarde, 16 ft.

Most of these were made during Tournemire's time. Langlais also demonstrated to us the beautiful soft trumpet Franck indicated for his Third Chorale.

By this time the high mass was about to begin and Technical Sergeant Gordon Fardell and I sat on each end of the bench while Langlais played the responses to the choir, which was singing in a balcony beneath the tribune of the "grand" organ. We were fascinated to watch this musician following the plain-chant from a sheet of braille with one hand and playing improvised responses with the other hand and on the pedals. The quality of the music was no special surprise, as our experiences in the other Paris churches had introduced us to the advanced French technique of improvisation. In this church, however, the tonal experience was especially rewarding as the instrument is beautifully voiced and the high, narrow architecture of the nave preserves a clarity and lack of muddling which is often oppressive in Notre Dame and San Sulpice.

After the high mass we were invited to see the inside of the organ and Langlais climbed around the dusty framework with an agility which put the two of us with normal vision completely to shame. The Cavaille-Coll we saw in this brief view was of the highest order of workmanship, especially the woodwork. Like all other French organists, Langlais bemoaned the war-time shortages of repair materials and organ building facilities, for he is eager to have another manual added to the famous instrument before the end of next year.

Having partly satisfied our curiosity on the question of Cesar Franck and this organ, we now began to question Langlais on his own work. This was very hard because of his shyness and reluctance to talk about himself. All we can report now is that he is a *premier prix* graduate of the Conservatoire and studied composition there with Dukas in the same class with André Marchal. He and Marchal are great friends. His compositions for organ include a "Symphonie" (Helle, Paris), Nine Pieces (Bornemann, Paris) and Three "Evangelical Poems" ("L'Annonciation," "La Nativité" and "Les Rameaux"). Of these we have had occasion to analyze only the Nine Pieces, which are very recent. In a chorale prelude style these are modern, but of a diatonic character which should make them valuable for the Sunday requirements of many American organists.

Having sent several new pieces to H. W. Gray in New York, Langlais

CLARENCE H. BARBER



CLARENCE H. BARBER, author of several interesting articles on organists and sacred music in Paris, is a Phi Beta Kappa graduate of Harvard University and received his master's degree in music there in 1942. Until recently he has been in army service and spent a year and a half in Europe. There he was sent by the army to the Paris Conservatoire for six months and was able to observe the work of French musicians and more particularly the conduct of French church music. As an organist Mr. Barber has been active at Harvard and is a pupil of Elwood Gaskill and Frederick Johnson, prominent Boston organists.

asked us whether Americans were interested in French organ music! He expressed surprise at our affirmative reply on American admiration and told us that the Germans had shown very little interest in anything by the French organists during the years of the occupation.

The low mass revealed to us further the beauties of the Ste. Clotilde organ and in the person of Jean Langlais we added another name to our list of the remarkable blind organists who have given of their best in Paris. Our host bade us farewell with a warm handclasp, and something of the meditateness and religious atmosphere of César Franck seemed to linger in our minds as we left the church after a beautiful performance by M. Langlais of the Belgian master's "Prière."

**GEORGE L. SCOTT MARRIES
MRS. MARILYN L. JOHNSTON**

Mrs. Marilyn L. Johnston of Normal, Ill., and Professor George L. Scott of Bloomington were married June 24 in the First Christian Church of Bloomington, Ill. Dr. Chester B. Grubb performed the ceremony. Mrs. Spencer Green, organist, provided a musical background for the nuptials, and Mr. Green was soloist. A reception for seventy-five guests was held at the home of the bride's brother, Glenn D. Bouseman, Normal. The bride's sister, Mrs. Robert H. Reid of Chicago, presided at the refreshment table.

After a wedding trip to Sturgeon Bay, Wis., Professor and Mrs. Scott will live in Bloomington.

Mrs. Scott is the daughter of Mrs. Nellie E. Bouseman and the late Dr. A. W. Bouseman of Normal. Professor Scott, the son of Mrs. George L. Scott of Seattle, Wash., is professor of organ at Illinois Wesleyan University.

**BOIES WHITCOMB WILL GO
TO PENNSYLVANIA COLLEGE**

Boies Whitcomb, A.A.G.O., New York pianist and organist, will be teacher of organ at Transylvania College, Lexington, Ky., beginning with the fall quarter. He will also be organist and choir director of Christ Church.

Mr. Whitcomb is a graduate of the Juilliard School of Music in New York City, where he majored in organ under Gaston M. Dethier. He completed the requirements for the master of sacred music degree under Clarence Dickinson and spent a summer at the Mozart Academy in Salzburg, Austria, majoring in piano with Lee Patterson.

Until he entered the service, from which he recently was discharged, Mr. Whitcomb was organist and choirmaster at St. Luke's Episcopal Church in New York City.

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F. BROADUS STALEY TAKES CLEVELAND CHURCH POST

F. Broadus Staley, organist and choir director of the First Methodist Church and former minister of music at the Presbyterian Church of Upper Montclair, N. J., has been appointed minister of music of the First Baptist Church of Cleveland, Ohio. He will assume his new duties Sept. 1.

Mr. Staley, who was released from the navy in December, was born in Greensboro, N. C., the son of a Baptist minister. He received his bachelor of music degree from Salem College, Winston-Salem, N. C., as an organ major under the direction of Dr. Charles G. Vardell, Jr. Later, he was graduated from the Union Theological Seminary School of Sacred Music with the degree of master of sacred music. He then became organist and director at the First Methodist Church in Upper Montclair, remaining there five years. He was at the Presbyterian Church when he entered the service and returned to his former position upon his release.

Mr. Staley studied piano with Luis Harold Sanford and Allison Drake at the Philadelphia Conservatory of Music. While in the navy as chaplain's assistant he directed song programs for servicemen, organized the Service Schools Glee Club, composed of 165 men, and appeared in recitals in several cities and on the radio. At the present time he is studying organ with Dr. Clarence Dickinson and composition with Dr. Norman Coke-Jephcott.

Mrs. Staley is the former Jean Railton Griffin of Hamilton, Ont. She is a graduate of the Toronto Conservatory of Music and holds the A.T.C.M. degree. Mrs. Staley attended McMaster University in Hamilton, the Hamilton Normal School and the University of Western Ontario. She specialized in children's school music and in public school teaching. Both she and Mr. Staley have entertained in two-piano music at U. S. O. shows, churches and service musical organizations in the East and California.

CHURCH MUSICIANS ATTEND INSTITUTE AT LOS ANGELES

At a well-attended church music institute June 28 and 29 under the auspices of the Choral Conductors' Guild of Southern California, held at Occidental College in Los Angeles, a number of prominent speakers were heard. Dr. Carl F. Mueller of Montclair, N. J., Clarence Mader, J. William Jones, Howard Swan, Frank Cummings, Ralph Peterson, Arthur Leslie Jacobs, Allen Lannom and Charles L. Hirt were among the church musicians who delivered addresses. A number of subjects intimately concerned with church music administration were discussed. At a choir adjudication the adjudicators were: Carl F. Mueller, W. B. Olds, minister of music of the First Methodist Church, Santa Monica, and J. William Jones, director of choral organizations, University of Redlands and minister of music, Calvary Presbyterian Church, Riverside.

The retiring president of the guild is Raymond Moremen. New officers were elected as follows: President, Kenneth White; vice-president, J. William Jones; recording secretary, Mary Tuglof; corresponding secretary, Pauline Clark; treasurer, Harold Barbour.

In a tribute to Percy W. Whitlock, the English organist and composer, whose death was announced in THE DIAPASON last month, L. S. Barnard writes in *Musical Opinion*, London:

All those who were privileged to know him will have heard with the profoundest regret of the death on May 1 of Percy William Whitlock, organist of the municipal pavilion at Bournemouth for the last fourteen years a composer of very real merit, and a frequent broadcaster. He was 42.

There is no need to stress here the quality of his work. He was a brilliant recitalist and his compositions for the organ are widely known and played. They have a peculiarly rapt and personal idiom and reveal the absolute sincerity of purpose and integrity that were characteristic of everything he did. Apart from his organ music, which includes two Fantastic Chorales, the very popular "Five Short Pieces," Four Extemporizations, two books of seven sketches, and a sonata, he had written five anthems, six church services, three Introlts, and a Symphony in G minor for organ and orchestra.

The death of a performer and composer of his caliber at the age of 42 is essentially tragic, but in the case of Percy Whitlock it seems doubly and truly so, for he had most extraordinary and endearing personal qualities. His personality carried with it an atmosphere of serenity and gentleness seldom encountered in these sophisticated and disingenuous times. He had, too, a virile wit and sense of fun, and his letters, of which I am proud to have a great number, were always matters for laughter and rejoicing. Those who met him in the first instance in his capacity as a fine musician and a player of the front rank, soon came to feel that they would have been glad to know him whether he were a musician or no; he was great as a person, and the embodiment of kindness and tolerance.

He was for ten years (1920-30) assistant organist at Rochester Cathedral and was educated at the Rochester Cathedral School and the R.C.M., succeeding Phillip Dore as borough organist at Bournemouth in 1932. For some time he was also organist at St. Stephen's, Bournemouth.

He delighted in ancient and mellowed things, and his house at Bournemouth was full of fascinating pieces he and his wife had collected. His musicianship, sincerity, charm, enthusiasm and sense of humor made him a unique and delightful character who will be remembered with affection by all who came in contact with him.

THIS STORY OF BAD LUCK HAS A FORTUNATE ENDING

The following tragedy of errors, which like all good stories has a fortunate ending, is sent to THE DIAPASON by Virginia Grant Collins, wife of Earl B. Collins, the New Jersey organist, to whom our readers are indebted for it:

When Dr. Marshall Bidwell, eminent organist of Pittsburgh, recently was guest recitalist in East Orange, N. J., for the Metropolitan New Jersey Chapter of the American Guild of Organists, an amusing train of circumstances almost prevented his keeping his engagement. In the Newark airport at 11 p.m. he was directed to the wrong bus. Discovering the error as the bus was approaching the Holland tunnel, he grabbed his bag and asked the driver to let him out. This the driver did on the New York side.

Falling to get a cab to take him back to Newark, where he was being met by a fellow organist, Dr. Bidwell proceeded to the subway and thence to the Pennsylvania station in order to try his luck by train. There, as he picked up his bag, he saw to his horror "H. Frankenstein" stamped in bold letters across the top. In his haste to leave the bus he had grabbed the wrong bag. Where was H. Frankenstein? And where was his own bag containing his recital music? This, he said later, was the lowest moment in his life. He must tell someone his plight.

Seeing two workmen he poured out his despair.

"I used to work for the TWA," said one; "go to the depot and your bag will be there."

And, sure enough, there he found not only his bag, but also the gracious and understanding Mr. Frankenstein.

He arrived in East Orange at 2 a.m. on the day of his recital.

J. JULIUS BAIRD SUCCEEDS GAUL IN PITTSBURGH CHURCH

The position of organist and choir-master of Calvary Episcopal Church, Pittsburgh, occupied for thirty-five years by the late Dr. Harvey B. Gaul, has been filled by the appointment of Dr. J. Julius Baird of Pittsburgh.

Mr. Baird began his career as a choir boy at Trinity Episcopal Church in Washington, Pa. After attending public

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school he studied harmony and liberal arts subjects for one year at Oberlin College. Transferring to Washington and Jefferson College, he was graduated with a B.S. degree in philosophy (1930). While attending W. and J. he was in charge of music for the chapel services. He took graduate work in educational measurements and sociology at W. and J. and vocational guidance at the University of Pittsburgh. During this time he studied organ with Arthur B. Jennings and Dr. Harvey B. Gaul, composition with Dr. Gaul and T. Carl Whitmer, voice under Ralph G. Savage and Dr. Ernest Lunt, and conducting with Dr. Gaul. In 1936 he studied conducting at the Christiansen Choral School, Winona Lake, Ind., and in 1937 did graduate work in Gregorian plainchant under Father Carlo Rossini at Duquesne University. He received his M.A. degree from Carnegie Institute of Technology in 1939 and in 1942 was awarded an honorary

doctor's degree by Washington and Jefferson College.

Dr. Baird has conducted the Bach Choir of Pittsburgh since 1934, and brought that organization into prominence. The number of his published compositions is steadily increasing. He was organist and choir-master at St. Andrew's Episcopal Church, Pittsburgh, from 1936 until the death of Dr. Gaul. Dr. Baird is the music critic for *Musical Forecast* of Pittsburgh; musical director of the Pittsburgh Civic String Orchestra and conductor of the Greensburg, Pa., Choral Society.

THE MUSIC ON GUILD Sunday at the First Church of Christ in New London, Conn., under the direction of Beatrice Hatton Pisk, organist, and A. B. Lambdin, director, consisted of works of American composers. These included Horatio Parker, R. Huntington Woodman, T. Tertius Noble and Clarence Dickinson.

EIGHT RECITALS MARK CITY'S TRICENTENARY

NEW LONDON CELEBRATION

Eight Nationally-Prominent Organists Heard at First Church of Christ—Series Arranged by Beatrice Hatton Fisk.

Eight organ recitals on the Monday evenings in July and August are a part of the tricentenary celebration of the city of New London, Conn. The recitals are being played by nationally prominent organists at the First Church of Christ and were arranged by Beatrice Hatton Fisk, for the last ten years organist of that historic church. The players and the dates of their recitals are as follows:

- July 8—Clarence Watters, Trinity College, Hartford, Conn.
- July 15—Beatrice Hatton Fisk.
- July 22—T. Tertius Noble.
- July 29—Walter Wild, Fort Washington Collegiate Church, New York City.
- Aug. 5—Roberta Bitgood, Westminster Presbyterian Church, Bloomfield, N. J.
- Aug. 12—G. Huntington Byles, Trinity Church, New Haven, Conn.
- Aug. 19—John W. Harms, West End Presbyterian Church, New York City.
- Aug. 26—Robert S. Baker, Temple Emanu-El, New York City, and First Presbyterian Church, Brooklyn.

Clarence Watters presented a program made up as follows: Dorian Toccata, Bach; Fifth Concerto, Handel; "Benedictus," Couperin; Prelude, Clerambault; Fantasia in F minor, Mozart; Allegro Vivace from Symphony 1 and Scherzo from Symphony 2, Vienne; Cantilene from Symphony 6, Scherzo from Symphony 4, Adagio from Symphony 5 and Variations from Symphony 5, Widor.

Mrs. Fisk's recital was marked by the playing of these compositions: Passacaglia, Frescobaldi; Sinfonia, Bach; Rondo, Rinck-Dickinson; "Pilgrim's Song," Tchaikowsky; Con Moto Maestoso from Sonata 3, Mendelssohn; "Starlight" and "A. D. MDCXXX," MacDowell; "Priore," Jongen; "Westminster Carillon," Vienne.

Dr. Noble's offerings were these: Suite in F, Corelli; Chorale Prelude, "To God on High Be Praise" (two versions), Bach; Chorale Prelude, "To My Dear Lord," and Fugue in A minor, Bach, transcribed for organ by T. T. Noble; Lento, Reinecke; Overture in C minor and C major, Adams; "Shepherds' March," Yon; Toccata and Fugue in F minor, Noble; Prelude, Gliere; "Une Larme," Moussorgsky; "Silhouettes," Rebikoff; Fantasy on the Tune "Leoni," Noble.

The program of Walter Wild included these works: Prelude and Fugue in C, Bach; Andante from Fourth Trio-Sonata, Bach; Chorale Preludes, "Come, Saviour of the Gentiles" and "My Heart Is Filled with Longing," Bach; Sonatina from "God's Time Is Best," Bach; Overture to the "Occasional Oratorio," Handel; Largo from "New World" Symphony, Dvorak; Minuet, Boccherini; Three Songs, Brahms-Wild; Chorale in A minor, Franck.

ROBERT KEE OUT OF NAVY; RECOVERS AFTER ACCIDENT

Robert Kee, the Chicago accident, was discharged from the navy June 26, four years to the day after he entered the service. For the first part of the four years he was at the Great Lakes Naval Training Station and was in charge of the Bluejacket Choir, which won considerable fame by its concerts. Then he was transferred to Plattsburg, N. Y., where he trained a choir of sailors. When discharged he was stationed at the naval air base in Jacksonville, Fla., as a chief specialist, welfare. Just before Christmas he was run down by a truck in Jacksonville and had to be in the hospital nearly six weeks, but has fully recovered and plans a period of rest and travel before resuming his peacetime activities.

GEORGE W. NEEDHAM RETIRES AFTER SERVICE OF 27 YEARS

After a service of nearly twenty-seven years George W. Needham, A.A.G.O., has resigned as organist and director at the Presbyterian Church of Leonia, N. J. Mr. Needham is a native of Taunton, Mass. His father was a member of the quartet choir of the Taunton Unitarian

ORGANISTS OF NEW GENERATION AT FLORIDA STATE COLLEGE



JANE GAERTNER of Atlanta, Ga., Margaret McCain of Clermont, Fla., and Fawn Trawick of Tallahassee, Fla., were graduating seniors in the school of music of Florida State College for Women this year. Each played a certificate recital on the organ entirely from memory. Miss Trawick is a choral major in public school music. She has been organist of the First Baptist Church of Tallahassee and president of the School of Music Club, and was elected to Pi Kappa Lambda. Miss Gaertner is a choral major in public school music. She has been secretary of the A.G.O. chapter and was treasurer this year. Miss Gaert-

ner has served as organist at St. John's Episcopal Church, the Presbyterian Church of Tallahassee, and churches in Atlanta, Ga. She has been president of Alpha Chi Omega this year. Miss McCain is a commerce major. She has served as registrar of the Guild chapter and this year as secretary. Miss McCain has held a full-time position at Trinity Methodist Church in Tallahassee.

These young women studied with Ramona Cruikshank Beard, associate professor of organ at the college, who succeeded Margaret Whitney Dow in that position two years ago, and previously they studied with Miss Dow.

BEATRICE HATTON FISK



MRS. BEATRICE HATTON FISK, New London, Conn., organist and composer, was born in Henley, Oxfordshire, England, where she received her early training in music under William Bailey. She has a rich background in piano, having studied with Aurelio Giorni, Bruce Simonds and Carl M. Roeder, while her organ studies have been pursued with Clarence Watters, M. Mauro-Cottone, Dr. T. Tertius Noble and Dr. Robert S. Baker, and she also studied composition under Dr. Frederick Schlieder.

Among Mrs. Fisk's published works are: Prelude on "Netherlands" (Gray) and several piano pieces. This fall a "Piano Method" will be published by the Boston Music Company.

Mrs. Fisk has held church posts as organist ever since her graduation from high school in 1923 and has been organist at the First Congregational Church, New London, Conn., for the last eleven years. She has also appeared as recitalist in Providence, R. I., Hartford, Conn., and New York City.

Church. Ernest M. Skinner's father was the tenor in this quartet, and Henry Wood, father of Carl Paige Wood of the University of Washington, was organist. Later the Needham family moved to New Bedford, and Mr. Needham took up the study of organ with the late Allen W. Swan. His first position was held in 1891. In 1899 he passed the associateship examination of the Guild. Dr. Hamilton C. Macdougall was the examiner.

Mr. Needham's successor, Luther Gloss, is one of the music supervisors at the George Washington High School in New York City and goes to Leonia from the University Heights Presbyterian Church in New York.

COURSE AT EVANSVILLE, IND., BY GRACE LEEDS DARNELL

Evansville College, Evansville, Ind., sponsored an eight-day course for the training and development of junior choirs June 12 to 20. The course was conducted by Grace Leeds Darnell of St. Mary's-in-the-Garden, New York City. A large group of boys and girls attended daily, forming a demonstration choir.

At the close of the sessions a service was held in St. Lucas' Lutheran Church. The boys and girls, with the members of the class, sang plain and Anglican chants, anthems and hymns. They also sang a descant to one of the hymns which was written by Miss Darnell. Certificates were awarded to the choristers for their almost perfect attendance and to those taking the course as a testimonial of their work and attendance.

A unanimous request was made to the college that Miss Darnell return next year and repeat the course.

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ARDMORE, OKLA., ORGAN IS DEDICATED IN JULY

THREE-MANUAL BY MÖLLER

Gift to First Methodist Church of Mr. and Mrs. Sam McDaniel—Recital by Helen Hewitt—Clarence Burg Plays for Dedication.

A three-manual organ built by M. P. Möller, Inc., was dedicated in the First Methodist Church of Ardmore, Okla., July 14. The preceding Friday evening a dedicatory recital was played by Dr. Helen Hewitt, head of the organ department at the North Texas State Teachers' College in Denton. The instrument is a gift to the church of Mr. and Mrs. Sam McDaniel. Many visitors from Texas cities attended the dedication and recital.

Dean Clarence Burg of the school of music of Oklahoma City University gave a twenty-minute program preceding the dedication service. At the evening service Mrs. W. W. Ringer was the organ soloist.

Dr. Hewitt's recital was marked by the performance of the following compositions: Chorale and Variations, Sixth Sonata, Mendelssohn; Sonatina, "God's Time Is Best," Bach; "Soeur Monique," Couperin; Trumpet Tune and Air, Purcell; "La Nativite," Langlais; "The Tumult in the Praetorium," de Maleingreau; "Chant de May," Jongen; Gavotte, Wesley; "Ariel," Bonnet; Londonderry Air, arranged by Coleman; Finale, First Symphony, Vienne.

The stop specification of the new instrument, which has received high praise from those who have heard it, is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes (Deagan class A), 21 bells.
- Tremulant.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 21 notes.
- Tremulant.

PEDAL ORGAN.

- Diapason, 16 ft., 20 notes.
- Bourdon, 16 ft., 44 pipes.
- Rohrbourdon, 16 ft., 20 notes.
- Octave, 8 ft., 44 pipes.
- Bourdon, 8 ft., 32 notes.
- Rohrflöte, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Flute Harmonic, 4 ft., 32 notes.
- Double Trumpet, 16 ft., 20 notes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

CHOIR BOYS GATHERED AT CAMP WA-LI-RO



THE FIRST WEEK IN JULY brought the largest attendance to the annual choir-master conference at Camp Wa-Li-Ro in its thirteen years of existence. Dr. Healey Willan of Toronto directed the choir of scholarship boys from several states in a communion service at St. Paul's Church. His "Missa Brevis" No. 1 in E flat and his motet "O How Glorious" were sung. Ralph E. Clewell of St. Paul's Church, Akron, taught a course in sight-singing.

JOHN W. BARRINGTON, A.A.G.O., DIES AT AGE OF 82 YEARS

John W. Barrington, A.A.G.O., 82 years old, died June 27 at a Worcester, Mass., hospital after a long illness. He had been a resident of Derry twenty-three years, going there from Worcester, where he was organist of All Saints' Church.

Mr. Barrington was born in Manchester, England, the son of John and Ann Rogerson Barrington. He received his doctor's degree in music from the University of Pennsylvania. He was for some time director of music at Bryn Mawr College and organist at the Church of the Redeemer, Bryn Mawr, Pa. He had studied the organ under J. Kendrick Pyne in London.

Mr. Barrington is survived by two sons, Kendrick and Clarence R.; a daughter, Mrs. H. Gordon Smith, Jackson Heights, N. Y.; a sister, Mrs. Mary Howarth, Philadelphia; six grandchildren and six great-grandchildren.

ROWAND AND CHORUS CLOSE CARTERSVILLE, GA., SEASON

The closing of the musical season in Cartersville, Ga., was marked by a special event June 27 when Dr. Wilbur H. Rowand, organist, head of the music department of Shorter College, Rome, Ga., was presented in a recital at the First Baptist Church, assisted by Dr. Rowand's male chorus from Rome. A packed auditorium enjoyed the program, presented on the church's Wicks organ. Mr. Rowand played: Chaconne, Couperin; "Awake! Thou Wintry Earth," Bach; "Come, Sweet Death," Bach; Fugue (Little G minor), Bach; "Romance sans Paroles," Bonnet; "Con Grazia," Andrews; "Chanson," Barnes; Minuet, Boccherini; Sonata in E minor, Rogers. The concert was sponsored by the

The Rev. John W. Norris of Vermont lectured on hymns and ritual. Walter Blodgett brought his choir from Cleveland and gave a program in the church the night of July 4. Paul Allen Beymer, director of Wa-Li-Ro, conducted classes in speech rhythm chanting.

For the remainder of the season the summer choir school is booked to capacity, with boys and men who take their holiday there.

Cartersville Music Club, one of the most active music clubs in the South. All meetings and activities are in the evening, in order that business and professional people of the city may belong to the club and take an active part. The president is Mrs. J. M. Smith, Georgia state chairman of competitive festivals and state counselor of junior music clubs.

CONCORDIA TEACHERS' COLLEGE, River Forest, Ill., presented an illustrated lecture on the chorale preludes of Dietrich Buxtehude and J. S. Bach by Paul Henry Lang, editor of the *Musical Quarterly*, author of "Music in Western Civilization" and lecturer in musicology at Columbia University, July 15 in the auditorium of the music building.

J. C. DEAGAN, INC., RECEIVES HIGH HONOR FROM NAVY

"For distinguished service to the research and development of naval ordnance," Rear Admiral G. F. Hussey, chief of the navy Bureau of Ordnance, has conferred upon J. C. Deagan, Inc., the naval ordnance development award. This distinction, far more rare than the conventional awards made during the war, is reserved for organizations and individuals whose contributions to the research and development of naval ordnance have been outstanding. The award was given to the Deagan Company in recognition of war work so confidential in its nature that details cannot even now be divulged. Fulfillment of the assignment called for a high order of skill and precision, and utilized much of the experience and many of the methods and techniques used by Deagan in the creation of carillons, tuning forks, musical instruments and other products related to the transmission of sound.

The award included a handsome certificate for distinguished service, a letter of appreciation from the chief of the Bureau of Ordnance and appropriately designed lapel emblems for all members of the Deagan organization.

Aside from the corporate award, the navy selected five members of the organization as recipients of individual certificates for exceptional service to naval ordnance development. They are: H. J. Schluter, Roy Eichberger and Clarence Gercken for ideas and services pertaining to development, engineering and production; Claude Lofink for exceptional service in procuring scarce and sorely needed materials and supplies, and P. K. Neuses for outstanding service as arbitrator and coordinator of the entire project.

In the Deagan archives, dating back more than sixty-five years, the naval ordnance development award will rest alongside comparable citations received from army officials for war production in the first world war.

DR. MINOR C. BALDWIN, the veteran organist who never grows old—or weary—was engaged for recitals recently in Sumter, S. C., Beckley, Lewisburg, Mullins and Hinton, W. Va., and other cities. The railroad strike reduced the number of engagements.

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Fugues	7	Fugue	30
Frescobaldi . . . Complete		Travers . . . Voluntaries	16
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Pavan	21	Weckmann . . . Fantasie	35
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Norman Hennefield, Editor

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The contents of Dr. Dash's new compilation lie within the easy and medium grades of difficulty, and among the anthem gems included are: Mozart's *Adoramus Te, Christe; Bless the Lord*, by Ippolitoff-Ivanoff; *Cast Thy Burden upon the Lord*, by Mendelssohn; *Lead Me, Lord*, by Wesley; *O Light Divine*, by Arkhangelsky; and Bach's *Break Forth, O Beauteous, Heavenly Light*.

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CHICAGO, AUGUST 1, 1946

Counsel of 1898 Good in 1946

Steps to elevate the status of the organist in the church are not new, as disclosed in the history of the American Guild of Organists published in recent issues of THE DIAPASON. It appears that a most sensible and workable suggestion was made to the churches as far back as 1898. The plan not only was sponsored by the council of the Guild, but was approved by sixteen honorary associates of the A.G.O.—eminent men in the ministry, such as Dr. Lyman Abbott, Dr. Howard Duffield, Dr. Charles Cuthbert Hall and Charles C. Tiffany, archdeacon of New York.

In an address to "The Christian churches of America," as recorded in the installment of the history published in the March issue, there is contained a statement of principles for the organist that in itself might well be read and pondered today. Then there is a set of four recommendations, of which we reproduce two that seem especially applicable to the situation today:

(2) That organists and choirmasters shall be recognized as officers of the church, upon recommendation by the minister and a special committee chosen for the purpose.

(4) That where a music committee exists the minister and choirmaster shall be ex-officio members of that committee, with full power to give counsel and to vote upon all questions that may arise.

Professor Samuel A. Baldwin, who had a large part in preparing the Guild history, directed attention to the discovery of this early-day statement of principles in reporting for the committee on ethics at the recent annual meeting and banquet of the Guild in New York.

Adoption of the code of nearly half a century ago should help to solve half the problems in church music administration that come up to plague churches and organists. Issues and misunderstandings that now are fanned into flame could be settled in many instances if the organist met regularly with the minister and the session, or official board, or vestry. To recognize the church musician in the manner proposed would lend dignity to the profession and provide a satisfactory basis for mutual understanding. If the organist and choirmaster is not worthy of a place in the councils of the church he is not worthy of a place on the organ bench or in the choir loft.

THE DIAPASON has pointed out from time to time the deplorable fact that today the organist has no court of appeal to which to take any grievance and no claim to pension or other rights, no matter how long or how faithfully he may serve. Even with the social security system he has the same standing as a housemaid—none at all. There is a movement now to institute some form of insurance. That is good as far as it may go; but those who next to the clergy take the most important part in the service of the church should be placed on a somewhat higher pedestal than the sexton.

We do not seem to have gone very far

in forty-eight years; perhaps there will be an awakening that will stimulate greater progress in this postwar era.

We Make Our Defense

In the columns of this issue devoted to letters from our readers we print an interesting communication from Charles H. L. Whittier, one of our constituents in New England and the bearer of a name of literary fame. Although Mr. Whittier takes us to task severely for opinions expressed in an editorial last month, we gladly comply with his request that his letter be published. THE DIAPASON has no prejudices that could not be overcome with convincing arguments, nor has the editor ever suspected himself of infallibility.

Mr. Whittier accuses us of possessing a "very narrow and uninformed mind," which may be all too true—it depends on the viewpoint. But he must not expect us to rate him as broad-minded when he expresses the opinion that the organ recital is doomed "because the amount of Victorian tripe of a melodious and appealing type is driving music-lovers and intelligent organists away from the concert field." He quotes our good friend, that distinguished artist E. Powers Biggs, as saying to the young musician that he should adopt as his motto "Damn the public." That policy was adopted long, long ago by a great railroad man, and it proved costly. Others in many lines have tried it many times since that pronouncement was made, and they found it did not work. We shall be surprised if it works in music. The fact is that it has not worked with organ recitals. And when it comes to "melodious intermezzos" on a program may we commend Mr. Whittier to the great violinists, singers and orchestral conductors and see what their practice is. We agree with him that the Widor Toccata is overrated, but it has stood up many moons against some things that we call "modern music."

The editorial to which our correspondent objects did not condemn all modern music. Far from it. But what has been written since Bach, up to 1946, that is better than some of the Widor, Vierne and Guilmant which Mr. Whittier casts into outer darkness as valueless? THE DIAPASON realizes the beauty of much modern composition; but we are not afraid to say, no matter who may regard us as narrow or uninformed, that a great deal that is being written and played is not worth either writing or playing. This statement in no way disagrees with Mr. Whittier's very true assertion that "American organists are writing original and forward-looking music."

We hope all our readers will peruse what Mr. Whittier says and exercise their privilege of agreeing with him or disagreeing. If they are opposed to any variety in recital programs, well and good. If they are out to damn the public, that is between them and the public—the public may turn and damn them.

THE DIAPASON is the forum for constructive discussion of such subjects. If a certain type of modern composition will save the organ recital we shall be the first to approve it.

JOHN L. COURRIER RETIRES

AFTER SERVING FORTY YEARS

A service of forty years as organist of the Roseville Presbyterian Church, Newark, N. J., was brought to a close June 30 when Dr. John L. Courrier played his last service there and received the recognition of the church for his faithful work. In the two-score years Dr. Courrier never missed a service except during his vacations.

ST. BERNARD'S SCHOOL for Boys, Gladstone, N. J., announces that David F. Hewlett, who recently returned from Europe, where he served with the Paris headquarters as organist and choirmaster at the American Cathedral, will become head of the music department at the school in September. Mr. Hewlett has also been appointed organist and choirmaster for both St. Bernard's School and St. Luke's Parish, Gladstone. He will organize a choir of men and boys to sing at both school and parish church services. Mr. Hewlett will continue his studies at the Westminster Choir College, Princeton, N. J.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Free Organ Accompaniments to One Hundred Well-Known Hymn-tunes, composed by T. Tertius Noble; published by J. Fischer & Bro., New York City.

The subject of hymn singing and *per se* of hymn playing has long been the neglected angle of service playing in this country. And congregational singing has suffered accordingly. In all too many churches we can hear artistic playing of preludes, offertories and postludes, competent accompaniments to anthems and liturgical selections; but all too seldom does the hymn playing reach the same standards. And this is most unfortunate, for in no other part of the service does the possibility exist to such a marked degree for the elevation of worship. Dr. Noble's volume should greatly stimulate interest in this field. With a background unmatched by that of any other ecclesiastical musician of today, he has presented us with a work of tremendous import. His preface should be read, pondered and put into effect in every church—it will result in a definite betterment if his suggestions are carried out. Seminaries should adopt and put into practice the modes of treatment herein advocated. The composer has chosen 100 of the best and most familiar hymns. To each tune he has given the treatment best suited to the individual type. Unison singing on the part of the congregation and choir is a requisite, so that the player can have proper freedom.

A country-wide series of demonstration services under the leadership of the A.G.O. would be a profitable and fitting activity, using this book as the musical basis. I can think of no activity that would have a greater, more permanent influence on church music than such a project. Every church organist and every minister owes it to his own artistic and religious development to become familiar with the principles and precepts as laid down and demonstrated in this splendid book by an undoubted authority, a master at the same time practical and aspiring.

Seven Preludes or Postludes on Lowell Mason Hymns, by Seth Bingham; published by the H. W. Gray Company, Inc., New York City.

Cast in a somewhat simpler mold than most of the published works by this significant composer, the pieces in this opus 42 still demonstrate his art to a high degree. The hymns of Lowell Mason, perhaps the most popular ever put forth in this country, were set down in a very limited harmonic vocabulary; they fitted the demands and uses of their period. This contemporary composer, with a modern vocabulary, has taken the primitive tunes and written fantasias on them, expanding them harmonically and rhythmically. The result is a set of seven pieces of a high order of musical interest, ideal material for service use, varied enough in treatment to serve also as interesting, stimulating concert repertory. Registration demands are on the elaborate side, but can be easily modified to suit the smaller instruments without vital loss of musical value.

Slow Movements of the Violin Sonatas of George Frederick Handel; transcribed for organ by John M. Klein; published by Broadcast Music, Inc., New York City.

Some of the most beautiful music written by the great Saxon has been for years the restricted property of the violinist. Thanks to the progressive policy of an established native composer of high rank this entrancing material is made of practical value to the organist. By virtue of these arrangements the aristocratic melodic line, the charming, ever in good taste harmonies, the rhythmic virility and the inspirational musical contents that represent Handel at his best are now available to the organist of even moderate playing ability. The printing and engraving of this issue call for a special word of praise. The publisher and transcriber have achieved a publication of high level based on the deathless music of one of the world's greatest.

Humoresque (in the form of a Gavotte), by Robert Elmore; published by Galaxy Music Corporation, New York City.

This sprightly, scintillating scherzo should prove a welcome tidbit in a concert program; it will make ideal advanced teaching material. Such a type of piece as this could easily have been made on the cheap, banal side. The gifted composer has entirely avoided such misfortune. The technical writing is first-class; the creator has produced a most worthwhile opus, certain to become popular.

"The Ecclesiastical Organist," Preludes, Interludes, Postludes in the contrapuntal style for pipe or reed organ, compiled and edited by Carlo Rossini; published by J. Fischer & Bro.

Continuing the excellent tradition established by the four preceding volumes of

Looking Back Into the Past

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

By way of expressing their appreciation of their organist, Clarence Dickinson, the people of the Brick Presbyterian Church in New York tendered him a trip to Europe. Mr. and Mrs. Dickinson sailed on July 4.

The Austin Organ Company had completed installation of a four-manual in the Baptist Tabernacle at Atlanta, Ga., and the specification was presented.

Formation of the Oregon-Washington Chapter of the American Guild of Organists was decided upon at a meeting in the First Presbyterian Church of Seattle and Warden Frank Wright of the Guild, who was present, appointed Frank Wilbur Chace as the first dean.

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

The opening recital on a four-manual built for the First Congregational Church of Washington, D. C., by the Skinner Organ Company was played by William E. Zeuch June 8.

THE DIAPASON published an informative article by Dr. Harold W. Thompson on "The Ecclesiastical Music of J. Sebastian Matthews."

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

The contract to build a four-manual organ of about ninety sets of pipes for St. Mark's Church in Philadelphia was awarded to the Aeolian-Skinner Company.

Edward M. Read, dean of St. Louis organists, died July 20 at the age of 90 years. He was manager of the office of the Estey Organ Company in St. Louis from 1879 until his retirement, and was the composer of a number of organ pieces. For twenty-two years he was at the Westminster Presbyterian Church.

George Mead won the prize of \$100 for the best organ composition submitted in a contest sponsored by THE DIAPASON under the auspices of the American Guild of Organists, with his Fantasia.

Organists of the Pacific coast and vicinity held a three-day convention in San Francisco to help the Northern California A.G.O. Chapter celebrate its twenty-fifth anniversary.

Bernard La Berge returned from Europe and announced that he had engaged Fernando Germani, Marcel Dupré, Line Ziglien, a virtuoso pupil of Dupré, and Lady James Jeans for American recitals, in addition to his list of American artists.

"The Liturgical Organ," Father Rossini has expanded his field into the realm of slightly higher difficulty with this book, announced as the first of a new series. The selection of subject matter and its editing have been handled in a masterly manner. The contents include the cream of simple, devotional writing in the strict church style over a two-century period. The music is, as planned, simple; the pieces are short and concise. Organists outside the Roman Catholic communion (for which the book is primarily intended) will find much of interest and profit in the contents of this volume.

"Masterpieces of Organ Music," Folio 41, Eleven Chorale Preludes by Johann Christoph Bach, edited by Norman Hennefeld; published by The Liturgical Music Press, New York.

This volume, containing examples of the writing of an older cousin-relative of the greater J. S. Bach, is mainly of historical interest. The works of this composer, more particularly in the field of the chorale prelude, had strong influence on the supreme Bach and are therefore of great interest to the scholar. Musically, these short works smack considerably of the rule bound kappellmeister rather than the adventurous creator that reached such a high peak in the next generation.

THE NORTH AMERICAN GUILD of Carillonners will hold its first post-war meeting at Princeton, N. J., Aug. 28, 29 and 30. The program includes papers by Arthur L. Bigelow, Princeton University bellmaster, on "Bell Tones and Their Harmonies," and Percival Price of the University of Michigan on "The Present Situation of Bells and Carillons in Europe." During their congress, members of the Guild will play the carillon in Cleveland Tower of the Princeton Graduate College and will make side trips to inspect and play carillons. The president of the Guild is Kamil Lefevre of the Riverside Church, New York City, and Melvin C. Corbett of Darien, Conn., is secretary.

Letters to the Editor

A Reader Takes Us to Task.

Somerville, Mass., July 1, 1946.—Dear Mr. Gruenstein:

I have just received the July issue of THE DIAPASON, which is especially valuable for the splendid essay by Herbert Bruening on "Bach's Catechism." The letters from Harold Turner and the accompanying editorial are provocative, to say the least.

The general tone of your editorial consists of an unfair criticism of "modern organ music," which surely must be based upon a lack of appreciation. This all is accompanied with some completely unjustified slurs on "modern organ music" and such "clever" comments as the reference to "goshawful monstrosities," "sadism," "cacophony" and "temperance sermons." It is a very narrow and uninformed mind which speaks of reveling "in ugliness" in reference to those organists who are intelligent and liberal enough to understand and play modern music. The argument that "the people" don't want it is an old and weary one. In answer to it I might quote E. Power Biggs, one of the greatest organists of our time: "Let the young musician adopt as his motto 'Damn the Public!' * * * Good music will, inevitably, as in the past, create its own audience."

One of the prime reasons that, as you say, the organ recital is doomed is because the amount of Victorian tripe of "a melodious and appealing" type is driving serious music-lovers and intelligent organists away from the concert field. It is unnecessary to refer to the lack of interest—not to say dislike—by the great majority of non-organists for organ music. The proof of the fact that when the people are given an opportunity to hear great organ music, both classic and modern, they will respond to it in an amazing fashion is found in the very fine Sunday morning recitals given by E. Power Biggs on the incomparable organ in the Germanic Museum.

Things have truly come to a tragic state when the editor of THE DIAPASON approves the playing of such banal trash as Friml's "Indian Love Call" in an organ recital. Organ transcriptions in general should be condemned, because they usually consist of a cheap and "dramatic" performance of the "1812 Overture" or "The Ride of the Valkyries" or "Finlandia"!

You advise modern organists to "study the programs of the great organists of a generation ago and of some of the older men still living." But times change, and music progresses. These men are slowly dying out and being replaced by modern men with a modern, progressive and broad-minded attitude, and with an understanding of other types of music than organ music alone.

It is time for organists to wake up and get over the spell of Widor, Vierne, Guilmant, Dubois, et al. It is a sad truth that after the death of Bach almost no truly great or lasting music was written for the organ (excepting the chorale preludes of Brahms, the better works of Franck, Reubke's Sonata on the Ninety-fourth Psalm, etc.) Our modern school of organ composition is a living and vital part of the musical life of Europe and America. For the first time in our history American organists are writing original and forward-looking music, free from the "hangover" of the past (the post-Victorian heritage).

It would certainly seem more fitting for THE DIAPASON to support the cause of modern American organ music, and at the same time champion the goal of better organ music in general. The type of people who attend a recital which has a "pronouncement of organ classics and of modern works of merit" do not want a "melodious and appealing little intermezzo" such as Friml's "Indian Love Call" thrown in as a sop to the one or two souls who lack any musical culture and may have just "wandered in." The greatest vice of present-day program-making for organ recitals is the desire to give "variety." It results in such fantastic absurdities as a program featuring Bach's Toccata and Fugue in D minor as the "heavy piece"; Widor's superficial and vastly over-rated Toccata from the Fifth Symphony as the "enjoyable piece" and some piece of worthless sentimentality with the title of "Evening Prayer" or "Bells at Twilight."

I trust that, in the interest of fairness, you will publish this letter, or one expressing similar views.

Yours respectfully,

CHARLES H. L. WHITTIER.

P. S.—Of course I realize that the majority of "small-town" organists are not in a position, financially, to defy the crude tastes of their congregations; but at least they can keep their own musical taste and appreciation pure and well-developed. And they can also try to raise the standards of church music and improve its quality, and broaden the understanding of the listeners.

Light on Catechism Preludes.

Chicago, July 11, 1946.—Dear Mr. Gruenstein:

While reading "The Bach Reader" of David and Mendel I chanced upon some

DR. CARL R. YOUNGDAHL



HIGH TRIBUTE WAS PAID June 2 to Dr. Carl R. Youngdahl, Mus.D., A.A.G.O., head of the music department at Augustana College, Sioux Falls, S. D., and director of the Augustana College A Cappella Choir. In recognition of his twenty-five years of service to the college and to the cause of music an audience of 1,700 was present at a reunion concert in the Coliseum. Members of every choir for the last quarter of a century were present to sing in the chorus of 250 voices, many coming from as far as both coasts for the occasion.

Dr. Youngdahl received a beautiful console radio-phonograph from members of the reunion choir.

Dr. Youngdahl, who is dean of the South Dakota Chapter of the American Guild of Organists, holds a prominent place as a choral director, composer and organist. His choirs have toured the nation and have made three appearances at conventions of the American Federation of Music Clubs. Several recordings have also been made for Columbia. Among his most famous compositions are a "Christmas Lullaby," "Children of the Heavenly Father" and a Lenten selection, "Jerusalem Road." His a cappella arrangements of old hymns and chorales are well known.

The picture shows Dr. Youngdahl at the organ in the First Lutheran Church of Sioux Falls, of which he has been the organist for a quarter of a century.

comments on the "Catechism" preludes of Bach given perhaps nowhere else. Here they are:

"Similarly he opened the third part of the 'Clavieruebung' with a Praeudium which was really a full-fledged toccata, including fugued sections, in the manner of the North German organists; and he concluded the book with a great Fuga in three sections, a modernized version of the ricercare cultivated by the seventeenth century Italians. The two pieces are in the same key, and have become popular together, the fugue being known as the St. Anne's" [pages 28 and 29].

"He went even farther. It was the custom of his time to create and publish series of works, not individual compositions. Every single work Bach intended for publication was a collection of compositions that might be performed singly. His indomitable desire to create unity in whatever he produced found ways to tie together even the separate and independent parts of a collection. Here, too, he followed a century-old tradition. There had been many publications which deliberately presented all the acknowledged church modes. Then, when musical practice and theory began to recognize major and minor modes and their transpositions, the tonics used in certain series of works were arranged in rational order. Among the masters concerned with this problem were Couperin, Purcell, Buxtehude, Kuhnau and Fischer. The influence of the last two can be traced in Bach's work. The most conspicuous of his tonal plans was, of course, that of the 'Well-tempered Clavier,' which offered a prelude and a fugue in every major and minor key. The most interesting similar plans were those of the Inventions (originally written in the order C-d-e-F-G-a-b-B flat-A-g-f-E flat-D-c, major tonalities being indicated by capitals, minor by small letters); the English suites (A-a-g-F-e-d), and the first two books of the 'Clavieruebung' (B flat-

Report of an organ recital

by

Glenn Dillard Gunn, Music Critic

which appeared in the

Washington Times-Herald

May 28, 1945

Ellis Varley played a program of American compositions last night on the great organ of the Washington Cathedral with results which prompt the reflection that the greatest medium of musical expression in Washington, perhaps in the nation, is this same magnificent instrument.

Many of the tone colors displayed last night were of jewel like quality—rare, exquisite, more alluring far, than any collection of precious stones, because endowed with the power to express emotion as well as sensibility. No symphony orchestra can match this variety and few can equal the quality of the sounds an expert can evoke from this instrument.

The organs in the Rockefeller Chapel at Chicago University and in the Chapel at Girard College, Philadelphia, are of the same class and character as that of the Washington Cathedral, all of which are typical Skinner organs, built only by Ernest M. Skinner & Son, 78 Beacon St., Chestnut Hill, Mass.

(Printed copies of the Washington scheme will be sent on application).

c-a-D-G-e; b F). The last work making use of such a scheme was the third part of the 'Clavieruebung'; it was at the same time the first in which Bach created material relations between separate compositions exactly corresponding to those he employed to connect movements or sections. [The italics are mine.] There followed works based each on one theme and centering about one tonality: the Goldberg Variations, the Canonic Variations, the 'Musical Offering' and 'The Art of the Fugue.' Each of these has a ground plan as logical as any single movement by Bach; and particularly the last two display unique greatness of formal conception" [pages 41 and 42].

In closing may I compliment you most warmly on the fascinating account of the A.G.O. jubilee in New York you gave us in the last issue of THE DIAPASON. Your story is a journalistic gem, a model of its kind. Reading it is almost as good as having been present in person.

Yours sincerely,

HERBERT D. BRUENING.

He Likes the Old Dutch Masters.
Somerville, Mass., July 5, 1946.—Dear Mr. Gruenstein:

This is to protest the comment made

by the writer who reviewed the recital given by Flor Peeters at the Church of St. Mary the Virgin in the Guild festival at New York. I am speaking of the writer's reference to "old Dutch masters."

The music performed by Mr. Peeters was of the highest quality and the Van Denckerckhoven is great music. To write of "some well-known cigars" is a rather cheap thing to do, and it is quite incorrect to state that "their resurrection seems justified . . . mostly for historical reasons." Bias, which is the result of lack of appreciation, should not be allowed to enter music reviews.

It is also a matter of pure opinion as to Mr. Peeters' two splendid Chorales being "too dissonant to appeal to the general taste." If organ recitals were all planned to "appeal to the general taste," God knows to what depths they would fall! And who is to define "the general taste" anyway?

I might quote what Otto Luening of Columbia University said (according to your article): "Dissonance is what you do not like, and consonance is what you do like in music."

Sincerely yours,

CHARLES H. L. WHITTIER.



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Programs of Organ Recitals of the Month

Harold Heeremans, F.A.G.O., New York City—Mr. Heeremans of New York University, who is at the University of Washington this summer, gave a faculty recital in the University Temple, Seattle, July 10. His program consisted of "Fete," James; Prelude and Fugue in D minor, Heeremans; Chorale Prelude, "O God, Be Merciful," Bach; Prelude and Fugue in E minor (Wedge), Bach; Three Miniatures (Chorale, Aubade and "Noel"), McKay; "Pastoral Poem," McKay; Cantabile, Jongen; "Fuga Cromatica," Schimmling.

David Stanley Alkins, Mus.D., Henderson, N. C.—On Sunday, July 7, Dr. Alkins played the following program before an audience that filled the Church of the Holy Innocents to its capacity: "Les Cloches," Le Begue; "Benedictus," Couperin; Chorale Preludes, "Our Father, Who in Heaven Art" and "Sleepers, Wake! A Voice Is Calling," Bach; "Bible Poem," "Abide with Me," Weinberger; Adagio, Fifth Symphony, Widor; "Ave Maria," Bach-Gounod; "Priere du Matin," Jongen; Air and Allegretto Giocoso ("Water Music" Suite), Handel; Improvisation on "Ave Verum," Titcomb; Prelude and Fugue in G minor, Bach.

Max Hodges, Des Moines, Iowa—Mr. Hodges, assisted by Geraldine Hamburg, soprano, gave a recital for the Central Iowa Chapter, A.G.O., at the Central Presbyterian Church June 10. His program consisted of the following numbers: "Psalm 18," Marcello; Chorale, "I Call to Thee," Bach; "Fugue a la Gigue," Bach; Chorale in A minor, Franck; "Chant de May," Jongen; "Apre un Reve," Faure; "Comes Autumn Time," Sowerby.

G. Leland Ralph, Sacramento, Cal.—In a program of sacred music at the First Baptist Church Sunday evening, June 30, Mr. Ralph played: Prelude and Fugue in E minor (Cathedral), Bach; "Abide with Us," Weinberger; "Cypress Groves of Lebanon," Shure; "At the Convent," Borodin; "Be Thou but Near," Bach.

Frank Purcell, bass, who is director of the music of the church, sang an air from Bach's "Passion according to St. Matthew," "The Lord Worketh Wonders," from Handel's "Judas Maccabaeus," "The Lord Is My Shepherd," Sowerby, and "Pilgrim's Song," Tschalkowsky.

Francis E. Hagar, Cambridge, Mass.—During the summer months a brief organ recital is given every Sunday preceding the morning service at the Old Cambridge Baptist Church, Harvard Square. In July Mr. Hagar played:

July 7—Prelude in G minor, Pierné; Communion, Gigout; Prelude on "Rhosymedre," Vaughan Williams; Fugue in C, Buxtehude.

July 14—Introduction-Chorale and "Prayer," "Suite Gothique," Boellmann; Chorale Prelude, "Our Father," Bach; Bell Symphony, Purcell.

July 21—Prelude on "Truro," Bingham; Sinfonia, "God's Time Is Best," Bach; Toccata in D minor (Dorian), Bach; Chorale Prelude, "Blessed Are Ye, Faithful Souls," Brahms.

July 28—Prelude in C, Bach; "Benediction," Karg-Elert; Chorale Prelude on "A Mighty Fortress," Mueller; Adagio, Sixth Symphony, Widor.

Edward H. Hastings, Chester, Conn.—In an "afternoon of organ music" at the United Church of Chester June 16 Mr. Hastings included the following numbers: "Noel Grand Jeu et Duo," d'Aquin; Air from "Westminster Suite," Purcell; Gigue, Handel; Toccata and Fugue in D minor, Bach; "Sheep May Safely Graze," Bach-Biggs; "Fugue a la Gigue," Bach; Andante Cantabile from Fourth Symphony, Widor; "Pomp and Circumstance," Elgar; Minuet, Boccherini; Chorale in A minor, Franck; Cantilena, McKinley; "Carillon-Sortie," Mulet.

James D. McRae, A.C.C.O., Portage la Prairie, Man.—In a recital at the United Church May 19 Mr. McRae presented the following program: Chorale Prelude, "Lo, How a Rose," Praetorius; Concert Study and "La Concertina," Yon; "The Nightingale and the Rose," Saint-Saens; "Memories," St. Clair; Scherzino, Rogers; "Traumerel," Schumann; Toccata and Fugue in D minor, Bach. The assisting artist was Flora Matheson Goulden of Winnipeg, violinist, contributing two groups. One of her numbers was "A Song of Hope," a composition by Mr. McRae.

C. Harold Einecke, St. Louis, Mo.—Dr. Einecke, who played at the annual Bach festival in Carmel-by-the-Sea, Cal., gave a Bach program July 26 at All Saints' Church, and a pre-Bach and Bach program July 24. The offerings on the first program were as follows: Pre-Bach—"From God I Ne'er Will Turn Me," Buxtehude; "How Brightly Shines the Morning Star," Buttstett; Fifth Concerto, Telemann; Toccata in E minor, Pachelbel. Johann Sebastian Bach—Suite of Five Pieces (arranged by Garth Edmundson); Two Sinfonias, "God's Time Is Best" and "I Stand at the Threshold"; Chorale

Prelude, "Now Thank We All Our God"; Fantasie in G major.

Albert D. Schmutz, Emporia, Kan.—In a faculty recital at the Kansas State Teachers' College June 27 Mr. Schmutz presented a program consisting of these compositions: Chorale, "Break Forth, O Beautiful Heavenly Light," from Christmas Oratorio, arranged by Gaul; Sinfonia No. 1, "God's Time Is Best," arranged by Biggs; Prelude No. 10, from Preludes and Fugues; Sinfonia No. 2, "I Stand at the Threshold," arranged by Biggs, and Toccata No. 9, from Preludes and Fugues, Bach; Adagio and Moderato, from Sonata, Weinberger; Chorale Prelude on "Aurelia," Schmutz; "Mist," Doty; Fantasia, Maelkelbergh.

Herbert D. Bruening, Chicago—Mr. Bruening, organist of the Lutheran Church of St. Luke, gave a dedicatory recital in Jehovah Lutheran Church, on a newly-installed Aeolian organ, June 23. The instrument, one of forty-five ranks of pipes, was installed by the Toledo Pipe Organ Company and has a new console with a Reinsner combination action. Mr. Bruening demonstrated the resources of the instrument with these numbers: Festival Prelude on "A Mighty Fortress," Faulkes; "From Heaven Above," Pachelbel; "Lamb of God," Telemann; "Christ Jesus Lay in Death's Strong Bonds," Scheidt; Prelude and Fugue in G major ("The Great"), Bach; Gavotte (Sonata 12), Martini; "Benediction," Karg-Elert; "Arpa Notturna," Yon; Vesper Meditation on Gregorian Modes, Kreckel; "Evening Bells and Cradle Song," Macfarlane; "Fiat Lux," Dubois.

Anna E. Shoremount, F.A.G.O., New York City—Miss Shoremount is to give three recitals at the Brooklyn Museum in August and they will be broadcast by station WYNC. The recitals will be played on Friday mornings from 10:15 to 10:45 and the programs are to be the following:

Aug. 2—Fugue in C major, Buxtehude; Chorale from Cantata No. 22, Bach; Prelude and Fugue in F minor, Handel; "Legend of the Mountain," Karg-Elert; Chorale, Bedell; Sketch No. 1, Rayburn; Fantasie on "St. Denis," Cameron.

Aug. 9—Finale from Tenth Concerto, Handel; Chorale in A minor, Franck; Arabesque and Finale from First Symphony, Vienne.

Aug. 16—Mendelssohn program: First Sonata; excerpts from "Elijah" (sung by Tom Bowman, tenor); Allegro from Sixth Sonata.

Ramona C. Beard, Tallahassee, Fla.—Mrs. Beard, who has been at the University of Florida in Gainesville for the summer, substituting for Claude L. Murphree, has presented the following programs in the Sunday recital series at the university auditorium:

June 30—"Jesu, Joy of Man's Desiring," Bach; Passacaglia in C minor, Bach; Sonata 6, Mendelssohn; "Etude de Concert," Bonnet; "Jubilans Stella in Portu" from "Auspice Stella," Renzi; "Frere Jacques! Dormez-vous," Ungerer; Chorale in A minor, Franck.

July 7—Fugue in C major, Buxtehude; "Come, Sweet Death," Bach-Fox; Fantasie and Fugue in G minor, Bach; "Bells of Arcadia," Couperin-Clokey; "Noel," d'Aquin; "Romance sans Paroles," Bonnet; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; "Electa ut Sol," Dallier.

Theodore C. Mayo, A.A.G.O., Raleigh, N. C.—Mr. Mayo gave a recital in the chapel of St. Augustine's College June 12 and presented a program consisting of these compositions: Trumpet Tune, Purcell; "Le Tambourin," Rameau; Toccata in F, Bach; "Ave Maria," Schubert; Toccata in D minor, Bach; Toccata on "O Sons and Daughters," Farnam; Berceuse from "Suite Bretonne," Dupré; Intermezzo from Sixth Symphony, Widor; "Swing Low, Sweet Chariot," arranged by Diton; "Now Thank We All Our God," Karg-Elert.

Marie L. Schumacher, New York City—Miss Schumacher gave the following program on the Wanamaker organ in Philadelphia June 19: Fugue in E flat ("St. Anne"), Bach; Chorale Preludes, "Beloved Jesus," "Rest Thou Contented and Be Silent," "The Night Descendeth" and "Lord, How Great Are My Transgressions," Zechiel; Adagio and Allegro, Sonata on the Ninety-fourth Psalm, Reubke.

Miss Schumacher is a graduate of the Peabody Conservatory, Baltimore, and is on the staff at the Pius X School of Liturgical Music.

H. Myron Braun, Denver, Colo.—Mr. Braun, organist at the Park Hill Methodist Church, gave the recital at St. John's Cathedral Sunday afternoon, June 30. He presented the following program: Fantasy on "Italian Hymn," McKinley; Chorale Preludes, "Our Father Who in Heaven Art" and "All Men Must Die," Bach; Allegro Contabile, Fifth Symphony, Widor; Hymn Meditation, "O Love That

Will Not Let Me Go," Van Denman Thompson; "Resurrection," Nies-Berger; Variations on "Ye Sons and Daughters of the Lord," Guilman; harp and organ. "Jesu, Joy of Man's Desiring," Bach, and Arioso, Handel. The assisting harpist was Frances Kaub Schlueter.

Vernon de Tar, New York City—Mr. de Tar, organist and choirmaster of the Church of the Ascension, gave a recital at the Washington Cathedral on the afternoon of June 9, presenting a program consisting of these works: Three Greater Kyrie Chorale Preludes, Bach; Sonata No. 1, in E flat minor, Hindemith; Prelude in G minor, Dupré; Chorale in E minor, Franck; "Romance," from Fourth Symphony, Vienne; Fugue in E flat, Bach.

George W. Volkel, F.A.G.O., Mus.D., Chautauqua, N. Y.—Dr. Volkel will continue in August his recitals at the amphitheater of the Chautauqua Institution. Among his offerings in the course of the month are the following:

Aug. 7, 4 p.m.—Symphony No. 6, Widor; "May Night" and "Spinning Song," Palmgren; Suite, DeLamarter; Rondo on Three Christmas Carols, Howe; Andante Cantabile, Howe; "Finlandia," Sibelius.

Aug. 14—Fantasia and Fugue in G minor, Bach; Largo e Spiccato, Vivaldi; Gavotte in F, Martini; Chorale in E major, Franck; "Song of the Basket Weaver," Russell; "Carillon," Sowerby; "The Swan," Saint-Saens; "Siegfried's Rhine Journey," Wagner.

Aug. 21—"Fantasie e Gravement" in G, Pastorale in C minor and Toccata in F, Bach; "Burgundian Hours" (complete), Jacob; "Carillon de Westminster," Vienne.

Searle Wright, F.A.G.O., Shepherdstown, W. Va.—Mr. Farnsworth gave a recital for the assembly of Shepherd College at Trinity Episcopal Church July 3, playing: Toccata and Fugue in D minor, Bach; "Harmonies du Soir," Karg-Elert; "Dreams," McAmis; "Clair de Lune," Debussy; Sonata No. 1, Borowski.

Frederick Boothroyd, Colorado Springs, Colo.—Dr. Boothroyd played a request program at Grace Church in his series of memorial recitals June 20 and included these numbers: Toccata and Fugue in D minor, Bach; Nocturne in E flat, Chopin; Scherzo from Fifth Sonata, Guilman; "Carillon," DeLamarter; Toccata from Fifth Symphony, Widor.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush presented the following program in his recital at the Joslyn Memorial Sunday afternoon, June 9: Allegro from Sonata 4, Mendelssohn; Gavotte, Martini; Sinfonia, "Like as the Rain and Snow Fall from Heaven," Bach; Toccata and Fugue in D minor, Bach; Prelude on "Rhosymedre," Vaughan Williams; "Children's March," Pierné; Sonata in D minor, Pastorale and Finale, Guilman.

David Pew, Denver, Colo.—At his recital in St. John's Cathedral on the afternoon of June 23 Mr. Pew had the assistance of Jean Herres, harpist. The program included: Prelude in B minor, Bach; Allegro, Handel; Andante, Stamitz; Fantasia, Bubeck; Chorale Prelude on "St. Peter," Darke; "Evening Bells and Cradle Song," Macfarlane; "The Mist," Gaul; Chorale and Variations for harp and organ, Widor.

Thomas G. McCarthy, Fort Wayne, Ind.—Among Mr. McCarthy's organ programs for masses at the Cathedral of the Immaculate Conception in July have been the following:

July 14—"Peece Heroique," Franck; Meditation, Vienne; Andante, Franck; Toccata, Maily.

July 21—Magnificat in F, Claussmann; Prelude and Fugue in A minor, Bach; "Ave Maria," Richards; Postlude in G minor, Walczynski.

Paul J. Burroughs, San Francisco, Cal.—Mr. Burroughs has played the following compositions in the Sunday afternoon recitals at Grace Cathedral:

June 9—Sonata in A (Fantasia, Capriccio, Idyll and Finale), Rheinberger.

June 16—Sonata, Borowski; Cavatina in a flat, Wheelodm; "Benedictus," Rowley.

Dudley Warner Fitch, Des Moines, Iowa—In an American program played at St. Paul's Episcopal Church July 12 Mr. Fitch included: "Grand Choeur," Rogers; "May Night," Palmgren; Cantilena, McKinley; "A Gothic Prelude," DeLamarter; "An Irish Legend," Diggle; Prelude

on the Theme "B-A-C-H," Richard Keys Biggs; "In Summer," Stebbins; "Old Damascus Chant," Shure; Bell Prelude, Clokey.

John E. Gillespie, Greencastle, Ind.—Mr. Gillespie gave a recital July 14 at DePauw University for the Methodist Women's Seminary. The program was as follows: "Agnus Dei," Bizet; "Epitaph," de Maleingreau; "Le Verbe," Messiaen; Chorale, Alain; "Carillon de Westminster," Vienne; Chorale in E major, Franck; "Variations de Concert," Bonnet.

Dr. Thomas A. Long, Charlotte, N. C.—Dr. Long, organist of Johnson C. Smith University, gave his recital for the summer session at the University Church June 20. His program was as follows: Prelude in C sharp minor, Rachmaninoff; "The Lost Chord," Sullivan; "By the Waters of Minnetonka," Ljeurance; "By Still Waters," Sheppard; Largo from "Xerxes," Handel.

Ralph H. Brigham, Rockford, Ill.—In a recital on a new Hammond in the Poplar Grove Federated Church Sunday evening, June 2, Mr. Brigham played: March from "Tannhäuser," Wagner; "Song of India," Rimsky-Korsakoff; "Chinoiserie," Swinnen; "The Lost Chord," Sullivan; "Liebestraum," Liszt; Overture to the Occasional Oratorio, Handel; "The Squirrel," Weaver; "A Scotch Idyl," Boyd Wells; "Love's Old Sweet Song," arranged by Lemare, Molloy; "The Tragedy of a Tin Soldier," Nevin.

ERNEST A. SIMON ENDS 45 YEARS' WORK IN LOUISVILLE

Ernest Arthur Simon, organist and choirmaster of Christ Church Cathedral in Louisville, Ky., played his last service June 30 before retirement from that post after forty-five years of service. The bishop, dean, chapter and congregation of the cathedral held a reception for Mr. Simon in the cathedral house immediately after this service, at which time his many friends and well-wishers greeted him.

On June 22, 1901, Mr. Simon played his first service in the cathedral. During the intervening years he has served three bishops and four deans. His long tenure gave him the opportunity to exercise a rare ministry among the many men and boys who received their training in his choir.

Mr. Simon was born and reared in England. He lived in Chicago for a few years and held a position in the business world, doing substitute work as an organist, until he was offered the position of organist and choirmaster of the Church of the Redeemer. He went to the cathedral in Louisville from his position in Chicago.

Mr. Simon is succeeded by Jack Edwin Rogers, a native of Pittsburgh, who studied under Harvey Gaul and served several years as organist at Steubenville, Ohio.

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New Music for the Service

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

Doubtless the hot weather has something to do with the fact that I have been unusually severe in rejecting many compositions this summer; doubtless I shall go back and find merit in several not to be mentioned in this article. To begin with a number that I can recommend unreservedly, I shall start with canticles instead of anthems.

For the Episcopal Service

Dr. Candlyn's setting of the Office of the Holy Communion in E (Gray) is perhaps the most useful composition I shall mention and certainly one of the best. It is based upon an ancient theme and its inversions. The whole work is for SATB, but may be sung by sopranos in unison, or sopranos and altos; so I should expect it to be especially welcome in colleges for women. The Credo is omitted and a splendid "O Salutaris" is given instead of a "Gloria in Excelsis," making the setting useful for Advent and Lent.

Novello publishes an admirable new Te Deum in E flat by Leonard Blake, who, as usual, manages to show welcome originality without losing serenity and flow. There is a short Venite, set to one of the proper melodies, with accompaniment and fauxbourdon by that master of Gregorian melodies, J. H. Arnold (Oxford Press, C. Fischer).

Christmas

The firm of J. Fischer published late in 1945 a useful booklet called "Collection of Christmas Carols for Choir, Chorus or Community Singing." There are twenty-five tried and true numbers for 25 cents. For "Deck the Hall" and "The First Nowell" there are descants.

The best Christmas number published by J. Fischer last season (late) was Dett's Negro spiritual, arranged by Dr. Hugh Ross for SSAA, "Rise Up, Shepherd, and Follow." Other good numbers from the same firm in 1945 include:

Hernried—"Alone by the Cradle." SSA, unaccompanied.

Hernried—"Rejoice Ye All." SSA, unaccompanied.

Gruber-C. Rossini—"Lo, within a Manger." Unison or SATB; Bar or A solo. "Silent Night" against a pretty choral melody.

A new number for Advent or Christmas is Paul Callaway's "Hark! the Glad Sound!" (Gray), a carol-anthem to be sung unaccompanied. This will require and reward careful preparation.

Anthems

Homer Whitford's "Search Me, O God" (J. Fischer), is a well-built unaccompanied work in ten pages. Gladys W. Fisher has set for SAB "Wake, My Heart" (J. Fischer), part of a seventeenth century poem by John Austin. There is a short solo for baritone or for men in unison. This little anthem of praise should be useful at summer services and throughout the year. We shall be looking for the promising composer's future works.

W. A. Goldsworthy's "At Thine Altar, Lord" (Gray) is a communion anthem for combined junior, intermediate and senior choirs, with pleasant antiphonal effects. Carl F. Mueller's "God Is Our Refuge and Strength" (G. Schirmer) now comes in an edition for four-part chorus accompanied; previously this effective anthem came for eight parts. Dr. Mueller has also a good new unaccompanied anthem called "To Thee, the Lord of All" (C. Fischer); there are a few divisions.

New Editions

George W. Kemmer has edited Bach's

NATHAN I. REINHART, WHO COMPLETES RECITAL TOUR



NATHAN IREDELL REINHART, organist and choirmaster of the First Presbyterian Church and Temple Beth Israel, Atlantic City, N. J., gave a recital July 17 on the great organ in the John Wanamaker store, Philadelphia, in the special series of recitals held there. July 24 Mr. Reinhart was heard in a recital on the Kotzchmar memorial organ in the City Hall Auditorium, Portland, Maine, thus rounding out a tour which has taken him through the East and Middle West.

During the war Mr. Reinhart toured the country, visiting army camps and en-

tertaining with recitals. He traveled approximately 3,000 miles. Later he became organist of the Thomas England General Hospital in Atlantic City, playing a daily broadcast in addition to recitals and playing for all the services held there. His manager, E. B. Fuller of New York City, has booked Mr. Reinhart for sixteen recitals next fall.

The picture shows Mr. Reinhart at the convention hall organ in Atlantic City, where he played for eight consecutive days, three times daily, for the General Assembly of the Presbyterian Church.

FORT WORTH CHURCH FILLED FOR SINGING OF "ELIJAH"

Robert R. Clarke, M.S.M. minister of music of the First Methodist Church in Fort Worth, Tex., presented Mendelssohn's "Elijah" Sunday evening, May 19, before a congregation of 1,200 people. The chancel choir of sixty voices sang the work. Mr. Clarke resumed his duties at the Fort Worth church in January after two years and nine months in the army. Before going to Fort Worth he was at the First Methodist Church of El Dorado, Ark.

In a recent recital on the four-manual Kilgen organ Mr. Clarke played these compositions: Prelude in D minor (Dorian), Bach; Prelude from "L'Orgue Mystique," Tournemire; Chorale Prelude, "In Death's Strong Grasp," Bach; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Chorale Improvisation, "From High Heaven," Karg-Elert; Solemn Prelude from "Gloria Domini," Noble; Largo e Spiccato from Concerto in D minor, W. F. Bach; Chorale in A minor, Franck; Berceuse, Vierne; Finale from Second Symphony, Widor.

DORR'S CHORISTERS MAKE

SACRED MUSIC RECORDINGS

St. Luke's Choristers of Long Beach, Cal., have just finished recording their third album of records for Capitol Records. This album contains sacred music, hymns, carols and chorales for Thanksgiving, Advent, Christmas, Lent, Palm Sunday and Easter. The choir of fifty boys and men and the orchestra were conducted by William Ripley Dorr. Some of the hymns were recorded in St. Paul's Cathedral, Los Angeles, with Donald L. Coats, the cathedral organist, providing the accompaniments.

In June the St. Luke's boys and men also recorded a series of hymns for Cathedral Films, the Hollywood company headed by the Rev. James K. Friedrich, which specializes in religious pictures to be shown in churches. These recordings have been so successful that Cathedral Films is planning to have Mr. Dorr and the choristers record a series of anthems. The choir is heard in the new missionary picture, "Go Forth," which has been produced for the Episcopal Church.

LAWRENCE S. FRANK



LAWRENCE S. FRANK, Mus.M., F.A.G.O., of Hinsdale, Ill., has been appointed assistant professor of music at Aurora College, Aurora, Ill. He will teach organ and piano, history and appreciation of music, harmony and music fundamentals, and will direct the men's glee club.

Mr. Frank came to the Chicago area in September, 1943, to be organist and choirmaster of Grace Episcopal Church, Hinsdale. He also did war production work at the Western Electric Company in Cicero. He will continue his work at Grace Church and will teach privately in Hinsdale.

While employed by the Western Electric Company, Mr. Frank organized classes in music appreciation and harmony, sight singing and piano and directed the Hawthorne Male Chorus. He also served as chairman of the noonday musicales at the Hawthorne plant.

built from the ground up and the prospects are good as soon as materials can be obtained.

"Think Now, My Soul, of Jesus Christ" (Gray) for mixed voices; a junior choir may be used singing SA at the opening of this beautiful number. H. A. Chambers has a new edition of Bach's "Flocks May Graze" (Novello) for unison performance. Carl F. Mueller has an arrangement of "Beautiful Saviour" (C. Fischer) to a seventeenth century melody of high interest—not the usual "Crusaders' Hymn." The opening is for SA. I like also "Hope Thou in God" (J. Fischer) for mixed voices and junior choir (or soprano) on an old tune for Psalm 42: the prelude and interlude are by J. Worp and the other arranging by W. B. Olds. Professor Howard D. McKinney has edited for TTBB Schuetky's "Send Forth Thy Spirit" (J. Fischer), a favorite for men's choirs, especially in colleges and universities.

IRVING C. HANCOCK DEAD; RESULT OF AUTO ACCIDENT

Irving C. Hancock, whose combined service in Episcopal churches in Chicago and Philadelphia covered half a century, died in Philadelphia July 10 from injuries received in an automobile accident two days previously.

Mr. Hancock received most of his training under Harrison M. Wild in Chicago and for twenty-three years was organist and choirmaster of Trinity Episcopal Church, Chicago. From this city he went to the Church of the Saviour in Philadelphia in 1923.

Mr. Hancock is survived by his widow and three children—two daughters, Marion and Carol, and a son, John Henry.

CHARLES W. McMANIS WEDS CHARLOTTE B. YOUNGDAHL

Charles W. McManis, organist and organ builder, and Charlotte Bridge Youngdahl were married June 9 at the First Baptist Church of Santa Barbara, Cal. Mrs. William Penturf, organist of the church, presided at the organ and played a Bach program before the ceremony. Mr. and Mrs. McManis are establishing their home in Kansas City, Kan., where Mr. McManis last spring, when he was discharged from the service, organized his own organ company, which is expected to get into production before fall. Instruments are to be designed and

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**ASPIRE TO DEGREES;
GIVE RECITAL SERIES**

TEN PROGRAMS IN NEW YORK

Candidates from the School of Sacred Music of Union Theological Seminary Appear in Performances in Spring Months.

The School of Sacred Music of Union Theological Seminary, of which Dr. Hugh Porter is director, presented during the spring semester two series of organ recitals by students who are candidates for the master's or doctor's degrees. One series was given Sunday afternoons at the Brooklyn Museum and the other at the James Memorial Chapel of the seminary. The programs for these recitals were interesting and varied.

The first in the series at the Brooklyn Museum was played April 7 by Adam Hamme, a candidate for the master's degree. He was assisted by Margaret Dittmar, soprano, and Donald Sultner, baritone. The organ program was made up as follows: Toccata in F major, "Hark, a Voice Saith All Are Mortal" and "If Thou but Suffer God to Guide Thee," Bach; "Deck Thyself, My Soul," Brahms; Toccata on "O Filii et Filiae," Farnam; Andante Sostenuto ("Symphonie Gothique"), Widor "Lord Jesus Christ, Be Present Now," Karg-Elert.

The second recital was given April 14 by Dorothy Kline, a candidate for the doctor's degree. She was assisted by Isabelle Black, soprano, and the program included: "Diferencias" (Variations), de Cabezón; "Dialogue," Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Fantasy for Flute Stops (from Suite for Organ), Sowerby; "Folk-tune," Whitlock; Prelude and Fugue in G minor, Dupré.

The third recital was given by Robert Hieber April 21 and he was assisted by Robert Morris, tenor. Mr. Hieber was a candidate for the doctor's degree and Mr. Morris was a candidate for the master's degree. The organ program: "Baroques," Bingham; Prelude on "As Now the Sun's Declining Rays," Simonds; "Humoresque Gracieuse," Edmundson; Improvisation on a French Psalm-tune, Norman Fisher; "Legende," Vierne; Toccata, Suite for Organ, Op. 25, Bingham.

The fourth recital took place April 28, when J. H. Ossewaarde, candidate for the doctor's degree, was assisted by Harriet Porter, contralto. The organ program: "Psalm XIX," Marcello; "Toccata per l'Elevazione," Frescobaldi; Toccata in F, Bach; Scherzetto, "Clair de Lune" and Finale from First Symphony, Vierne.

The fifth and last recital in this series was given by Farley Hutchins May 6. He was assisted by Mary Lewis Phillips, soprano. Both Mr. Hutchins and Miss Phillips are candidates for the master's degree. The organ program: Toccata, Frescobaldi; "Benedictus," Couperin; Toccata in E minor, Pachelbel; Siciliano and Allegro from Second Concerto, Bach; "Beside Still Waters," Bingham; Passacaglia, Hutchins; Prelude, Jacobi; "Elves," Bonnet; Toccata, Fifth Symphony, Widor.

The first recital given in James Memorial Chapel took place April 2 and the organist was Farley Hutchins. His program for that evening was: Prelude for Organ, Gabrieli; Variations on a Spanish Song by Sweelinck and Scheidt; Gagliarda, Schmid; "Ave Maris Stella," Titelouze; Toccata, Frescobaldi; "Benedictus," Couperin; Toccata in G minor, Pachelbel; "When in the Hour of Utmost Need," Toccata in E minor and "Our Father Who Art in Heaven," Buxtehude; "Come Now, Saviour of the Gentiles" and Four Chorales from the "Eighteen Great," Bach; Allegro from Second Concerto, Bach.

The second recital was given by Paul Jones, a candidate for the doctor's degree, April 9. The program: Allegro (D minor Concerto), Handel; Two Schübler Chorales, Bach; First Movement, G major Symphony, Sowerby; "Black Cherries" and Toccata on "Leoni" (Hebrew Melody), Bingham.

The third recital was given by Grace Stout, a master's degree candidate, April

23. Her program was: Chorale Prelude, "In Dir ist Freude," Allegro, Trio-Sonata I, and Toccata and Fugue in D minor, Bach; Fantasia in F, Mozart; "Divertissement," Andantino and "Chant de Printemps," Vierne.

Fourth in the series was Elizabeth Goetze, who played April 30. Miss Goetze is a master's candidate and her program was: Toccata, Muffat; Prelude and Fugue in G major, Bach; "Rose Window," Mulet; Toccata, Gigout; Scherzetto, Vierne; Truro," Bingham.

The final program in this series was given by Dorothy Kline, a candidate for the doctor's degree. Her program consisted of: "Diferencias" (Variations), Cabezón; "Dialogue" (from Suite on First Tone), Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Prelude in B minor, Bach; Fantasy for Flute Stops, Sowerby; "Folk-tune," Whitlock; Prelude and Fugue in G major, Dupré.

THE BIBLE STORY of Ruth was vividly portrayed in a pageant, with music and song, by all the choirs of Hope Lutheran Church, Chicago, on Sunday evenings, May 26 and June 2. Louis Schilke was director and Arthur Muehl organist.

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**Wilfred Layton, F.R.C.O.,
Is Ordained as Deacon
in Flint, Mich., Church**

At an ordination service held June 17 in St. Paul's Episcopal Church, Flint, Mich., Wilfred Layton, F.R.C.O., for sixteen years organist and choirmaster of the church, was ordained as a deacon by Bishop Frank W. Creighton of Michigan. The ordination sermon was delivered by the Rev. Charles D. Braidwood, rector of Grace Church, Lapeer; the litany was read by the Rev. C. C. Watkins, St. Andrew's Church; the epistoler was the Rev. Robert W. Bell, St. Jude's Church, Fenton, and William Pattinson was master of ceremonies.

Mr. Layton went to Flint in September, 1930, after a career of distinction in England and Canada. He was born in 1881. His mother, in London, was the first woman to become a fellow of the Royal College of Organists, and from her he received his early training. He attended St. George's Choir School, Windsor, and there earned a scholarship at King's College School, Wimbledon. Later he studied at the Royal College of Music, after which he became organist and music master at Royal Naval College, Dartmouth, serving six years. It was there that he taught music to the Prince of Wales (now the Duke of Windsor), the Duke of York (now king of England) and Prince George of Battenberg (now Lord Mountbatten). At Queens University, Belfast, Ireland, he received a degree in civil engineering.

Mr. Layton served two and a half years as organist at Augustine Church, Winnipeg, where he also was president of the Manitoba Music Teachers' Association and president of the Winnipeg Center of the Canadian College of Organists.

In 1906 Mr. Layton married Miss Ethel Lancaster in England. Mrs. Layton helps her husband coach the sixty boys who compose the soprano section of St. Paul's choir and she is director of the girls' choir, which was formed in 1939.

Mr. Layton will continue his work at St. Paul's.

**CARL F. MUELLER RECEIVES
DEGREE FROM ALMA MATER**

Carl F. Mueller's alma mater, Elmhurst College, conferred the degree of doctor of music on him at its seventy-fifth commencement, June 7, "in recognition of distinguished service in hymnody, as composer and conductor, the promotion of higher education and Christian service throughout the community and the church."

Dr. Mueller is on the summer school faculty of the University of Southern California, giving lecture courses on "Music of the Great Liturgies" and "Church Choir Workshop" and conducting the summer school chorus in daily rehearsals for the six-weeks' period.

At the third annual church music institute sponsored by the Choral Conductors' Guild of Southern California, June 28 and 29, at Occidental College, Los Angeles, Dr. Mueller was guest lecturer. His subject was "The Challenge of the Church" and he conducted a "choral workshop" and an interpretation of some of his own compositions.

Since 1927 Dr. Mueller has been minister of music and organist of the Central Presbyterian Church, Montclair, N. J. He is a member of the faculty of the School of Sacred Music, Union Theological Seminary, New York, and founder-conductor of the Montclair A Cappella Choir.

**EDWARD E. SCOVILLE, 60 YEARS
AT AUBURN, N. Y., CHURCH, DIES**

Edward E. Scoville, for sixty years organist of St. Peter's Episcopal Church in Auburn, N. Y., died June 1 in Scranton, Pa., at the age of 83 years. He was born in Auburn Nov. 29, 1862.

Mr. Scoville studied organ under I. V. Flagler and in later years took boy choir training under Dr. George Edward Stubbs and Dr. Clement R. Gale of New York City, and under Father Finn of Chicago and New York. He was organist and choir director at St. Peter's Church from 1880 until 1940. His boy choir was ranked as outstanding in central New York state.

In 1897 Mr. Scoville became director of music at the Auburn Academic High School and in 1904 was appointed director of music in all the public schools of that city, serving until his retirement in 1933. In 1943 he moved to Scranton.

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-Daniel H. Burnham

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CATHERINE M. ADAMS



MISS CATHERINE M. ADAMS has finished her year of experimental work at Baker University, Baldwin, Kan., where she has been while on leave of absence from her post as assistant professor of music education at Miami University, Oxford, Ohio. She is now in New York continuing work toward the degree of doctor of education.

While on a visit to her old home in Cedar Rapids, Iowa, Miss Adams gave a recital at the Iowa Consistory Auditorium June 14, presenting the following program: "Psalm 18," Marcello; Bourree, from "Cello Sonata, Bach; "Jesu, Joy of Man's Desiring," Bach; Scherzo Pastorale, Federlein; "Clair de Lune," Karg-Elert; Toccata for Pedal, Bedell; "On Wings of Song," Mendelssohn; Londonderry Air, arranged by Coleman; Toccata, Fifth Symphony, Widor; "Rose of Sharon" (by request), arranged by Miss Adams; Reverie on a Familiar Hymn.

Miss Adams, a graduate in organ, voice and theory of music at Coe College, has studied organ with Marshall S. Bidwell, Clarence Dickinson and Edwin Arthur Kraft. She has served as college organist

and instructor in organ and voice at Coe College and minister of music at the Presbyterian Church in Oxford, Ohio. She has been heard in recitals in Iowa, Illinois, Ohio, Kentucky, Kansas and New York City. At Baker University she served as university organist and choirmaster and organist and director of the First Methodist Church.

**RAYMOND BURT DIRECTS
CHOIR AT MADISONVILLE, KY.**

The choir of the Madisonville, Ky., Baptist Church closed its season Sunday evening, June 30, with a special musical service under the direction of Raymond Burt, guest organist and director. Mrs. Ruth Shelton, regular organist and director, has been ill since Easter, but will resume her duties Sept. 1. The program opened with an organ recital, followed by several choir numbers, the most outstanding of which was a special *cappella* interpretation of Malotte's "Lord's Prayer" and "The Heavens Are Telling," from "The Creation," by Haydn.

Mr. Burt, a member of the Southern Ohio Chapter, A.G.O., is primarily a pianist, having toured Europe several times and concertized extensively in this country, but at the age of 16 he began playing church organs and directing choirs in Paterson, N. J., his home town. In 1921 and 1922 he was organist and director at the American Church in Berlin while studying with Egon Petri, the Dutch pianist. At the outbreak of world war 2, being over the draft age, Mr. Burt went into war work. The management of the concern by which he was employed requested him to organize a large chorus of employes. Several concerts and broadcasts were given, to the enjoyment of thousands.

THE LUTHERAN MOTET SINGERS of Buffalo, N. Y., directed by Clara Mueller Pankow, with Dr. Healey Willan as guest organist, gave a program of sacred music in the Knox Presbyterian Church, Dunnville, Ont., June 17. The recital was sponsored by the choir of the church in support of the British Organ Restoration Fund. The singers, numbering twenty, were from Lutheran churches in Buffalo, and their music was written hundreds of years ago. The motets were divided into three groups and were the works of old German masters.



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JOHN F. CARRE



TO MARK HIS TWENTY-FIFTH anniversary at the First Presbyterian Church of Racine, Wis., John F. Carré arranged a concert of his own compositions. This took place at the church May 28 and drew an audience which packed the edifice. This is believed to be the first concert exclusively of his own works by a Wisconsin composer. Henry Herreid, organist of St. Luke's Church, played "Sierra Madre," from "Mountain Sketches." Marion Schliesman, pianist, played "Flight" and "Passing Clouds." Four songs in manuscript were sung by Janet Goodland Biehl, soprano, with Mr. Carré at the piano. Mr. Herreid then played "Three Images" and Mildred Carlson, pianist, played "La Coquette," "Whitecaps" and "Etude Fantastic." The *cappella* chorus of the Washington Park High School, directed by E. T. Sævetveit, sang the Kyrie from a mass still in manuscript, a chorale, "Shining Above," and the anthem "Let the Nations Praise God." Mr. Carré played his Sonata in A minor on the organ. In the closing response, "Lord, Now Lettest Thou Thy Servant Depart in Peace," Miss Janet Goodland Biehl sang the soprano solo. Mr. Carré is a native of Racine and studied organ with the late Dr. Louis Falk in Chicago. In addition to his work as a composer he has written a book on piano study.

YOUNG DAUGHTER IN HOME OF MARY ANN MATHEWSON GRAY
Mary Sutton Gray, daughter of the Rev. and Mrs. M. Johns Gray, arrived June 18 in Richmond, Va. She was welcomed by her parents and a brother, Montgomery Johns Gray III, 18 months of age. Mrs. Gray was Mary Ann Mathewson, prominent organist and sister of Charlotte Lockwood Garden. Captain M. Johns Gray is staff chaplain for the headquarters of the European Air Transport Service at Wiesbaden, Germany. He has been overseas since December, 1945, but expects to return home the first of August. Mrs. Gray will go back to Centenary Methodist Church in Richmond as organist and choirmaster Sept. 1. The church gave her a leave of absence in 1944 to join her husband when he was assigned to the army air base at Las Vegas, Nev.

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MISS L. DURBIN SCHUCK



At the ANNUAL MEETING of the Central Pennsylvania Chapter of the American Guild of Organists, held at Bedford, a certificate of life membership was presented to its most distinguished member, Miss L. Durbin Schuck.

Miss Schuck has served as organist of the Bedford Methodist Church for nearly fifty-eight years, since her election in 1889. At the service which followed the meeting, Miss Schuck showed the same technical proficiency and fervency of feeling as of old.

Lizzie Durbin Schuck, daughter of the Rev. Samuel and Annie Durbin Schuck, was born in Bedford Oct. 14, 1866. At the age of 18 she began the study of music with local teachers and then received advanced training in piano at Peabody Institute in Baltimore. Miss Schuck began teaching piano and has had marked success in preparing pupils for higher institutions and in encouraging local talent in organ study.

HANS VIGELAND, OUT OF ARMY, TAKES ENGLEWOOD, N. J., POST

Hans Vigeland, who before entering the nation's service was at the First Congregational Church of Great Barrington, Mass., and who served in the army as bandmaster of the 103rd Infantry band, with overseas duty in France, Germany and Austria, has been appointed to the position at the First Presbyterian Church of Englewood, N. J. Here he presides over a three-manual organ originally built by Hook & Hastings and rebuilt and enlarged by Ernest M. Skinner & Son.

Mr. Vigeland gave a recital at his old church in Great Barrington June 19, presenting this program: Fantasie and Fugue in G minor, Bach; Adagio, Concerto 12 for Strings, Handel; Chorale in A minor, Franck; "Chant de May," Jongen; Largo maestoso and Allegro from Sonata in F minor, Arild Sandvold; Prelude on a Norwegian Hymn-tune, Ludvig Nielsen; Roulade, Bingham; Toccata on a Chorale of Lindemann, Vigeland; "The Bells of St. Anne de Beaupré," Russell; "Westminster Chimes," Vierne.

DR. EDWARD EIGENSCHENK has resumed his recital activities, playing for the State Teachers' College in Milwaukee July 16 and July 22 for the College of St. Francis in Joliet, Ill.

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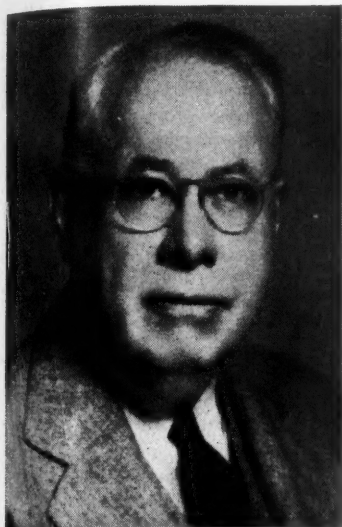
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HENRY WARD PEARSON



HENRY WARD PEARSON, who for eighteen years was director of the Illinois Conservatory of Music at the Illinois Woman's College, now MacMurray College, in Jacksonville, Ill., and gave many recitals in Jacksonville and other cities, has resumed his musical activities in San Diego, Cal., after engaging in war work for three years. Last summer he substituted at Trinity Methodist Church and in September assumed the position of minister of music at the Fifth Avenue Methodist Church.

Mr. Pearson has been a member of the Guild since 1908, first at headquarters in New York and after 1919 in Chicago, and has been a reader of THE DIAPASON ever since 1912. After going to California he taught one year in Berkeley and then was for three years with the Ryan Aeronautical Company.

JAMES R. LAWSON PLAYING CARILLON IN INDIANAPOLIS

James R. Lawson is giving a series of recitals for two months from the console of the Scottish Rite carillon of twenty-three bells at Indianapolis. He will play at 8:15 every Monday, Wednesday and Friday in addition to every Sunday until Aug. 21.

Mr. Lawson is a 1941 graduate of the University of Chicago, where he began the study of the carillon. He continued as an assistant to Frederick Marriott, organist and carillonneur of Rockefeller Chapel. Mr. Lawson was appointed carillonneur of Stanford University in 1942, returning in 1944 after military service. On his return he played for international gatherings during the United Nations conference at San Francisco. He has played also for Princess Juliana of the Netherlands.

ON MIRROR LAKE CAMPUS of Ohio State University 4,000 students and civilians heard a massed choir of 400 singers in six anthems and oratorio excerpts by Bach, Handel, Holst, Geoffrey Shaw, Thiman and F. Melius Christensen, closing with an "In Memoriam" dramatic scene in honor of six unknown soldiers at Thermopylae, Tours, Waterloo, Bunker Hill and in the first and second world wars. The choir was directed by H. Augustine Smith of Boston University.

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New Instruments in Electronic Field Exhibited in Chicago

Several manufacturers of electronic instruments came to Chicago for the convention of the National Association of Music Merchants the week of July 14 and took occasion to make elaborate demonstrations of their products. This gave the opportunity to those interested to note post-war competition in this field and the work done in the laboratories of these manufacturers.

C. G. Conn, Limited, known widely as makers of band instruments for many years, brought from their factory at Elkhart, Ind., models of their Consonata and took over Kimball Hall for the week. All-day demonstrations were given, including a recital at which the organists of Chicago were guests, and a press preview. The electronic division of the Central Commercial Company displayed its product, named the "Lowrey," at 1414 South Wabash Avenue, with Frederick Marriott, organist and carillonist of Rockefeller Chapel at the University of Chicago, giving skillful and artistic demonstrations. Others who played the Lowrey were Irwin Fischer, organist of the Chicago Symphony Orchestra, and Marvin C. Koritke.

Noticeable to the visitor at these demonstrations was an evident change in policy since the time the first electronic organ was brought before the public. It was not claimed openly that the electrical devices were the equivalent of large organs or that they reproduced every organ tone. Rather there was emphasis on the new field created by electronics in churches and other public places too small for organs, or where portability was required, as practice instruments, and in homes and places of entertainment.

Mr. Marriott drew very interesting and pleasing effects from the Lowrey, which has a console like that of a two-manual organ. The instruments on display were pre-production models and the Central Commercial Company stated that it was not yet ready to begin volume production or to announce prices.

A large invited company representing the organ fraternity nearly filled Kimball Hall on the evening of July 15 for a program designed for organists and played for the Conn Company by Robert G. Campbell, a capable performer and pupil of Dr. Palmer Christian. The impression made by his registration on the softer numbers, as expressed by many of those who heard him, was pleasing; on louder numbers and full organ the tone, as in electronic organs in general, was not to be compared with that of an organ with a satisfactory ensemble, according to the general opinion.

Mr. Campbell's program was made up of works of Handel, Bach, Honegger, Vierne, Jongen, Widor, Karg-Elert and other standard composers for the organ. Welcoming talks were made by officials of the Conn Company, who explained that the instrument was the result of ten years of experimentation. They admitted that there was still much to be done. At a press pre-view July 16 various tone colors were demonstrated, but a trained organist would hardly have recognized similarity between a real diapason, or oboe, or other pipe tone, and that produced by means of the vacuum tubes.

To prove the value of the instrument in a night club or tavern, Eddie Osborn gave a jazz demonstration for the newspaper men which showed how agility of the left foot combined with high speed and perfect rhythm in swinging the swell pedal back and forth with the right foot, can serve to produce unpleasant noises.

The literature released to the newspapers summarizes the claims for the Consonata in these words: "The Conn Company says that Consonata matches the more typical voices of the great pipe organ, and in addition duplicates with thrilling fidelity and clarity of tone many orchestral instruments of the symphony. All this is done by purely electronic means."

LINDSAY A. LAFFORD of St. Louis has added to his duties there, being appointed director of choral and orchestral music at Washington University. He will direct the men's and women's glee clubs and the university orchestra. Twelve thousand students are enrolled at the university for next year.

JOSEPH W. CLOKEY



DR. JOSEPH W. CLOKEY, eminent American organist and composer, whose resignation as dean of the school of fine arts at Miami University, Oxford, Ohio, has been announced in THE DIAPASON, will be on leave of absence from his teaching duties for the next scholastic year and then will return to Miami for part-time service as professor of creative music.

Dr. Clokey, an alumnus of Miami University, has been on the faculty for eighteen years—from 1915 until 1926 as a member of the teaching staff and from 1939 until 1946 as dean of the school of fine arts. During this time he has become widely known as an organist and authority on church music ("Plain-song," Boston, C. C. Birchard, 1934; "In Every Corner Sing," Morehouse-Gorham, 1945); but he is best known as a composer. His compositions include not only the widely familiar organ works, songs and short choral compositions, but many large choral works, several operas, chamber music works and two symphonies. It was to devote himself more freely to composition that Dr. Clokey asked to be relieved of his administrative duties.

VESPERS IN GRAND RAPIDS COME TO CLOSE FOR SEASON

A series of varied musical and dramatic vesper programs at the Fountain Street Baptist Church in Grand Rapids, Mich., given once a month, came to a close June 2 with a concert by the women's chorus of the church and Mary Mangrum, violinist, under the direction of John M. Lewis, director of music, with Amy Goodhue Loomis as director of drama. The women's chorus sang works of Byrd, Bach, Pergolesi and Beethoven and excerpts from "A Ceremony of Carols," by Benjamin Britten. Mr. Lewis played the following organ selections: Chaconne, Couperin; Partita, Walthier; Prelude in G, Bach; "Benedictus," Reger.

The offering May 5 was an organ recital by Mr. Lewis in which he played: Air with Variations, Sowerby; Sonata No. 2, Hindemith; Eclogue, Wagenaar; Introduction, Passacaglia and Fugue, Willan; Canon and Fugue, Quincy Porter; Chorale, Honegger; "Litanies," Alain.

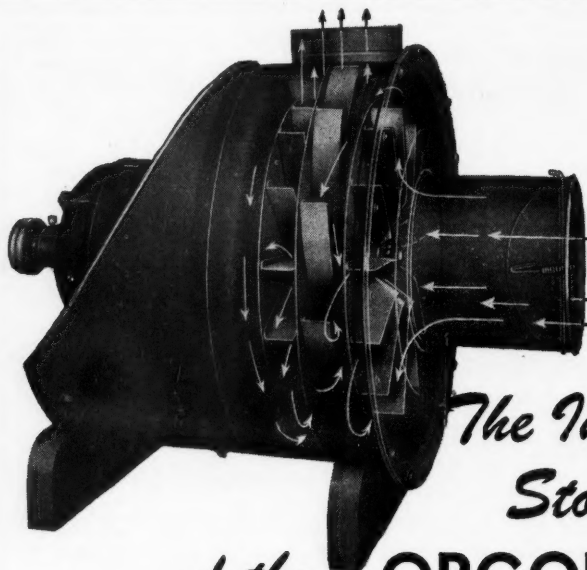
A harp and organ program was presented April 7; "A Psalm Sequence," a meditation for readers, dancers and organ, composed by Robert Wilson Hays, was a feature in March; March 24 a string ensemble of sixteen instruments assisted at an organ recital; March 7 a Vaughan Williams program was presented and in January Mr. Lewis played a Cesar Franck program.

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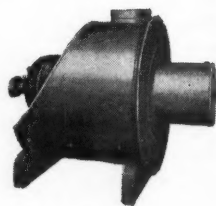
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Galt Center Has Anniversary.

Members of the Galt Center celebrated their first anniversary June 6 with a dinner meeting at the Iroquois Hotel. Chairman A. F. Murray Timms was master of ceremonies. At the conclusion of the dinner the members adjourned to the club rooms to receive reports of the year's activities and to elect officers as follows: Chairman, A. F. M. Timms; vice-chairman, E. Bartley; secretary-treasurer, C. P. Walker; executive, Miss M. Steele, Miss W. Murray, D. J. Burns and N. Barfoot. After the business session C. R. Kilgour, who has recently returned from overseas and is organist of the Central Presbyterian Church, gave a talk on the relative musical values of English and continental organs, noting particularly the tonal excellence of the reeds and diapasons and comparing them with the organs on this continent. This contrast in no wise detracted from the outstanding quality of Canadian organs. Mr. Kilgour illustrated his talk with recordings of the Toccata in D minor by Bach, played by Edouard Comette on the organ in Lyons Cathedral, and the same composition played by G. D. Cunningham on the Town Hall organ in Birmingham, England; also the Toccata by Gigout.

Kitchener Center.

Resuming a custom of some years' standing before the war, the Kitchener Center on June 25 attended the Promenade Symphony Concert in Toronto, conducted by Franz Allers. With this enjoyable event we brought to a close our season's activities, to be resumed following the convention, which will be attended by a number of Kitchener Center members.

On Sunday morning, June 23, the entire service of the Bridgeport Evangelical Church was turned over to the organist, Leland Schweitzer, who, with his choir and assisted by Miss Ety Economova, soprano, presented an uplifting service of praise consisting of anthems, solos and organ numbers. The attendance was encouraging and the work of these artists was greatly appreciated. The entire offering has been contributed to the British Organ Restoration Fund.

Also in the interests of BOREF, Glenn Kruspe played a recital June 30 following the service at Zion Evangelical Church. The appreciation of our center is extended to those members who during the season have given of their time and talent for this worthy cause, and also to the assisting artists for their interest in our activities. Recitals for BOREF will also be resumed in the fall.

DOROTHY PETERSEN, DIAPASON Secretary.

NORMAN C. NILES LEAVES

GALVESTON FOR CALIFORNIA

Norman C. Niles, minister of music of St. John's Lutheran Church, Galveston, Tex., gave a farewell recital June 26. Mr. Niles has accepted a call from Zion Lutheran Church, Maywood, Cal. He was installed July 14 as principal of the parish school and organist and choir director of the church.

The program of the recital was the following: Prelude and Fugue in E minor, Bach; "Come, Sweet Death," Bach-Fox; "Piece Heroique," Franck; "La Concertina," Yon; Andante from Sonata 4, Guilman; "The Squirrel," Weaver; "Hymn of Glory," Yon.

Mr. Niles is a graduate of Concordia Teachers' College, Seward, Neb. Here he studied with Karl Haase, F.A.G.O., and Dr. Theodore G. Stelzer. His first appointment was to Utica, Neb., and the following term to Annandale, Minn. He has been in Galveston since 1942.

Mr. Niles is a charter member of the Galveston Chapter, A.G.O., organized two years ago, and has been the secretary the past year. Mr. Niles has been studying recently with Anthony Rahe of Houston.

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THE SOCIETY FOR PUBLICATION of American Music has selected for publication this year a String Quartet in D minor by Normand Lockwood and a Sonata for piano and violoncello by Lehman Engle. The society announces the resignation of Oscar Wagner, dean of the Juilliard Graduate School, as its president and the election of Philip James, head of the music department of Washington Square College of New York University, to succeed Mr. Wagner.

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FOR SALE — TWO-MANUAL AND pedal Wurlitzer style D electro-pneumatic circular console, in good condition. New ivory keys and new stopkeys. \$250.00. G. Leland Ralph, 3541 Seventh Avenue, Sacramento 17, Cal.

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