

THE DIAPASON

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BUILDS FOUR-MANUAL IN BAY CITY CHURCH

WORK OF MICHIGAN CONCERN

Organ of Sixty-six Ranks, of Which
Twenty from Old Instrument Were
Retained—A. B. Watson and
H. R. Evans Collaborate.

The Michigan Pipe Organ Company of Grand Rapids has completed installation of a four-manual sixty-six-rank organ in the First Presbyterian Church at Bay City, Mich. A. B. Watson, head of the company, and Dr. H. Russell Evans, minister of music of the church, collaborated on the tonal scheme. The original organ was a Hook & Hastings, built about 1890, of which twenty of the original ranks have been retained and revoiced. The resources of the instrument now are:

GREAT ORGAN (Unenclosed Section).

Violone (Pedal), 16 ft., 61 notes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

GREAT ORGAN (Enclosed Section).

Stopped Diapason, 8 ft., 61 pipes.
Clara-bella, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Viola (Choir), 8 ft., 61 notes.
Dulciana (Choir), 8 ft., 61 notes.
Waldflöte, 4 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Chimes (Solo), 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Hohlföte, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Sallcional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Viola d'Orchestre, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Dolce Cornet, 3 rks., 183 pipes.
Wald Horn, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Octave Oboe, 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 12 pipes.
English Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Gemshorn (Great), 8 ft., 61 notes.
Rohrföte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 4 ft., 73 pipes.
Dulcet, 4 ft., 12 pipes.
Unda Maris, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Solo Harp.
Tremolo.

SOLO ORGAN.

Philomela, 8 ft., 73 pipes.
Doppelflöte, 8 ft., 73 pipes.
Solo Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Tuba, 16 ft., 73 pipes.
Harmonic Tuba, 8 ft., 12 pipes.
Fagotto, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 12 pipes.
Solo Harp, 61 bars.
Solo Chimes, 25 tubes.
Tremolo.

ECHO ORGAN.

Bourdon, 16 ft., 12 pipes.
Gedeckt, 8 ft., 73 pipes.
Muted Viol, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 122 pipes.
Fern Flöte, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Echo Harp, 49 bars.
Echo Chimes, 21 tubes.
Tremolo.

NICOLA A. MONTANI RECEIVES ST. GREGORY AWARD



THIS PICTURE WAS TAKEN AT THE presentation to Dr. Nicola A. Montani of the award of the Society of St. Gregory. Left to right are the Rev. Dr. James A. Boylan, vice-president of the society; the Rev. John C. Selner, president; Dr. Montani, K.C.S.S., who is receiving the award from the Right Rev. Hugh C. Lamb, L.L.D., representing Cardinal Dougherty, Archbishop of Philadelphia.

The honorary degree of doctor of music was conferred on Mr. Montani at the Seton Hall College commencement exercises in Newark, N. J., May 30. Archbishop Thomas J. Walsh of Newark made the presentation.

Mr. Montani was honored in recognition of his work in the cause of liturgical music in this country. He had previously been awarded the honor of Knight Commander of the Order of St. Sylvester by the late Pope Pius XI, and the St.

Gregory award by the Society of St. Gregory of America.

Mr. Montani was editor of *The Catholic Choirmaster* for twenty-five years, and was noted for his work in publishing the St. Gregory Hymnal. He has been director of music at academies and colleges throughout the country.

The Society of St. Gregory was organized on the suggestion of Mr. Montani in Baltimore in 1913. The first convention of the society was held at the Catholic summer school in Cliff Haven, N. Y., in 1914. In 1915 *The Catholic Choirmaster*, official bulletin of the society, was established, with Mr. Montani as editor. Among his other projects established for the cause of liturgical music was the organization of the Newark Archdiocesan Catholic Organists and Choirmasters' Guild and the St. Caecilia Guild.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon (Swell), 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Echo Bourdon (Echo), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Dulciana (Choir), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute, 8 ft., 32 pipes.
Gedeckt, 8 ft., 12 pipes.
Cello, 8 ft., 32 pipes.
Dulcet (Choir), 8 ft., 32 notes.
Quint, 5½ ft., 32 pipes.
Fifteenth, 4 ft., 12 pipes.
Tuba, 16 ft., 32 pipes.
Bassoon, 16 ft., 32 pipes.
Tromba (Great), 8 ft., 32 notes.
Clarion (Great), 4 ft., 32 notes.
Chimes (Great), 25 tubes.

The organ has thirty-eight couplers, thirty-three capture-type pistons, an automatic tremolo cut-out on the sforzando piston and crescendo pedal. The echo organ and the swell are playable on four manuals, the solo and choir on three manuals and the great on two manuals. The organ has its own heating system, thermostatically controlled. Wind pressures range from three and one-half to twelve inches.

NEW JERSEY CHOIR FESTIVAL; FOUR HUNDRED TAKE PART

The annual choir festival under the auspices of the New Jersey Federation of Music Clubs was held May 11 in the First Church of Orange (Presbyterian). Four hundred voices took part in anthems by Clarence Dickinson, who himself conducted the chancel choir, and by various New Jersey composers. Dr. Roberta Bitgood conducted the gallery choir of 200 young people. Twenty choirs united in this program. Accompaniments were by Earl Collins, organ numbers by William J. Hawkins and W. Elmer Lancaster.

VINCENT E. SLATER SUCCEEDS BARRETT SPACH IN CHICAGO

Vincent E. Slater, now at the Presbyterian Church of the Covenant, Detroit, Mich., has been appointed to the position of organist and director at the Fourth Presbyterian Church, Chicago. He will succeed Dr. Barrett Spach, who is leaving the Fourth Church to head the organ department at Northwestern University. Mr. Slater will assume his duties at the Fourth Presbyterian Aug. 1.

Positions formerly held by Mr. Slater are: Assistant organist and choirmaster, St. John's Episcopal Church, Washington, D. C.; organist and choirmaster, Presbyterian Church, Bound Brook, N. J.; chorusmaster, Trenton Opera Association, Trenton, N. J.; assistant musical director and chorusmaster, Miami Opera Guild, Miami, Fla., and chaplain's assistant and post organist of the Miami Army Air Field during three years of service in the army.

Mr. Slater attended Rollins College Conservatory of Music, Winter Park, Fla.; the Peabody Conservatory of Music, Baltimore, and the Westminster Choir College, Princeton, N. J. His organ teachers were Herman Siewert, Louis Robert, Carl Weinrich and Alexander McCurdy.

THE CHOIR OF Lake Erie College, Painesville, Ohio, gave its commencement concert Sunday evening, June 8, under the direction of Edwin Arthur Kraft, organist and director. The choir sang a varied program of compositions of Beethoven, Dvorak, Macfarlane, Woodward, H. Alexander Matthews, Arne, Schubert and others. Mr. Kraft played: Fanfare and Gothic March, Weitz; Prelude and Fugue in B minor, Bach; Allegro Appassionato, Dethier; "Angelus," Massenet; Toccata, Bartlett.

DR. CHARLES F. HANSEN DIES IN INDIANAPOLIS

PROMINENT BLIND ORGANIST

Served Second Presbyterian Church
of Indiana Capital City Forty-
Seven Years—Retired in 1945
—Reached Age of 80 Years.

Dr. Charles F. Hansen, the blind organist of Indianapolis who was one of the most widely known musicians of his state, died May 24 at his home at the age of 80 years. Dr. Hansen was at the console in the Second Presbyterian Church of Indianapolis forty-seven years, retiring April 29, 1945.

Funeral services were held May 28 at the Second Presbyterian Church and the pallbearers were members of the session and board of trustees.

Charles F. Hansen was born at Lafayette, Ind., Jan. 3, 1867. In his early childhood his mother read to him and taught him to memorize what he heard. Under the influence and teaching of his mother he was brought into contact with the best literature and was taken to hear many concerts. At the age of 10 he was sent to the School for the Blind in Indianapolis, where for twelve years he was a student. Here, besides being taught along academic lines, he received a thorough musical education, studying piano, organ, voice, choir training, orchestral and band instruments and piano tuning. His chief instructor was Professor R. A. Newland, who preceded him as organist of the Second Presbyterian Church. Before Professor Hansen's graduation in 1889 he was holding the position of organist of the Meridian Street Methodist Church, where he remained until Dec. 26, 1897. On Jan. 2, 1898, he went to the Second Church as organist.

Dr. Hansen was a familiar figure at music festivals and operas throughout the country and had given numerous recitals in the Midwest.

In 1940 he received an honorary doctor of music degree from Hanover College. He was a member of the Illinois Chapter of the American Guild of Organists.

Dr. Hansen's wife, Mrs. Gertrude Herdman Hansen, who died in 1939, was one of his first pupils. The only surviving close relative is a brother, Harry A. Hansen of Elmhurst, Ill.

FIFTIETH ANNIVERSARY OF BEST'S DEATH IS OBSERVED

William T. Best, the famous English organist, died May 10, 1897, in Liverpool and the fiftieth anniversary of his passing has been observed by a number of organists of Great Britain. Mr. Best was born Aug. 13, 1826, in Carlisle and his memory was honored in the city of his birth when at evensong May 11 the vicar, the Rev. Canon Wilson, announced that it was fifty years since the death of Mr. Best and that it was fitting that his memory should be honored in the city church of St. Cuthbert, in the parish of which Best in all probability spent his early days. After the conclusion of Canon Wilson's sermon, the choir sang Best's anthem "The Lord Is Great in Zion," which introduces an original chorale and has a free organ accompaniment. The organist, C. F. Eastwood, played three pieces of Best, which also demonstrated the composer's use of the chorale.

W. M. Coulthard's voluntaries at St. Bees Priory Church on the same Sunday were selected entirely from Best's compositions. They included: Fantasia in F, Pastorale in G, Prelude on "London New" and "Marcia Eroica" and Finale.

JEAN PASQUET conducted the spring concert of the Amityville, L. I., Choral at the Amityville high school auditorium June 4. The concert was sponsored by the Parents' Association of the school. Francesco Valentino, baritone, of the Metropolitan Opera, and Janet Loudon, pianist, a pupil of Mr. Pasquet, were the guest soloists.

TWO THREE-MANUALS FOR CHURCHES IN WEST

WORK BY REUTER UNDER WAY

First Baptist Church of Vernon, Tex., and Arlington Hill Lutheran in St. Paul, Minn., Place Orders —Resources Are Shown.

One of the first post-war organs of substantial size to be installed in north-west Texas will be a three-manual which the First Baptist Church of Vernon has on order with the Reuter Organ Company. Installation of this organ will be made in the late fall.

Following is the stop-list of the instrument, which will be entirely under expression:

GREAT ORGAN.

- Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- 'Cello, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Mixture, 8 rks., 122 pipes.
- Trumpet, 8 ft., 73 pipes.
- Tremolo.

SWELL ORGAN.

- Rohrbourdon, 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Lieblischflöte, 4 ft., 12 pipes.
- Violina, 4 ft., 61 notes.
- Nasard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Dulciana, 16 ft., 61 notes.
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Dulciana, 4 ft., 12 pipes.
- Dulciana, 2 1/2 ft., 61 notes.
- Dulciana, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblisch Gedeckt, 16 ft., 32 notes.
- Major Flute, 8 ft., 12 pipes.
- 'Cello, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.

The Arlington Hill Lutheran Church in St. Paul, Minn., has on order with the Reuter Organ Company a three-manual and echo organ to replace its present two-manual tubular-pneumatic instrument. The main organ will be entirely under expression in two chambers at the sides of the chancel, with tone openings in each both to the chancel and the nave. The echo will be placed above the ceiling to the rear of the nave.

Stops marked with an asterisk will be from the present organ. These pipes will be taken to the Reuter factory for reconditioning and revoicing to blend into the tonal design of the new organ. The console will be of the drawknob type.

Following is the stop-list for the new organ:

GREAT ORGAN.

- Gemshorn, 16 ft., 61 notes.
- Diapason, 8 ft., 73 pipes.
- *Doppelröte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 12 pipes.
- Gemshorn, 2 1/2 ft., 61 notes.
- Gemshorn, 2 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Chimes.
- Tremolo.

SWELL ORGAN.

- *Bourdon, 16 ft., 12 pipes.
- *Diapason, 8 ft., 73 pipes.
- *Stopped Diapason, 8 ft., 73 pipes.
- *Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute, 4 ft., 12 pipes.
- Violina, 4 ft., 61 notes.
- Nasard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 notes.
- Chimes.
- Tremolo.

CHOIR ORGAN.

- *Diapason, 8 ft., 73 pipes.
- *Melodia, 8 ft., 73 pipes.
- *Dulciana, 8 ft., 73 pipes.
- *Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

ECHO ORGAN.

- (Playable from Great.)
- Diapason, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- *Viole Atheria, 8 ft., 61 pipes.
- Tremolo.

CHARLES F. HANSEN, WHO DIED IN INDIANAPOLIS



PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- *Bourdon, 16 ft., 32 pipes.
- Lieblisch Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Dolce Flute, 8 ft., 32 notes.
- 'Cello, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.

GUILMANT ORGAN SCHOOL

HOLDS 46TH COMMENCEMENT

Under the direction of Willard Irving Nevins, the forty-sixth commencement exercises of the Guilmant Organ School were held in the First Presbyterian Church, New York, Tuesday evening, May 27.

Charles Boehm of the class of '48 played Vienne's "Carillon" as a processional and, following the invocation by the Rev. John O. Mellin, three members of the class of '47—Beatrice Norling, Clarence G. Shaw and Alva Corson—were heard in Mendelssohn's Sixth Sonata, the Vivace from Sonata No. 6 by Bach, and Cantabile, Jongen, in the order named. Alois Poranski, bass soloist of the First Church, sang "Il Lacerato Spirito," from "Simonne Bocconegra," by Verdi. Bonnet's "Fantaisie sur Deux Noels" and the first movement of Percy Whitlock's Sonata in C minor were the next numbers, played by John Belton Hill, '47, and Harold W. Fitter, '47, respectively. Eleanor J. Babine, postgraduate '47, completed the program with Mulet's "Carillon-Sortie." Because of illness Lois Sackrider, '47, was excused from playing the Scherzo from Symphony 4, by Widor.

The William C. Carl silver medal was awarded to Harold W. Fitter, '47, and special prizes were won by Robert W. Rosenkrans, Gladys Hoffmire, Howard Vogel and Elaine Anderson of the class of '48. All of these were students under the GI Bill of Rights.

After the presentation of diplomas the recessional, Finale in B flat, Franck, was played by Lester Berenbroick, '39.

SIR SYDNEY H. NICHOLSON

PASSES AWAY IN ENGLAND

Sir Sydney Hugo Nicholson, eminent English church musician and former organist at Westminster Abbey, died May 30 at Ashford, Kent.

Sir Sydney founded the Royal School of Church Music at Chislehurst, Kent, after publication of the report of a committee set up by the Archbishops of Canterbury and York to consider the place of music in the worship of the church.

When Sir Sydney resigned in 1927 as organist of Westminster Abbey, a post he had held for ten years, he gave as the reason for his action a desire to devote his career to the founding of a college of church music for the training of organists and choirmasters to beautify church services.

Sir Sydney, who was 72 years old, was educated at Rugby, New College, Oxford. He became organist of Lower Chapel, Eton College, in 1903; acting organist of Carlisle Cathedral in 1904, and was organist of Manchester Cathedral from 1908 to 1917. He was the composer of a number of cantatas, light operas and much church music.

ARTHUR HOWES TO ANDOVER; SUCCESSOR TO PFATTEICHER

Following the retirement of Dr. Carl Friedrich Pfatteicher after thirty-five years as director of music at Phillips Academy, Andover, Mass., Arthur Howes will succeed him as organist and director of instrumental music and musical studies at this famous boys' preparatory school. Mr. Howes is also director of the Organ Institute of Methuen and for the last two seasons has been conductor of the Cecilia Society of Boston. Before going to Andover as instructor in music in 1944 he was organist and choirmaster of Christ Church, Houston, Tex., St. John's Church, Washington, D. C., and St. Paul's Church, Chestnut Hill, Philadelphia. He is well known for his recitals in the East and Southwest.

Music has been of marked importance at Phillips Academy. In 1778 the founders specifically placed music in the second category for emphasis in the curriculum, the first being "the promotion of true piety and virtue," the second "instruction in the English, Latin and Greek languages, together with writing, arithmetic, music and the art of speaking," the third "practical geometry, logic and geography" and the fourth "other liberal arts and sciences or languages." Andover requires all members of the upper middle (corresponding to junior) class to take a course in music and offers advanced courses as senior electives and a music major program for talented students. The school boasts of a large number of students studying piano or orchestral instruments, an orchestra, band, glee club, chapel choir and informal singing groups.

WASHINGTON, PA., CHURCH

PAYS TRIBUTE TO ITS MUSIC

The morning worship May 20 at the Second Presbyterian Church of Washington, Pa., where Edward Johe is in charge of a successful musical program, took the form of a "choir recognition service." The sermon was omitted and the pastor, the Rev. W. Paul Ludwig,

IN THIS MONTH'S ISSUE

Officers and members of the council of American Guild of Organists give dinner in honor of E. Stanley Roper, the English organist.

Dr. Charles F. Hansen, prominent blind organist, dies in Indianapolis.

New Hampshire members of A.G.O. hold their first convention in Portsmouth.

Florida organists hold their annual convention in Tampa.

Interesting group of new compositions for the organ is reviewed by Dr. William Lester.

William W. Whiddit retires after a career of sixty years as organist.

Alfred E. Whitehead rounds out quarter century at Christ Church Cathedral in Montreal.

Four-manual organ completed in Bay City, Mich., church by A. B. Watson.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

Ph.D., announced that he would have the choirs preach to the congregation through their anthems. Among the offerings of the morning were Clokey's "A Canticle of Peace," Christiansen's "In Heaven Above," Mark Andrews' "Praise, My Soul, the King of Heaven" and Gretchaninoff's "Gladsome Radiance."

The church has published an informative booklet which contains not only a list of all the anthems sung from April, 1946, to March, 1947, inclusive, but all the organ selections Mr. Johe has played and a roster of all the choir members. In a foreword by the pastor he pays this compliment to the musical forces of the parish:

"This has been an exhilarating year for the whole church, and you have set a standard of devotion and sincerity which has spurred us all onward. To each of the choirs and to each individual we extend this special recognition of your spiritual service. For Mr. Johe's gifted leadership, and for the help contributed by Mrs. Ernest Cramblet, the assistant organist; Guy Hootman, the choir mothers and other interested individuals we are profoundly indebted. Someone has said: "Music washes away from the soul the dust of everyday life." That you have done for us!

Katharine E. Lucke, F.A.G.O.
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Baltimore, Md.
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Professor Helen Allinger, organizer and head of the Department of Sacred Music, received her Bachelor's degree from the College of Music of Cincinnati, studied abroad for a year, and was graduated from the School of Sacred Music, Union Theological Seminary, New York City. The new department, organized at Stetson in June, 1946, has completed a successful year.

For information write: Dr. W. E. Duckwitz, Dean
DeLand, Florida

MILLVILLE, N. J., ORGAN HAS UNUSUAL SCHEME

TWO-MANUAL WITH POSITIV

Aeolian-Skinner Company Builds Instrument Designed by Emerson Richards — Opening Recital by Alexander McCurdy.

An organ built by the Aeolian-Skinner Company and designed by Emerson Richards was dedicated in the First Methodist Church of Millville, N. J., on the evening of May 27 with a recital by Dr. Alexander McCurdy of Philadelphia. Dr. McCurdy had the assistance of Flora Greenwood (Mrs. McCurdy), harpist, and a feature of the program consisted of three harp and organ numbers—Introduction and Allegro, Ravel; "Zephyrs," Salzedo, and "Clair de Lune," Debussy.

This organ has a number of interesting features. It is a two-manual with a positiv division playable from either manual. All except the positiv is on three and one-half-inch wind; the positiv is on two and one-half-inch pressure. The tonal resources are as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Dolce, 4 ft., 61 pipes.
- Rauschquint, 2 rks., 110 pipes.
- Fourniture, 3 rks., 171 pipes.
- Chimes.

POSITIV ORGAN.

- Viol d'Ambe, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Zauberflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.

SWELL ORGAN.

- Contra Dulciana, 16 ft., 61 notes.
- Viola, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Aeoline Celeste, 2 rks., 110 pipes.
- Blockflöte, 4 ft., 61 pipes.
- Orchestral Viola, 2 rks., 4 ft., 110 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Sifföte, 2 ft., 61 pipes.
- Plein Jeu, 3 rks., 171 pipes.
- Bass Clarinet, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.

- Vox Humana, 8 ft., 6 pipes.
- Hautbois, 4 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

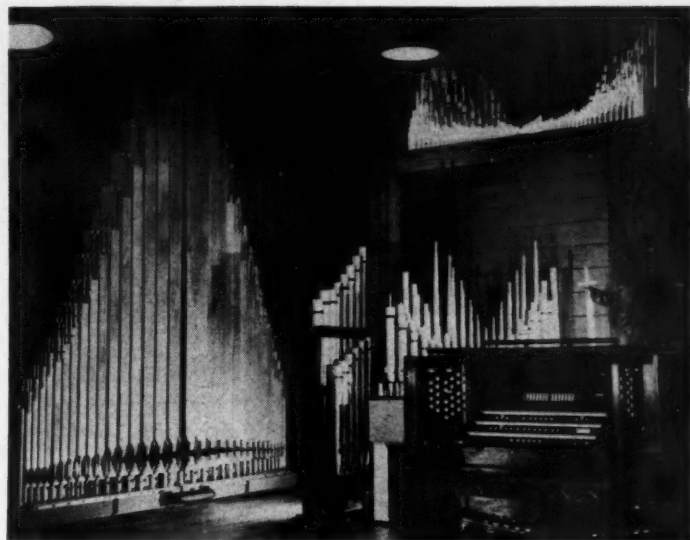
- Bourdon, 16 ft., 32 pipes.
- Principal, 8 ft., 32 pipes.
- Dolce Gedeckt, 16 ft., 32 notes.
- Choralbass, 4 ft., 32 pipes.
- Mixture, 4 rks., 106 pipes.
- Trombone, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Quintaton (from Great), 16 ft., 32 notes.
- Viola (from Swell), 8 ft., 32 notes.
- Bass Clarinet (from Swell), 16 ft., 32 notes.

notes.

- Chimes.
- Contra Bass, 16 ft., 32 pipes.

"Perhaps the outstanding feature of the Millville organ is the great. The chorus is at once clear, brilliant and powerful and it is remarkable that a division of only seven stops could produce such a big effect as this chorus accomplishes," says Mr. Richards in describing the instrument. "The organ is located in a shallow arch just above and back of the pulpit in an auditorium that is acoustically alive. There is practically no loss of power. Over 900 were present at the opening recital and there appeared to be no loss in either brilliancy or power. Dr. McCurdy's brilliant performance proved that this semi-classic type of design is equally at home in playing any type of music from the classic to ultra-modern. But what was most important was its ability to lead the congregational singing and to get the very best effect from the choir, as was shown in the dedicatory exercises. It proved its worth as an all-around church instrument of extreme versatility. Undoubtedly G. Donald Harrison has produced a masterpiece—a real lesson in what can be done with a two-manual organ of moderate size."

DR. CYRIL BARKER, organist and director at the First Baptist Church, Detroit, took advantage of the Memorial Day weekend to take his chancel choir on a trip through Ontario, giving concerts at the First Baptist Church, Brantford, Ont., the James Street Baptist Church, Hamilton, and the Talbot Street Baptist Church, London. The three programs were called "fellowship musicales." The numbers sung were diversified, ranging from the "Cherubim Song" of Gretchaninoff to numbers by Healey Willan and Vaughan Williams.



For some months past the illustrations in this column have dealt with various steps in the construction of a moderate-sized Aeolian-Skinner organ. We shall now consider this instrument as a whole.

The basis of the design is the classic idea of three unenclosed divisions: pedal and two contrasting manuals. The harmonic center of the Great is eight-foot, the Positiv four, and the Pedal a combination of the sixteen and eight-foot levels which are exemplified in the mixtures. If these divisions alone be considered, the organ will provide all that is necessary for the playing of early and classic music.

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**Sixteen Will Play
Summer Recitals in
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Sixteen recitals are scheduled at Rockefeller Memorial Chapel, on the University of Chicago campus, for Wednesday and Sunday evenings at 7 o'clock, June 25 through Aug. 17. Frederick Marriott, organist and carillonneur of the chapel, gave the first recital June 25, opening the series with a program consisting of Purcell's Trumpet Tune and Air, Titelouze's "Ave Maris Stella," Bach's Prelude and Fugue in E minor and "Jesus, My Joy," De Falla's "Fisherman's Song" and "Pantomime" and Franck's "Piece Heroique."

Guest organists on the schedule of summer programs are: Newton Pashley, Presbyterian Church, Oakland, Cal., June 29; Hugo Gehrke, Immanuel Lutheran Church, Milwaukee, July 2; Fred Cronhimer, St. Paul's Episcopal Church, Chicago, July 6; Carl Waldschmidt, Concordia Teachers' College, River Forest, July 9; Carl Halter, Concordia Teachers' College, July 13; Porter Heaps, Evanston, July 16; Whitmer Byrne, Eighteenth Church of Christ, Scientist, Chicago, July 20; Harry William Myers, Broadway Baptist Church, Louisville, July 23; S. E. Gruenstein, editor of THE DIAPASON, Chicago, July 27; Irwin Fischer, Ninth Church of Christ, Scientist, and organist for the Chicago Symphony Orchestra, July 30.

In August the guest organists will be: Wilbur Held, head of the organ department, Ohio State University, Aug. 3; Axel Norder, St. Andrew's Catholic Church, Chicago, Aug. 6; Warren Schmidt, University of Michigan graduate music student, Aug. 10; Fred Jackisch, St. John's Lutheran Church, New Orleans, Aug. 13, and Andre Wehrle, department of music, University of Colorado, Boulder, Aug. 17.

Each of the recitals will be followed by a carillon program at 7:30. Visiting carillonneurs will play from time to time.

**FESTIVAL OF AMERICAN MUSIC
BY TWO LA GRANGE CHOIRS**

The choirs of the First Presbyterian and First Congregational Churches of La Grange, Ill., united in their first annual festival of American music at the former church May 4, with G. Russell Wing, M.S.M., of the Congregational Church and Laurence D. Gagnier, M.S.M., of the Presbyterian Church in charge. The prelude was Philip James' "Meditation a Ste. Clotilde" and the postlude Everett Titcomb's "Credo in Unum Deum." The anthems were compositions of David McK. Williams, Claude Means, Leo Sowerby, Joseph W. Clokey, Clarence Dickinson and T. F. H. Candlyn. Three chime pieces were Gaul's "The Little Bells of Our Lady of Lourdes," Bingham's "Florentine Chimes" and DeLamar's "Carillon." Three organ preludes on hymn-tunes were played. These were Noble's on "Melcombe," Snow's "Vigili et Sancti" and McKinley's "St. Clement."

**PITTSBURGH SOCIETY HOLDS
FIRST ANNUAL FESTIVAL**

The first annual festival service of the Choir Festival Society of the Episcopal Diocese of Pittsburgh was held on the afternoon of May 18 at Trinity Cathedral. Anthems by Weelkes, Kitson, Willan and Whitehead were sung. The Magnificat and Nunc Dimittis, by Ripolles and Torres respectively, were arranged by Julian Williams of St. Stephen's Church in Sewickley. Mr. Williams played as a prelude the following numbers: "Agnus Dei," Bach; Prelude on the Hymn-tune "St. Vincent," Sowerby; Prelude from Suite, Op. 5, Duruffé; "Cathedrals," Vierne. Alfred Hamer conducted the choirs. Thirteen churches were represented by their choirs.

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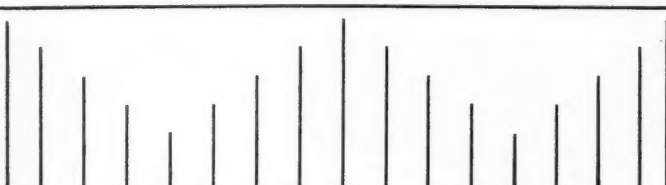
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**A.O.P.C. IN ANNUAL MEETING;
PRIZE TO HARRY C. BANKS**

The fifty-seventh annual meeting of the American Organ Players' Club was held Tuesday evening, June 3, at its birthplace, the parish hall of the Church of the New Jerusalem, Philadelphia. One of the principal events of the meeting was the awarding of a prize of \$100 by its donor, Julian F. Adger of New York City, a member of the club for many years, to Harry C. Banks, Jr., for his anthem "Remember Now Thy Creator." This is the second time Mr. Adger has offered the prize.

Claribel Thomson, vice-president and chairman of the executive committee, reported that seven recitals had been given during the year under the club's auspices. These were by Harry Wilkinson, C. Robert Ege, William P. Washburn, Searle Wright, Francis Murphy, Jr., Rollo F. Maitland (annual Bach recital) and Ernest Willoughby.

The following officers were elected: President, Roma E. Angel; vice-president, Rollo F. Maitland; secretary, Bertram P. Ulmer; treasurer, Harry B. Rumrill; librarian, Jennie M. Carroll; board of

directors, Catharine Stocquart, F. Eldred Dunn, Francis Murphy, Jr., and William P. Washburn. An excellent entertainment of songs and impersonations was given by Kathryn Borden, after which refreshments were served.

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**Bach's Cantatas in
New Edition; Other
Church Music Issues**

By HAROLD W. THOMPSON, Mus.D.

Ivor Jones is publishing with G. Schirmer a number of new editions of Bach's cantatas, of which I should like to recommend four. "For as the Rain and Snow from Heaven Fall" (No. 18) was composed for Sexagesima Sunday and runs to twenty-three pages of music. There is an opening sinfonia in the style of a chaconne, followed by a bass recitative, tenor and bass recitative and chorus, soprano aria and a final chorale. The other numbers may be described briefly as follows:

"Thou Very God and David's Son" (No. 23), for Quinquagesima Sunday. Thirty-five pages. S-A duet, tenor recitative, chorus, chorale.

"O Jesus Christ, My Life and Light" (No. 118), in style of motet, for a funeral service. Eight pages, four parts.

"O Lord, This Grieving Spirit" (No. 135), for the third Sunday after Trinity. Thirty pages; chorus, tenor recitative, tenor aria, contralto recitative, bass aria and a fine chorale.

Novello publishes "O Teach Us to Count Our Days," a figured chorale in four pages from Cantata 186. There is also a new edition (E. C. Schirmer, '46) of another chorale from a Bach cantata arranged by Victoria Glaser for SAB unaccompanied: "O Rejoice, Ye Christians (Dazu Ist Erschienen)."

Other New Editions

In his simple and beautiful cantata called "The Man of Nazareth" the late James H. Rogers had a section beginning with a soprano solo, "Greater Love Hath No Man," followed by the chorus "Triumphant Lord." These are now published together by G. Schirmer in what will prove to be a melodious, easy anthem for quartets. The same publisher has an attractive Russian anthem by Buketoff, "We Praise Thee," the sopranos dividing. This is only four pages in length. There are two recent editions of Franck's "Panis Angelicus": "Father Most Merciful" (G. Schirmer), edited by Kenneth Downing, with Latin and English words and no solo, and Clough-Leigher's edition, "O Lord Most Merciful" (E. C. Schirmer, '46), with Latin and English words, solo for high voice.

New Anthems

Of the new anthems by Americans I like best Harold Friedell's "Jesus, So Lowly" (Gray), an unaccompanied work in six pages, with an unusual text that may be appropriate for christenings, though the subject is the manifold nature of Christ. Beatrice Posamanick's "Praise" (Galaxy) is seven pages in length and uses a contralto or baritone solo in addition to an accompanied chorus which divides. Ruth Bampton's "Pioneers" (Abbey Music Company, Hollywood) is a swinging march rhythm for Walt Whitman's great poem; it is easy and accompanied. I do not like the words added at the end, "Move on!" but it would be easy to substitute "Pioneers."

There are several of those short anthems which the English do so well, all published by Novello:

Bullock—"O Everlasting God," Collect for St. Michael and All Angels.

Jones, W. Bradwen—"Be Present, O Merciful God." Words from order for compline. Good introt.

Roberts, Mervyn—"Pilgrim Song." Words by Bunyan: "He Who Would Valiant Be." For unison or two-part.

Stocks—"Grant, We Beseech Thee."

For Women, Treble Voices

R. Deane Shure has a volume entitled

"The Carpenter's Son" (Mills Music), ten choral anthems for treble voices (SA), depicting episodes in the life of the Lord. After a junior choir has learned and sung these numbers at the appropriate season, the set might be performed as a cantata. They are all easy and melodious. Carl Deis has arranged Sidney Homer's popular solo "Sheep and Lambs" (G. Schirmer) for two-part chorus of women's voices. The lovely text by Katharine Tynan Hinkson is specially moving if sung by women.

For Men's Voices

Robert Ashfield's "Two Introits" (Novello) for men, with organ, are entitled "To This Temple" and "God Be in My Head." The first has an effective bass solo to open.

There are a number of admirable numbers published within the past year or so by E. C. Schirmer:

Bach—"Now Praise We Great and Famous Men." Originally "Ach Gott und Herr."

Bach-Bement—"Alleluja," from Cantata 142. Accompanied, seven pages. Christmas. Glatz Folksong-Bement—"Cradle-Song of the Shepherds."

Handel-Bement—"Thanks Be to Thee, O Lord." From "Cantata con Stromenti." Baritone solo. Six pages.

Holst—"Dirge for Two Veterans." Text by Whitman. Fourteen pages.

Ippolitov-Ivanov—"O Praise the Lord, My Soul." Five pages.

Kopylov-Bement—"God Is a Spirit." Six pages.

Purcell-Bement—"Glory and Worship Are Before Him." Four pages; shortened form of a glorious anthem.

Sweelinck—"Chantez à Dieu." French and English words. Ten pages.

New Service Music

August Maekelberghe has a new setting in D of the office of holy communion (Gray) without the Credo. It is original and beautiful. Leonard Blake has a good Benedictus in E flat (Novello) and Alec Rowley has a setting of the Magnificat and Nunc Dimittis in D (Novello) that is perhaps even better. These are the only issues this month that seem to me first-rate.

Larger Choral Works

Ivor Atkins has an English text adapted from Scripture for the John E. West edition of the Brahms Requiem (Novello). This will need to be compared carefully with the recent Oxford Press edition. G. Schirmer publishes a new printing of the Mozart Requiem.

Organ and Other Instruments

Perhaps the most important number to be mentioned is Dr. Sowerby's "Poem" (Gray) for viola (or violin) and organ. It is to be hoped that it may be heard at a convention. Then there is Ivan Langstroth's Fantasie and Fugue (Gray), which won the Hausermann prize in 1940 and apparently is just now published. Another extended work, not too difficult, is the Coke-Jephcott Symphonic Toccata (Gray), labeled "after the eighteenth century," with a charming slow introduction.

W. Lawrence Curry has written an admirable chorale prelude on "Dundee" (Gray), perhaps the grandest of Scottish psalm-tunes. This is really useful for services, especially in the Presbyterian Church. It is only seven pages in length, and I think that it is the piece most likely to appeal to all my readers.

**WILLIAM J. HAWKINS 25 YEARS
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William J. Hawkins, A.A.G.O., rounded out twenty-five years at the Old First Church in Orange, N. J. (Presbyterian), on the first Sunday in May. To mark the anniversary the session and music committee held a reception in honor of Mr. Hawkins and presented him with a money bag filled with silver.

Mr. Hawkins plays at two services every Sunday in the Old First Church, which seats 1,500, and he frequently gives twenty-minute recitals before the services. The organ is a four-manual Aeolian. Mr. Hawkins studied piano with Dr. Minor C. Baldwin, theory with Clifford Demarest and organ with Dr. T. Tertius Noble.

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**MISS AMELIA C. BOHL DIES
IN SACRAMENTO, CAL., AT 90**

Miss Amelia Christine Bohl, whose long life was devoted to the organ, died on May 18 at her home in Sacramento, Cal., after an illness of five years.

Miss Bohl, who was 90 years old, was the daughter of one of Sacramento's pioneer families. Until she retired twenty years ago Miss Bohl conducted a school attended by the daughters of many of the most prominent families. She served as organist at both the First Methodist and Congregational Churches of Sacramento. Besides her teaching she wrote numerous articles on musical subjects, several of which are in the state library.

In 1927, when she was 70, Miss Bohl joined a group of students from the College of the Pacific on a tour of musical shrines in Europe. She repeated the trip with another group from the college five years later, shortly after her seventy-fifth birthday.

Miss Bohl took pride in the fact that she was a member of the committee which selected the four-manual Estey organ for the civic auditorium. She was a charter member of the Sacramento A.G.O. Chapter.

Her only survivor is a niece, Mrs. Evelyn Nicolaus of Alameda, Cal.

Funeral services were held May 20. Mrs. Ethel Sleeper Brett presided at the organ.

**ST. DUNSTAN'S SCHOOL HAS
IMPRESSIVE GRADUATION**

The annual graduation service of St. Dunstan's School was held in Grace Church, Providence, R. I., Sunday evening, June 8. This institution, now in its eighteenth year, is the choir school for both Grace and St. Martin's Churches.

Following the organ prelude, played by T. James Hellan of St. Martin's, a colorful procession of sixty boy choristers entered, followed by the faculty, board of directors, graduating class and clergy. The service music, sung by the combined choirs, was accompanied and conducted by Ralph A. Harris of Grace Church and included Nunc Dimittis, Titcomb; "Let All Things Now Living," arranged by Katherine Davis; "O Sing unto the Lord," Hassler, and "God Be in

My Head," Davies. Each of the twelve boys of grade 9 was called from his place in the front pew to the altar rail; there he received from his rector a leather-bound prayerbook and from the Bishop of Rhode Island his diploma, after which he knelt to receive the bishop's blessing.

Following the recessional hymn, the graduating class proceeded to the parish assembly hall, where a reception was held.

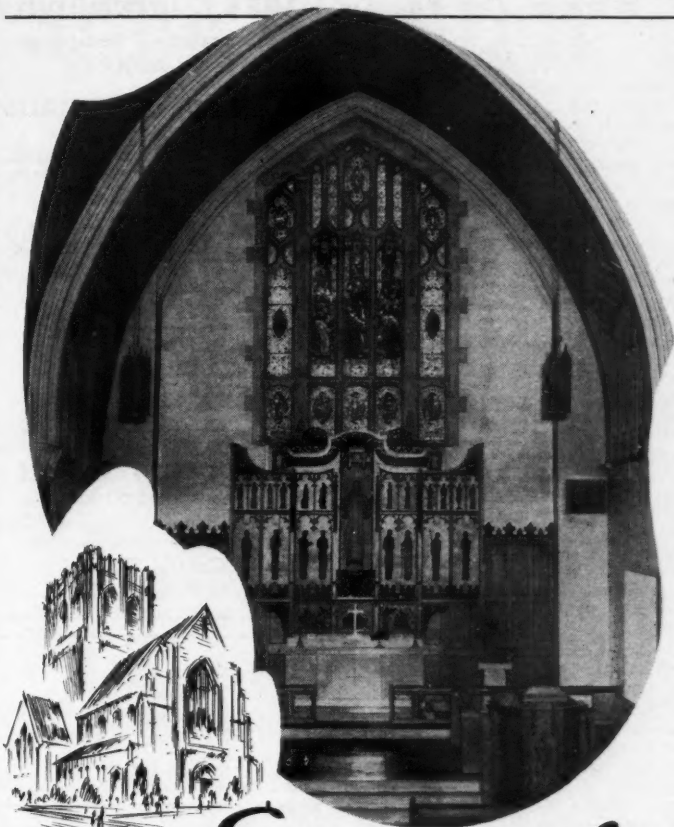
**AMERICAN CONSERVATORY
HAS 61ST COMMENCEMENT**

The American Conservatory of Music held its sixty-first annual commencement concert and exercises at Orchestra Hall, Chicago, June 17. The organ department was represented in the concert by Miss Marjorie Jackson, a pupil of Dr. Frank Van Dusen. She played with the conservatory symphony orchestra the "Piece Heroique" by Cesar Franck, arranged for organ and orchestra by Irwin Fischer.

Diplomas were awarded to eighty graduates. Organists receiving degrees were: Mrs. Miriam Clapp Duncan, Sister Raphael Wand and Richard Thomason, master of music; the Rev. Lucian Duesing, Lorraine Storz and Dwight Davis, bachelor of music. Honorable mention was given to the following organists: Master degree class, Miriam Clapp Duncan; bachelor degree class, Lorraine Storz; junior class, Peter Fyfe; sophomore class, Mary Lou Hampton; freshman class, Jack Schneider and Walter Koehler.

THE CHORISTERS OF CHRIST CHURCH, Raleigh, N. C., under the direction of Dr. David Stanley Alkins, organist and choirmaster, closed a season full of musical activities by providing the music for the baccalaureate service at North Carolina State College of the University of North Carolina in Raleigh June 8. The Right Rev. Thomas C. Wright, D.D., Episcopal Bishop of East Carolina, was the preacher and the choristers sang the following compositions *a cappella*: "Ecce Panis Angelorum," Lotti; "O Lord, Thou Hast Formed Mine Every Part," Bach, and "Turn Thee Again, O Lord," Attwood. Catherine Ritchey Miller, assistant organist and choirmaster, accompanied the choristers on the chorus "How Beautiful Are the Feet of Him," from Handel's "Messiah."

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Three Great Choral Festivals Mark New Work in Los Angeles

The first full-time church music department in a federation or council of Protestant churches in the country was brought into being last fall by the Church Federation of Los Angeles, with Arthur Leslie Jabobs as director. A review of the season discloses the following accomplishments: Workshops and seminars for church musicians in the various geographical areas of the city; addresses made to ministerial associations of these areas; choral festivals organized; churches assisted to procure qualified musicians and musicians helped to find churches best suited to their abilities; ministers and music committees aided with their music problems.

In addition to the foregoing the department sponsored the appearance March 2 of Robert Shaw, who conducted a chorus of about 300 at the Hollywood High School auditorium in the Faure "Requiem" and excerpts from Mendelssohn's "Elijah." Soloists were from the participating choirs and the accompaniment by the Occidental College orchestra. The large auditorium was filled to capacity and people stood in the aisles, while hundreds were turned away.

Close cooperation exists between the music department of the federation and the Southern California Choral Conductors' Guild, members of which are primarily church musicians.

Sunday afternoon, April 27, in the First Congregational Church, under the joint sponsorship of the department and the guild, a children's choir festival brought together 643 children from seventeen churches to sing. High school choirs from seven churches assisted. J. William Jones of Redlands University conducted. This was the first time children's choirs from the churches had been brought together.

Sunday afternoon, May 25, in the First Methodist Church of Los Angeles, again under the joint auspices of the guild and the music department, a spectacular choral festival was held. About 1,900 adult singers from sixty choirs sang under the direction of J. Spencer Cornwall, conductor of the Salt Lake City Tabernacle choir. One adult and one children's choir came from Bakersfield, 115 miles away. The First Methodist auditorium seats 3,500. The vast body of singers sitting in the balcony was heard by a congregation on the main floor, which filled every corner and several overflow rooms. Again hundreds were turned away.

Dr. John Finley Williamson will be in Los Angeles for a two-weeks' summer session in choral training June 30 to July 13. The music department and the guild are sponsoring the school.

FIVE RECITALS ON WICKS

THREE-MANUAL IN GALESBURG

Five recitals have been heard at the First Presbyterian Church in Galesburg, Ill., in the last nine months. Marcel Dupré was the first to play on the new Wicks three-manual organ. His recital took place Oct. 27. Jan. 19 Dr. James MacConnell Weddell, professor of organ and theory at Knox College, played a vesper program. The organ was officially dedicated with a brilliant performance by Mario Salvador Feb. 23. On April 27 Sterling Anderson, the church's organist and a pupil of Dr. Weddell at Knox College, gave a vesper recital and on May 25 Annabeth McClelland, a senior at Knox College and a pupil of Dr. Weddell, was heard in a vesper recital.

LOUIS RUE, A.A.G.O., organist of St. John's Lutheran Church, Richmond Hill, N. Y., and John T. Erickson, A.A.G.O., of Jackson Heights gave a joint recital on the evening of June 7 at the home of Dr. Erickson, who has in his studio a Hammond and a grand piano. Fantasy, Demarest; Triumphant March, Grieg; "Menuet Gothique," Boellmann; "Finlandia," Sibelius; "Ave Maria," Schubert, and the Hallelujah Chorus, Handel, made up the program.

FROM HOLLYWOOD, CAL., comes word that Carl D. Kinsey, organist and former head of the Chicago Musical College, died March 28. Mr. Kinsey for the last ten years had been connected with the *Los Angeles Times*. He is survived by his widow, one son and one daughter. Mr. Kinsey was organist and director at the First Congregational Church of Oak Park for a number of years.

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Dr. ROBERT LEECH BEDELL is shown at the large four-manual console of a Robert Morton organ in one of New York City's theaters. Dr. Bedell is making an effort to bring back the organ to the "man on the street." He says he finds many expensive organs rotting for want of interest on the part of the "public at large" and he feels that it is time that someone showed interest in them before many become so badly in need of attention that their return to active duty will be impossible.

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Dr. Bedell, who went to Southwestern College, Winfield, Kan., late in May to receive the degree of doctor of music, was featured as a recitalist on the Kibbe memorial organ Sunday, May 18, in an "evening of music" program as a part of the commencement schedule. Participating with him was the college *cappella* choir under the direction of Levi O. Dees, associate professor of voice. One number on the program was Dr. Bedell's "Suite Breve Religieuse," consisting of five movements, composed for the Southwestern College commencement.

PASTOR AND ORGANIST WIFE WIN BATTLE WITH BURGLAR

Dr. Alvin E. Magary, pastor of the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y., and his wife and organist, who before her marriage was Marion Clayton, had a thrilling, and likewise distressing, experience early on Sunday morning, June 8, when a burglar entered Mrs. Magary's room and was driven out and captured by her husband, who responded to her cries and held the intruder at bay in the rain in the street, clad only in pajamas, until a police car arrived.

The burglar threatened Mrs. Magary with a pistol held at her head and pulled the trigger several times, but the weapon failed to fire. Hearing his wife's screams, Dr. Magary grabbed a shoe tree, the only weapon at hand, and hurled it at the man. The man turned the pistol on the pastor but again it failed to fire. Then he ran to a window and jumped to the ground. Dr. Magary saw the burglar limping as he crossed the street. Seizing a golf club he gave chase and overtook the man as he collapsed.

The prisoner identified himself as George Smith, 20. It was found that he had fractured his left leg.

ANNUAL CHOIR FESTIVAL HELD IN BROOKLYN CHURCH

The annual concert of the choir of the Church of the Messiah and Incarnation, Brooklyn, under the direction of Edouard Nies-Berger, took place June 18. Choral numbers included "Come, Holy Ghost, Our Souls Inspire," Palestrina; "O Saviour Sweet," Bach; "O God, When Thou Appearest," Mozart; "Domine Jesu Christe," Verdi; "Expectans Expectavi," Wood; "Forever Worthy Is the Lamb," Tschaiikowsky; "Jesus Born in Bethlea," Buchanan; "The 148th Psalm," Holst. Organ numbers played by Mr. Nies-Berger were: Toccata in F major, Bach; Elevation, Couperin; "Starlight," Karg-Elert; Scherzo, Vierne; "Dripping Spring," Clokey; Finale in B flat, Franck.

AT A SERVICE Sunday evening, May 11, in St. John's Lutheran Church, Charles City, Iowa, as a part of the celebration of the seventy-fifth anniversary of the church, a program was given by the three choirs, a total of 130 voices, under the direction of Earl Stewart, organist and director, with Miss Darlene Larson as assisting organist. Music depicting the church seasons was sung. Mr. Stewart played five organ numbers. The program included several requests.

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News of the American Guild of Organists—Continued

New Hampshire Organists Hold First Convention; Big Day in Portsmouth

The New Hampshire Chapter sponsored the first convention for the state at Portsmouth June 2. The afternoon session was held in the North Congregational Church. It consisted of organ selections by members of the chapter. Informal talks were also a part of the program. Mrs. Mary H. McLaughlin of the South Congregational Church in Concord played the Fugue in G minor by Bach; "Priere a Notre Dame," Boellmann, and "Fiat Lux," Dubois. John S. Mitchell, A.A.G.O., of Christ Episcopal Church, Portsmouth, played the Chorale Prelude on "St. Anne" by T. Tertius Noble; Nocturne, Grieg; Trumpet Tune, Purcell. Alfred Brinkler, F.A.G.O., regional representative of the national expansion committee, Portland, Maine, gave an instructive and interesting talk on "Program Building." Irving D. Bartley, F.A.G.O., of the Durham Community Church played the Con moto maestoso from the Third Sonata by Mendelssohn and the Intermezzo by Callaerts. The final group of organ selections consisted of the Grand Chorus in G minor by Guilman and "Marche Champetre," Boex, played by Donald E. Vaughan of St. John's Episcopal Church, Portsmouth.

At 4 o'clock there was a sight-seeing trip to churches and points of historical interest in Portsmouth. At 6 dinner was served at the Folsom-Salter House. This was followed by remarks by Harris S. Shaw, dean of the Massachusetts Chapter.

The concluding event of the convention was a recital by Harold Schwab of Boston at the North Congregational Church. His program was as follows: Prelude, Sarabande and Fugue, Jennings; Voluntary in C (Old English), Greene; Three-part Invention No. 15, in B minor, Bach; Fugue in C, Buxtehude; "Cotswold Air," arranged by Matthews; Folk-tune, Whitlock; Chorale Prelude on "Melcombe," McKinley; "Deep River," arranged by Gillette; Chorale in A minor, Franck; Andante, Stamitz; "Allegresse," Telemann; Adagio and Allegro, Sixth Symphony, Widor.

The convention program was under the direction of Irving D. Bartley, chairman, assisted by Miss Madeline C. Jackson, John S. Mitchell, Donald E. Steele, Donald E. Vaughan, Miss Anne Withington and Nelson Ward, all of Portsmouth.

The concluding event of the season was a recital in Gethsemane Lutheran Church, Manchester, June 3. William Self, organist of All Saints' Church in Worcester, Mass., and organist of the Worcester Art Museum, fully demonstrated his mastery of the organ in an interesting program which contained something for the listener as well as the schooled organist. Mr. Self played the following numbers: "Offertoire sur les Grands Jeux," in C major, from the "Messe Solennelle," Couperin; "Amen," from "Hymns of the Church," Titelouze; "Noel" 6, in D minor, d'Aquin; Three Chorale Preludes, Bach; Trumpet Tune and Air, Purcell; Adagio from Third Symphony, Vierne; Chorale Prelude in D major, Karg-Elert; "In dulci Jubilo," Dupré; Toccata in B minor, Gigout.

MISS GERMAINE PELLERIN, Secretary.

Fort Wayne, Ind., Chapter.

The monthly meeting of the Fort Wayne Chapter was held in the parlors of the First Presbyterian Church May 27. After the election of officers—Miss Harriet Northrop, dean; Neil J. Thompson, sub-dean; Ralph W. Doctor, registrar-secretary, and Mrs. J. Henry Curdes, treasurer—the meeting was addressed by Mrs. J. Henry Curdes and Mrs. O. E. Richards on "The Services of the Nonliturgical Churches." A very interesting discussion followed.

RALPH W. DOCTOR, Secretary.

Virginia Dinner and Election.

The Virginia Chapter held its annual banquet and business meeting May 13 at All Saints' Episcopal Church, Richmond, with Dean Charles Craig, F.A.G.O., presiding. The principal business of the evening was the election of officers. Mrs. Nina R. Swann, chairman of the nomi-

KANSAS CITY GUILD CHAPTER ASSEMBLED FOR ANNUAL MEETING



MEMBERS OF THE KANSAS CITY Chapter were guests of W. T. Sutherland of the Jenkins Music Company at a dinner meeting in the Hotel Phillips, Kansas City, Mo., April 12. In the picture taken at that time are the following: Top row: W. T. Sutherland, Dr. Charles Griffith, sub-dean; Luther Crocker, W. Gilbert Fling, Bernard Butterworth, Jack Ralston, Joseph A. Burns, Powell Weaver, Clarence D. Sears, dean; Melvin L. Gallagher, Richard Helms, Miles G. Blim. Second row: Dolores Staab, Mrs. G. Sidney

Stanton, Pearl Voepel, Hester Cornish, registrar; Gladys Cranston, Mrs. E. W. Henry, Mrs. W. Lanphere Cook, Helen Hummel, treasurer; Mrs. A. R. Maltby, Mrs. Helen Johnson, Mrs. Franklin Johnson, Mrs. Gerhard Wiens, Julia Thorp. Bottom row: Marie Murphy, Rosemary Greife, Lavenia Bruce, Mrs. Bethel Knoche, Mrs. Edna Scotten Billings, Mrs. Robert A. Edwards, Mrs. Lillian Moebius, Ruth Peale, Marie Singleton, Anna Dickerhoof, Mrs. E. M. Jordan, secretary; Mrs. Sabina Meiners.

nating committee, placed the following in nomination: Dean, Alton L. Howell; sub-dean, James R. Sydnor; treasurer, William H. Schutt; corresponding secretary, Mrs. W. Bright Anderson; registrar, Miss Frances Sutton; program chairman, Charles W. Craig, Jr. The slate was adopted unanimously.

Dean Craig announced that it might be possible to engage Alexander Schreiner for a recital Feb. 10 as one of the two recitalists annually presented by the chapter.

Spring Session in Kansas City.

The annual spring session of the Kansas City Chapter was held at Park College May 18 at 5 p.m. The members were the guests of Dr. Charles Griffith, our sub-dean and head of the music department of Park College. We enjoyed supper prepared by Mrs. Griffith, after which a recital was given by Kenneth R. Osborne of the University of Arkansas. Mr. Osborne played the following program: Prelude, Fugue and Chaconne, Pachelbel; Chorale Preludes, "When Adam Fell" and "O Lamb of God, Pure, Spotless," Pachelbel; Passacaglia and Fugue in C minor, Bach; Sonata No. 1, Hindemith; Chorale in A minor, Franck.

The last activity of the Guild for this season was a buffet supper meeting held June 7 at the Streep Music Company. We were guests of S. Harold Linton, manager of the organ department. Vincent Robbins played several numbers on the Wuriltzer organ, including the Toccata and Fugue in D minor, Bach, and "Marche Religieuse," Guilman. Clarence D. Sears, the dean, presided at the business meeting and the following officers were elected for the coming year: Dean, Dr. Charles Griffith; sub-dean, Powell Weaver; secretary, Mrs. G. Sidney Stanton; registrar, Miss Julia Thorp; treasurer, Miss Helen Hummel; librarian, Miss Pearl Voepel; auditors, Miss Anna Dickerhoof and Mrs. Franklin Johnson; board members, Mrs. Edna Scotten Billings, Edwin Schreiber, Miles G. Blim, Joseph A. Burns, Mrs. A. R. Maltby, Luther Crocker and Clarence D. Sears.

HESTER CORNISH, Registrar.

Meeting of Peoria Chapter.

March and April meetings of the Peoria Chapter were suspended during the busy Lenten and Easter season. A business meeting was held May 6 and chapter officers were elected. The local slate was retained for a second term, as follows: D. Deane Hutchison, dean; Edward N. Miller, sub-dean; Harold Harsch, treasurer; Adelaide Ihrig White, secretary, and Mary Deyo, registrar.

The last concert meeting of the year was held May 27 at Grace Presbyterian Church, with Cecilia Johnson Miller, organist at Arcadia Presbyterian Church, and Ruth Dixon Black, organist at Grace Church, as soloists. They were assisted by the Melodettes, a women's vocal ensemble founded, directed and accompanied by Mrs. Black.

Mrs. Miller's opening number was Guilman's Sonata, No. 5, Allegro and Adagio movements, which she played with strong rhythm and a fine sense of dramatic contrast. Following her the Melodettes sang two familiar religious songs, Bach's "If Thou Wert Near" and the "Sanctus" from the St. Cecilia Mass by Gounod. Mrs. Black's four numbers were all taken from the organ works of two well-known French composers. The first two were "Theme Provençal Varié" and Allegro non troppo, Dubois, followed by the "Romance

sans Paroles" and "Caprice Heroïque" of Joseph Bonnet. A technique pianistic in its fleetness, as well as contrasting styles of playing and imaginative use of the organ's tonal resources marked her playing of all four numbers.

A most unusual patriotic song was the Melodettes' closing number, "Challenge," by Todd. Their excellent diction and phrasing pointed up dramatically the exceptionally fine lyrics.

Mrs. Miller's closing pieces were Nevin's charming "Will-o'-the-Wisp" and Pietro Yon's "Hymn of Glory."

A formal dinner is planned for the chapter at the Country Club on the evening of July 1.

MARY DEYO, Registrar.

Biggs Is Lehigh Valley Guest.

The Lehigh Valley Chapter held a reception for E. Power Biggs the week of the Bach festival. A dinner was served at Howard Johnson's restaurant, Allentown, Pa., May 14 with Mr. and Mrs. Biggs present. After the business meeting the dean called upon Dr. Ifor Jones to introduce the guest of honor. Dr. Jones spoke of the fine contributions Mr. Biggs has made to the cause of music in America, and Mr. Biggs gave a very informal talk regarding his work in the concert field and particularly his broadcasts from the Germanic Museum, Harvard University, on Sunday mornings over the CBS network.

April 26 about a dozen members of the chapter visited the Möller organ factory at Hagerstown, Md.

June 8 a junior choir festival was held at the Central Moravian Church in Bethlehem, Pa. SUE F. ENRIGHT, Secretary.

Annual Meeting in Auburn.

The annual meeting and banquet of the Auburn Chapter was held May 5 at St. Luke's Church, Auburn, N. Y., with Mrs. Roy Mount as hostess. The following officers were elected: Dean, Mrs. Louise Fell Klumpp; sub-dean, George Hippisley; treasurer, Ferne Beacham; secretary, Mrs. Fred Derby; registrar, Mrs. Leslie Bryant. The dean-elect, Mrs. Klumpp, was introduced and spoke briefly, commenting on the great progress the chapter had made in its two and a half years under the leadership of Dean Louise C. Titcomb. The Rev. Dr. Ralph A. Philbrook, pastor of St. Luke's, welcomed the group and made valuable contributions to an informal discussion of music suitable for use at weddings.

The high-light of the evening was a talk by the Rev. Robert J. Evans, assistant rector of St. Peter's Church, who traced the development of the Christian year.

Members of the Auburn Chapter were guests of the Ithaca Chapter at a picnic June 8.

Pennsylvania Chapter Election.

The season closed for the Pennsylvania Chapter with a well-attended dinner in St. Paul's Reformed Church May 24. The event was the annual meeting and election of officers. Results were as follows: Howard L. Gamble, dean; Claribel Thomson, sub-dean; Will Beck, secretary; Ethel Reed, registrar; Nathaniel Watson, treasurer.

The dean spoke of the plans for the chapter school in church music to be held in the fall. A demonstration of Guild examinations was held, with Newell Robinson as the candidate. Roma Angel and Rollo Maitland were the judges. The candidate passed after making many glaring mistakes in all the questions, to show where the weaknesses occur.

NEWELL ROBINSON.

Choirs of Capital Unite for Annual Festival Held at Washington Cathedral

The annual District of Columbia choir festival, held at the Washington Cathedral May 20, was sponsored by the chapter under the chairmanship of Dean Theodore Schaefer and directed by Miss Katharine S. Fowler, M.Mus., with Richard W. Dirksen, assistant organist and choirmaster of the Washington Cathedral. The addition of the boys' voices from St. John's and Trinity Episcopal Churches and the voices of young girls from McKinley High School added greatly to the unaccompanied songs. The Very Rev. John W. Suter, D.D., dean of the cathedral, presided. The organ prelude, Allegro Moderato from Concerto No. 2, Bach, and "Cortege et Litanie," Dupré, played by Mr. Dirksen, prefaced the choral part of the program, with Sowerby's Toccata as a postlude. The choral program included: "All Ye Servants of the Lord," Elmore; "Look Down, O Lord" and "Be unto Me a Tower of Strength," Byrd; "Hosanna," Gregor-Bitgood; "A Call to Prayer," Goldsworthy; "Prayer," Walford Davies; "Hark! The Glad Sound," Callaway; anthem, "Evening Hymn," Balfour Gardiner; "Psalm 150," Philip James; "In Thy Hands Are All Our Ways," Baumgartner.

Participating choirs were those of the Columbia Heights Christian Church, the Covenant-First Presbyterian Church, Epworth Methodist, First Baptist (Alexandria), First Methodist (Hyattsville), McKinley Mixed Chorus, Rock Spring Congregational (Arlington), St. John's Episcopal (Mount Rainier), Trinity Episcopal, Walter Reed Chapel and Western Presbyterian Church, with the addition of the junior choirs from Trinity Episcopal, Epworth Methodist and the McKinley Girls' Glee Club.

The results of the annual election for the 1947-48 officers is as follows: Dean, Theodore Schaefer; sub-dean, Robert Ruckman; registrar, Donald Engle; secretary, Marguerite Brice; treasurer, John Wilson.

LAWRENCE W. FREUDE, Registrar.

Annual Meeting in Long Island.

The annual meeting of the Long Island Chapter was held May 28 at the Cathedral of the Incarnation in Garden City. Maurice Garabrant, M.S.M., F.T.C.L., organist and master of the choristers of the cathedral, delighted his audience with his artistry. Mr. Garabrant's program included the Chorale in B minor, No. 2, by Cesar Franck, followed by two of Bach's chorale preludes—"I Call to Thee" and "Today God's Only Begotten Son"; Andante from Sonata in C minor, Basil Harwood; "Marche Heroïque," Bossi; "Clair de Lune," Vierne; Larghetto from Violin Sonata No. 4, Handel, and Richard Keys Biggs' Prelude on the Theme "B-A-C-H."

After the recital a business meeting was conducted by Dean Norman Hollett. Officers elected for the year are: Dean, Norman Hollett, F.A.G.O.; sub-dean, Maurice Garabrant; secretary, Christina Erb Saengya; treasurer, G. Everett Miller.

A vote of thanks was extended to Dean Hollett in appreciation of his excellent work and conscientious effort in preparing the enjoyable meetings of the past year. CHRISTINA ERB SAENGYA, Secretary.

Institute Held in Atlanta.

The Atlanta, Ga., Chapter held a church music institute at the Peachtree Christian Church June 9 to 13 under the direction of Dr. Oliver S. Beltz of Washington, D. C. Over a hundred organists and choir directors from Georgia, Florida, Alabama, North and South Carolina and Tennessee were in attendance. The staff, in addition to the pastor of the church, consisted of Dr. and Mrs. Clarence Dickinson and Elizabeth Anderson of New York City. An organ recital by Dr. Dickinson highlighted the week's work. Plans were laid for another institute in 1948.

Rocky Mountain Chapter.

The Rocky Mountain Chapter met on the evening of May 26 at the store of the Baldwin Piano Company in Denver to see, hear and play the new Baldwin electronic organ.

The following slate of officers, prepared by the nominating committee, was elected unanimously at this meeting: Dean, Miss Ruth Spicer, A.A.G.O.; sub-dean, David R. Pew, M.S.M.; secretary, John W. Moseley; treasurer, Mrs. Helen Dow Parker; directors (for a three-year term), Mrs. Vera F. Lester and William F. Spalding. H. MYRON BRAUN, Secretary.

News of the A.G.O.—Continued

Spring and Summer Music in Dubuque.

The Dubuque Chapter held its annual dinner and election of officers May 26 at Immanuel Congregational Church. Forty members and guests enjoyed a dinner served by the women of the church at tables attractively decorated with miniature organs and masses of spring flowers.

A program of spring and summer music was arranged by Miss Helen Stuber, program chairman. Ruth Wodrich played "The Last Spring," by Grieg, and "Chanson de Avril," by Brewer. A visiting organist, Ted Pape of California, presented "Moonlight on the Chapel," by Felton. "Dripping Spring" by Clokey and the caprice "In Springtime" by Kinder were played by Martha Zehetner. Helen Stuber played "In Summer," by Stebbins, and Marjorie Wilson presented "In Memoriam," by Nevin, and "Spring Song," Hollins.

A feature of the evening was a vocal trio which sang "As Torrents in Summer," by Elgar, and "If with All Your Hearts," Mendelssohn. The trio was composed of Alice Deckert, Olive Bremer and Helen Stuber, accompanied by Janann Brandt.

Officers elected for the coming year are: Marjorie W. Wilson, dean; Martha Zehetner, sub-dean; Mrs. Ferdinand Di Tella, secretary; Dr. John C. Mattes, treasurer; Helen Stuber, registrar; Ruth Wodrich, librarian; Mrs. A. Roessler and Mrs. L. Kammuller, auditors.

MRS. FERDINAND DI TELLA.

Annual Service in Huntington.

Representatives of all the downtown churches participated in the second annual service of the Huntington, W. Va., Chapter at the First Methodist Church Sunday afternoon, May 16. The service was planned to center around the presentation of portions of Mendelssohn's "Elijah" by a city-wide seventy-voice chorus under the direction of Miss Marie Boette of the music department of West Virginia Wesleyan College. Four soloists were brought from Charleston to sing the arias. Mrs. Leslie J. Todd, organist of the First Methodist Church, accompanied the soloists and chorus. Luther Woods, Jr., of Johnson Memorial Methodist Church and Mrs. E. V. Townshend, pianist, also were accompanists. Other organists taking part were Miss Faye Lowry, Central Christian Church, who played the prelude; Mrs. Lureata Ross Martin, St. Paul's Lutheran Church, offertory; Miss Ruth Simon, Trinity Episcopal Church, postlude, and Dr. Harry Mueller, First Presbyterian Church, narrator.

FAYE A. LOWRY, Secretary.

Close Season in South Bend.

The last meeting for the season of the St. Joseph Valley Chapter was held May 27 in the First Baptist Church of South Bend, Ind. Dinner was served to the Guild members and their guests. Several ministers were present, including the Rev. George Dick of the First Baptist Church, the Rev. Waldemar M. Goffeney of Zion Evangelical Church, the Rev. Edward Saussaman of All Saints' Evangelical Church, Dr. William E. Clark of the First Methodist Church, all of South Bend, and the Rev. E. D. Hartzler of the Menonite Church of Goshen.

Dean Frances Buzby presided at a business meeting. Election of officers resulted as follows: Frances H. Buzby, dean; Ruth Grove, sub-dean; Marjorie W. Mitchell, secretary; Edna Van Skyhawk, treasurer; Franklin Shaw, registrar. The new members of the executive committee are Madge W. Clayton, Margaret Hinkle and Margaret Harnisch.

The program of the evening was given in the church by the choir, Marjorie Mitchell organist and director, assisted by Chester Collier, who spoke on "Organ Construction." The choir sang four anthems.

MADGE W. CLAYTON.

Inspect Organs in Two Cities.

Members of the Champaign-Urbana Chapter met Sunday, May 18, for a tour of inspection of instruments of interest in the twin cities. Ralph Helmericks accompanied us and gave interesting talks on the mechanics of the organs visited, while the organists of the churches gave brief demonstrations. Mr. Helmericks is in charge of organ maintenance at the University of Illinois.

Organs inspected included a Wicks practice organ and the recital hall Skinner organ at the University of Illinois School of Music; a Möller in Grace Lutheran Church, Nadine Kistner organist; the Bennett in the First Presbyterian Church of Champaign, Elisabeth Hamp organist; an Austin in the First Methodist Church of Champaign, John Morrison organist, and the Lyon & Healy in the First Baptist Church of Urbana, Jessie Taylor organist.

At 7 o'clock the annual banquet was held at Wheat's dining-room, Urbana. A business meeting followed. Mrs. Gayle Laymon and T. R. Livengood were received into membership. Greetings were brought by the three deans who have served the chapter—Elisabeth S. Hamp, Miles C. Hartley and Kenneth Cutler. A letter from Professor Russell Hancock Miles was read, expressing gratitude to

the chapter for the honor tendered him in the concert of his compositions April 28.

The following officers were elected for the local chapter: Kenneth Cutler, dean; Russell H. Miles, sub-dean; Sarah Marquardt, secretary-registrar; Bernice Mueller, treasurer; LeRoy Hamp, Lester Van Tress and Bessie Iles, members of executive committee.

It was decided that we ask permission to change the name of the chapter, due to the fact that our scope has exceeded our original expectations. It was noted that we have received twenty new members this year.

ELISABETH S. HAMP, Secretary-Registrar.

Annual Meeting of Suffolk Branch.

The Suffolk Branch of the Long Island Chapter held its first annual meeting in the Presbyterian Church of Middle Island, N. Y., May 21. The Rev. William Stewart, pastor of the church, welcomed the members and several guests. Mrs. William Stewart, organist of the church, played the following program on the church's new Hammond: Fantasia and Fugue in G minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Adagio, Gullmunt; "Song without Words," Deshayes; Toccata, Fifth Symphony, Widor; Prelude to "Parsifal," Wagner; Suite for Organ, Bartlett. Mrs. Stewart was generous in playing some of the numbers again later in the evening by request.

After the recital the branch held its meeting for the election of officers. Ernest A. Andrews was re-elected regent and Mrs. Albert Ralph secretary-treasurer. The branch has grown from eight members to twelve, two of whom are subscribing members. The evening closed with a social hour and refreshments served by Mr. and Mrs. Stewart.

MILDRED RALPH, Secretary.

Central California (Stockton) Chapter.

With two highly successful meetings the Central California Chapter (Stockton) closed a busy season. The first of these meetings was held April 12 in the Unitarian Church and the topic discussed was "Hymns." There were short talks by Arden Phifer, the church organist, and the Rev. R. Huenemann of Zion Reformed Church in Lodi. Miss Phifer performed several hymns on an old organ partly constructed from an organ on which Handel once played. She was assisted by Rosamay Ferguson, violin, and Joann Elliott, cello. This organ, the property of the Unitarian Society, was shipped around the Horn from England.

The later meeting was held in the Central Methodist Church June 7. The nominating committee proposed the following officers, who were unanimously elected: George Brandon, dean for a third consecutive term; Mrs. Peter Verkyle, sub-dean; E. C. Brommer, secretary-treasurer; Fred Tulan, publicity chairman. A feature of the meeting was a demonstration of the new Elsie D. Wallace memorial organ by the church's organist, Kenneth M. Loomis. The organ, presented by B. C. Wallace, consists of forty ranks and some 2,300 pipes. It was built by Austin Organs and designed by J. B. Jamison, the coast representative. The dedicatory recital was played by Richard Purvis of Grace Cathedral, San Francisco.

Hugh Giles, organist of the Central Presbyterian Church, New York City, was presented in a recital on the Wallace organ April 29. His program was as follows: Concerto in A minor, Vivaldi; Bach; "Noel," d'Aquin; Chorale in B minor, Franck; Grave and Caprice, Tournemire; Berceuse, and "Divertissement," Vierne; "Elegie," Peeters; "Mr. Ben Johnson's Pleasure," Milford; "Alleluia," Tournemire. The program was impressively interpreted and we note in particular the Franck B minor Chorale, in which he made telling use of the resources of the organ.

Recitals by members took place in Stockton and Lodi. The artists presented were Frances Hogan, organist at St. Mary's Catholic Church; Mr. Brommer, organist at St. Peter's Lutheran Church, Lodi; Mr. Meeske of Lodi, Miss Phifer, Mr. Loomis, Mr. Tulan, assistant organist at St. Mary's Catholic Church and organist for radio station KGDM, and Mr. Brandon. The Stockton program, played May 4 on the Wallace organ, was as follows: Fugue in C major ("Fanfare" Fugue) and Adagio, Bach (Miss Hogan); "Ein feste Burg," Faulkes (Mr. Meeske); "O Man, Bewail Thy Grievous Fall," Bach, and "From God Will Naught Divide Me," Krebs (Mr. Brommer); Prelude in G minor and "Rejoice, Ye Christians," Bach and "Carillon," Vierne (Mr. Bacon); Larghetto, Handel, and Adagio from "The Music of the Spheres," Rubinstein (Misses Phifer, Ferguson and Elliott); "Fugue a la Gigue," Bach; "Dreams," McAmis, and Festival Toccata, Fletcher (Mr. Loomis).

The Lodi program, in the Lutheran Church, May 24, was as follows: "Ein feste Burg," Faulkes (Mr. Meeske); "Autumn Beauty," W. A. Wolf; Postlude, J. Latzelsberger, and Communion,

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Purvis (Mr. Tulan); Variations, Byrd, and "Grief," Julian Zuniga (Mr. Brandon); Fugue in G, Bach; "Our Father, Who Art in Heaven," Buxtehude, and Andante, Handel-Klein (Mr. Brommer). The program was preceded by a garden supper in the lovely home of Mrs. Verkyle. Plans are being formulated for a joint recital with the Sacramento Chapter in the fall. It is hoped that we may soon see, hear and play the new Möller organ in St. Mary's Church, installed by Leo Schoenlein.

FRED TULAN, Publicity Chairman.

Try New Organ in Bay City, Mich.

Members of the Western Michigan Chapter were guests of A. B. Watson of the Michigan Organ Company June 7 on a trip to Bay City to hear the organ recently completed by Mr. Watson's company for the First Presbyterian Church. The party drove from Grand Rapids to Bay City in the company's cars and luncheon was served in the church. Afterward Dr. H. Russell Evans, minister of music of the church, played a short program to demonstrate the resources of the four-manual instrument and the members then were invited to try the organ for themselves. Many of the organists present availed themselves of this opportunity. Later in the afternoon the guests formed themselves into a large choir and read through a number of Dr. Evans' published choral works and one that was still in manuscript, with Dr. Evans conducting from the organ. The enjoyable day ended with dinner at Frankenthum, famous for its chicken dinners.

SYLVIA TEN BROEK, Corresponding Secretary.

North Carolina Chapter Election.

The North Carolina Chapter met in Christ Church parish-house, Raleigh, April 13 and elected the following officers for 1947-48: Dean, Dr. David Stanley Alkins; sub-dean, Arnold E. Bourziel, A.A.G.O.; recording secretary and treasurer, Mrs. Peggy Royster Jones Corby. The Rev. Ray Holder, rector of Christ Church, addressed the group, which later adjourned to attend a recital that afternoon by Dr. Alkins.

Monmouth Chapter.

The final meeting of the Monmouth Chapter for the season was held June 16 in the form of a dinner at the Shore Grill, Asbury Park, N. J. After dinner the members went to the home of Arthur Reines, where he and Frederick Mitchell entertained us with an impromptu program of popular and classical music on Mr. Reines' new Hammond.

Barbara Fielder, a pupil of Thelma Mount, our retiring dean, made application for membership. Barbara, 14 years old, has the distinction of being our youngest member. Mrs. Everett Antonides, the new dean, presented Miss Mount with a Guild pin on behalf of the chapter, in recognition of her seven years' service as dean.

MARY FOSTER, Registrar.

Western Pennsylvania.

Activities of the Western Pennsylvania Chapter have included recitals, services and lectures since March 9, when the members and their friends met at the East Liberty Presbyterian Church. Guest speaker for the evening was the Rev. Louis M. Hirschon, dean of Christ Church Cathedral, Hartford, Conn., and former rector of St. Stephen's Church, Sewickley. After Dean Hirschon's talk all adjourned to the church to hear a recital by Dean Julian Williams.

The April 9 meeting was held at the Church of the Epiphany, Bellevue, and we had a talk by Miss Marjorie Boyd on "Junior Choirs" and the reasons for such choirs. Miss Editha Welkal, organist and choirmaster of the Church of the Epiphany, played a fine recital, including works of Franck, Bach, Bonnet and Rheinberger. May 13 we had a lecture on choir training by Robert Knox, organist and choir-

master of St. Matthew's Church, Wheeling, W. Va. Mr. Chapman, a former student of Dr. T. Tertius Noble, carefully explained voice production, teaching methods and rehearsal routine. He was kept quite busy answering questions for about a half hour after his lecture in the auditorium of the Pittsburgh Musical Institute.

GEORGE N. TUCKER, Registrar.

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**Some Observations
on Paris Organists
Visited by American**

By CLARENCE H. BARBER

In view of the triumphant success of the recent American tour of Marcel Dupré many readers may question the news value of the observations concerning him in this article. Other contributors have already outlined the story of Dupré in recent years, his position during the German occupation, and visits made to him by Americans before his latest trip to our own country. In my case, the opportunity to talk with the master in Paris on several occasions and to hear him play many times left me with such a strong impression of his outstanding position among French musicians that the following remarks may shed a little more light on the less publicized qualities of this virtuoso.

In the first place, Dupré's true greatness extends much farther than his musical achievements. It takes in the amazing simplicity of the man's life and his enormous capacity for friendship and consideration for others. One can readily appreciate his stature as a musician if he is privileged to sit on the bench at Saint Sulpice with the master as he improvises a double fugue on the great organ—a rare treat for your writer. At the same time, remember that these feats of technique are accomplished amid a crowd of spectators who fill the organ loft and jam around the console to the extent of hindering the organist's manipulations of the stops. Nor did Dupré lose his even disposition as he squeezed back and forth from the console to his study struggling for passage amid the gaping throng! We American organists who call for the sexton if the heat is slow in reaching the organ loft were taught a great lesson in patience by seeing Dupré calmly playing every Sunday during the winter when his breath was white in the frigid air of Saint Sulpice and wristlets were employed to keep some circulation in the fingers. (M. Saint-Martin at Notre Dame was slightly more fortunate. He had found a battered electric sun-bowl heater to focus on the manuals.) Unperturbed, Dupré rode back and forth in the Paris subway from his suburban home to the church, and it was during one of these "battles of the Métro" that I encountered him one night when we were both headed across the city to a concert sponsored by the United States Army Study Center. It was at an army reception for the Conservatoire professors that we were all surprised to see the artist going through the "chow-line" with a divided tray and deriving obvious enjoyment from this cafeteria style dinner.

The hospitality of the Dupré family to American military personnel in France is now legendary. The great organist was never too busy to talk with even the lowliest "buck private" and the short leave in Paris of many a soldier-musician was often made doubly memorable through the efforts of Mme. Dupré, who personally placed the American guests at Saint Sulpice in a position to watch her husband play the mass. Visitors to Dupré's home were also charmed with the gracious personality of Marguerite Dupré, whose recitals with her father have been so well received.

As an instance of the virtuoso's concern for others I recall that once last season when his sensational pupil, Jeanne Demessieux, was forced to cancel a Bach recital through last-minute illness, he went immediately to the Salle Pleyel and without any time to try the organ went on the stage and played from memory a recital of a Handel concerto, Bach numbers, a movement of the Widor Fifth Symphony, original compositions and extended improvisations!

Marchal and Trocadero Recitals

Seth Bingham in his articles on the United States Army University at Biarritz has interestingly covered certain important facts on M. André Marchal, successor to Joseph Bonnet at St. Eustache. Mention should also be made of Marchal's work on the grand organ at the Palais du Chaillot. Several years ago, when the old Trocadero was torn down and replaced by the modern museums and structures of the Palais du Chaillot, there was considerable discussion among musicians as to the disposition of the old organ of the Trocadero,

famous through recitals by Franck, Guilmant, Widor and others. At the direction of the National Theater the organ builder Gonzalez was commissioned to rebuild and modernize the old organ. By a unique feat of engineering the entire organ was placed upon a mammoth elevator, so that for recitals the instrument can be made to slide from its normal position at the back of the stage to a forward position near to the audience. The display of the pipes across the width of the big stage, harmoniously grouped and finished in silver color, with the console in the direct center of the proscenium, creates an architectural design most pleasing to the spectator.

Although most of the important Paris organists have given recitals on the new instrument, Marchal is apparently the foremost artist who has devoted any series of programs to this organ. By reason of his friendships with M. Gonzales, the builder, and M. Norbert Dufourcq, outstanding French writer on organ music and exponent of music for the French public and French musical youth, Marchal is the logical musician to popularize the Trocadero organ. In a series of recitals in 1942 on organ music by its forms and during his Bach cycle of 1945-1946 the blind virtuoso packed the auditorium of the Palais du Chaillot on many occasions with popular but very attentive and enthusiastic audiences. The usual plan of these programs was to open with an introduction by M. Dufourcq and then to precede each selection with short comments and musical illustrations by M. Marchal.

Marchal's playing shows a sureness and a smoothness of staging which is most pleasing to watch. In his approach to the instrument and his romantic conception of certain striking passages of Bach works (e.g. the Toccatas), Marchal suggests at times the "grand manner" of playing which is less usual today. However, his fundamental style is one of real purity and above all most musical. That he is fulfilling the purpose of the National Theater in bringing great art to the large public is evident from the enthusiastic response, the applause and often the cheers of the people.

Works With Blind Musicians

Another aspect of the social obligation Marchal has assumed with his music is his work with blind musicians. It was inspiring to see several blind artists in the loft at St. Germain des Pres taking great enjoyment in the playing and the conversation of the master, and on one occasion we saw one of these musicians assisting Marchal with some difficult changes of registration. The unerring skill and decision with which the teacher and pupil reached for the stops and combinations from one end of the console to the other was a thrilling and (for us) a most humbling experience to watch. That Marchal feels great sympathy for the problems of the blind is also symbolized by the location of his home in the large section of Paris devoted to the welfare, culture and industry of these people.

The most consistent impression our brief acquaintance with Marchal left us was that of his joy and extreme optimism. A private evening of music at his home, where several of the soldier-students met the Marchals, M. Dufourcq and several French musicians, was a delightful event. The great organist entered the room with the exuberance and energy of a very young man. His brief greetings to each of us were full of vigor and questions about all kinds of things in the United States. Full of fun, he suggested a round-robin impromptu session of music at which each of us was to play, and he began the music at his private two-manual organ with compositions of Bach and the late Jehan Alain, for whose works Marchal expresses a great admiration. Herbert Nanney, a Dupré pupil, represented our group at the organ and John Gillespie played Bach numbers on the piano. Mme. Marchal contributed some fine music on the harpsichord.

We talked at length with Marchal and asked many questions about French organists and composers. The white-haired master showed great generosity in all his comments on other musicians, notably Marcel Dupré, concerning whom he was most complimentary. It is gratifying to notice the absence of animosity between these two leading Paris organists and the respect each holds for the other. Actually there is little cause for enmity as both move in different paths. With Dupré we have the virtuoso composer-performer who moves in Paris and abroad as a

great individual genius, and with Marchal we have all the associations of an artist whose mission is bound up with the popularization of great organ music and the cultural advancement of the blind. Both have important functions in Paris musical life, and the city is justly proud of both.

Sensational Young Artist

A young but truly sensational organist and musician was revealed to us in the person of Mlle. Jeanne Demessieux, whose first large recital at the Salle Pleyel was a genuine revelation of beautiful and sensitive playing. This young woman, scarcely 26 years old, approached the instrument with the confidence and decision reserved ordinarily for a few masters or long years' experience before the public. Her ambitious program included the Passacaglia and Fugue of Bach, the Second Chorale of Franck, the Dupré Prelude and Fugue in G minor, her own Six Etudes, and a symphony improvised on themes submitted by Jean Gallon, professor at the Conservatoire.

This young artist gave a performance of the Bach and Franck which revealed not only a very facile technique, but a depth of interpretation in the classical and romantic styles which was a delight to hear. As she continued with the Dupré Prelude and Fugue and her own Etudes, her remarkable pedal technique became more apparent. Her feet literally danced over the pedalboard and the speed and precision in this aspect of technique was such that the auditor had to see it taking place to dispel the illusion that an invisible third hand might be playing the part on an auxiliary manual. Cheers and enthusiastic applause greeted every selection. An even greater privilege awaited the listeners when Mlle. Demessieux opened a sealed envelope containing three themes submitted by Jean Gallon, her harmony professor at the Conservatoire. Studying these scarcely three minutes, the young virtuoso placed them on the music-rack and proceeded to improvise a symphony in the traditional four movements. Not only was the formal construction of the symphony worthy of the best in the Widor-Dupré tradition, but the developments and transformations of the themes showed remarkable imagination and feeling. This improvisation was no mere stunt. It was the spontaneous creation of beautiful music, cleanly phrased and carefully registered. The amazed audience demanded several encores and these included a lightning performance of the Bach Fugue in D major.

Paris critics are unanimous in their praise of Jeanne Demessieux. Her teacher, Marcel Dupré, predicts, a sensational career for her. This opinion is shared by other professors at the Conservatoire, her many friends and the proud members of the Church of Saint Esprit, where she is the organist. Possessed of unusual intelligence and imagination, she is a prize student at the Conservatoire and her original compositions for organ include "Seven Meditations on the Holy Ghost" and the "Six Etudes" mentioned above. Her style, taking its point of departure from the modern French models, shows solid formal craftsmanship, great fluidity of movement and clarity of texture.

Certainly Mlle. Demessieux is one of the hopes of the modern French organ school. Traditionally, the path of a young French performer is through Europe before the chance is offered for a tour in the United States. In her case we are glad an American tour will come soon as the opportunity to hear her should be a privilege to all who love the art of the organ.

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Sightless, but Man of Vision

The entire organ fraternity of Indianapolis and of many other places mourns the passing of a rare character who served one prominent church forty-seven years and who radiated cheer wherever he went, though sightless all the four-score years of his life. Dr. Charles F. Hansen's spirit would put to shame many of his colleagues who possessed good eyes, but could not see what he saw so clearly—that one can overcome all handicaps and serve the world, the church and his Maker without being unhappy or indulging in self-pity. Dr. Hansen was a frequent visitor to Chicago, attending important musical events and organists' meetings, and never failed when in the city to call at the sanctum of THE DIAPASON.

The laborious process of memorizing everything through hearing it played for him note by note enabled him to have a repertory of 3,000 compositions—a feat almost beyond belief. In his earlier years he was in demand for recitals on many organs.

All who knew Dr. Hansen will second the tribute paid to him by his pastor, Dr. Jean S. Milner, at the time of the veteran organist's retirement, when he said: "It is our privilege to honor a rare soul who has lived so splendidly a victorious life. This is an appreciation for the genius which led our retiring organist to overcome a great handicap. As a congregation we admire him for what he has done and what he is. With abounding gratitude in our hearts we say, 'Well done, good and faithful one.'"

Twentieth Year of Usefulness

The Chicago Club of Women Organists, first of such organizations anywhere west of the Atlantic coast, enters its twentieth year full of energy and an enthusiasm not dimmed in the nineteen years since Mrs. Lily Moline Hallam and several fellow organists founded the club. Not only has this group kept before the organ world the fact that women occupy a very essential place in church music and in the recital field, but it has set an example to man, woman and child of what sustained effort can do. The membership has grown consistently and thus interest never has flagged. One of the most valuable services performed by the club has been in bringing to Chicago some of the ablest woman recitalists. The annual public recital under the organization's auspices has been an eye-opener to those who may have thought that a woman at the console is not quite the equal of a man. Our congratulations to this active club as it approaches a record of a score of years.

New Honor for Dr. Thompson

To have honors bestowed on a member of our staff creates in us a pride equivalent to that which would be kindled if the honor came directly to THE DIAPASON.

It is therefore a pleasure to announce that Harold W. Thompson, who has been a staff contributor for thirty years without interruption, received the degree of doctor of music from Hamilton College June 15. This latest recognition, conferred just thirty-five years after Dr. Thompson was graduated from Hamilton as valedictorian, really makes our reviewer of music for the church service seem weighted with laurels, for it is no new experience for him to receive a doctor's degree. He may now append to his name the following, if he wishes: M.A., Ph. B., Ph. D., F.R.S.E., Litt. D., L.H.D., F.S.A., Scot., F.R.M., Mus. D. His Ph. D. came from Harvard, and the doctor of literature distinction from Edinburgh University. The "F.R.S.E." stands for "fellow of the Royal Society of Edinburgh."

Dr. Thompson, who is professor of English at Cornell University, has a strong musical background. For four years he was organist of Hamilton College and then for a number of years was organist and choirmaster of the First Presbyterian Church of Albany, N. Y. He also has made an extensive study of folk music and is a former president of the American Folklore Society and now is president of the New York Folklore Society.

Many choir directors rely on Dr. Thompson's reviews as their guide in the selection of music for the service and all who read THE DIAPASON have found his comments very valuable in the last three decades.

The youthful adopted son of a Missouri clergyman who finished off a period of organ practice by killing the sexton of his father's church, explains that when he was playing some works of Bach and Brahms an "urge to kill" overcame him and he forthwith went to the basement and beat the sexton to death with a hammer. One can only imagine what might have happened if the young culprit had been practicing some Messiaen or Copland. Not a few organists, perhaps, will come forward to assert that it would not require any organ practice to create an urge to kill some sextons whom they have endured in their careers.

RUTH MELVILLE BELLATTI

RESIGNS COLLEGE POSITION

Mrs. Walter R. Bellatti, the former Ruth Melville, has resigned as head of the organ department at MacMurray College for Women, Jacksonville, Ill., after an incumbency of ten years. She will continue to live in Jacksonville, where her husband is a practicing attorney, and will retain her position as organist and director at Trinity Episcopal Church. Wilbur Sheridan, who studied at the Eastman School, will take Mrs. Bellatti's place. He has established a reputation at Rochester as a brilliant performer.

Mrs. Bellatti gave a recital at the Church of Our Saviour on the evening of April 20 and presented the following program before a congregation of 500: "Diferencias," de Cabezon; "Recit de Tierce en Taille," de Grigny; Gavotte, Martini; Fantasia and Fugue in G minor, Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "Pange Lingua Gloriosa," Edmundson; Scherzetto, Vierne; "Vermeland," Hanson; Finale, First Symphony, Vierne.

THE LAST MUSICAL PROGRAM of the season at the First Methodist Church of Bloomington, Ind., assumed the form of a spring festival of sacred music May 18. Oswald G. Ragatz, the organist and choirmaster, led his two choirs, aggregating 100 voices, in a list of anthems, which included Russian anthems, three numbers from Randall Thompson's "The Peaceable Kingdom" and works of contemporary American composers. Mrs. Mary C. Ragatz was at the organ and played Jongen's Chorale and "Chant de May" as the prelude. Three English anthems sung antiphonally were a feature of the service.

ORGANISTS AND CHOIR DIRECTORS of Episcopal churches in the archdiocese of Hudson, N. J., have formed an organization for fellowship, the discussion of mutual problems and the study of liturgical music. The group will meet every other month. Paul Norman, organist of Calvary Church, Bayonne, and originator of the idea, was chosen to act as chairman. Miss Doris Campbell, organist of Trinity Church, Bayonne, was elected secretary.

Harold Tower Greets

His Former Choir Boys
at Grand Rapids, Mich.

Harold Tower, organist and choirmaster of the Church of Our Saviour, Akron, Ohio, returned to Grand Rapids, Mich., where he was for twenty-nine years at St. Mark's Cathedral and Trinity Methodist Church, to take part in a homecoming of former choir boys and their families on Memorial Day. In the morning sixty attended a communion service at Grace Episcopal Church, the Rev. Donald V. Carey rector, in memory of four choir boys who lost their lives in the recent war. At Trinity Methodist Church, Dr. William H. Helrigel minister, 180 gathered for a picnic luncheon. "Movies" of Camp Roger and other camps attended by the boys were shown. Books of snapshots and the files of the choir paper, *Tid-Bits*, were eagerly perused. The former choir boys averaged more than four and a half summers each with Mr. Tower at camp.

A number of boys with their families came from Detroit, Chicago, Kalamazoo, Owosso and towns nearby. Among the organists were Walter Blodgett, curator of musical arts at the Cleveland Art Museum; Blanche Kime, organist for many years at St. Paul's Episcopal Church, Grand Rapids; Graham Cook, organist-director at Bethlehem Lutheran Church, Grand Rapids, and Paul A. Humiston of the Episcopal Church in Marshall, Mich., whose two sons have spent several summers with Mr. Tower at camp.

On June 16 Mr. Tower took five choir boys on a trip to Washington as a special reward for good services rendered in Lent. The last week in June he gave a course on the hymn-book at the diocesan youth conference at Camp Y-Noah, near Akron. During July he will be in the East and in August in Michigan to help celebrate his parents' sixtieth wedding anniversary.

Mr. Tower has been re-elected dean of the Akron Chapter of the A.G.O.

Seeks Wedding Music Data

[From Charles Collins' column "A Line or Two" in the Chicago Tribune June 9.]

The prevalence of wedding announcements in the society news caused us to ask a church organist of high rank: "What music was used for American weddings before the national adoption of Mendelssohn's march from the 'Midsummer Night's Dream' score and Wagner's from 'Lohengrin,' which seem to be compulsory?"

"I do not know," he answered, "but I have often asked myself that question. Mendelssohn and Wagner have become the unbreakable law for professional and recreational wedding marches. They are ironbound clichés of the American matrimonial tradition. And yet there are plenty of other suitable marches."

We asked him for a few titles, and he jotted down: Rubinstein, Wedding March from the "Feraunous"; Södermann, Swedish Wedding March; Jensen, March from "Wedding Music"; Meyerbeer, Coronation March from "Le Prophète"; Verdi, Grand March from "Aida." . . . We remember, incidentally, that Eric DeLamarter, also an organist of reputation, chose something from Grieg for his own wedding in 1906.

Our browsing down this sideline of musicology, a field we seldom invade, has convinced us that before the vogue of the Mendelssohn and Wagner marches the American people used hymn compositions that were appropriate for the occasion. We will cite one example, favored by the Anglican church and also, no doubt, by the Episcopal in this country: "The Voice that Breathed o'er Eden." It is quoted in Kipling's "The Story of the Gadabys" as entrance music for a wedding in British India:

*The Voice that breathed o'er Eden
That earliest wedding day,
The primal marriage blessing,
It hath not passed away.*

Some years ago we asked this question of a veteran society editor, now retired, assuming that she had given some thought to ancient tribal customs. "Mendelssohn's march was popularized in the United States," we said, "by English influences in the 1850s. The first American performance of 'Lohengrin' was in 1871. Before these dates, what?"

Her fur and feathers ruffled indignantly, and even her earrings were insulted. She snubbed us with "Do you think I'm that old?"

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of July 1, 1912—

A four-manual organ built for Shiloh Tabernacle at Zion, Ill., was opened June 27 with a recital by Wilhelm Middelschulte. The organ, one of the largest in the Chicago territory, was built by the A. B. Felgemaker Company of Erie, Pa. This organ was destroyed when Shiloh Tabernacle was burned ten years ago.

John Winter Thompson played the opening recital June 8 on a four-manual in the Central Congregational Church of Galesburg, Ill. M. P. Möller was the builder of the instrument.

A four-manual Skinner organ in Plymouth Church, Seattle, Wash., was opened with a recital by Dr. Franklin S. Palmer.

Twenty-five years ago the following news was recorded in the issue of July 1, 1922—

The Illinois Chapter, A.G.O., celebrated its fifteenth anniversary with a dinner June 19. Among those called upon to speak were Wilhelm Middelschulte, Clarence Eddy, Albert Cotsworth, Charles F. Hansen and Walter Keller. A number of other charter members sent greetings. The annual election resulted in the choice of S. E. Gruenstein as dean, Miss Florence Hodge as sub-dean, Miss Alice R. Deal as secretary and Ralph W. Ermeling as treasurer.

The National Cash Register Company signed a contract with the Estey Organ Company for a large four-manual organ to be installed in its new auditorium, seating 3,000, in Dayton, Ohio.

The famous organ in the Cincinnati Music Hall was to be rebuilt and modernized by the Austin Organ Company.

Ten years ago the following news was recorded in the issue of July 1, 1937—

Louis Vierne, famous French organist and composer, died suddenly in Paris June 2. He collapsed and fell from the organ bench at the Cathedral of Notre Dame in the midst of a recital of his own compositions and died on the way to the hospital. He was born in 1870.

The sixteenth general convention of the American Guild of Organists was held in Cincinnati the week of June 13. J. Alfred Schehl, dean of the Southern Ohio Chapter, was chairman of the convention committee and arranged everything perfectly despite the fact that he was still crippled after having been struck by an automobile.

Dolmetsch Book Obtainable.

New York, June 12, 1947.—Dear Mr. Gruenstein:

In the article by Mr. John T. Fesperman, Jr., appearing on page 24 of the June issue, the statement is made that "The Interpretation of the Music of the Seventeenth and Eighteenth Centuries," by Arnold Dolmetsch, is out of print. We would like very much to have you print a correction in the next issue that this is not so. We have a large stock on hand and can fill all orders.

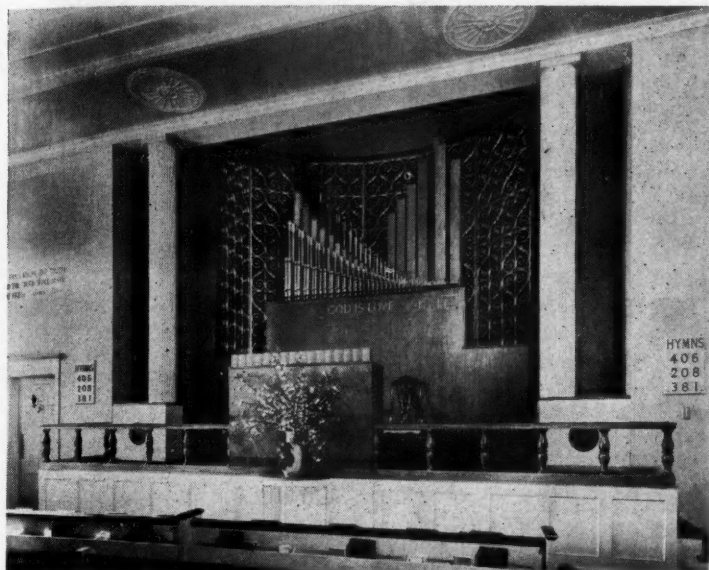
During the war the firm of Novello and the Oxford University Press pooled their paper in order to bring out an edition. Immediately after the war, however, Novello's managed to reissue the book by themselves.

YOURS TRULY,
THE H. W. GRAY COMPANY, INC.

FOUR WINNERS in the second annual \$2,000 prize competition for orchestral compositions sponsored by Broadcast Music, Inc., and conducted for members of the American Composers' Alliance were announced May 25 by a board of judges including Chalmers Clifton, Paul Hindemith, Dr. Randall Thompson and Stefan Wolpe. Ulysses Kay, who won a grant from the American Academy of Arts and Letters earlier this month, received his sixth major musical award since he left the navy last year. Mr. Kay's composition, "Suite for Orchestra," earned him BMI's first prize of \$700 in the class A division for orchestral compositions. Irving Schlein, for his composition, "Dance Overture," received first prize of \$500 in the class B division, for works of shorter length. Second prize of \$500 in the class A group was awarded to Godfrey Turner for his "Gregorian Overture" and Ellis Kohs received the second prize of \$300 in the class B group for his "Legend" for oboe and strings.

THE ELKAN-VOGEL COMPANY of Philadelphia will publish the prize-winning composition of the Eurydice Chorus Award. Rules and regulations for the competition can be obtained by writing to Miss Katharine Wolff, chairman of the music committee, the Philadelphia Art Alliance, 251 South Eighteenth Street, Philadelphia 3, Pa.

HOLTKAMP ORGAN FOR CLEVELAND HEIGHTS CHURCH



AN ORGAN OF UNUSUAL DESIGN and disposition has been installed in the First Church of Christ, Scientist, Cleveland Heights, Ohio. The instrument was designed by Walter Holtkamp, the Cleveland organ builder, in collaboration with

the firm of Walker-Weeks, Cleveland architects. The organ is a three-manual of twenty-two stops. In the picture the five-stop great is visible. The pedal, swell and choir divisions are installed behind the grille.

E. POWER BIGGS WINS "FIRST" IN RADIO POLL THIRD TIME

E. Power Biggs has received another "first" in popularity among instrumentalists on the air in the annual *Musical America* poll of music editors. This is the third consecutive year that Mr. Biggs has received this award.

Mr. Biggs seems to be dividing his love for the organ with devotion to another instrument—the celesta—and his latest recording is Mozart's Adagio and Rondo. The celesta is an orchestral instrument like a small piano, with steel bars struck by hammers piano fashion. Mr. Biggs chose it for the recording since it is the closest modern equivalent of the

old glass harmonica. On several occasions, however, he has broadcast Mozart's music from the Germanic Museum at Harvard using the soft 8-ft., 4-ft. and 2-ft. flute stops of the organs, which also closely approach the effect of the glass harmonica. The music may be played on the celesta, on the harp celesta of an organ, on the soft flute stops of an organ or on the piano. The recent Music Press publication of the Adagio and Rondo is adapted for performance on all three instruments. Mr. Biggs says he believes that no similar work for the glass harmonica exists and that the Adagio and Rondo is a freak composition of Mozart, for a freak instrument, but one of his most lovely nevertheless.

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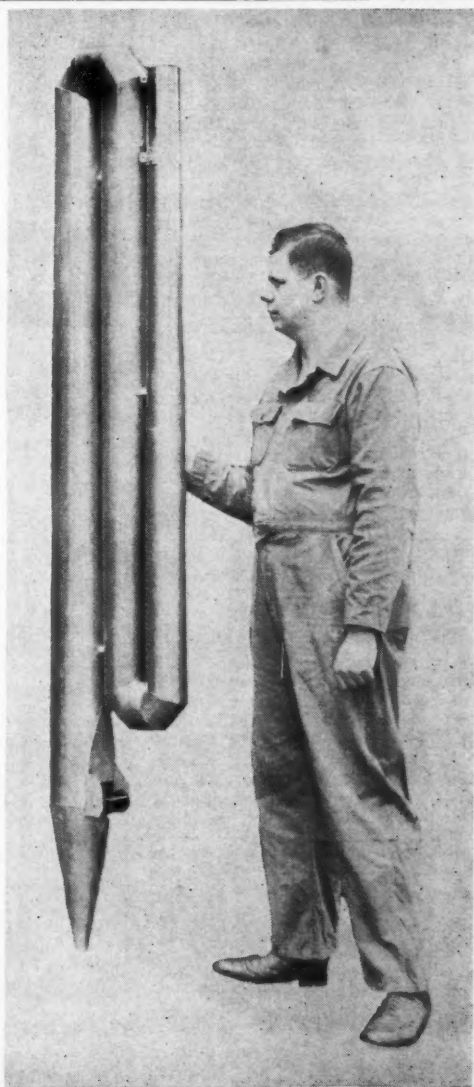
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Alfred E. Whitehead
Twenty-five Years at
Montreal Cathedral

To celebrate the completion of twenty-five years as organist of Christ Church Cathedral, Montreal, Dr. Alfred E. Whitehead, F.R.C.O., made use of a number of his own compositions at the services in the cathedral June 1. At the morning service these included the Passacaglia in E minor and the motet "Almighty God, Whose Glory." The evening service was featured by two chorale preludes, "St. Columba" and "Winchester Old," and the motet "Grant Us Grace, Lord."

"Not only the cathedral, but the Montreal musical world has benefited tremendously by the standard of excellence maintained by Dr. Whitehead in his work," declared the Very Rev. Kenneth Evans, the cathedral dean. Dean Evans also made reference to Dr. Whitehead's versatility as an artist and to a recent award he won in New York as a philatelist.

Owing to the absence of Mrs. Whitehead from the city, the congregation is deferring to September the holding of a parish reception at which a presentation will be made to Dr. and Mrs. Whitehead in appreciation of their long association with the cathedral.

Dr. Whitehead received many telegrams of congratulation from former pupils, choir members and personal friends.

After the morning service a small reception was held at the residence of the dean, and the wardens and close friends assembled to congratulate the distinguished organist and composer.

Dr. Whitehead won first place in the examinations for fellow of the Royal College of Organists, London, and the Carl de la Fontaine prize. He has an extensive reputation as an adjudicator, having served in that capacity in Ontario, western Canada and the United States. His hobby is landscape painting and his pictures are beginning to find their way into important collections. In addition, he is a connoisseur of antiques and a well-known philatelist.

GRANVILLE MUNSON NAMED
FOR RICHMOND CHURCH POST

Granville Munson, Jr., Mus.B., has been appointed organist and choirmaster of St. Stephen's Church, Richmond, Va., and begins his duties Sept. 1. In addition to his work at St. Stephen's, Mr. Munson will teach music at the two diocesan church schools nearby—St. Christopher's and St. Catherine's.

For three years prior to his induction into the army Mr. Munson was organist and choirmaster of St. Mary's Church, Hamilton Village, Philadelphia, returning to that post in June, 1946. During the war he was a lieutenant in the field artillery, serving in England, France, Belgium and Germany, as well as in this country.

Mr. Munson, a choir boy under Edgar Priest at the Washington Cathedral for five years, studied in Washington with Jean R. Phillips and in Philadelphia with Robert H. Elmore while enrolled at the University of Pennsylvania for his bachelor of music degree. Before entering the army Mr. Munson studied boy choir methods with Dr. T. Tertius Noble at St. Thomas' Church, New York. He is married and has a daughter 3 years old.

CHIMES DEDICATED WITH
ALDEN CLARK AT THE ORGAN

At a special choral service June 1 at 8 p.m. the Edgewater Presbyterian Church, Chicago, dedicated a set of chimes which has been added to the two-manual Austin organ. Alden Clark, organist and director of music, presented the sanctuary choir and the Edgewater Male Chorus in appropriate selections and the message of dedication was delivered by the Rev. Adolph Bohn, D.D., the minister.

The chimes are a memorial to Hagop P. Bezazian, prominent rug importer and for many years an elder at the Edgewater church, and were presented by members of his family. The set consists of twenty-five notes and was made by J. C. Deagan.

Included in a postludial recital were the following selections played by Mr. Clark: "Carillon," Sowerby; "Carillon," DeLamararter, and "Carillon de Westminster," Vierne. The choir sang a group of a cappella selections—"Go Not Far from Me," Zingarelli; "Cherubim Song,"

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Bortniansky, and "O Praise the Name of the Lord," Tchaikowsky—while the male chorus was heard in "Now Let Every Tongue," Bach, and "The Creation," Richter. The choirs of the church united in Franck's "Psalm 150" and a dedicatory anthem by Edgar Stillman Kelley, "O Bells, Send Forth the Triumph of Thy Song."

BRAHMS REQUIEM BRINGS
FORT WORTH SEASON TO END

The sixty-voice chancel choir of the First Methodist Church in Fort Worth, Tex., sang the German Requiem by Brahms April 25. Robert R. Clarke, M.S. M., minister of music, directed the choir from the four-manual Kilgen organ. Approximately 500 people were present. The presentation of Brahms' work closed the year's church music program. Other services of music included a cantata service in three parts—"Thou Guide of Israel," Bach; "My Jesus Is My Lasting Joy," Buxtehude; "The Cantic of the Sun," Beach; The Messiah, Handel; a Christmas carol candlelight service by the five choirs; a hymn festival on the Psalms of David; "The Seven Last Words of Christ," Dubois; a number of organ recitals and one recital for flute and organ. Another full year of activities is planned for 1947-48.

MABEL NICHOLS PERRYMAN, recently at the Freeport Presbyterian Church, Long Island, N. Y., has been appointed minister of music at the First

Presbyterian Church of Silver Creek, N. Y. Mrs. Perryman is a member of the Buffalo Chapter of the American Guild of Organists. She will assume her new duties June 15. Mrs. Perryman studied organ with the late Pietro Yon and choral conducting with Hugh Ross. Mrs. Perryman has been appointed to the faculty of the music department of State Teachers' College, Fredonia, N. Y., this fall.

WILLIAM SELF
ALL SAINTS' CHURCH
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 Organist of the Worcester Art Museum

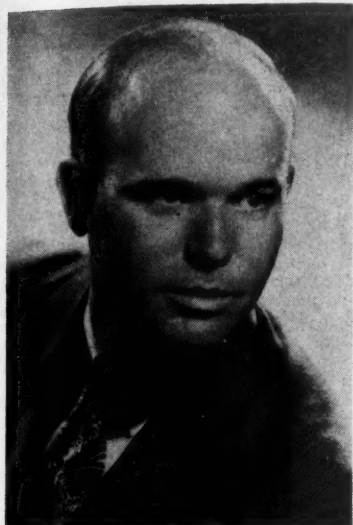
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**CHOIR RECOGNITION SUNDAY
AT CHURCH IN LA GRANGE**

In recognition of the season's work by the choirs under the direction of G. Russell Wing, M.S.M., the service at the First Congregational Church of La Grange, Ill., May 18 was dedicated to the music of the church. The folder for the day listed all the anthems sung during the year, made note of all the special musical services and contained a roster of the various choirs. And the pastor, the Rev. Thomas LeRoy Crosby, asked Mr. Wing to preach the morning sermon.

Mr. Wing assumed his duties at the La Grange Church in the fall of 1946. Previously he was for seven years at the First Congregational Church of Long Beach, Cal. He was born in 1911 in Columbus, Ohio, and received his organ training under Jessie M. Crane and Arthur E. Streng in Columbus, after which he was a pupil of Clarence Dickinson and for two years was organist of James Chapel at Union Theological Seminary in New York. He was graduated from Ohio State University in 1933 and received his master of music degree from Union Seminary. This was followed by graduate study at the University of Southern California toward the master of theology degree and summer studies at Occidental College. Before going to California Mr. Wing served the Church of the Good Shepherd (Episcopal), Columbus; St. John's Episcopal, Worthington, Ohio, and St. John's Evangelical and Reformed in Columbus. He has been in demand as a lecturer for many organizations and as a choral director, including that of director of the chorus under Stokowski for the Hollywood Bowl presentation of Bach's "St. Matthew Passion" in 1946. This year he was an instructor of music in Christian education for the Chicagoland School of Religion and a lecturer at the De Pauw University conference on church music.

In 1946 Mr. Wing married Miss Audrie L. Freeman in Long Beach, Cal.

**J. EARL McCORMICK OPENS
MEMORIAL IN NIAGARA FALLS**

J. Earl McCormick, Mus.B., dean of the Niagara Falls Chapter, A.G.O., gave the first public recital May 20 on the new Wurlitzer electronic organ installed in the La Salle High School, Niagara Falls, N. Y., as a memorial to those who served in world wars 1 and 2. The morning dedication service on the instrument was attended by 1,500 students and faculty. The evening dedication service was open to the community and over 1,000 people attended. The program presented by Mr. McCormick included the following: "Finlandia," Sibelius; "Chanty," from "Plymouth Suite," Whitlock; Chorale Prelude on "Lord, How Great Are My Transgressions," Zechiel; Caprice, Kinder; "Ave Maria," Bach-Gounod; Gavotta, Martini; Intermezzo from "Cavalleria Rusticana," Mascagni; "L'Organo Primitivo," Yon; Festival Prelude on "My Country, 'Tis of Thee," Best.

E. POWER BIGGS chose two works by Louis Vierne for his program Sunday, June 15, over CBS from Cambridge, Mass. They were the "Carillon," from "Twenty-four Pieces in Free Style," and the Finale from the First Symphony. The recital opened with numbers 1 and 2 of Six Fugues for Organ, Op. 3, by Handel, and Haydn's "Pieces for a Musical Clock."

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William W. Whiddit Retires After Sixty Years as Organist

William Wall Whiddit, who for sixty years has been on the organ bench, is retiring from active work at St. Peter's Episcopal Church, Charlotte, N. C., where he has served for eighteen years as organist and choirmaster, and at the Chapel of Hope, a mission of St. Peter's.

Mr. Whiddit has gained wide recognition for his work throughout the South, especially through the fine boy choir. In April, 1946, he gave a special Easter program for the Rotary Club, of which he is a member, and was awarded a certificate of honor for the most meritorious program of the year. The boys gave the entire program. Mrs. Clarence Dickinson of New York was the guest of honor on this occasion.

Throughout these years more than 250 boys have come under Mr. Whiddit's training. Two outstanding men who were members of this choir are Norman Cordon, former baritone of the Metropolitan Opera Company, and Herschel Johnson of the U.N.O., former minister to Sweden.

Mr. Whiddit's father, son of a British consul to France, was sent to England and sang in the boy choir of Canterbury Cathedral. His father came to America in his youth and married Lucretia Thomas Jennings of Catskill, N. Y., a descendant of Seth Thomas of clock fame. She and her sister possessed beautiful voices. The latter was with the opera company that preceded the Metropolitan. Mr. Whiddit was born in Newburgh, N. Y. At the age of 14 he was engaged as organist of one of the leading churches of the city. Five years later he was called to the First Presbyterian Church of Goshen, N. Y., and he was there for seven years. In 1945 he was honored with an invitation to return when the church celebrated its 225th anniversary, to give a recital and play for several of the services after an absence of fifty years.

Mr. Whiddit studied under Samuel P. Warren and spent some time in London and in Paris studying. He was a voice pupil of George Sullivan Sweet of New York. Mr. Whiddit for eleven years was tenor soloist at Ohef-Sholom Temple, Norfolk, Va. Later he was graduated from Cornell University in public school music. In 1900 he was called to Norfolk, Va., to the First Presbyterian Church, and in 1907 was the official organist and director of music for the Jamestown Exposition. He gave many recitals and conducted a chorus of 500 men and women

WILLIAM WALL WHIDDIT, WHO ENDS LONG SERVICE



and a chorus of 1,500 boys and girls. Later Mr. Whiddit went to the Baptist Temple, Brooklyn, N. Y., and from there to Tabernacle Baptist, Utica. In 1919 he was appointed to the Central Presbyterian Church, Buffalo.

His wife, the former Clara Louise Whidden of Goshen, N. Y., is also an organist and was engaged for several years in churches with her husband as his assistant. Their only daughter is the wife of Dr. Edward Remick of Wayne University, Detroit. She was graduated from the Eastman School, majoring in piano. Mr. Whiddit has been a colleague of the A.G.O. for many years.

Mr. and Mrs. Whiddit plan to return in the fall to their home in St. Petersburg, Fla.

CINCINNATI CHORUS SINGS TO OBSERVE GUILD SUNDAY

In observance of American Guild of Organists' Sunday, April 27, the Evangelical and Reformed Chorus of Greater Cincinnati, seventy-five voices, gave a sacred concert in St. John's Evangelical Church, Hamilton. Both the director of the group, John W. Ulrich, and the accompanist, Mrs. Marie Seybold Neumann, are Guild members. Others on the program were Robert Clair Lutton, organist; Ellen Laib, contralto; Majel Cohn, soprano, and Charles Beals, tenor.

This chorus has been heard in a number of Cincinnati churches since 1945, when it sang Mendelssohn's "Elijah" in Wilson Auditorium. On Good Friday of this year the chorus provided the music for the three-hour devotions of the Council of Churches at the Taft Auditorium. Mr. Ulrich has been minister of music at the Price Hill Church for ten years and recently was appointed director of music for the public recreation commission of the city of Cincinnati. He also directs the Christ Hospital Nurses' Glee Club. Mrs. Neumann is a graduate of the New Orleans Conservatory of Music. She is a member of the music faculty of the Cincinnati Board of Education. Both Mr. Ulrich and Mrs. Neumann have appeared many times in musical events in and near Cincinnati. Their most recent project has been the organization of a teen-age chorus in the Western Hills section of the city, the object of which is to supplement the music of the church and school.

The Price Hill Evangelical and Reformed Church of Cincinnati presented Marie Seybold Neumann, organist, and John William Ulrich, bass, in a recital Sunday afternoon, April 20, at the church. Mr. Ulrich is director of the choir of the church and Mrs. Neumann is the organist and wife of the pastor, the Rev. Hilmer E. J. Neumann. Mrs. Neumann played the following compositions: Chorale Preludes, "He Who Will Suffer God to Guide Him" and "O God, Be Merciful to Me," Bach; "Christ, Thou Lamb of God," Karg-Elert; "Deck Thyself, My Soul," Brahms; Sonata 3, Mendelssohn;

Voluntary, Croft. Mr. Ulrich's numbers were these: Recitative, "The Wounds, Nails, Thorns and Grave" (Cantata 78), Bach; Recitative and Air, "And God Said, Let the Waters" and "Rolling in Foaming Billows," Haydn; "John" and "Thomas" ("Jesus and His Twelve Apostles"), Ward Stephens.

ROBERT NOEHREN CLOSES RALEIGH RECITAL SEASON

Robert Noehren of Davidson College brought to a close the 1947 series of organ recitals at historic Christ Church, Raleigh, N. C. Mr. Noehren gave a brilliant performance, using only works by Bach. His program was as follows: Toccata and Fugue in D minor; Partita on the Chorale "O God, Thou Faithful God"; Prelude and Fugue in D minor; Sonata 1 (E flat); Fantasia and Fugue in G minor (the "Great"); Chorale Prelude, "Deck Thyself, My Soul, with Gladness," and the "St. Anne" Fugue.

These recitals were arranged by David Stanley Alkins, the parish organist and choirmaster, and have been so successful that Dr. Alkins plans to continue them every year. Organists besides Professor Noehren and Dr. Alkins who have appeared this year were: Austin C. Lovelace, M.S.M., A.A.G.O., minister of music, First Presbyterian Church, Greensboro, N. C.; Charles W. Craig, F.A.G.O., organist and choirmaster, All Saints' Church, Richmond, Va.; Thane McDonald, Mus. M., head of the department of music at Wake Forest College, N. C.; Harry E. Cooper, Mus.D., F.A.G.O., head of the department of music at Meredith College, Raleigh; Frederick Stanley Smith, A.A.G.O., organist and director, First Baptist Church, Raleigh; Arnold E. Bourziel, M.A., Mus.B., A.A.G.O., minister of music at Temple Baptist Church, Durham, N. C.

Recitals by Volkel In Sixteenth Season at Chautauqua, N.Y.

Dr. George William Volkel of All Angels' Church in New York City is giving recitals at Chautauqua, N. Y., for the sixteenth consecutive season. He is official organist of the Chautauqua Institution and also directs the Chautauqua Motet Choir, preparing an anthem every day for the morning devotional services and the evening services on Sunday. The first recital was played Sunday afternoon, June 29. Programs announced for afternoons in July are:

July 3—Fantasia in F minor, Mozart; Noel for the Flute Stops, d'Aquin; Prelude and Fugue in F minor, Handel; Chorale Prelude, "Abide with Us," DeLamarter; "Minuetto Antico e Musetta" and "L'Organo Primitivo," Yon; Finale, Symphony 5, Vierne.

July 10—Concerto in B flat, Handel; "Miserere," Byrd; "Puer Natus Est," Frank Campbell-Watson; Two Pastels from the Lake of Constance, Karg-Elert; Two Byzantine Sketches, Mulet.

July 13—Prelude and Fugue in C minor, Bach; "Christmas Chimes," d'Antalfy; "Cortege" and "Clair de Lune," Debussy; Passacaglia and "Silence Mystique," Symphony 2, Edmundson; Sonata, Elgar.

July 17—Symphony 1, in C minor, Widor; "Dies Irae," Communion and "Divinum Mysterium," Purvis; Andante Cantabile (MS.), Walter Howe; Flemish Rhapsody, Peeters.

July 24—Prelude and Fugue in F minor, Bach; Pastoral in E major, Franck; Canons in B minor and B major, Schumann; Allegro vivace, Reformation Symphony, Mendelssohn; "Kamennoi Ostrov," Rubinstein; Two St. Lawrence Sketches, Russell.

July 31—Fantasia in C, Bach; Three Versets on the Psalms, Dupré; "Ave Maris Stella," Dupré; "To a Water Lily" and "To a Wild Rose," MacDowell; Sonata on the Ninety-fourth Psalm, Reubke.

HAVING RESIGNED as organist-choirmaster of the Providence Avenue Methodist Church, Chester, Pa., Jesse L. Stimson has accepted an appointment as organist-choirmaster of the Madison Street Methodist Church, Chester. Since June 1 Mr. Stimson has had a senior and junior choir under his direction.

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Some of the Special Features of 1946 in The Diapason

Special articles and magazine features in the issues of THE DIAPASON in 1946 included the following among others:

SURVEY OF NEW CHURCH MUSIC PUBLISHED IN 1945—A comprehensive review of the latest output of the publishers in the course of the year is prepared by Dr. Harold W. Thompson. [January.]

HISTORY OF THE AMERICAN GUILD OF ORGANISTS—An account of the origin, activities and growth of the organization over a period of half a century is presented. [January to March.]

SIXTY-FIVE YEARS ON THE ORGAN BENCH—Interesting story of the career of Professor William C. Webb and his varied experiences is published. [January.]

MUSIC OF THE SYNAGOGUE—Its history is traced in an informative paper by Abraham W. Binder, professor of liturgical music at the Jewish Institute of Religion in New York. [January.]

LARGE ORGAN FOR HOME OF EMERSON L. RICHARDS—Description and stop specification of interesting instrument built by G. Donald Harrison for residence in Atlantic City is published. [February.]

ANALYSIS OF ORGAN RECITAL PROGRAMS—H. J. W. MacCormack prepares his annual analysis of the programs printed in THE DIAPASON and it shows that among 8,807 compositions played Bach and Handel lead the list, with the Bach Toccata and Fugue in D minor at the head with seventy-nine performances. [February.]

CHRISTMAS MUSIC OF 1945—Study of service lists made by Dr. Thompson shows compositions that were popular. [February.]

ORGANS OF THE PERIOD FROM 1400 TO 1700—How the instrument developed is traced in a paper by Dr. Claude Almand. [March.]

WORK OF BIARRITZ AMERICAN UNIVERSITY—Seth Bingham, a member of educational institution established for American service men, tells of its organization and work. [April.]

AMERICAN ORGANIST AS A JAPANESE PRISONER—Henry Francis Parks, who spent thirteen years in the Orient, including four as a captive in Shanghai, records interesting and, at times, terrifying experiences. [April.]

WORKS OF CESAR FRANCK ANALYZED—Charles Tournemire's book on the great Belgian's art is translated in part for THE DIAPASON by Gilman Chase. [April, May and October.]

WAS BACH SATISFIED WITH ORGAN OF HIS DAY?—Question is taken up and answered in part by the Rev. Noel Bonavia-Hunt, English clergyman and student of organ design. [May.]

PRINCIPLES EMBODIED IN GERMANIC MUSEUM ORGAN—William King Covell writes story of this unusual instrument at Harvard University. [May.]

OLIVIER MESSIAEN, FRENCH ORGANIST AND COMPOSER—Sketch of his life and story of a visit to him are written by Clarence H. Barber. [June.]

EASTER MUSIC OF 1946—Dr. Thompson reviews service lists received from a large number of churches. [June.]

MARTIN LUTHER'S USE OF HYMNS—Address is delivered by Mrs. Clarence Dickinson before the Hymn Society in New York [June.]

BACH'S "CATECHISM" PRELUDES—Herbert D. Bruening compiles valuable notes on "The Little Organ Book." [July.]

JEAN LANGLAIS OF STE. CLOTILDE IN PARIS—Noted Frenchman and the organ he plays, as observed on a visit, are the subject of an article by Clarence H. Barber. [August.]

TWENTY-FIVE YEARS AS AN ORGAN IMPRESARIO—Bernard R. LaBerge writes story recounting some of his experiences with famous organists. [September.]

COMPOSITIONS OF HARVEY B. GAUL—T. Carl Whitmer reviews the work done by the Pittsburgh composer. [October.]

FASCINATING CAREER OF A SCOTCH-CANADIAN SAGE—Thomas J. Crawford, organist and composer, writes reminiscences of his fifty-six years on the bench. [December.]

SOLUTIONS OF A.G.O. EXAMINATION QUESTIONS—"Workings" by a group of prominent organists is presented for the benefit of Guild test candidates. [December.]

WHAT THE RECITALISTS ARE PLAYING—Monthly presentation of programs in every part of the country affords picture of the organ music of today.

NEW COMPOSITIONS REVIEWED—Dr. Harold W. Thompson tells of issues for choirs, Dr. William Lester renders judgment on organ compositions and Dr. Arthur C. Becker writes on Catholic church music from month to month.

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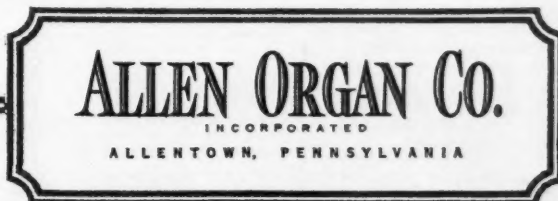


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4. The use of external tone units offers greater accessibility in case of any desired adjustments.
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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Four Eclogues, by Eric DeLamarier; published by M. Witmark & Sons, New York City.

A notable suite for organ, not easy, not wearing its heart on its sleeve, music that needs close acquaintance before all its virtues become properly apparent. The composer has planned his music with all the resources of a large modern organ at hand. He calls for the beautiful solo voices, the shimmering chorus strings, the percussions and celestes of a large and sensitive instrument. Given these factors, and a player who is sensitive to mood and tonal suggestion, is flexible and responsive to the half-lights of musical impressionism, and the four pieces making up this first-rank contribution to contemporary composition can become an epitome of true beauty and expressiveness. The titles of the four sections (each suggested by a colorful poem by the composer's daughter, Jeanne) are:

1. "Slowly the Dusk Unfolds."
2. "Swing in the Wind, O Heart."
3. "You Raise the Flute to Your Lips."
4. "There Where the Flaming Sun Goes Down to Die."

This composer has much to say, the technical skill to compound eloquence and the musical art to set down true beauty.

"The Art of Fugue," by Johann Sebastian Bach, arranged for organ by E. Power Biggs; published by the H. W. Gray Company, Inc., New York City.

This stupendous work, left unfinished at Bach's death, has long been looked upon as one of the greatest examples of musical design extant. In this new and playable version for organ, the student of contrapuntal technique will find a veritable mine of example and illustration. This is not music for the casual listener, nor for the concertgoer in search of mere entertainment. It is a series of fourteen contrapuntal studies based on a stark theme of simple outline, worked out in all the possible contrapuntal treatments, concluding in a most intricate quadruple fugue—alas, left unfinished! The arranger has followed the time-honored precedent of concluding the work with a chorale prelude—one we know was the last composition worked on by the dying master. It was my privilege to be with Busoni when he successfully solved the tremendous problems involved and completed the final fugue in the set left unfinished at Bach's death. He always insisted that the inclusion of the chorale was purely fortuitous—that it did not belong with the rest of the pieces included in the "Kunst der Fuge," and was not related in any way, by key, by subject matter, by design or by treatment. In any case, the inclusion does no particular harm. The arranger has done a splendid job—his registration directions are on the sparse side, but are highly sensitive and fitting. All musicians interested in the constructive side of music, more particularly those aspects of design commonly called "contrapuntal," will find much to instruct and edify in this set of fugues and canonical treatments.

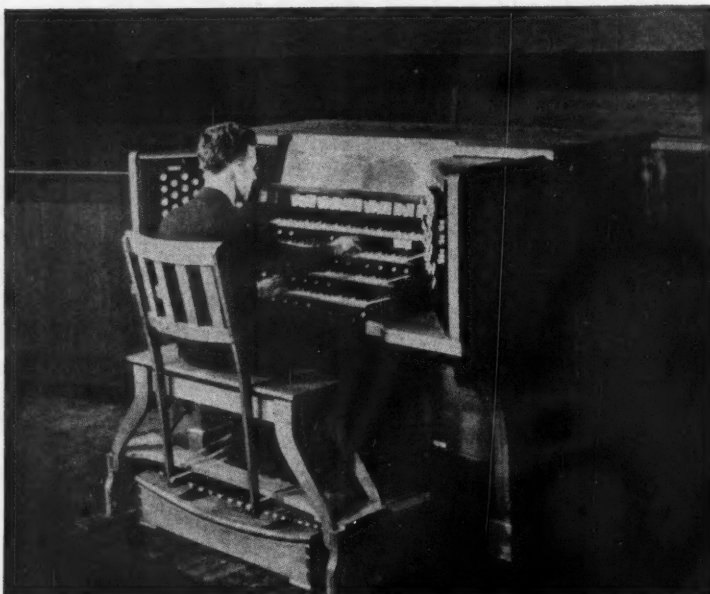
Chorale Preludes for the organ: (1) On the Welsh Hymn-tune "St. Denio"; (2) On the Welsh Hymn-tune "Llansonan"; (3) On the Welsh Hymn-tune "Jabes"; composed by Carl Parrish; edited by Catharine Crozier; published by M. Witmark & Sons.

Here are three interesting and highly meritorious treatments of rarely beautiful though unfamiliar Cambrian tunes. The pieces will make ideal service material and their high musical interest will make them attractive and valuable for concert programs. The composer evidently knows his chosen instrument well, for his writing for the organ is impeccable and idiomatic. Nowhere does he exceed the bounds of what can be best described as early intermediate grade playing demands. But this simplicity is achieved at no loss of musical interest.

"The International Organist," Volume 2, album of original compositions written for the organ by well-known composers; edited and compiled by Robert Leech Bedell; published by Edward B. Marks Music Corporation, New York City.

Half a year or more ago we paid well-merited tribute to the initial volume of this series. The words of praise and the warm welcome extended the first book can be as honestly and freely extended to the collection now under review. So far as nationalities go, the first book covered the wider range. Represented in book 2

CONSOLE OF ORGAN IN BAY CITY, WITH H. R. EVANS ON BENCH



are French, German, Italian, Belgian and Swiss—none other. A list of composers will perhaps serve best to delineate the scope of the work—Dubois, Alain, Kaun, Fontana, Gigout, Barblan, Cappelletti, Quef, Ponsan, Niverd, Tournemire, Bossi and Merkel. Very few of the items are in any way familiar to this reviewer. The compiler has succeeded in finding some exceptionally fine music and compositions that are fresh and unacknowledged.

Overture for the Organ, by Eric DeLamarier; Toccata and Fugue for the Organ, by Ivan Langstroth; published by M. Witmark & Sons, New York City.

Though written in a different idiom and style, this new concert overture by DeLamarier will be a successful competitor of that success of the past generation, the work of similar title by the veteran James H. Rogers. This new piece is a large-scale epic, varied as to moods and movements, brilliantly written, to be brilliantly played. This composer has one of the most personal idioms and styles among contemporary composers. And I venture to predict that when the musical creations of the last quarter of a century in this country are properly and impersonally appraised by time and intrinsic values, the best of DeLamarier will be found well out before much that is more highly touted these days. This concert piece is one of the best organ compositions of its type to come to attention for many a long day. It will without question soon be known as one of the most played of American organ titles.

The Toccata and Fugue has less striking personal values. It is the conventional type of music associated with such a title, in the French tradition. Which is not to infer that it is not worthy of attention. It is a brilliant essay of its genre and will provide a scintillating high spot on a virtuoso concert program. The grade of playing ability called for is about the level of the Franck "Piece Heroique." The vocabulary is on the dissonant side, there is little apparent effort or design to present long-phrased *bel canto* melodies—it is restless chromatic music, with a tendency to wander and lose its drive. But, with due regard to these peculiarities, there is still enough of prime musical values remaining to make of it a piece that has dash and concert appeal to a high degree.

Three Chorale Preludes on Welsh Hymn-tunes, by Carl Parrish; on "Aberystwyth," "Ton-y-Botel" and "Wallog"; published by M. Witmark, New York City.

This set of interesting treatments of Welsh tunes belongs to the three similar numbers reviewed in this issue, and should have been included in the first listing. What is said above is equally true of the three now considered. Each is a first-class example of its type. This composer has ingenuity and capable technique. All six pieces are organ music of fine quality, ideal material for service use, musically valuable and interesting enough to be fitting for recital use. Catharine Crozier has done a good job of editing in these issues.

Minuet, Scherzetto, Chorale Prelude on "Ach bleib bei uns, Herr Jesu Christ" (Hassler), and "From the Long Room of the Sea" (based on an American Indian melody), all composed for organ by Eric DeLamarier; published by M. Witmark & Sons.

This front-rank native composer has issued an unusually large amount of organ music of prime quality and interest in

recent months. Some very significant numbers are reviewed in other paragraphs in this issue. The titles listed above, of varied styles and meanings, are equally valuable. A mature technical efficiency, a highly personal idiom, a message of importance—all these are the attributes of this creative spirit. Not for a long time has an American composer published such a large amount of really important organ music in closely-timed publication dates. It is all welcome for repertory enrichment.

Recitative and Aria, by Irwin Fischer; published by M. Witmark & Sons.

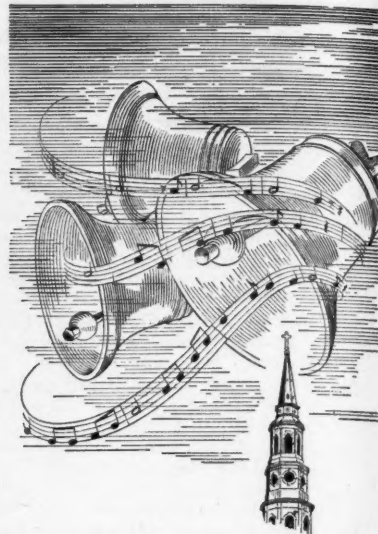
This is a short work in dramatic style that deserves wide use in concert. It has melodic appeal, shows clever conception of true organ style (it is only moderate in its technical demands), possesses rich harmonic coloring and shows a grasp of formal build that results in a real achievement. The resources of only a moderate-sized instrument are demanded by the composer's registration. It is music that is subjective in type—organ music of today at its best.

"Night" and "Day," by Cole Porter; "Strike Up the Band," by George Gershwin; "Jalousie," by J. Gade, and "Dancing Tambourine," by W. C. Polla; arranged for Hammond or organ by Charles R. Cronham; published by Harms, Inc., New York City.

Popular songs that have won a wide vogue are here cleverly arranged for electronic (or pipe) organ. It is stuff that belongs to the night clubs and the Hammond; I cannot conceive of its value or appeal to the church or concert organist. The banal tunes are given a good window dressing for what they are worth—which is not very much!

THE LUTHERAN SOCIETY of Church Musicians held its annual meeting May 3 at Gustavus Adolphus College, St. Peter, Minn., Robert N. Pearson presiding. Lectures were delivered by Dr. Ove Olson on the "Psychology of the Music as Related to the Minister of Music," by Professor A. J. Koljenon on "Bridging the Gap Between High School and Church Choir Music" and by Professor Wilbur Swanson on "Demonstration of Hymn Playing." The following officers were elected: President, Professor Robert Pearson, St. Paul, Minn.; first vice-president, Professor Ralph Strom, St. Paul; second vice-president, Dr. Theodore Conrad, St. Peter, Minn.; secretary, Lillian C. Sandberg, St. Paul; treasurer, Reiner Gabrielson, Duluth, Minn.; statistician, Vivian Johnson, Duluth.

RECENT APPOINTMENTS of alumni of the School of Sacred Music of Union Theological Seminary to positions include: David L. Miller, Trinity Church, Lutheran, Fort Wayne, Ind.; D. DeWitt Wasson, Epworth Methodist Church, Norfolk, Va.; Robert B. Morris, Hanover College, Hanover, Ind.; Henry Whipple, First Presbyterian Church, High Point, N. C.; Josephine Waddell, Westminster Presbyterian Church, Lincoln, Neb.; Laurence D. Gagnier, First Presbyterian Church, La Grange, Ill.



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GEORGE CEIGA



**GEORGE CEIGA TAKES POST
AT "PENNSY" STATE COLLEGE**

George Ceiga, Chicago organist and composer, has accepted an appointment as instructor of organ and chapel organist at Pennsylvania State College. He will introduce a series of weekly recitals to be coordinated with the musical appreciation course conducted by Hummel Fishburn, director of the music school.

Mr. Ceiga, who is a graduate of the American Conservatory of Music with a bachelor of music degree, studied with Frank Van Dusen and Arthur Olaf Andersen. He has successfully organized boy choirs at Holy Nativity and St. Margaret's Episcopal Churches, Chicago, and has been instructor of harmony and counterpoint at the American Conservatory. He is resigning his position at the Plymouth Congregational Church, Whiting, Ind., where he has directed both senior and junior choirs. With the minister, John Paul Jones, the last five years have been devoted to original text and music, creating worship services for the liberal church.

Two recent works of Mr. Ceiga, a two-part junior choir anthem, a setting of Sarah Teasdale's "Life Has Loveliness to Sell," and "Pedal Studies for the Hammond Organ," have been published by the Clayton F. Summy Company. THE DIAPASON has published many recital programs on which has appeared the popular organ composition "Clouds," published by Gray.

**EIGHT METHUEN RECITALS;
STUDENTS FROM 17 STATES**

The Organ Institute of Methuen, Mass., announces a series of eight public recitals by distinguished artists Friday and Saturday evenings during the four weeks of the institute's summer session, July 25 and 26, Aug. 1 and 2, 8 and 9, 15 and 16. Carl Weinrich, Arthur Howes, Ernest White and E. Power Biggs will appear in that order at the Methuen Memorial Music Hall, where the famous old Walcker organ has just been rebuilt by the Aeolian-Skinner Company. The Friday recitals will consist of organ music only, while the Saturday programs will include music for organ with other instruments. A trumpet soloist, a string quartet, and a string ensemble of twelve instruments have been engaged for these Saturday concerts.

The institute announces a capacity enrollment for its summer session, and no more registrations will be accepted. The class of forty, which will assemble July 21, will be from seventeen states and Canada. Among those planning to attend are fifteen members of college or conservatory faculties and a number of well-known church organists, all of professional standing. For the five scholarships offered by the institute twenty-one candidates applied, all of them so well qualified that the board of governors has so far been unable to announce its selection. Instructors and other details were announced in the May DIAPASON.

The seating capacity of the music hall is limited to 450. Visitors may purchase tickets by mail order from the Organ Institute, Box L, Methuen, Mass. Tickets for the entire series are available for \$10; individual concerts Fridays \$1.20 and Saturdays \$1.80. Hotel reservations are available at the Andover Inn and the Shawsheen Manor, both in Andover.

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Programs of Recitals

T. William Street, Warrenton, Va.—In a recital at St. James' Church on the afternoon of May 11 Mr. Street, organist and director at St. James', presented the following program: Chorale, "Sleepers, Wake," Chorale Prelude, "Blessed Jesus, at Thy Word" and "Jesu, Joy of Man's Desiring," Bach; Air for the G String, Bach; Toccata in B minor, Batiste; "Pilgrims' Chorus," Prize Song and "Dreams," Wagner; Toccata and Fugue in D minor, Bach; "Panis Angelicus," Franck; Trumpet Tune, Purcell; Novellette, Jones; Adagio Pathetique, Godard; Toccata, Fifth Symphony, Widor; Variations and Finale Fugato on the Austrian Hymn, Street.

Thomas A. Long, Charlotte, N. C.—Mr. Long, organist of Johnson C. Smith University, was presented in a recital at the University Church Sunday afternoon, May 4. He played: Prelude in C sharp minor, Rachmaninoff; "The Lost Chord," Sullivan; Spring Song, Hollins; Prelude to "Lohengrin," Wagner; Pastorale, "By Still Waters," Sheppard; Largo from "Xerxes," Handel-Kraft.

Eleanor Racker, Meriden, Conn.—Miss Racker gave a recital for the Southwestern Virginia Chapter, A.G.O., in Greene Memorial Methodist Church, Roanoke, May 13 and the program consisted of these numbers: Toccata and Fugue in F major, Bach; Prelude on "Iam Sol recedit Igneus," Simonds; Third Sonata, Hindemith; Fifth Symphony, Vierne.

Thomas Curtis, Toledo, Ohio—In a program at the Washington Congregational Church Sunday evening May 25, the Rev. Mr. Curtis had the assistance of the Palestrina Choir, the Pilgrim Choir, Virginia Ovit, pianist, and Adrienne Hawk, violinist. The instrumental offerings included: Andante, Wesley; Two Chorale Preludes, Bach; Prelude and Fugue in E minor ("Cathedral"), Bach; Rhapsody for organ and piano, Demarest; Intermezzo, Verrees; "Drink to Me Only with Thine Eyes," Miles; Toccata, Widor.

During the season 1946-1947 Mr. Curtis has presented six recitals, each with an assisting instrumentalist or vocalist.

C. Harold Einecke, St. Louis, Mo.—Dr. Einecke visited Southington, Conn., and gave a recital at the First Congregational Church on the evening of June 6, playing these compositions: Rigaudon, Campra; Fugue in C major (Fanfare Fugue), Bach; "God's Time Is Best" (from Cantata No. 106) and "I Stand at the Threshold" (from Cantata No. 156), Bach; Prelude and Fugue in E minor (Cathedral), Bach; Prelude on "B-A-C-H," Richard Keys Biggs; "The Musical Clocks" (arranged by E. Power Biggs), Haydn; Four "Bible Poems," Weinberger; "Mist," Doty; "The Hen," Rameau; Toccata on "Sleepers, Wake," Miles Martin.

Luther T. Spayde, Mus. D., Fayette, Mo.—Professor Spayde, head of the organ department of Central College, gave the dedicatory recital on a two-manual Wicks organ in the Methodist Church of Maryville, Mo., June 4, playing the following numbers: Largo, Handel; Prelude in D minor, Clerambault; "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Pastorale, Gullmant; "The Bells of St. Anne de Beaupré," Russell; Spiritual, Purvis; Scherzo in G major, Dunham; "Bell Benedictus," Weaver; Toccata, Symphony 5, Widor.

Jean Price Eisenstein, Fayette, Mo.—Miss Eisenstein, a pupil of Professor Luther T. Spayde at Central College, gave her junior recital in the Linn Memorial Methodist Church May 2, playing the following program: "Te Deum Laudamus" and "Praise God, Ye Christians," Buxtehude; Prelude and Fugue in E minor, Bach; Cantabile, Franck; Scherzetto, Vierne; "Carillon," DeLamar-ter; "Variations de Concert," Bonnet.

Mary Alloway, Fayette, Mo.—Miss Alloway, a pupil of Professor Luther T. Spayde at Central College, gave her junior recital in the Linn Memorial Methodist Church May 23, playing: Canzona, Gabrieli; "O Man, Bewail Thy Grievous Fall" and Toccata in D minor (Doric), Bach; Adagio, Sonata 5, Gullmant; "Patapan," Pasquet; "Carillon," Sowerby; "Voice of the Tempest," Bingham.

Doris Mae Rahi, Buffalo, N. Y.—Miss Rahi was presented by Miss Edna L. Springborn in a recital at Grace Lutheran Church May 20. Gertrude Elzley, contralto, and Harvey M. Olin, violinist, took part in the program. The organ numbers were these: Toccata and Fugue in D minor, "Come, Sweet Death" and "When Thou Art Near," Bach; Prelude, Sonata in C minor, Gullmant; "Evening Bells and Cradle Song," Macfarlane; "The Squirrel," Weaver; "Clair de Lune," Debussy; Hymn Improvisation, "From Greenland's Icy Mountains," Bingham; Festival Postlude, Volckmar.

Charles H. Demorest, A.A.G.O., Chicago—In a recital May 23 preceding a lecture at First Church of Christ, Scientist, Evanston, Mr. Demorest played: Toccata and Fugue in D minor, Bach;

Andante, Second Sonata, Bossi; "May Night," Palmgren; "A Springtime Pastorale," Rogers; Cradle Song, Gretchaninoff; "Serenity" and "A Child's Prayer," Demorest.

Omar Whaley, Chicago—Mr. Whaley gave a vesper recital of wedding music Sunday afternoon, June 8, at the Hermosa Methodist Church. His numbers included: "Love" and "Jesu, Joy of Man's Desiring," Bach; "My Heart at Thy Sweet Voice," Saint-Saens; Serenade in D minor, Schubert; "Heart and Hearth," with obligato of "Wedding Bells," arranged by Whaley; Wedding March from "A Midsummer Night's Dream," Mendelssohn.

Mary Jane Auerbacher, Redlands, Cal.—Miss Auerbacher, a pupil of Leslie P. Spelman, gave her senior recital at the University of Redlands May 1, playing: Suite from "Water Music," Handel; "O Sacred Head Once Wounded" (Chorale, Bach; Chorale Prelude, Buxtehude; Chorale Prelude, Bach; Chorale Prelude, Brahms; Chorale, Reger); Allegro from Second Concerto, Bach; Menuet, Vierne; "O Zion," Miller; Toccata, Reger.

Grace Jones, Redlands, Cal.—Miss Jones, with Mildred Abbott, pianist, sharing her program, gave her junior recital at the University of Redlands April 24. Her organ selections were: Fantasia and Sonata in C minor, Mozart; "Our Father, Who Art in Heaven," Bach; "Praise the Lord with Drums and Cymbals," Karg-Elert; "Romance sans Paroles," Bonnet; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; Scherzo from Symphonic Piece (duet), Clokey.

Melba Potter, Jacksonville, Ill. Miss Potter, organist of the First Baptist Church and a junior at MacMurray College, gave a recital at her church Sunday afternoon, May 11, and played: Trumpet Tune and Air, Purcell; "Toccata per l'Elevezione," Frescobaldi; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in C major, Bach; Chorale Preludes, "In dulci Jubilo," "To Thee I Cry, Lord Jesus," and "In Thee Is Joy," Bach; Adagio in E major, Bridge; "Carillon," Vierne; "Clair de Lune," Karg-Elert; "Piece Heroique," Franck.

Eugene Douglas Shaw, Burlington, Iowa—Mr. Shaw, organist at Grace Methodist Church, was presented in a recital by Mrs. James E. Jamison June 8 at Grace Church. This was in the nature of a farewell recital, as the young organist will enter Northwestern University this summer to study medicine. The program included: Trumpet Tune and Air, Purcell; "Suite Gothique," Boellmann; Fugue in C major ("Fanfare" Fugue), Siciliano, from Second Sonata for flute and clavier, and "Sheep May Safely Graze," Bach; "Drifting Clouds," Timmings; "Chinese Boy and Bamboo Flute," Spencer; "Legende," Bedell; "Psalm XVIII," Marcello.

D. Deane Hutchison, Peoria, Ill.—In a recital at St. Mark's Church, Washington, Ill., June 3 Mr. Hutchison played: Sonata from "God's Time Is Best," Bach; "Psalm XIX," Marcello; "The Musical Clocks," Haydn; Chorale in E major, Jongen; "Clair de Lune," Bonnet; "Carillon," Vierne; March, Rebikoff; "Lied des Pivoines" (MSS.), H. Harsch; "Fanfare d'Orgue," Bedell; "Drifting Clouds," Timmings; "Chinese Boy and Bamboo Flute," Spencer; Toccata in B minor, Gigout.

Leonard Ballou, Nashville, Tenn.—The Fisk University department of music presented Mr. Ballou in a recital at the memorial chapel May 18. He played these works: Prelude and Fugue in A minor, Bach; Chorale Preludes, "Now Comes the Gentiles' Saviour" and "Now Rejoice, Ye Christians," Bach; First Symphony, Vierne.

John W. Harvey, Honolulu, Hawaii—For his recital May 6 in the concert series at the Central Union Church Mr. Harvey selected the following program: Chorale Prelude, "By the Rivers of Babylon," Prelude in B minor and "Humble Us by Thy Goodness" (from Cantata No. 122), Bach; Andante, Sonata 6, Mendelssohn; Arioso in Ancient Style, Rogers; "Variations sur Un Noel," Dupre.

VINCENT SLATER



VAN DUSEN CLUB BIRTHDAY MARKED BY DINNER JUNE 9

The Van Dusen Organ Club celebrated its twenty-first anniversary with a dinner at the Second Presbyterian Church, Chicago, June 9. Dr. Edward Eigenschenk was in charge of all arrangements. Dinner was served by the women of the church. Community singing under the leadership of the president, Victor Mattfeld, and other entertainment helped to make it a most enjoyable evening. Dr. Frank Van Dusen welcomed all present and pointed out the purposes and advantages enjoyed by the members of the club. Dr. Eigenschenk and Miss Emily Roberts also were called upon for a few remarks. Miss Clare Gronau, past president of the Chicago Club of Women Organists, extended greetings from that club.

Mr. Schneidemann, a dramatic student at Northwestern University and a young man well versed in magic, entertained the group with his magical stunts and spontaneous humor. James Brewer, former captain in the United States Army, who

recently made a trip to Europe, gave an illustrated lecture on his travels. His slides included interesting views of the countryside of England and Wales and its beautiful cathedrals and of historic spots in Paris.

As a token of appreciation for the wonderful work President Victor Mattfeld has performed during the past two seasons, the vice-president, Robert Rayfield, presented Mr. Mattfeld with a gift.

ROBERTA BITGOOD TO TAKE CHURCH POST IN BUFFALO

This fall Dr. Roberta Bitgood begins her new duties as organist and director of music at Holy Trinity Lutheran Church, Buffalo, N. Y. This is one of the important churches in that denomination and has three well-organized choirs. Dr. Bitgood has completed fifteen years at Westminster Presbyterian Church, Bloomfield, and twelve as director of music at Bloomfield College and Seminary. June 23 the Westminster Motet Choir sang a complete program of her works, including the cantata "Job," under the auspices of the Metropolitan New Jersey Chapter of the American Guild of Organists.

THE FOURTH PRESBYTERIAN Church, Chicago, drew a capacity congregation June 1 for the evening service, when Randall Thompson's "The Peaceable Kingdom" (a cappella) received a stunning performance. Again in the role of conductor, Dr. Barrett L. Spach acquitted himself with distinction, while artistry of high quality was demonstrated in the work of the combined Fourth Church and Northwestern University choirs. Harold Turner was at the organ for the prelude and hymns, as well as the accompaniment to the offertory solo, played by Melvin Baddin, violinist.

JOHN ALDEN CARPENTER, one of America's foremost contemporary composers, was awarded the 1947 gold medal of the National Institute of Arts and Letters for "his distinguished service in the field of music." The medal, based upon Mr. Carpenter's entire work, all of which has been published by G. Schirmer, is awarded for music only once every nine years. It was presented to the composer in New York City May 22 at a joint meeting of the National Institute and the American Academy.

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Toronto Center.

The annual business meeting of the Toronto Center was held at the parish hall of St. Thomas' Church June 11. About fifty members and friends were present. The financial statement showed a satisfactory balance on hand and disclosed that the British Organ Restoration Fund had benefited to the extent of \$2,000 through the performances of "The Messiah" by combined church choirs in St. Paul's Church earlier in the year.

The election of officers and committee members for 1947-48 was held, the following being elected: Chairman, Miss Muriel Gidley; vice-chairman, Harold G. Williams; secretary-treasurer, T. M. Sargant; committee, G. D. Atkinson, J. Chalmers, T. J. Crawford, W. W. Hewitt, Dr. L. E. Hill, J. M. Hodgins, H. G. Langlois, D'Alton McLaughlin, Dr. C. H. Peaker, Eric Rollinson, H. Rosevear and J. J. Weathersed; ex-officio, A. E. Clarke, retiring chairman.

Miss Gidley, incoming chairman, asked the members to consider seriously their obligations toward the center and Mr. Williams moved a vote of thanks to the retiring chairman, Mr. Clarke, and voiced the appreciation of the members for the fine work of the secretary-treasurer, T. M. Sargant. At the close of the business meeting interesting moving pictures of Venice and Cairo were shown by Mr. Clarke and refreshments were served.

H. G. LANGLOIS.

Kitchener Center.

An unusually interesting and highly successful recital was presented by the Kitchener Center May 26 in Knox Church, Stratford, with William France, organist of the church, and Gordon

Scott, tenor, who is organist of St. John's United Church, taking part. Mr. France played the "Baroque" Suite, Seth Bingham; "Glory to God on High" (seventeen variations), Bach; "West Wind," Alec Rowley; "The Legend of the Mountain," Karg-Elert, and "Carillon," Boellmann. Mr. Scott highlighted the program with two songs composed by Mr. France—"My Lady's Praise" and "O Sleep." The recitative "Thanks to My Brethren" and the aria "How Vain Is Man, Who Boasts in Fight," Handel; "The Last Hour," Kramer, and "In an Arbor Green," Warlock, completed Mr. Scott's solos. The junior choir of St. John's Church, under the baton of Mr. Scott, accompanied by Mrs. C. L. Tough, delighted the audience with a group of numbers which also included a William France composition—"A Child's Prayer to the Shepherd." Proceeds of the recital will go to the British Organ Restoration Fund.

A social hour for members followed at the home of Mr. and Mrs. France, with Mrs. France and Mrs. Scott as hostesses.

DOROTHY PETERSEN,
 DIAPASON Secretary.

Montreal Center.

The Montreal Center held a successful dinner meeting at the LaSalle Hotel May 26. Thirty persons were present, including several guests, and all joined heartily in singing the "C.C.O. Hymn" (words by George M. Brewer; tune, "Venl Emmanuel"). Dr. Arthur Egerton, the chairman, was outstanding as conductor of this number and as director of the ensuing proceedings. Notable among the after-dinner speeches were those by Hibbert Troop on his recent visit to Canterbury and by Dr. Graham George on the music at Queens University.

It was decided to hold a similar meeting in September to plan next year's activities.

DONALD MACKAY.

Hamilton Center.

The Hamilton Center held its annual dinner and election of officers May 19 at New Westminster Presbyterian Church. After dinner the immediate past chairman, E. J. Walker, conducted the business of the evening. Charles Pritchard, convener of the nominating committee, presented the following slate for election and it was accepted unanimously: Chairman, Harold D. Jerome; vice-chairman, Leslie Sommerville; secretary, Charles A. Snively; treasurer, Ernest Berry; committee, Miss Lillie M. W. Peene, Dr. Harry Martin and Edward Sealey-Jones. Mrs. F. C. Bodley, convener of the social committee, was highly commended for the splendid way in which she had administered her office.

London Center.

Members of the London Center gathered at the home of Mr. and Mrs. T. C. Chattoe for their annual meeting Sunday evening, May 25. The following slate was accepted as presented by the nominating committee: Honorary chairman, C. E. Wheeler; chairman, Gordon Jeffery; vice-chairman, Martin Boundy; secretary, Miss Aileen Guymer; treasurer, Miss Hazel M. Taylor; additional members of the executive committee, T. C. Chattoe, George Winterbottom and W. R. Goulding.

Owing to the absence of Gordon Jeffery, Mr. Chattoe continued to preside for the remainder of the business meeting. The appreciation of the center was expressed to Mr. Chattoe for his work in the club's new venture this year—the Easter carol service.

St. Catharines Center.

One of the most interesting meetings of the St. Catharines Center took place Sunday evening, May 18, when we were entertained by Mr. and Mrs. R. Douglas Hunter at their home. On this occasion we were privileged to hear an informal talk by Thomas J. Crawford of Toronto, one of Canada's foremost organists. The speaker chose as his subject "Experiences in Choir Training."

At the business session, with Lewis Jones, A.C.C.O., presiding, Douglas Campbell presented the slate of officers nominated for the coming year, which was approved by the members. George Hanahson will be the chairman of our center for the new season.

EDITH BENSON, Secretary.

Brantford Center.

Members of the Brantford Center met at dinner June 12 at the Iroquois Hotel in Galt for their last meeting of the season under the capable arrangements by the social convener, Mrs. Norma Marlatt. Reports read by the secretary and treasurer noted a successful year from every point of view, and the results of the recital April 29 by Dr. Charles Peaker, organist, and Arthur Moses, violinist, were gratifying. A substantial sum has been forwarded to the B.O.R.F.

The slate of officers for the ensuing year is as follows: Chairman, Markwell Perry; vice-chairman, William Findlay; secretary, Miss Mary Henderson; treasurer, Miss Eleanor Muir; social convener, Mrs. N. Marlatt; executive, George Smale, Mrs. J. F. Schultz, Dr. Henri K. Jordan, Miss Elsie Senn, Mrs. Helen Fair, Lanse MacDowell. M. HENDERSON, Secretary.

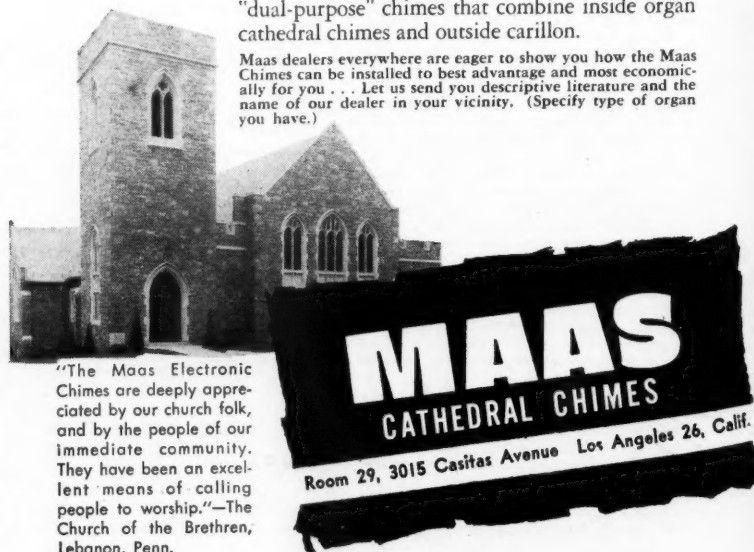


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THE PALESTRINA SOCIETY of Connecticut College, under the direction of Paul F. Laubenstein, presented the second offering of its sixth season in Harkness Chapel, New London, May 25. The featured work was Victoria's "Missa Dominicalis" in the edition of Cyr de Brant. The straight plainsong passages in the work were chanted by William Spargo, tenor. The society also rendered the Agnus Dei II (five-part) from Palestrina's "Missa Sine Nomine." Professor Arthur W. Quimby, college organist, played three movements from Frescobaldi's "La Messa della Domenica."

THE SOCIETY FOR THE PUBLICATION of American Music, Inc., announces its 1947 competition, open to American citizens, native or naturalized, for chamber music works for from two to eight players, for any combination of instruments, including strings, woodwind, horn or piano. A work for voice in combination with two or more instruments will

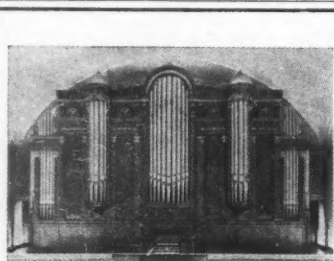
be considered. The winning works will be published by the organization and the composers will receive a royalty contract of 25 per cent of the list price for sold copies after the usual distribution of publications to S.P.A.M.'s membership. Manuscript scores and parts should be sent to the president of S.P.A.M., Philip James, New York University, 100 Washington Square East, New York 3, between Sept. 15 and Nov. 1. Announcement of the winning works will be made March 31, 1948.

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HENRY T. WADE ENDS LONG SERVICE AT HOOD COLLEGE

Professor Henry T. Wade, organist and member of the music faculty of Hood College, Frederick, Md., retired from active teaching at the end of this academic year. Professor Wade will continue to serve as organist and choir director at the Evangelical Lutheran Church in Frederick.

In bringing to a close thirty-six years of college teaching Professor Wade gave his last recital before a capacity audience in Brodbeck Hall on the college campus April 28. The program included: Prelude in B minor, Bach; Fugue (Finale) from Sonata, "The Ninety-fourth Psalm," Reubke; Sonata in F minor, Mendelssohn; Ballet, Allegro Giusto, Debussy; Chromatic Fantasia in A minor, Thiele; "Hymn to the Stars," Karg-Elert; "Persian Suite," Stoughton; Cantilene, McKinley; Toccata, Fifth Symphony, Widor.

After having served for thirteen years as dean of music at Lake Erie College, Painesville, Ohio, Professor Wade joined the Hood faculty in 1924. Until 1938 he was chairman of the department of music. Since then he has been professor of organ music and college organist. He has taken an active part in community musical affairs, organizing and directing the Wade Male Chorus and serving as carillonneur of the Baker memorial carillon.

Professor Wade is a graduate of the New England Conservatory of Music, where he studied organ under Henry M. Dunham and piano under Carl Baermann. Later at the National Conservatory of Music in Paris he studied organ with Charles Marie Widor and piano under Isidor Philipp.

Professor Wade is an associate of the American Guild of Organists and on the executive committee of the Cumberland Chapter. He was one of the organizers of Sinfonia, national music fraternity. He is a Knight Templar and a member of the Rotary and Kiwanis Clubs.

AT LEAST FOUR TIMES a year music becomes the major part of the morning service at the First Presbyterian Church of Davenport, Iowa, where Dr. Alfred S. Nickless is the pastor and Philip B. McDermott is minister of music. The latest of these services took place June 8. Mr. McDermott played Mendelssohn's Sixth Sonata as the prelude and the vocal numbers consisted of excerpts from "Elijah" by the chancel choir and soloists. The new type of service, entitled "Art of Worship," has aroused pronounced interest and favorable comments from church members.

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Once more our readers have an opportunity to add to their equipment as church musicians through summer institutes and conferences. We have enjoyed looking over the prospectuses of some of these schools; a few of them began before July 1, but the majority are to be held in July and August. In all of them service organ playing is emphasized, including the accompaniment of hymns. Other subjects are vocal technique and choir conducting, anthem literature and repertoire. There is group discussion of music in worship, with analysis of programs and orders of worship.

Some years ago we visited the School of Sacred Music at Waldenwoods, Mich. One of its features is a library of sacred music for reference and study. It includes books on worship and hymnology, as well as a large collection of anthems for all voices, sacred solos and organ music. To most of the students this was a revelation. Aided by practical discussions of anthem literature, they added much to their anthem choices for future use. One also felt the spirit of fellowship and sharing at Waldenwoods. Faculty and students were merged in one happy family, all dedicated to the task of making worship spiritual through music. The same is true of the other institutes and schools.

We have space to refer to only four or five of these summer schools, all of which have been mentioned elsewhere in THE DIAPASON. The name of the correspondent is added.

July 8 to 17—Institute on church music and worship at the School of Music of Ohio State University, Columbus. Address

Louis H. Diercks, chairman, School of Music, Ohio State University, Columbus 10. July 14 to 28—School of Sacred Music at Waldenwoods, Mich. Dr. Nellie Huger Ebersole, director, 52 Putnam Street, Detroit 2.

Aug. 4 to 15—Summer school of church music, Northwestern University, Evanston, Ill. Dr. and Mrs. Clarence Dickinson are on the faculty. Address Professor Theodore Lams, School of Music, Northwestern University, Evanston, Ill.

Aug. 18 to 23—Institute in church music at Westminster College, New Wilmington, Pa., with Barrett Spach and Donald Ketting among the teachers. Address Donald O. Cameron, director, Westminster College, New Wilmington, Pa.

July 31 to Aug. 14—Summer school in church music at Richmond, Va. Special course in worship and conduct of hymns. Address James R. Sydnor, director, Assembly's Training School, 3400 Brook Road, Richmond 22, Va.

Under the auspices of the Gregorian Institute of America, Toledo, Ohio, a dozen five-day intensive summer courses will be given in the East and mid-West during July and August. Address Summer Session Director, 2130 Jefferson Avenue, Toledo 2, Ohio. The cities include Amherst, Baltimore, Toledo, Washington, Scranton, Philadelphia, Detroit, Kansas City, Louisville, Hartford and Portland, Maine.

It should be added that the expenses of a student at one of these schools are very moderate, and do not cover the actual cost to the institution.

For many years it was the practice in the Church of Scotland to hold training conferences on the work of the organist for the churches in each region of the country. Often a church would defray the expense for its organist, while providing his substitute. Such a policy would be equally fruitful here. We know of one progressive church in New Jersey which sends its organist from time to time to visit important churches in the East where he can observe their choral and organ work. Such action is one sign of healthy musical interest in the church, shown also by its help in recruiting the choir or choirs, by its concern for the music of the church school, and especially by its spirited congregational singing. With the challenge of such support any organist will be spurred on to do his level best.

What is the relation between these summer courses and the preparation for the certificates of the American Guild of Organists and the degrees in church and sacred music offered by several colleges

and universities? For some such summer training may provide experience in lieu of the academic courses they have been unable to undertake; but for others it should be a stepping-stone to the choir-master's certificate, the A.A.G.O., and a degree in church music. There could be no better step towards winning the choir-master's certificate of the Guild.

R. L. McALL.

SUMMER RECITALS IN JULY AT ST. BARTHOLOMEW'S, N. Y.

A summer series of recitals is being played at St. Bartholomew's Church in New York by students of the School of Sacred Music at Union Theological Seminary and of the Juilliard School of Music. The following programs on Wednesday evenings in July are announced:

July 9—By Dorothy Kline (School of Sacred Music): "Diferencias," "Sobre el Canto del Caballero," Cabezon; "Von Gott will ich nicht lassen," Buxtehude; "Psalm 18," Marcello; "Herr Jesu Christ, dich zu uns wend," Bach; Concerto in A minor (first movement), Bach; Chorale in B minor, Franck; "Suite Modale" ("Koraal"), Peeters; Fifth Symphony (Adagio), Widor; Toccata, Jongen.

July 16—By Harriet Dearden (Juilliard School): Toccata, Adagio and Fugue in C, Bach; "Jam Sol Recedit," Simonds; Sonata 29, Hindemith; "Clair de Lune," Scherzetto and "Carillon de Westminster," Vierne.

July 23—By John Cartwright (Juilliard School): "Komm, Heiliger Geist, Herre Gott," "Ich ruf' zu Dir" and Passacaglia and Fugue in C minor, Bach; Scherzo, Bossi; "Requiescat in Pace" and Toccata, Sowerby.

July 30—By Russell Hayton (School of Sacred Music): Trumpet Tune and Air, Purcell; "Benedictus," Couperin; Sinfonia, Cantata 29, "Miserere" and "An Wasserflüssen Babylon," Bach; Fantasie in A, Franck; Pastorale and Scherzo, Whitlock; "The Rose Window" and "Thou Art the Rock," Mulet.

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The School of Sacred Music of Union Theological Seminary presented a program of original compositions by candidates for the master's degree, Sunday evening, May 11. May 14 was alumni day for the school. The program for the day began at 3:30 with brilliant improvisations on the Möller organ in James Memorial Chapel by Dr. George William Volkel of the faculty. Dr. Volkel "warmed up" with a suite in the style of Bach and then improvised on the hymn-tunes "Lasst uns erfreuen" and "Leoni." The applause won an encore and at the suggestion of a faculty member Dr. Volkel improvised on the popular gospel hymn "In the Garden," much to the amusement of everyone present. Following this Dr. Cyril Richardson of the seminary faculty gave a very interesting talk on "The Early Church and Our Modern Worship."

The seminary choir, under the direction of Dr. Porter, gave the prize compositions which had been chosen from those written by the graduating class. They were: "My King Rode in through the City Gates," Thomas C. Weaver, Suite for Organ based on Psalm 150, Francis Hopper; Seven Intros for the Lutheran Liturgy, David Miller. The composition by Russell Hayton, "The Pilgrim's Song," was given honorable mention and also was performed.

**ERNEST DOUGLAS DIRECTS
ORGAN AND PIANO PROGRAM**

The Los Angeles Conservatory of Music and Arts presented a program of organ and piano music under the direction of Ernest Douglas, Mus.D., F.A.G.O., Sunday, May 25, in Dr. Douglas' studio. The organ program was as follows: "The Eighteenth Psalm," Marcello (Ted Giddings); Prelude and Fugue in A minor, Bach (Edgar Carswell); "Gothic Suite," Boellmann (Francis Atkinson); Toccata in D minor, Douglas (Miss Louise Clark); Toccata from Fifth Symphony, Widor (Fred Shaffer); "Andante and Allegro quasi Fantasy," Douglas, and twelve variations on "O Maryland, My Maryland," each written in the style of a famous musician, composed and performed on the piano by Emma Darmstadt.

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PAUL SWARM, the enterprising church musician of Decatur, Ill., proved once more that he is alert to all opportunities to make the music of his church—the large First Baptist—attractive and varied. On Sunday evening, May 18, he directed a festival of Negro spirituals and its success exceeded his anticipations. There were 763 in the congregation and this included more than 200 colored visitors. Three Negro guest soloists sang modern arrangements of folk melodies that have been handed down by their race. The combined First Baptist Church choirs sang "Deep River," "Sometimes I Feel Like a Motherless Child," "Swing Low, Sweet Chariot" and "Set Down Servant." The singing of both choir and soloists made the evening one of artistic beauty.

Mr. Swarm, it is believed, is the first organist in the Middle West to arrange a program of this nature, which is patterned after the now famous annual service of spirituals under the direction of George W. Kenner at St. George's Episcopal Church in New York City.

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The Washington Avenue Presbyterian Church of Evansville, Ind., has placed an order for a three-manual organ with the Kilgen Organ Company of St. Louis. Some pipes from their old Kilgen organ will be utilized in the building of the new instrument. This organ will be installed late in the summer.

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Mr. Gore is a dynamic conductor. He so successfully fused the orchestra, the choir and the soloist that the flexibility of the performance was amazing for an amateur one. His reading of the score was sympathetic and understanding. He expressed the charm and delicacy of the music with the most varied nuances of light and shade.

Mr. Gore's skill as a director was especially evident in the work of the choir, to whom the honors of the evening really belonged.

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