

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirty-eighth Year, No. 9. Whole No. 453

CHICAGO, ILL., U.S.A., AUGUST 1, 1947

Subscription \$1.50 a Year—15 Cents a Copy

YOUNGSTOWN CHURCH ORDERS LARGE ORGAN

M. P. MOLLER WILL BUILD IT

Resources Consist of Eighty-nine Ranks—Whitelegg Diapason Chorus Incorporated in the Trinity Methodist Instrument.

Trinity Methodist Church in Youngstown, Ohio, has awarded to M. P. Möller, Inc., the contract to build a large four-manual organ, which will rate as one of the outstanding new instruments of the post-war period.

In 1942 this church purchased the diapason chorus designed by R. O. Whitelegg, which had been erected at the Möller factory in Hagerstown, Md., and which had attracted the attention of many organists. This chorus is represented in the new great. At the same time the church installed a two-manual antiphonal organ, speaking into the main body of the church and into a chapel. This instrument also is incorporated in the new scheme. The resulting main organ will have sixty-one voices, seventy-five ranks and seventy-eight stops, while the complete organ will consist of seventy-three voices, eighty-nine ranks and 104 stops.

Stops and intra-manual couplers are to be controlled by drawknobs. Inter-manual couplers will be controlled by tilting tablets.

The entire organ is to be new with the exception of stops or sections marked with an asterisk in the following specifications:

- GREAT ORGAN.**
- *Violone, 16 ft., 61 pipes.
- *Diapason I, 8 ft., 61 pipes.
- Diapason II, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- *Octave Quint, 2 1/2 ft., 61 pipes.
- *Super Octave, 2 ft., 61 pipes.
- *Mixture, 3 rks., 183 pipes.
- *Cornet, 3 to 5 rks., 269 pipes.
- *Harmonics, 4 rks., 244 pipes.
- Carillon-Organ (console only).
- SWELL ORGAN.**
- Liebllich Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Flein Jeu, 3 rks., 183 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp (from Choir).
- CHOIR ORGAN.**
- Dulciana, 16 ft., 12 pipes.
- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Prestant, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Sifföte, 1 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.
- Celesta.
- SOLO ORGAN.**
- Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Snabe Flute, 4 ft., 61 pipes.
- Harmonic Trumpet, 8 ft., 61 pipes.
- Cor Anglais, 8 ft., 61 pipes.
- *ANTIPHONAL GREAT.
(Playable from Great Manual.)
- Diapason, 8 ft., 73 pipes.

CALIFORNIA ORGANISTS AT CLAREMONT CONVENTION



Flauto Dolce, 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 61 pipes.
Flauto Dolce, 4 ft., 12 pipes.
Octave, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Chimes.

*ANTIPHONAL SWELL.
(Playable from Swell Manual.)
Muted Virole, 16 ft., 73 notes.
Muted Virole, 8 ft., 73 pipes.
Virole Celeste, 8 ft., 61 pipes.
Fern Flöte, 8 ft., 85 pipes.
Fern Flöte, 4 ft., 61 pipes.
Muted Virole, 4 ft., 12 pipes.
Fern Flöte, 2 1/2 ft., 61 notes.
Fern Flöte, 2 ft., 61 notes.
Trompette, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.

PEDAL ORGAN.
Violone, 32 ft., 12 pipes.
Contrabass, 16 ft., 32 pipes.
Violone (from Great), 16 ft.
Gemshorn, 16 ft., 12 pipes.
Dulciana (from Choir), 16 ft.
Bourdon, 16 ft., 32 pipes.
Liebllich Bourdon (from Swell), 16 ft.
Quint, 10 1/2 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft.
Gemshorn (from Great), 8 ft.
Quint, 5 1/2 ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Harmonic Flute (from Great), 4 ft.
Mixture, 2 rks., 64 pipes.
Bombarde, 16 ft., 32 pipes.
Contra Fagotto (from Swell), 16 ft.
Bombarde, 8 ft., 12 pipes.
Trumpet (from Swell), 8 ft.
Clarion, 4 ft., 12 pipes.
Carillon (Console only).

*PEDAL ORGAN (Antiphonal).
Bourdon, 16 ft., 32 pipes.
Muted Virole, 16 ft., 12 pipes.
Flauto Dolce, 16 ft., 12 pipes.
Trompette, 16 ft., 12 pipes.
Virole, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Fern Flöte, 4 ft., 32 notes.
This organ will be opus 7,680 of the Möller establishment.
Walter Swearingin is minister of music of the Youngstown church.

HOUSE VOTES TO REPEL TAX OF 10 PER CENT ON ORGANS

The House of Representatives in Washington on July 22 passed the bill for changes in excise taxes which includes a clause to exempt organs built for religious institutions from the tax of 10 per cent. The vote on the bill was unanimous. The measure now goes to the Senate and if action there is favorable a heavy impost on new instruments will be removed. The tax has been considered unfair, since pulpit furniture and other church equipment have not been taxed and since a church organ is not a luxury. As pointed out in THE DIAPASON at various times, the tax imposed a burden that made many churches hesitate to place orders for organs and in some instances resulted in compelling purchasers to reduce the size of instruments they bought in order to meet the tax and come within their funds. Repeal of the tax is therefore expected to give new impetus to organ construction.

ARTHUR H. ARNEKE TAKEN BY DEATH IN MILWAUKEE

Arthur H. Arneke, A.A.G.O., widely-known organist and pianist, died July 5 at his home in Milwaukee, Wis., after a short illness.

Mr. Arneke was born in Sherman, Pa., in 1885 and began his musical education at the Oberlin Conservatory of Music. Later he entered the Guilman Organ School in New York City. After graduation there he went to Paris, where he studied with Thuel Burnham and developed his flair for French music.

Returning to this country, Mr. Arneke continued his study with Emil Liebling of Chicago. He later became head of the music department of Lombard College, Galesburg, Ill., for two years and then went to the Lawrence Conservatory of Music, Appleton, Wis., where he headed the organ and theory departments for nine years. Since 1915 he had been an instructor of piano, organ and theory at the Wisconsin Conservatory of Music in Milwaukee.

For two years Mr. Arneke was organist at Christ Episcopal Church in New York. In Milwaukee he had been organist for twenty-three years at Second Church of Christ, Scientist, and for the last four and a half years at Fourth Church of Christ, Scientist. For many years he was also organist of Temple Emanu-El B'ne Jeshurun and was noted for his biweekly recitals there. He was a member of the Wisconsin Chapter of the American Guild of Organists.

For upwards of twenty years Mr. Arneke was accompanist for the Lyric Male Chorus and frequently played as accompanist for professional artists appearing in Milwaukee. He also did much recital work in Wisconsin, the middle West and East.

Surviving are his widow, Kathryn; a daughter, Helen Mary, nineteen months old; a sister, Mrs. Job Ward, Penn Yan, N. Y., and a brother, Ralph, of Binghamton, N. Y.

Christian Science services were held at the Wendler Chapel July 8 with burial in Valhalla Cemetery.

PERCIVAL STARK APPOINTED TO HIGH OFFICE WITH AUSTIN

F. Basil Austin, president of Austin Organs, Inc., Hartford, Conn., announces that Percival Stark has been elected to succeed the late Howard A. Walker as vice-president and treasurer of the company. William L. Barrows has been elected assistant treasurer.

Mr. Stark is a graduate of Stevens Institute of Technology, Hoboken, N. J. He is married and lives in Bloomfield, Conn. During the last eleven and a half years he has been associated with the Hartford Empire Company. Prior to this he served with the Austin Organ Company for twenty years as chief draftsman.

Mr. Barrows is a graduate of Hunter's Business College, Hartford, and has been with the Austin Company since 1911. He is married and lives in East Hartford.

BOSTON MUSIC HALL ORGAN REDEDICATED

METHUEN, MASS., RECITALS

Arthur Howes, Carl Weinrich, Ernest White, Consultants in Rebuilding of Famous Instrument by Aeolian-Skinner, Play.

The old Boston Music Hall organ, recently rebuilt by the Aeolian-Skinner Company in its present location, in the Methuen Memorial Music Hall, was rededicated with a recital June 24. Arthur Howes, Carl Weinrich and Ernest White, the consultants who planned the rebuilding of the instrument, played the program before a capacity audience and the performance was repeated the next evening, June 25, again before a capacity audience.

The famous organ was heard to advantage in a varied program ranging from pre-Bach music to a Toccata by Hubert Lamb, composed in 1947. The full organ, clarified and more brilliant, can now be heard in effective contrast with mezzo forte, piano and pianissimo combinations, which include the widest possible variety of color. The new console mechanism and combination action offers complete flexibility, so that the organ can be compared favorably with the finest in the United States for recital purposes. The console, which is movable, has been elevated onto a stage and turned at a forty-five-degree angle, so that the audience can observe the organist's management of the instrument. The new lighting effects heighten the effectiveness of the hall's beautifully decorated interior.

This organ was first dedicated in 1863 in the old Boston Music Hall. It was rededicated in 1909 after being rebuilt and installed in its present location at Methuen.

The most recent dedication program included: Prelude and Fugue in G major, Bach; Chorale Prelude, "How Brightly Shines the Morning Star," Buxtehude, and Toccata, Lamb (played by Mr. Weinrich); Chorale Preludes, "Deck Thyself, My Soul, with Gladness" and "O World, I Now Must Leave Thee," Brahms, and Chorale in A minor, Franck (played by Mr. Howes); "Aria con Variazione," Martini; "My Heart Is Filled with Longing," Kirnberger; Flute Solo, Arne; "Christmas, 1914," Reger; "Landscape in the Mist," Karg-Elert, and Chorale Improvisation, "Lord Jesus Christ, Turn unto Us," Karg-Elert (played by Mr. White).

The organ is being used for regular paid admission recitals under the auspices of the Organ Institute, as previously announced in THE DIAPASON, in connection with the institute's summer session this year. There will be eight recitals by the faculty on Friday and Saturday evenings from July 25 to Aug. 16 inclusive. The Saturday evening programs will include music for strings and organ.

The specifications of the organ as it has been rebuilt include most of the old pipework, with some revoicing. Old pipes have been put to new uses, and some new stops have been added.

The specifications, as prepared by Mr. Howes, Mr. Weinrich and Mr. White, in collaboration with G. Donald Harrison, president of the Aeolian-Skinner Company, are as follows:

- GREAT ORGAN.**
- Principal, 16 ft., 61 pipes.
- Viola Major, 16 ft., 61 pipes.
- Bourdon, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Quint, 5 1/2 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Terz, 3 1/2 ft., 61 pipes.
- Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Terz, 1 1/2 ft., 61 pipes.

Septieme, 1 1/7 ft., 61 pipes.
Cornet, 4 and 6 rks., 311 pipes.
Furniture, 4 rks., 244 pipes.
Scharff, 4 rks., 244 pipes.
Kleine Mixtur, 4 rks., 244 pipes.

SWELL ORGAN.

Principal, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 49 pipes.
Flute a Cheminee, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Flute Couverte, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Plein Jeu, 4 rks., 244 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Hautbois, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

ENCLOSED CHOIR ORGAN.

Quintaten, 16 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Konzert Flöte, 8 ft., 49 pipes.
Traversflöte, 4 ft., 49 pipes.
Gemshorn, 2 ft., 49 pipes.
Cymbel, 3 rks., 171 pipes.
Dulzian, 16 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Regal, 4 ft., 61 pipes.

UNENCLOSED POSITIV.

Gedeckt, 8 ft., 61 pipes.
Quintaten, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2 2/3 ft., 61 pipes.
Oktav, 2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1 3/4 ft., 61 pipes.
Quinta, 1 3/4 ft., 61 pipes.
Super Oktav, 1 ft., 61 pipes.
Scharff, 3 rks., 183 pipes.
Zimbel, 3 rks., 183 pipes.

PEDAL ORGAN.

Principal, 32 ft., 30 pipes.
Principal, 16 ft., 30 pipes.
Contre Basse, 16 ft., 30 pipes.
Bourdon, 16 ft., 30 pipes.
Quintade, 16 ft., 30 pipes.
Lieblich Gedeckt, 16 ft., 30 pipes.
Octave, 8 ft., 30 pipes.
Cello, 8 ft., 30 pipes.
Spitzflöte, 8 ft., 30 pipes.
Quint, 5 1/2 ft., 30 pipes.
Super Octave, 4 ft., 30 pipes.
Nachthorn, 4 ft., 30 pipes.
Terz, 3 3/4 ft., 30 pipes.
Waldflöte, 2 ft., 30 pipes.
Grand Bourdon, 4 rks., 120 pipes.
Mixture, 4 rks., 180 pipes.
Contre Bombarde, 32 ft., 30 pipes.
Bombarde, 16 ft., 30 pipes.
Bassoon, 16 ft., 30 pipes.
Trompette, 8 ft., 30 pipes.
Clarion, 4 ft., 30 pipes.
Rohr Schalmel, 2 ft., 30 pipes.

PLAYING SUMMER RECITALS
AT UNIVERSITY OF CHICAGO

Organists who will play in the summer series of recitals at Rockefeller Chapel, University of Chicago, in August are:

- Aug. 3—Whitmer Byrne, Eighteenth Church of Christ, Scientist.
Aug. 6—Axel Norder, St. Andrew's Catholic Church.
Aug. 10—Edward Eigenschenk, Second Presbyterian Church.
Aug. 13—Fred Jackisch, St. John's Lutheran Church, New Orleans, La.
Aug. 17—Wilbur Held, Ohio State University, Columbus.
Aug. 23—Andre Wehrle, University of Colorado, Boulder, Colo.

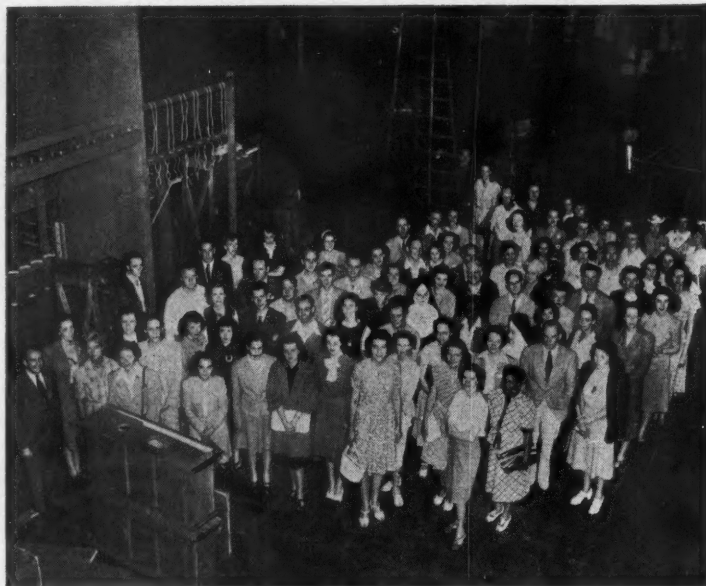
This list shows slight changes from the original schedule published in THE DIAPASON last month. The recitals take place from 7 to 7:30 Sunday and Wednesday evenings and are followed by programs played by Frederick Marriott, the chapel organist and carillonneur, on the famous bells in the chapel tower.

Mr. Marriott gave the first recital of the series June 23 and his program included: Trumpet Tune and Air, Purcell; "Ave Maris Stella," Titelouze; Prelude and Fugue in E minor, Bach; "Jesus, My Joy," Bach; "Fisherman's Song" and "Pantomime," De Falla; "Piece Heroique," Franck.

Among the succeeding programs have been the following:

- June 26—By Newton H. Fashley, First Presbyterian Church, Oakland, Cal.: Fantasia and Fugue in G minor, Bach; Prelude, Clerambault; "Clair de Lune," Karg-Elert; Scherzo from Symphony 2, Vierne; Symphony 5, first movement, Widor.
July 2—By Hugo Gehrke, Immanuel Lutheran Church, Milwaukee, Wis.: Prelude and Fugue in G, Bach; "When in the Hour of Need," Bach; "Come, God, Creator," Bach; "Solemnis Haec Festivitas," Harker; Preludio, Corelli-Guilman; "Credo in Unum Deum," Titcomb.
July 6—By Fred Cronhmer, St. Paul's Episcopal Church: Toccata in D minor (Doric), Bach; Prelude in F minor, No. 2, Dupré; Allegretto, Harker; "Stella Matutina," Dallier; "Angelus," Snow;

CHRISTIANSEN SCHOOL VISITS MOLLER FACTORY



IN THIS PICTURE is shown a group of students of the Christiansen Choral School on a visit to the factory of M. P. Möller, Inc., Hagerstown, Md., in July. The photograph was taken in the erecting-room. This school makes use of the facilities at Penn Hall, Chambersburg,

Pa., for a two-weeks' session. This summer is approximately the tenth summer in which the school has been held in Chambersburg. About 150 were in attendance during the two weeks from June 29 through July 11. The school is under direction of Dr. Olaf Christiansen.

Prelude and Fugue in B major, No. 1, Dupré.

July 9—By Frederick Marriott: Fantasia in G major, Bach; Toccata, Frescobaldi; "Before the End of Day," Dupré; Rondo Ostinato, Bingham; "Come, Blessed Rest," Bach; "Moonlight on the Lake," Marriott; "Troisieme Chorale," Andriesen.

July 13—By Carl Halter, Grace Lutheran Church, River Forest, Ill.: Symphony in B flat, LeBegue; "So Now as We Journey, Aid Our Weak Endeavor," Dupré; Magnificat No. 1, Dupré; "O God and Lord," Walther; Sinfonia to "Wailing, Crying, Mourning, Sighing," Bach; Prelude in E minor, Bach.

July 16—By Porter Heaps, St. Matthew's Church, Evanston: Trumpet Tune, Purcell; "Have Mercy upon Me," Bach; Pastorale from "Prologue to Jesus," Traditional; "The Tumult in the Praetorium," de Maleingreau; Four "Casual Brevities," Leach; "The Brook, Dethier.

July 23—By Harry William Myers, Broadway Baptist Church, Louisville, Ky.: Allegro Moderato, Sonata No. 1 (first performance in Chicago), Robert F. Crone; "Intercession," Bingham; "Noel," Almand (first performance in Chicago); Passacaglia, Symphony in G, Sowerby.

July 27—By S. E. Gruenstein: Sonata in A major, Mendelssohn; Chorale Preludes, "Hark, a Voice Saith 'All Are Mortal'" and "A Lovely Rose Is Blooming," Brahms; Paraphrase on an Old Hymn, Horace Alden Miller; "Harmonies of Evening," Karg-Elert; "Fiat Lux," Dubois.

July 30—By Irwin Fischer—Final from Concerto in D minor, Vivaldi-Bach; "Sheep May Safely Graze," Bach-Fischer; Forlane, from "La Reine des Peris," Aubert-Dickinson; Recitative and Aria, Fischer; "O Gott, Du frommer Gott," Brahms; "Caprice Heroique," Bonnet.

The University of Chicago Choir, directed by Gerhard Schroth and accompanied by Mr. Marriott, presented its annual summer concert in Rockefeller Chapel Sunday evening, July 20.

CLAIR LEONARD WINNER OF
PSALM-TUNE COMPETITION

Clair Leonard, professor of music at Vassar College, Poughkeepsie, N. Y., won the 1947 Herbert Memorial Psalm-tune competition sponsored by Monmouth College, Monmouth, Ill., according to an announcement made by Professor T. H. Hamilton, head of the department of music at Monmouth. Mr. Leonard's winning manuscript, a metrical version of the 121st Psalm, for congregational singing, won in a field of 520 manuscripts submitted by 400 composers. Honorable mention was awarded to four other composers: C. W. Dieckmann, since 1918 director of the music department of Agnes Scott College, Decatur, Ga.; Dean Winslow Hanscom, Beverly, Mass.; Carl Parrish, director of graduate studies at Westminster Choir College, Princeton, N. J., and Frieda Op't-Holt Vogan, organist and director at the First Presbyterian Church, Ann Arbor, Mich.

Judges of the 1947 competition were

Don Malin of Evanston, Ill., and Clyde Edwin Matson, Chicago. The competition for 1948 will be announced in October.

SIR WALTER ALCOCK RETIRES
FROM SALISBURY CATHEDRAL

The retirement of Sir Walter Alcock from the post of organist of Salisbury Cathedral is announced in England. Sir Walter is 85 years old and has been at Salisbury since 1916. He played at Westminster for the coronation of King Edward, King George V and the present King and Queen.

IN THIS MONTH'S ISSUE

Famed Boston Music Hall organ, rebuilt by Aeolian-Skinner Company, is rededicated with a series of recitals at Methuen, Mass.

Trinity Methodist Church in Youngstown, Ohio, places contract with M. P. Möller for a large four-manual organ.

Dr. Wilfrid G. Allt, principal of Trinity College of Music, London, examines 150 candidates for degrees on this side of the Atlantic and is feted by New York organists.

Dr. Charlotte Klein, prominent Washington organist, dies after short illness.

Arthur H. Arneke, well-known Milwaukee organist, is taken by death.

Examination requirements for 1948 of the American Guild of Organists are published.

Dr. H. Lowery of London contributes thought-provoking article on tempos for playing Bach's works.

Canadian College of Organists announces program for its convention, to be held in Toronto late in August.

Regional conventions of A.G.O. chapters are held in Baltimore, Md., and Claremont, Cal.

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.

RALPH A. HARRIS

F.W.C.C., M.S.M., F.A.G.O., Ch.M.

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**DR. CHARLOTTE KLEIN
DIES IN WASHINGTON**

PROMINENT AS RECITALIST

Played at National Conventions of A.G.O., and Held Church Positions in the Capital City—Vice-President of Mu Phi Epsilon.

Miss Charlotte Klein, Mus.D., F.A.G.O., prominent Washington church and concert organist, whose reputation was national by virtue of her recitals and through her performances at a number of national conventions of the American Guild of Organists, died July 4 at the home of her brother in the capital city after an illness of a month. Miss Klein was taken ill soon after her return from the spring festival of the A.G.O. in New York and two weeks before her death underwent an operation from which she did not recover.

For the last five years Dr. Klein had been instructor in piano and organ at Mary Washington College, Fredericksburg, Va. Prior to that she had been organist and director of music at various times at St. Margaret's Episcopal, Western Presbyterian, St. Thomas' Episcopal and Transfiguration Episcopal Churches in Washington and Trinity Parish, St. Augustine, Fla., where she also was supervisor of music in the public high school. In 1941 she was appointed minister of music of the First Baptist Church, Alexandria, Va.

Miss Klein, born in Washington fifty-one years ago, studied at Peabody Conservatory of Music, Baltimore, after winning a three-year organ scholarship there. She was one of seven Peabody graduates who won artist diplomas in both organ and piano. She studied organ abroad under Widor and piano under Philipp at Fontainebleau. She made her formal debut in 1927 at Wanamaker's, New York.

Dr. Klein was chairman of the program committee of the Friends of Music, Library of Congress, from 1935 to 1937, and dean of the District of Columbia Chapter, A.G.O., from 1930 to 1932 and 1936 to 1937. In 1942 she was elected second vice-president of Mu Phi Epsilon, the national musical sorority, at its con-

DR. CHARLOTTE KLEIN



vention in Denver. The degree of doctor of music was conferred on Miss Klein by the Boguslawski College of Music, Chicago.

The only close surviving relative is Dr. Klein's brother, Percy C. Klein, Chevy Chase, Md.

TO MARK JOSEPH H. GREENER'S fifth anniversary at the University Christian Church in Seattle, Wash., an organ and piano recital was given on the evening of June 29. Jerome E. Greenway was at the piano. Numbers on the program included the following for organ or for the two instruments in combination: Organ and piano, Symphonic Piece, Clokey; organ, Allegro Moderato (Trio-Sonata No. 1), Bach; "All Hallow's Eve," Bedell, and "Toccata Jubilant," Diggle; organ and piano, "My Heart Ever Faithful," Bach; "The Swan," Saint-Saens; Adagio, "Moonlight Sonata," Beethoven.

A New and Important Publication

**FIRST ELEMENTS OF
ORGAN TECHNIC**

By Arthur B. Jennings

Associate Professor of Music and Organist at the University of Minnesota

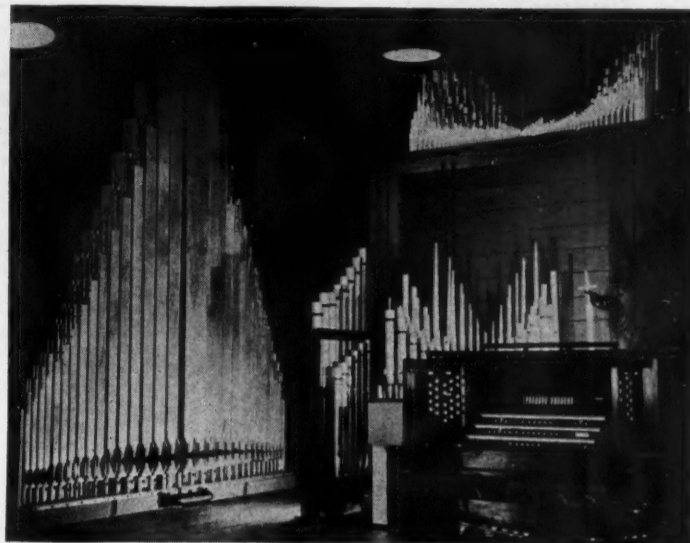
In this primer for the organ student, the basic principles of organ playing — problems, analyses, procedures and technics — are offered for the first time in a concise, scientific and comprehensive manner by a teacher and recitalist of broad reputation.

Though intended for the beginner, with the accepted prerequisite of a fair keyboard facility, this work is of inestimable value to mature organists, especially in the sphere of pedal technic.

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For the proper performance of music of all types it is necessary to have two enclosed and two open manual divisions in an organ. It is a simple matter to provide such a scheme in a large instrument, but a complete scheme is rarely seen in an organ of moderate size. Here is a solution in an Aeolian-Skinner organ.

Designed by G. Donald Harrison
Built by the Aeolian-Skinner Organ Co., Boston, Mass.
Wind pressure: Three inches throughout
All stops are metal, with the exception of the pedal Contre-Basse

PEDAL	16 Contre-Basse	COUPLERS	Swell Flues to Pedal	8
	16 Quintaton		Swell Reeds to Pedal	8
	8 Spitz Prinzipal		Positiv to Pedal	8
	4 Rohrflöte		Swell Flues to Pedal	4
	IV Fourniture		Swell Reeds to Pedal	4
	II Cornet		Swell Flues to Great	8
	32 Sakbutt		Swell Reeds to Great	8
	16 Bassoon		Positiv to Great	8
	8 Bassoon		Swell Flues to Positiv	8
	4 Bassoon		Swell Reeds to Positiv	8
GREAT	16 Quintaton		Positiv to Swell	8
	8 Bourdon		Positiv to Great	8
	4 Prestant			
	2-2/3 Quinte			
	2 Octavin			
	IV Fourniture			
POSITIV	8 Cor de Nuit		Sub Octave	
	4 Koppelflöte		Super Octave	
	2-2/3 Nazard			
	2 Blockflöte			
	1-3/5 Tierce			
	III Cymbale			
SWELL				
"Flues"	8 Gambe			
	8 Gambe Celeste		Sub Octave	
	4 Rohrflöte		Flue Ventil	
	III Plein Jeu		Super Octave	
	Tremolo			
"Reeds"	16 Bassoon		Sub Octave	
	8 Trompette		Reed Ventil	
	4 Cromorne		Super Octave	

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Dr. Allt Examines for Trinity College; Is Feted in New York

Dr. Wilfrid Greenhouse Allt, F.T.C.L., principal of Trinity College, London, concluded the examination of 150 students for the degrees of licentiate and fellowship June 23 in New York, after which a recital in the Cathedral of St. John the Divine was given by Harold J. Heeremans, F.A.G.O., F.T.C.L., and Evan Andrew Wood, F.A.G.O., F.T.C.L. Dr. Allt addressed the graduates and prospective graduates on the aims of Trinity College, which coincide with those of the American Guild of Organists, "Soli Deo Gloria" being the motto of the A.G.O. and "Gloria in Excelsis Deo" being that of the T.C.L. Graduates of both institutions, followed by the cathedral chapter, entered the great choir, and the canon-precentor, James Green, F.T.C.L., introduced Dr. Allt. Twenty-two fellows and licentiates and several A.G.O. academic members were in their gowns and hoods.

Immediately after this event the congregation went to the Men's Faculty Club of Columbia, where, under the chairmanship of Dr. Becket Gibbs, F.T.C.L., with Sir Francis Evans, K.C.M.G., British consul-general, dinner was served to eighty guests. Lady Evans graced the high table. Sir Francis Evans acted as toastmaster. The President's health was proposed, accompanied by the national anthem, led by Dr. Reginald Mills Silby. Then a toast to the King, Queen and Princess Elizabeth was followed by the British national anthem. The guest of honor was eulogized by the toastmaster, who gave a vivid outline of what Trinity College has stood for. In reply Dr. Allt gave another illuminating history of that famous college, of which he is now principal, in succession to Edgar Stanley Roper, M.V.O., who has been on this side of the ocean for eighteen weeks, chiefly in Canada. Warden Elmer, A.G.O., gave an address of welcome to Dr. Allt, who has been a close friend of his for many years. Dr. William Francis Swann, director of the Bartol Research Foundation of Swarthmore, Pa., and active in the Philadelphia Trinity College Center for twenty years, praised Trinity College, which was the first musical institution in the world to organize international examinations in music. Dr. Swann is a fine cellist as well as conductor of his own full-fledged orchestra, which adds much to the musical life of Swarthmore and Philadelphia. Incidentally, he presided at a meeting in the auditorium of the Art Alliance in Philadelphia when Dr. Allt gave another admirable address on "The Aims of Trinity College."

The next morning, June 24, Dr. Allt flew back to London to resume his duties, for July is the month of commencements in England.

All these happenings were made possible by the Right Rev. Bishop Gilbert, who accorded permission for the use of his cathedral and synod hall, where the organ examinations were conducted by Dr. Allt for three days, and for the privilege of making the headquarters of the New York City center of the Trinity College examinations in the choir school, with the support of the canon-precentor

and headmaster, the Rev. James Green, a fellow of Trinity College, London.

DEATH OF ARTHUR G. BRYAN, PHILADELPHIA ORGANIST

Arthur G. Bryan, F.A.G.O., prominent Philadelphia organist, passed away at the University of Pennsylvania Hospital July 1 after a long illness. Mr. Bryan, who was 45 years old, was stricken the day before Easter and was unable to carry out his plans for the Easter services at Calvary Episcopal Church, Germantown, where he was organist and choir-master.

Funeral services were held July 5 at Calvary Church, with the rector, the Rev. William J. Dietrich, in charge. Members of the choir were in their places, paying a silent tribute to their late choir-master. Palbearers were members of the vestry and fellow organists.

Mr. Bryan was born in Philadelphia, but was taken to Wilkes-Barre, Pa., at an early age. There he studied with Dr. J. Fowler Richardson. He returned to Philadelphia to study with Ralph Kinder and later went to New York for study with Frank Wright and G. Darlington Richards. Mr. Bryan and his brother, James E., had the distinction of being the only brothers to pass the fellowship tests of the American Guild of Organists at the same time.

At the time of his death Mr. Bryan was a member of the executive committee of the Pennsylvania Chapter of the Guild and he served as the chapter treasurer for a number of years. He was successful as a teacher, having a number of pupils in prominent churches in Philadelphia.

In 1935 Mr. Bryan married Kathryn Cage, whom he met while playing in Phoenixville, Pa. They had one son, Richard, now a student at All Saints' Episcopal School, Torresdale, Philadelphia. They, with his mother and father, Mr. and Mrs. Frank Bryan, and one brother, James E., survive.

ARTHUR L. BIGELOW TOURING EUROPE FOR BELL RESEARCH

Arthur Lynds Bigelow, famous bell expert, is making a European tour this summer in search of bell music, both new and old, and to test and determine the tuning accuracy, the musical quality and the general content of bells all over the continent. The results of Mr. Bigelow's research and classifications will be used by Schulmerich Electronics, Inc., of Sellersville, Pa., in the development of their "carillon bells" and the preparation of literature on bell music. Mr. Bigelow expects to return to the United States in the fall, when he will resume his duties as bell-master of Princeton University. Formerly he was laureate of the Carillon School at Mechlin, Belgium, and concert artist at the University of Louvain.

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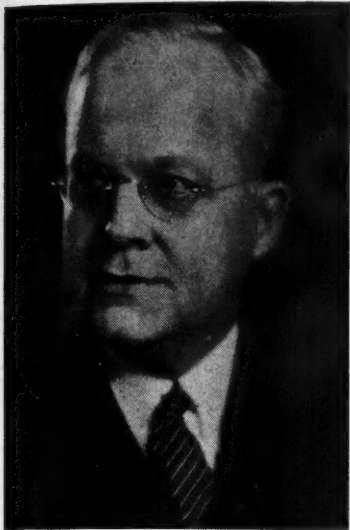
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HORACE WHITEHOUSE



AFTER A SERVICE OF TWENTY years on the faculty of Northwestern University Professor Horace Whitehouse is relinquishing his position as professor of organ under the retirement provisions of the university and will be succeeded by Dr. Barrett Spach, who has resigned as organist and director of music of the Fourth Presbyterian Church in Chicago to accept a place on the Northwestern faculty. Professor Whitehouse's retirement actually dates from 1946, but he was asked to return last fall and has been teaching as usual. He will be at Northwestern next year, but not as head of the organ department.

Professor Whitehouse went to Evanston from the post of director of the music department at the University of Colorado. Previously he had held important positions at Washburn College, Topeka, Kan., at Ohio Wesleyan University and as organist and choirmaster of Christ Church in Indianapolis. For eighteen years he was organist and choirmaster of Christ Episcopal Church, Winnetka, Ill., and for four years previous to this was at the First Congregational Church of Evanston.

He went to Northwestern at the invitation of the late Dr. Peter C. Lutkin, founder and head of the Northwestern University School of Music.

Mr. and Mrs. Whitehouse are the parents of nine children, the youngest of whom was graduated from the Evanston Township High School in June. All of the eight other children have been students at Northwestern. The oldest son, Robert, lost his life in the fall of an army airplane at Kelley Field in Texas in August, 1938.

DICKINSONS TAKE PART IN CHURCH MUSIC INSTITUTES

Dr. and Mrs. Clarence Dickinson are at their summer home on Storm King Mountain at Cornwall-on-Hudson, N. Y., after a series of institutes in church music, each averaging a week in length, which carried them through much of the Middle West and Southwest. The subjects of the daily study courses were "The Music of the Great Religious Movements," "Organ Technique and Repertory" and "Choral Repertory." Evening sessions, open to the public, included organ recitals, choral festivals and lectures with musical illustrations on such subjects as "The Power of Music in Worship," "Beauty in Worship," "The Wesley Family in Church Music," "The Quickening Spirit" and others.

The institutes in Kansas City, Mo., Little Rock, Ark., and Atlanta, Ga., were under the auspices of the American Guild of Organists and that at Conway, Ark., was sponsored by Hendrix College. The institute in Fort Worth, Tex., was sponsored by the First Methodist Church, of which Robert R. Clarke is organist and choirmaster; the institute at Scarritt College, in Nashville, Tenn., was sponsored by the four colleges—Scarritt, Peabody, Ward-Belmont and Vanderbilt University.

An interesting feature was that the expenses of about half the registrants were paid by their churches as "delegates," in appreciation of the importance of music in the church service.

The last institute in which the Dickinsons are participating this summer will be at Northwestern University the first two weeks in August.

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Questions Tendency to Faster Tempi on the Works of Bach

By H. LOWERY
London, England

At first sight it might appear that the metronomic rates 63 and 112 to the quarter-note could not possibly apply to the same piece of music; yet they are typical of what one may describe as the difference between theory and practice in regard to the playing of Bach's organ works. The first rate is that given by Novello's Edition (Bridge and Higgs) for Bach's great G minor Fugue; the second that of the speed (determined by metronome) of the same fugue by a well-known organist playing over the radio. One often has a similar experience when attending organ recitals; to take but two examples: (1) the popular D minor Fugue, 69 to the quarter-note (Novello Edition), 84 (Augener Edition, by Eaglefield Hull), 108 (actual performance); (2) Toccata in F major, 120 to the eighth-note (Novello), 132 (Augener), 176 (actual performance).

The tendency seems to be general to take Bach's organ works quicker and quicker, and in any case quicker than the tempi indicated in the standard editions; indeed, I have seldom heard any performer adopt the speeds recommended by the books, the differences always being those of excess. Even the late Dr. Kendrick Pyne, a great Bach player, though always giving the impression of dignity, did not hesitate to adopt a quick tempo if he felt like it; thus for the D major Fugue he usually adopted 100, whereas the Novello Edition gives 76. I believe it is well known that the late Dr. Eaglefield Hull gave 100 to the quarter-note to this fugue in the Augener Edition on Pyne's authority. Pyne's speed, however, for the Toccata in F was 116 to the eighth-note—practically the same as that of the Novello Edition and still adopted on the continent—for example, by Schutz (Vienna). Dupré, in his edition of Bach's organ works, usually gives rates on the slow side, but his performances and those of his pupils are often quicker. The late Joseph Bonnet's theory and practice were more nearly in accord; thus his edition of the G minor Fugue gives 88 and of the D major 116, in fairly close accordance with his performances which we heard.

Is it necessarily wrong to play Bach quickly, and who shall decide the standard tempo? It is not possible to answer these questions categorically, though it is noteworthy that those who support the alleged traditional style of playing constantly emphasize that we take Bach too quickly (for examples see the works of Widor and Schweitzer). On the other hand, a modern writer, the late Harvey Grace, often urged the player to "rattle it off as fast as your fingers and the acoustical properties of the building will allow," and remarked that "Bach made the pace as hot as his instruments would permit. If he played on a modern organ he would make it hotter still."

There can be no doubt that modern technical developments have a great bearing upon the speeds at which compositions are taken. Thus a player over the radio will often gallop through a piece in order to squeeze it into the allotted time of his broadcast; then again, pieces tend to be played excessively quickly in order to fit them into the limited periods demanded by recording. Moreover, in ordinary performances the superlative manual technique attained today by modern teaching methods, coupled with instantaneous electric actions, renders it fatally easy for the player to adopt exaggerated tempi, possibly also encouraged by the (questionable) belief that Bach would do the same if given modern instrumental resources. Care should be taken not to set a tempo in fugue subjects which cannot be maintained in the subsequent complex development.

In the light of all these discrepancies between theory and practice, what is the poor student to do? This is a question that can be answered without difficulty. The speed of Bach's organ works and, indeed, of all other music, is that appropriate to the conditions prevailing at the time. Harvey Grace referred to the acoustics of the building, and these certainly constitute a major factor. If all the "Ts" are to be dotted and the "ts" crossed in

the music, then a quick pace in a resonant building will be out of the question; a "dead" building, however, may positively call for a rapid pace, with bright registration. Naturally the recitalist will avoid choosing pieces that depend for their effect on speed (for example, the D major Fugue, the G major Fantasia, the Jig Fugue) when he is to play in a very resonant building.

Another matter of great importance in settling the pace of an organ work is that the speed should never be so great that the rhythm is obscured. One of the weaknesses of the organ as an artistic medium is that it does not lend itself naturally to rhythmic effects. At excessive speed notes run into each other to such a degree that the breaks, so essential for phrasing and induced accentuation, cannot be produced; hence all meaning is lost to the music, the result being analogous to vocal "gabbling."

Another point which should be taken into account in settling the pace is that of registration. It is manifestly absurd to play the Toccata in F at 176 to the eighth-note with registration abounding in doubles; yet this is by no means a rare occurrence. At this pace the pipes cannot speak promptly in the lower registers and a curiously uneven and patchy effect is produced in the auditorium. For the same reason the Fantasia in G should not be begun (as it often is) with full great and swell, including 16-ft. flues and reeds, if it is intended to take Bach's speed directions, *très vite*, literally; a much lighter registration is called for—indeed, one cannot go far wrong if one always adopts a registration of fine texture when the pace is rapid. This is especially important in broadcasting.

Of course, the player is always at the mercy of his instrument. If the wind supply is inadequate, as it so often is, a rapid pace never will produce a musical result, for the pipes have no chance to settle down to speech. In this connection much depends also on the voicing of the individual stops; some stops will actually blend at slow tempo, but fail to give a coherent effect, due to uncertain speech at high speeds. The performer must, therefore, listen carefully for this possible lack of blend and eliminate the offending registers accordingly. Gambas, large-scaled flutes and some reeds are particularly to be watched in this connection.

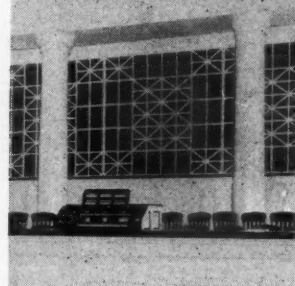
In conclusion, it seems worth while reminding ourselves of the fact that the organ is pre-eminently an instrument for producing sustained tones—even "to eternity," as one writer has expressed it. This being the characteristic property of the instrument, surely every recital program should contain at least one piece that may be taken at a slow tempo, using judiciously all the available tonal resources, thus producing a majestic and dignified effect, more in keeping with the grandeur of the instrument than that of flippant scherzos and flighty caprices which serve to glorify the electrician, but which usually flout all the canons of musical aesthetics. While Bach's organ works provide a few examples of pieces which may be rattled off at express tempo, they also include many more thoughtful and intellectually satisfying compositions which demand a slow, dignified tempo to bring out their inner meaning. The Prelude and Fugue in B minor is a case in point. In spite of the decorativeness of the Prelude, it should not be taken faster than 84 to the eighth-note if its full beauty is to be revealed; the Fugue too demands a slow pace, 60 to the quarter-note, for a majestic effect. Other fine works calling for restraint are the Dorian Prelude (60 to the quarter-note) and Fugue (60 to the half-note) and the Passacaglia in C minor (60 to the quarter-note).

Admittedly it is easier to allow one's self to acquire momentum than to exercise restraint, but the latter, coupled with careful phrasing and well-defined rhythm, will appeal more to the musicianly mind than will the former, which, though more spectacular, seldom reaches beyond the uncultivated ear.

MISS SUSAN ESTEY, daughter of Mr. and Mrs. Jacob Poor Estey of Brattleboro, Vt., was married July 12 to Robert Henry Cochrane, Jr., son of Mr. and Mrs. Cochrane of New Rochelle, N. Y., in All Souls' Unitarian Church, Brattleboro. The bride was graduated from Smith College in 1947. She is a granddaughter of Mrs. William J. Tyler of Newton, Mass., and of Mrs. J. Gray Estey of Brattleboro and the late Mr. Estey. Her father is president of the Estey Organ Company of Brattleboro. Mr. Cochrane was graduated from the Principia School in St. Louis and studied also at the New York School of Fine and Applied Art. He served in the army for five years.

AN EVENING OF MUSIC was arranged at the First Presbyterian Church of Olney, Philadelphia, Pa., as the closing event of the season, with Robert A. Imbt, minister of music, and Walter Lindsay, organist, in charge. A string quartet and a brass trio supplemented the organ, the senior choir and the girls' ensemble. A ten-minute recital opened the program, with string quartet, piano and organ taking part.

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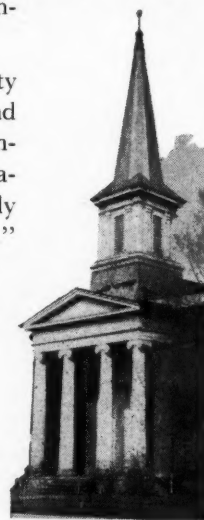
A noteworthy example of Colonial architecture, the Charles Town Presbyterian Church, Charles Town, West Virginia, is today ninety-six years old.

In this mellow atmosphere, a fine Wicks Organ was recently installed as a memorial to former Pastor, Dr. G. G. Sydnor, whose son, James R. Sydnor of Richmond, Virginia, formerly Director of Music, Park Avenue Presbyterian Church, New York City and First Presbyterian Church, Richmond, collaborated with Wick's staff in the designing of this pipe organ.

Mr. Sydnor, widely known authority in organ design, with a background of study and teaching in many important colleges, played the dedication recital. He states, "I am highly pleased with this ideal instrument."

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New Records Are Reviewed

By **AUGUST MAEKELBERGHE**

Mozart, *Adagio and Rondo, K. 617* (originally written for glass harmonica). E. Power Biggs, celesta; Phillip Kaplan, flute; Louis Speyer, oboe; Emil Korsand, viola; Joseph Zimble, 'cello. Victor Record: 11-9570.

Walter Piston, *Prelude and Allegro for organ and orchestra*. E. Power Biggs, organ; Serge Koussevitzky conducting the Boston Symphony Orchestra. Victor Record: 11-9262.

It is not without reason that these two entirely different works are discussed together. While listening to these records this writer was struck with the unmistakable fact that we have entered a new era of classicism, that composers of today stand very much in the same position as Mozart stood in his day, with this difference: While the movement in Mozart's day inevitably had to lead into romanticism, so must this movement of necessity lead back to clarity and terseness of speech. It is highly interesting, therefore, to observe these two works, Mozart expressing himself with the grace of the eighteenth century and Piston with the hardness of our own; both writing music devoid of literary hanky-panky—music that speaks for itself, as all music should. Of course, the harmonic vocabularies are totally different, and no one would wish it otherwise.

Walter Piston, is definitely a happy composer in this work. It is a composition full of life. It is not easy to write for organ and orchestra. Both are complete unities and capable of independent self-expression; in fact, they strive to assert their independent dominion and the marriage of the two does not always make for a happy union. Piston, however, has realized this and has succeeded in creating a truly fine work that will not pale upon repeated hearings.

Mr. Biggs gives a superlative performance. This is music that fits his temperament like a glove. There is a drive in his playing which is electrifying. Mr. Koussevitzky and the Boston Symphony are up to their usual fine standard. This writer has but one quarrel: the bad break between sides leaving the listener in mid-air after the first theme statement by the organ in the Allegro. At the same time he doesn't see how it could have been avoided—just one of those instances in which music simply cannot be split into four and a half-minute sections.

The Mozart work, of a period when composers were not afraid to write for pure entertainment, is delightfully performed. It is something to hear after a tiresome day, when cares should be forgotten. Again a very fine performance by first-class artists—chamber music for people who usually shy away from it.

**PROMINENT MEN TAKE PART
IN CAMP WA-LI-RO SESSION**

Camp Wa-Li-Ro held its fourteenth season June 30 to July 4 with a large group of boys and choirmasters. Ralph A. Harris of Providence, R. I., opened the session with a rehearsal for the confirmation service conducted by Bishop Tucker of Ohio. About fifty boys and men sang Noble's "Fierce Was the Wild Billow" for this service. Ray Brown of the General Theological Seminary, New York, prepared the second service, that of morning prayer, which also was conducted by the bishop. The special feature of this service was an inspiring unison Te Deum written by Mr. Brown. The third service was that of communion, prepared and conducted by Mr. Harris, with the Rev. Frank Schaffer of Cleveland as celebrant. Healey Willan's "Missa Brevis" in F was used with Tye's "O Come, Ye Servants of the Lord" as the offertory.

Mr. Harris gave two talks on choir work during the week and Mr. Brown spoke on liturgics. Frank Owen of Kalamaazoo gave two talks on the organization and discipline of a choir.

Social activities included a reception for the bishop and choristers by the women of St. Paul's Church and daily afternoon teas on the lawn.

Paul Allen Beymer directed the conference.

DR. C. HAROLD EINECKE, minister of music of Pilgrim Congregational Church, St. Louis, Mo., will sail for Europe the first of August to attend the international festival of music and drama in Edinburgh. He will also visit Belgium and Holland and friends in London, and will be the guest of Benjamin Brittan, noted English composer, and Peter Pears, leading tenor of the Sadler Wells Opera Company in England. Dr. Einecke plans to resume his duties in St. Louis about Sept. 10. During the summer and autumn a new chancel is being built in his church and the installation of the new Aeolian-Skinner organ will begin when the chancel is completed.

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Requirements for 1948 Examinations of Guild May 27 and 28 Announced

Announcement of the dates and requirements for the 1948 examinations of the American Guild of Organists is made by Dr. Philip James, F.T.C.L., F.A.G.O., chairman of the examination committee. The choirmaster examinations will be given Wednesday, May 5. The associate-ship and fellowship tests will take place Thursday and Friday, May 27 and 28.

These examinations are held annually in New York City and in many Guild centers from coast to coast. They can be given in any state. A country-wide drive is being planned for the promotion of the examinations, which it is hoped will result in the largest number of candidates ever examined by the Guild. Owing to the increasing number of applications it may be decided to conduct a second examination in the winter.

Here are the requirements:

Paper Work Tests.

Thursday morning, 8:30. Four hours allowed for this paper.

ASSOCIATESHIP.

1. To add to cantu fermi strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidate must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required.

2. To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave. Show the inversions.

3. Questions in musical history drawn from "A History of Musical Thought" by Donald N. Ferguson, published by F. S. Crofts & Co., New York.

Friday morning, 8:30. Four hours allowed for this paper.

4. Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

5. To add alto, tenor and bass parts to a given melody.

6. To add to a given string part another string part in free counterpoint.

7. To add soprano, alto and tenor parts to an unfigured bass.

8. To write a hymn-tune introducing specified modulations and cadences. A stanza of verse will be provided.

FELLOWSHIP.

Thursday morning, 8:30. Four hours will be allowed for this paper.

1. To add to cantu fermi strict counterpoint in three or four parts, in various species and combinations of species. A use of the modes and of imitative part writing will be required.

2. To orchestrate a given passage.

3. To write any one of the three portions of a fugue as specified: (a) Exposition (subject given); (b) middle section (subject, answer, C. S. and end of exposition given); (c) final section (subject, answer and counter-subject given).

Friday morning, 8:30. Four hours will be allowed for this paper.

4. Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

5. To add parts to a given melody.

6. To write a short essay on some period or development in music history.

7. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

8. To write four-part music (SATB) to given words.

Tests at the Organ.

Thursday or Friday afternoon, May 27 or 28.

ASSOCIATESHIP.

1. To play the whole or any portion of

all three of the following pieces: (a) Chorale Prelude, "O Lamm Gottes, unschuldig," by J. S. Bach. (Historical Organ Recitals, Volume II, page 12, G. Schirmer, or Peters Edition, volume VII, page 45); (b) Finale, by Dupré ("Vesper du Commun," page 45; H. W. Gray Company); (c) Chorale Prelude, "Ach bleib bei uns, Herr Jesu Christ," by Eric De-Lamarter (Witmark & Sons).

The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.

2. To play at sight a passage of organ music.

3. To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice crossing will appear.

4. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize an unfigured bass at sight in four parts, without pedal.

7. To harmonize at sight a figured bass.

8. To improvise a four-measure phrase, modulating from one specified key to another. Two tests will be required.

FELLOWSHIP.

1. To play the whole or any portion of all three of the following pieces: (a) Fantasia in G (five voices), by J. S. Bach (Peters Edition, volume IV, page 62, or Widor-Schweitzer Edition, volume I, page 46, G. Schirmer); (b) "Prière," Cesar Franck (G. Schirmer); (c) Prelude and Fugue in C minor, Seth Bingham (H. W. Gray Company).

The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.

2. To play at sight a passage of organ music.

3. To play at sight a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs). A certain amount of voice crossing will appear.

4. To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize at sight, in four parts, an unfigured bass.

7. To improvise on a given theme.

Choirmaster Examination.

The examination consists of two sections—paper work and the practical and viva voce.

Section I. For the paper work three and a half hours will be allowed. Questions will be asked regarding the following points:

1. Rudiments of music, including the adding of the key and time signatures, and bar lines to a given melody.

2. Harmonization of a given hymn-tune will be required.

3. A general knowledge of the ecclesiastical modes, the names of the modes, the intervals in each, and the finals and dominants of each.

4. Repertory of church music. Selection of suitable music for services, taking into consideration the size, balance and efficiency of the choir.

In the viva voce section candidates will be expected to answer questions concerning choir organization and training; chanting; Anglican and plainchant (candidates are not required to be plainchant experts; questions will be limited to those concerning the clefs used in plainchant, the general method of performance, nuances, etc.); musical form; general choir routine; the pronunciation of church Latin (a sheet showing this may be obtained from national headquarters with other examination material, upon receipt of price). Additional help will be found in the Coward book, suggested by the Guild.

PRACTICAL.

1. The candidate will be called upon to suggest methods of teaching good breathing, good tone production, purity of vowel sound, clear enunciation.

2. To rehearse the choir in the singing of the Benedictus, page 718, chant 641 (1940 Episcopal Hymnal); "Lord, Thou

Hast Been Our Refuge," page 738, chant 692 (1940 Episcopal Hymnal).

3. To rehearse the choir in the singing of the whole or any portion of either of the following unaccompanied anthems: (a) Weekes, "Let Thy Merciful Ears, O Lord" (Oxford University Press); (b) Brahms, "O Cast Me Not Away" (J. Finley Williamson Series, G. Schirmer).

4. To accompany on the organ a performance of the whole or any portion of any of the following anthems: (a) J. S. Bach, "Sleepers, Wake!" (First Chorus) (H. W. Gray Company); (b) Elgar, "Light of the World" (H. W. Gray Company); (c) Philip James, "By the Waters of Babylon" ((H. W. Gray Company).

5. To improvise briefly.

Candidates must have been elected colleagues of the Guild not later than April 30, 1948, to be eligible for the examination for the associateship. The associateship must be attained before proceeding to the examination for the fellowship. The fellowship examination cannot be taken in less than one year after the attainment of the associateship. Candidates must register not later than May 1 by paying the specified fee for the examination. Candidates are required to take both sections of the examination (organ work and paper work). Candidates who fail in one section will be credited with the section passed and be eligible for re-examination any year in the section failed. Examination fees are: Associateship, \$15; fellowship, \$20; choirmaster, \$15. Re-examination in one section: Associateship, \$10; fellowship, \$15; choirmaster, \$10.

To receive any of the certificates, candidates must achieve 50 per cent of each item and 70 per cent of the total marks in each section of the examination.

"Counterpoint," by Jeppesen, has been added as an alternate to "The Art of Counterpoint," by Kitson, on the list of required text-books.

Complete copies of the requirements, former examination papers, solutions, examination booklets and any other information concerning the examinations may be obtained by communicating with national headquarters, 630 Fifth Avenue, New York 20, N. Y.

The choirmaster examination is open only to founders, fellows, associates and colleagues. Candidates must register by April 1.

Clergy Guests in Rochester.

The final meeting of the Rochester Chapter for this season was the annual dinner meeting of clergy and Guild members May 27 at Brick Church Institute. A large attendance was on hand to hear the guest speaker of the evening, the Rev. Dr. Edwin McNeill Poteat, dean of Colgate-Rochester Divinity School.

At a previous meeting in May, held at Strong Auditorium of the University of Rochester, election of officers took place and the following were elected: Dean, Dr. J. Elmore Jones; sub-dean, Philip G. Kreckel; corresponding secretary, Nelson B. Carter; registrar, Charles Raymond Berry; treasurer, Mrs. Margaret C. Morrow; librarian, William Hudson; auditors, George S. Babcock and S. Wilson Davidson; chaplain, the Rev. Frederick S. Winnie, rector of St. Luke's Episcopal Church. The following were elected to the executive committee to fill vacancies: Mrs. William S. Vaughn, Mrs. James Kitchen and Clifford Coon.

Catharine Crozier Gleason, retiring dean, turned the meeting over to the incoming dean with appropriate words of welcome. The meeting concluded with a short program of organ music on the four-manual Aeolian-Skinner organ played by Harriette Slack Richardson, Robert Moore, Charles Raymond Berry, Philip Kreckel and J. Elmore Jones.

C. R. BERRY, Registrar.

Organists of Wheeling and 200 Singers Take Part in Annual Choir Festival

The Wheeling Chapter held its third annual choir festival Sunday evening, June 1, at St. Matthew's Episcopal Church. The church was filled and many were turned away.

An organ recital was presented at 7:15 with seven Guild members taking part. A youthful member, Irene Cluble, opened the recital by playing the Fugue from Mendelssohn's Second Sonata, after which Charles Kalkreuth, official organist of the Shrine Chanters, played the "Meditation on a Breton Theme" by Ropartz. Dr. David Leach then presented Dupré's "Cortege and Litany," followed by Franck's Chorale in A minor, played by Eleanor Bidka. Rachmaninoff's "Melodie" was played by Pauline Stitt, Mildred Upton played Karg-Elert's "Clair de Lune," and the recital was concluded by Helen Hadsell with the "Praeludium Festivum" by Becker. William Barte, Jr., played Bach's D major Fugue for a postlude.

Robert Knox Chapman presided at the organ for the entire service, and the processional, "All Hail the Power of Jesus' Name," had great beauty and dignity as 200 singers from twelve churches entered the sanctuary to the accompaniment of organ, brasses and cymbals. A brief service of cathedral evensong followed, after which the choir sang four festival anthems. The first was the well-known Gloria from Mozart's Twelfth Mass, to which Mr. Chapman had written an accompaniment for the brasses. Tchaikovsky's Cherubic Hymn was sung antiphonally in a most effective manner. St. Matthew's Church is well suited to this type of performance, with the visiting choirs singing in the balcony. "Here Yet a While," from the "St. Matthew Passion," by Bach, followed, and the final chorus was a special arrangement of Sir Arthur Sullivan's "Onward, Christian Soldiers," for two choirs, with trumpet fanfares.

Loren Mercer again conducted the balcony choir and provided the personnel for the brass accompaniment from among his students at Warwood High School.

Distinguished visitors present were Dr. Marshall Bidwell, organist of Carnegie Music Hall in Pittsburgh, and Julian Williams of Sewickley, Pa., dean of the Western Pennsylvania Chapter.

The Wheeling Chapter held its annual outdoor meeting June 21 at Oglebay Park. Dinner was served in the formal gardens which overlook the amphitheater and outdoor stage, in a most beautiful setting. One of the Ohio Valley's largest glass industries was entertaining its employees at a huge party and stage show, and members of the A.G.O., from their vantage-point, cheerfully joined in. The entertainment ranged from hochoy-koochy dancers to old-fashioned vaudeville and magic, and Dr. Elbin, our dean, conducted the business meeting to the strains of "Open the Door, Richard."

Election of officers was held, with the following results: Dean, Robert Knox Chapman; sub-dean, Miss Luella Michel-felder; secretary, Miss Eleanor Bidka; treasurer, Mrs. Clara Timberlake; chaplain, the Rev. Carroll Thorn.

Bubble-gum and toy balloons were distributed among the guests and much effort was put forth on the former. The meeting adjourned on the happy note that it had been a successful party and a successful year for the chapter.

PAULINE O. STITT, Secretary.

News of the American Guild of Organists — Continued

Eleven Chapters Take Part in Various Events of Baltimore Convention

The regional convention held at Baltimore, Md., June 23, 24 and 25 was noteworthy for a variety of programs and meetings.

Eleven chapters, with Chesapeake as host, participated in the convention, and delegates came from the farthest corners of Virginia, West Virginia, Maryland and Pennsylvania.

The opening luncheon at the Episcopal Church of St. Michael and All Angels was attended by about eighty members. There was no formal speech, but the rector of the church, the Rev. Don Frank Fenn, welcomed those present and the deans and recitalists who attended were asked to rise and be identified.

Later in the afternoon Dr. Homer D. Blanchard of M. P. Möller, Inc., gave a short talk on the contemporary organ in which he presented in a concise form the background of the modern instrument. This was followed by a recital at the Second Presbyterian Church, played by Dr. Alexander McCurdy, which combined the Schulmerich carillon bells with the organ. It appears that these small bells, amplified, are effective as a tower carillon to be heard from the outside, although they may also be used as conventional organ chimes.

Monday evening Searle Wright was heard in a recital at Brown Memorial Presbyterian Church. Mr. Wright, substituting at short notice for Charlotte Klein, who had undergone an operation and who died a few days later, played a program composed almost entirely of recent works. The playing was of fine caliber, but the program was regarded as losing effectiveness through use of too many compositions similar in character.

Tuesday morning there was a guided tour of the Walters Art Gallery, followed by a luncheon at the Lord Baltimore Hotel.

At Old St. Paul's Episcopal Church were heard four representatives of chapters outside of Baltimore which were participating in the convention. These were Raymond Herbek, Petersburg, Va., Asher S. H. Edelman, Hagerstown, Md., David Babcock, Newport News, Va., and Melva Payne, Roanoke, Va.

Tuesday evening Bernard Piché was presented at the Peabody Conservatory concert hall. Mr. Piché is regarded as one of the outstanding organists of today. He plays with a technical mastery of the instrument which it is gratifying to hear. The program, too, was chosen with the intention of pleasing almost any educated listener.

On Wednesday the organists—and there were more than a hundred—who went to Annapolis to hear Helen Howell play at St. Anne's Church were well rewarded by an outstanding musical experience. Modern and classical compositions were given readings on a high plane. Miss Howell not only knows what she wants, but attains it, and makes the listener like it. Her program deserves a straight "A" for arrangement, also, for here each type was well set against a contrasting one, so that all stood out.

The closing event of a successful convention was a concert by a choral group conducted by Ifor Jones. Mr. Jones showed his ability as a conductor by the performance achieved. The group of singers from many choirs in Baltimore sang as though they had rehearsed together for months, although they had done so only three times as a unit. A short recital by George Woodhead preceded the choral concert.

Nebraska Chapter Election.
Members of the Nebraska Chapter assembled July 14 at the First Unitarian Church of Omaha. The following officers were elected for the ensuing year: Eloise W. McNichols, dean; Henrietta M. Rees, sub-dean; Milfred I. Mowers, secretary-treasurer. The remainder of the evening was passed in informal discussion of plans for the year. Among the topics discussed were: Opening fall event in the form of a recital at Joslyn Memorial by a visiting organist, a minister-organist dinner in October and a program by Guild members in November at one of the local churches. Further discussion was held

concerning activities in the early months of 1948, among which is to be a hymn festival at All Saints' Episcopal Church. **MILFRED I. MOWERS, Secretary-Treasurer.**

Bingham at Pius X School.
At the invitation of Mother Cohalan, director of the Pius X School of Music at Manhattanville College of the Sacred Heart, New York City, Seth Bingham, sub-warden, addressed the faculty and student body July 23 on the aims and achievements of the A.G.O. He stressed the Guild's non-sectarian character, mentioned the increasing number of its Catholic members, and expressed the confident hope of a still closer affiliation between the Guild and this great school.

Make Trip to Möller Factory.
The final event of the season for the Southern New Jersey Chapter was a bus trip to the M. P. Möller organ factory at Hagerstown, Md., June 30. The tour of the factory was most interesting, particularly so because the new organ for the First Presbyterian Church of Bridgeton was being assembled and parts of this instrument could be seen in nearly every section visited. Lowell Ayars, our sub-dean, is organist of this church.

Following this tour a fine recital at St. John's Lutheran Church gave a splendid demonstration of a large Möller organ. Next came dinner at Hager House and then the trip home.

CARRIE E. LIVINGSTON, Secretary.

Massachusetts Chapter Outing.
One hundred members and friends of the Massachusetts Chapter went to the Memorial Hall in Methuen June 21. Arthur Howes, director of Methuen Memorial Institute, demonstrated the possibilities of the famous organ and gave a brief history of it. The organ was reconstructed by Aeolian-Skinner. Mr. Howes played a program of selections by Bach, Couperin and Karg-Elert. Many members took the opportunity of playing the instrument and inspecting the organ loft. Following this informal groups partook of a picnic luncheon on the lawn.

MARJORIE FAY JOHNSON, Secretary.

Niagara Falls Picnic Ends Season.
The final meeting of the season for the Niagara Falls Chapter was in the form of a picnic at the home of Mrs. Grace Attfield in Wilson, N. Y., June 24, in surroundings of beautiful garden flowers. Mrs. Helen Cruse was chairman of the picnic committee, assisted by Miss Mary Isabel Morrison. After supper a short meeting was called to order and a tentative program for the coming year, prepared by the executive committee, was presented and accepted. The dean, J. Earl McCormick, gave a report on the festival held in New York in May. Two new members were presented by Mrs. Elenore Schweitzer, membership chairman. They are Miss Pat Gerber and Miss Louise Hall. One of our members, Mrs. Helen Cruse, is moving to Syracuse and her membership will be transferred.

MRS. J. EARL MCCORMICK, Secretary.

Tour of St. Louis Churches.
The concluding meeting of an interesting season was held by the Missouri Chapter June 16. The meeting was in the form of a tour of four churches in the southern part of St. Louis. This is the second year the chapter has made such a tour. One of the churches visited was Holy Cross Lutheran, where Walter Wismar is organist. He gave us a short but very interesting program of organ music. After the tour we returned to the Second Baptist Church, where we had a buffet supper.

PAUL FRIESS, Secretary.

Lehigh Valley Pastors Are Guests.
The Lehigh Valley Chapter sponsored a pastor-organist dinner at the Shankweiler Hotel, Fogelsville, Pa., June 17. This was the final meeting of the season and was well attended by the organists and their pastors. The dean, John P. Beiswanger, presided.

The speaker of the evening was Dr. M. Stanley Kemp, retired pastor of Zion Lutheran Church, Hollidaysburg, Pa., who spoke on the subject "Baton and Blessings of the Lords of Melody."

Sunday afternoon, June 29, a meeting of the executive committee was held at the home of the dean in Easton. Plans for the 1947-48 season were discussed.

SUE F. ENRIGHT, Secretary.

Chapter Helps French Organists.
Mrs. Helen McNicoll reported at the May meeting of the Washington Chapter that \$75 contributed to the fund for relief of French organists had nearly all been spent and asked for \$25 to be added to the fund. This was approved unanimously. Several letters have been received from French organists who have received pack-

ages and a letter from Marcel Dupré dated April 26 said that two of the packages have been given to blind organists—M. Langlais and M. Litalze. The third went to M. Boulois, organist of St. Philippe du Roule. M. Dupré's letter continues: "We were most happy to send all these comforts in the name of the chapter. They are particularly welcome at the present moment and such a gesture of kindness is deeply appreciated. I can tell you." Other organists who received packages were Andre Marchal, M. Messiaen, organist of Trinity Church; M. Fleury, organist of St. Augustin, and M. Robineau, the choir organist of St. Sulpice. It was voted to send a contribution of \$25 to the Karg-Elerts also.

The Washington Chapter sponsored a vesper service May 18 in the First Christian Church of Seattle. Guild members participating were Mrs. George Miller, organist of St. Stephen's Episcopal Church; Mrs. Helen Louise McNicoll of the First Christian Church and Eugene Nye, organist and choirmaster of Trinity Episcopal Church. The Rev. Warner Muir was the speaker.

Following the service a business meeting of the Washington Chapter was held. Officers elected for the coming year are: Mrs. Lois Hall Peterson, dean; Miss Catherine M. Adams, sub-dean; Mrs. Bessie Rasmussen, treasurer, and Miss Jean Kilgore, secretary. Frank Nurdling is regent of the Tacoma Branch for the coming year.

The next meeting of the Washington Chapter will be held Sept. 8.

Vermont Chapter.
A meeting of the Vermont Chapter was held June 19, when members and friends met for a social hour and dinner. Among the guests were Vernon de Tar of New York City and Dr. LaPierre of Montreal. After dinner Mr. de Tar gave a recital on the organ at St. Paul's Episcopal Church, to which the public was invited.

Plans were made for a meeting to be held late in August, when the chapter will welcome new members and hold an election of officers.

ELIZABETH R. SHUFELT, Secretary.

Berkshire Chapter Meets.
The new Berkshire Chapter held its second meeting June 23 in the First Church of Christ, Congregational, Pittsfield, Mass. After a well-planned dinner Dean Ludwig This spoke briefly and introduced the Rev. Floyd C. Roberts, pastor of the South Congregational Church, Pittsfield.

Operatic and concert selections should be out, as far as music in church is concerned, said Mr. Roberts, president of the Pittsfield Council of Churches, who was a church organist before becoming a minister. The pastor told the organists that they should play strictly church music, as distinct from music in the church, and recommended as required reading for

ministers and organists the books "Music in Worship," by J. N. Ashton, and "The Genius of Public Worship," by C. H. Heimsath.

At an executive committee meeting which followed Mr. Roberts' talk, it was decided to engage Virgil Fox for a recital in the fall. This meeting closed the chapter's activities until September.

BRUCE M. WILLIAMS, Secretary.

Mrs. Hammett Alamo Dean.
The Alamo Chapter, San Antonio, Tex., held its closing meeting the end of May in the home of Miss Eunice Schilling. The following were elected officers: Dean, Mrs. Georgia Hammett; sub-dean, Mrs. Margaret Atkins; secretary, Mrs. Kathryn Ball Rush; registrar, Miss Eunice Schilling; treasurer, Lee Norrell; chaplain, Dr. P. D. Miller.

After the business meeting organ records were enjoyed. A party in the garden with Miss Schilling and Lee Norrell as hosts closed the evening and the season.

Long Beach Chapter Meeting.
Members of the Long Beach, Cal., Chapter enjoyed a scholarly paper on education in church music by Harry Tomlinson, Jr., when the July meeting was conducted in the choral room of the First Presbyterian Church. The meeting followed dinner at Victor Hugo's Colonial House. Dean Howard Moore conducted a business meeting and the following members were elected to the executive council: Helen Davenport and Mrs. A. J. Keltie, three-year term; Robert Bouden and Marie Lyman, two-year term; Joseph Riddick and Christine Tomlinson, one-year term.

Student memberships were discussed and Mr. Tomlinson was asked to head a committee to make plans for taking the younger musicians into the group. A report also was made by Mr. Tomlinson and Dr. Cox, who are trying to interest the city in the purchase of Bach's complete works for the Long Beach Public Library.

IRIS LEWIS ESHELMAN, Reporter.

Dinner Meeting in Wilmington, Del.
Members of the Delaware Chapter enjoyed a dinner meeting at the Peninsula Methodist Church, Wilmington, May 8. The annual election of officers was held. All officers were re-elected for the coming year. They include Miss Sarah Hudson White, A.A.G.O., dean; Firmin Swinnen, sub-dean; Wilmer C. Highfield, secretary; Miss Caroline E. Heinel, treasurer, with the Rev. Paul A. Kellogg as chaplain.

Chaplain Kellogg spoke of the value of the organ as the foundation of good congregational singing. The Rev. John Oldman, former navy chaplain, was the guest speaker and gave a very interesting account of music in the navy.

R. Barrett Johnson reported for the secretary, Wilmer C. Highfield, who is confined to his home by illness.

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and David Craighead Play.**

The Los Angeles Chapter of the A.G.O. held a two-day conference on the Pomona College campus at Claremont, Cal., June 23 and 24. About forty delegates, representing chapters at Los Angeles, San Diego, Pasadena, San Bernardino-Riverside, Bakersfield, Fresno, San Francisco and Yuma, Ariz., were housed in the Mudd-Blaisdell residence hall for women and over a hundred organists within commuting distance of Claremont added to the attendance of a successful meeting, the first such event since the outbreak of world war 2. The sessions were opened to the public and to students in the Pomona College summer school.

The conference opened Monday morning with an address of welcome by Julia Howell, dean of the Los Angeles Chapter, who introduced William G. Blanchard, organist of Pomona College. He in turn presented Ralph H. Lyman, head of the Pomona music department. Dr. Lyman spoke of the splendid effect of the work of the Guild toward raising the standards of church music. The feature of the Monday morning session was an address by the Rev. Merrill Jensen, pastor of the First Baptist Church of Ontario, Cal., and an organist in his own right, who spoke on "The Importance of the Organist from the Minister's Point of View."

After luncheon Dr. Leslie P. Spelman, organist at the University of Redlands, assisted by several of the visiting organists, presented a very interesting illustrated talk on the Guild examinations. Following this Miss Marian Reiff, organist of the First Congregational Church in Los Angeles, gave an outstanding recital on the four-manual Möller organ installed in Bridges Hall in 1939. She played the following program: Two interludes from the "Missa Brevis," Kodaly; three numbers from "Twenty-four Pieces in Free Style," Vierne; Toccata, Durufé; "Requiescat in Pace," Sowerby; Allegro, Sonata 2, Air, "If Thou Be Near" and Passacaglia and Fugue in C minor, Bach.

After the recital Dr. Joseph W. Clokey, dean emeritus of the department of fine arts at Miami University and well-known American composer, discussed the organ as an accompanying instrument. He was assisted by the audience. Dr. Clokey pointed out the advantages of using upper-work and mixtures in accompaniments. With Mr. Blanchard at the console he had the audience sing a number of hymns with various types of registration.

In the evening a beautiful program of vocal music was presented by Margery Briggs, soprano, of the Pomona College music faculty, with Mr. Blanchard at the organ, and the Burke Octet, under the direction of John Burke, minister of music at the First Baptist Church in Los Angeles, with Ruth Flatley at the piano. Afterward the visiting organists held an informal social get-together in the parlors of Mudd-Blaisdell hall, where Mrs. William Blanchard and her committee had prepared light refreshments.

The Tuesday morning session was devoted to a discussion of new service music, in which Dr. Roland Diggle, well-known Los Angeles composer, reviewed many new publications, with Dr. Irene Robertson, organist of the First Methodist Church of Los Angeles, playing some of the outstanding examples of new organ compositions. From 1 until 2:30 an open house was held at the home of William G. Blanchard, where visiting organists were given an opportunity to inspect and play the three-manual Möller residence organ installed in 1940.

At 3 Robert G. McCutchan, dean emeritus of the DePauw University School of Music and editor of the Methodist Hymnal, spoke on "A New Song?", which was in the form of an answer to a recent thought-provoking article by Richard Gore appearing in the *Christian Century*.

The closing event on the conference program was a superb recital by David Craighead, organist of the First Presbyterian Church in Pasadena, on the four-manual Estey in Bridges Auditorium, one of the largest and finest instruments on the Pacific coast. Mr. Craighead played

the following program: Concerto in A minor (after Vivaldi), Bach; "Recit de Tierce en Taille," de Grigny; Toccata in F, Bach; Pastorale, Roger-Ducasse; Toccata on a Gregorian Theme, Edward Shippen Barnes; "October Interlude," Clarence Mader; two numbers from "Seven Casual Brevities," Rowland Leach; Finale from Sixth Symphony, Widor.

The success of the convention was due in large measure to the efforts of the program committee under the direction of John Burke, sub-dean of the Los Angeles Chapter. The local committee in charge of arrangements included William G. Blanchard, chairman; Miss May Frank, director of dormitories at Pomona College; Mrs. Lucille McCarthy, director of dining halls, and two of Mr. Blanchard's students, Jet Turner, organist of the Pasadena First Baptist Church, and Larry Abbott, organist of the First Presbyterian Church in Ontario.

**MISS SARAH HUDSON WHITE
TAKES WILMINGTON CHURCH**

Announcement is made of the appointment of Miss Sarah Hudson White, A.A. G.O., as organist and director of choirs at the Brandywine Methodist Church, Wilmington, Del., following her recent resignation as organist and director at the Hanover Presbyterian Church in Wilmington, which position she had held for the last eighteen years.

She has been engaged also to teach piano at the Wilmington Christian School and will continue with her private teaching at her studio in Wilmington.

Miss White is the dean of the Delaware Chapter, American Guild of Organists; a graduate of the School of Fine Arts, University of Pennsylvania, and former pupil of Ralph Kinder of Philadelphia.

THREE SOLO BOYS from the choir of St. Paul's Cathedral, Los Angeles, have been signed for prominent singing parts in the forthcoming presentation of the play "Galileo" at the Coronet Theater in Los Angeles. This is a New York Theater Guild production and will star Charles Laughton. The music is being written by Hans Eisler and the boys are being trained by Donald L. Coats, organist and choirmaster of the cathedral.

JOHN M. LEWIS



JOHN M. LEWIS, WHO SINCE 1945 has held the important post of organist and director of music of the Fountain Street Baptist Church, Grand Rapids, Mich., one of the largest churches of its denomination, and who for the last year has also been associate conductor of the Grand Rapids Symphony Orchestra, went to Michigan with a fine background of training and experience. He was born in Minneapolis, Minn., June 27, 1914, and his early musical training was received under the guidance of Miss Minnie Wagner of Minneapolis, a pupil of Guilman. Then he attended the University of Minnesota, but before completion of his undergraduate work left for travel and study in England for a year.

In 1937 Mr. Lewis was engaged as secretary and assistant in educational radio work with Dr. Joseph E. Maddy, both in Ann Arbor and at the National Music Camp Interlochen, Mich. In 1939 he went to New York for study at Union Theological Seminary. His organ work was with Dr. Clarence Dickinson, conducting with Morris Watkins and improvisation with Frederick Schlieder. During

this time he was organist-choirmaster at the Memorial Methodist Church of White Plains, N. Y., and taught at the Union Settlement House, New York City.

In the fall of 1942 Mr. Lewis was engaged as professor of organ and conducting at Converse College, Spartanburg, S. C., and for two years served as choir-master-organist of the First Baptist Church of Spartanburg, going from there to the Episcopal Church of the Advent. In 1944 he organized and became musical director of the Spartanburg Church Choir Association. This group of 125 members was drawn from the various choirs of the city. In their first year's work they presented Handel's "Messiah" and Bach's "Passion according to St. Matthew." He was also conductor of the Converse College Glee Club.

In June, 1942, Mr. Lewis married Miss Beryl Harrison of St. Louis, Mich.

MISS THYRA PLISKE will leave Chicago in September to begin work toward a doctorate in sacred music at Union Theological Seminary. For the last three years she has been director of music at the First Unitarian Church and for the last four years head of the music department at the Girls' Latin School.

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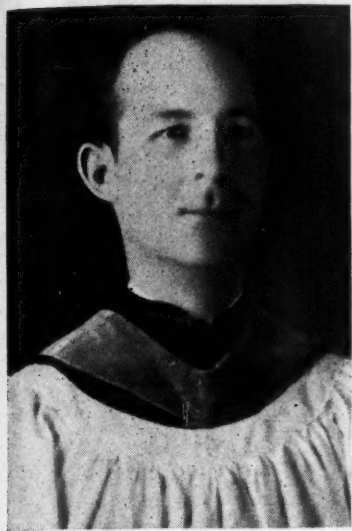
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FREDERICK CHAPMAN



FREDERICK CHAPMAN NAMED FOR CHARLOTTE, N. C., POST

Frederick Chapman, M.S.M., for the last eight years, organist and choir-master of Christ Church Cathedral, Hartford, Conn., has resigned this post to succeed William Wall Whiddit at St. Peter's Church, Charlotte, N. C. Mr. Whiddit's retirement was announced in THE DIAPASON last month.

Mr. Chapman, a graduate of the College of Fine Arts of Carnegie Institute of Technology and of the School of Sacred Music of Union Theological Seminary, studied organ with Dr. Caspar P. Koch, Dr. Clarence Dickinson, Dr. T. Tertius Noble and Clarence Watters. He also studied voice with Mrs. William Neidlinger and Elmer Hintz and was a carillon pupil of Kamiel Lefevre. Mr. Chapman began his career as assistant to Dr. Harvey B. Gaul at Calvary Church, Pittsburgh, and later assisted Maurice Garabrant at the Garden City Cathedral. Since then he has held important positions at East Hampton, Long Island, Richmond, Va., Stamford, Conn., and Albany, N. Y. He succeeded Arthur Priest at Christ Church Cathedral. For the last two years Mr. Chapman has been regional chairman of the American Guild of Organists for the states of Massachusetts, Rhode Island and Connecticut. He is also a past dean of both the Hartford and Eastern New York Chapters. During the war Mr. Chapman played three recitals at the National Cathedral in Washington.

Mrs. Chapman, a pupil of Dr. T. Frederick H. Candlyn, is organist of the First Church of Christ (Congregational) in Farmington, and the composer of several anthems that have been widely performed. The Chapmans plan to leave for Charlotte in August with their two small sons, Alan and Eric.

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A Monthly News-Magazine Devoted to the
Organ and to Organists.

Official Journal of the American Guild of
Organists and of the Canadian College
of Organists. Official Organ of the
Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and business office, 1511 Kimball
Building, Wabash Avenue and Jackson
Boulevard, Chicago 4, Ill. Telephone:
Harrison 3149.

Subscription price, \$1.50 a year, in ad-
vance. Single copies, 15 cents. Foreign
subscriptions must be paid in United
States funds or the equivalent thereof.
Advertising rates on application.

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

CHICAGO, AUGUST 1, 1947

What Examinations Mean

Examinations of the American Guild of Organists are of such prime importance in the appraisal of the qualifications of many organists that too great emphasis can hardly be laid on them. Though many men and women in the profession who hold no degrees possess ability equal to that of the ablest F.A.G.O. or A.A.G.O., the annual tests, as conducted for the last half century, provide a measuring rod that determines the standing of the one who has earned his certificate as much as any examination can do it. It has been said that a Guild fellowship certificate is at least the equal of a Ph.D. degree in scholastic rating.

The Guild is to be congratulated on having enlisted the services of Dr. Philip James, eminent composer, conductor and organist, as chairman of the examination committee. He is a worthy successor to a long line of men who have served in this position. The requirements for the 1948 examinations are published in this issue of THE DIAPASON and it is to be hoped that many of the younger generation of church musicians will study these requirements and undertake to strive for the certificates next spring. Nothing will serve to emphasize the importance of the certificates as much as a record number of candidates. Preparation for the tests is not easy, but those who have been willing to do the work and have won the privilege of placing the letters "A.A.G.O." or "F.A.G.O." after their names have considered the effort profitable.

American Organ Music Abroad

There are signs of increasing interest in American organ composers in Europe. The period in which a few concert organists made use of a very few works of Americans and the general run of organists looked upon creative music on this side of the Atlantic with ill-concealed disdain, or a patronizing gesture, seems to have ended, and word that comes from abroad indicates a genuine desire to make use of the contributions of our composers.

Walter Hinrichsen of Berlin, whom many of our readers knew when he lived in Chicago, and who now is the head of the famous Peters Edition, has just compiled a catalogue of the American music in the Inter-Allied Music Lending Library in Berlin. The well-printed booklet, entitled "Acht und Neunzig Amerikanische Komponisten und Ihre Werke" ("Ninety-eight American Composers and Their Works"), lists works for the organ by ten representative men—Seth Bingham, Eric DeLamar, Garth Edmundson, Philip G. Kreckel, T. Tertius Noble, James H. Rogers, Alexander Russell, Francis Snow, Leo Sowerby and Pietro A. Yon. The compositions catalogued are available to German organists for performance. In addition there are listed works for organ and orchestra and for organ with string orchestra by Walter

Piston and Leo Sowerby. For the added benefit of German organists brief biographical sketches of the composers are included in Mr. Hinrichsen's book.

As an indication of the new attitude in England we may quote from a letter to THE DIAPASON by Dr. H. Lowery, principal of the Southwest Essex Technical College and School of Art, who has written a valuable article for this issue. He says among other things:

Recently Dr. G. T. Thalben-Ball, one of our top-rank players, included Edmondson's "Apostolic Symphony" in his recital before the Organ Music Society and created a tremendous impression. Indeed, immediately after the recital I had a number of requests from organists to borrow my own copy of this work. American composers might be interested in the following sentence taken from the annotation on the program of this recital written by Archibald Farmer: "Contemporary American organ music often derives in style from the French, but shows the influence of popular recitals and large concert organs."

Dr. Thalben-Ball included two other short American pieces in his program, namely, "Chanson," by Edward Shippen Barnes, and "By the Pool of Pirene," by R. S. Stoutington.

I am quite sure that considerable interest has recently been aroused in this country in American organ music, but we would like to have opportunities of seeing more of the serious publications. It is still true that we have very great difficulty in obtaining other than the small light pieces and popular albums.

All this indicates the trend on the other side of the ocean. It gives evidence of sincere recognition of the merits of the American contribution to the best music of today.

The Fascination of the Organ

There is a fascination about the organ—its music and the technique of eliciting that music from manuals and pedals—that probably seldom is realized by the organist. Rather it is the layman whose interest is attracted. The busy organist has so much to do with his selection of service music, or his choir directing, or the teaching that the majority are doing, that perhaps too often he looks upon the whole business as a meal ticket, rather than something more exalted—something that appeals to many grownups and ordinary music-lovers as the glory of the policeman's uniform or the majesty of the locomotive engineer impresses the small boy.

Within the last month the "inquiring camera girl" of a great metropolitan paper who goes about asking questions of anyone she encounters in public places, propounded this query: "If you had thirty years of your life to live over again, with the experience you have gained, what changes would you make?" Of course the answers were varied, from the Evanston woman who had adopted a baby and whose vain regret was that she had not started earlier and adopted more children, besides keeping up her piano lessons, to the other Evanston woman who had been married forty-four years, had five married sons, all of whom were good to her, and who was so happy that she would change nothing in the least.

But the first lady interviewed, a "homemaker" from another Chicago suburb, made this interesting statement: "I've always envied any one who could play a pipe organ, and if there is anything I wish I'd accomplished it's learning to play the organ. I have never cared for piano, but there's something so majestic about pipe organ music. I love to go to church to hear the lovely music."

No doubt there are many others whose feeling for the organ is the same as this woman's. And probably there would be many more if so much of a certain type of music were not forced on people at recitals.

Nearly everyone in the organ profession, be he a performer or a builder, realizes that so far as financial returns are concerned it is not a lucrative business, any more than teaching the classics. Not long ago a talented organist who had begun to realize that his chances of accumulating a fortune were small, admitted that if he had a cigar stand at a favorable location his gains probably would

make it necessary to pay a larger income tax than if he held one of the best church positions in town. But when asked if he would like to give up the organ for the cigar stand the answer was a definite "No." Mr. Lewis' coal miners are doing better than the great majority of organists, but do you wish to dig coal under the "protection" and dictation of Mr. Lewis?

New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Organ Voluntaries," by Oscar Meier-Hansen; published by Augsburg Publishing House, Minneapolis, Minn.

F. Mellus Christiansen, in his brief explanatory foreword to this album of organ pieces, writes in part: "Outstanding organist in the City Church of Larvik, Norway, his compositions are of typical Norse idiom, melodious and in lyric style. He avoids intricate technical display to make the material easy to negotiate for the average player."

As a matter of fact, the music is not above average quality, the ideas are far from the quality we associate with the best of the Scandinavian—of Grieg, Sinding, Backer-Grondahl, Olssen, Kjerulf and others. The musical material is simple—in fact, it hovers too often close to the line of banality and triteness. Most of it is set for two staves. Only a few of the pieces supply an independent pedal line. It is simple, somewhat commonplace service music of no great importance, useful for teaching purposes, or for liturgical use where lack of difficulty is the chief requisite.

"Masterpieces of Organ Music," selected compositions by the old masters, Folios No. 54 and 55; pieces by Johann Gottfried Walther; Ricercari by Palestrina, Fischer, Pachelbel; edited by Norman Hennefeld; published by the Liturgical Music Press, Inc., New York.

The latest issues in this broadly-conceived and history-making series. It is too much to expect that each issue will or can maintain the high level reached by most of the earlier folios—there is simply not that much music of prime value extant. The two volumes now under consideration do not possess this high value or first-grade quality. The contents are of more historical than musical interest. The pieces are little more than expert examples of medieval contrapuntal studies.

"A Quiet Voluntary for Evensong," by Basil Harwood; published by Novello & Co., London.

A lovely, though simple, organ piece that should win popularity for its melodic beauty, serene certainty, its craftsmanship and its felicitous technical touches. Easy music that smacks of real inspiration.

Ciaccona in E minor, by Dietrich Buxtehude; arranged for two pianos by William H. Harris; published by Novello & Co., Ltd., London, England.

One of the finest works of this type composed prior to Bach has been re-written by a highly competent arranger for two pianos. The original text has been treated with due reverence. As a result the two-piano repertoire has been enriched by the addition of this work. Organists should be interested in this piece, since it would be a simple matter to form an organ and piano duet out of it without particular adjustments. The first piano part would be best fitted to the organ.

Eight Interludes for Beginners at the Organ, by Eric H. Thiman; published by Novello & Co., Ltd., London.

These brief pieces are designed for students who are at the point of combining hands and feet—a field in which there is all too little musical material apart from arid trios by Rinck and Stainer. If desired these page-long studies could be used effectively in pairs as simple voluntaries—at least the first six. As in all works by this composer, the writing is above reproach; the music is ideally fitted to its sphere and it represents practical creative efforts directed at a vacant spot in pedagogical material for organ study.

Chapel Voluntaries (Book I), for organ, harmonium or piano (with Hammond registration), edited and compiled by Gerard Alphenaar; published by Edward B. Marks Music Corporation, New York City.

This book of short pieces leans largely to the transcription genre, and arrangements of the more familiar items at that. We find such tried and true favorites as Wagner's "Pilgrims' Chorus," Mozart's "Ave Verum," the March from Schubert's "Rosamunde," von Weber's March in C, Tschalkowsky's Adagio from his Sixth Symphony, the Mendelssohn Wedding March, to note a few titles. The volume classifies under the heading of utility material of no particular novelty appeal.

Looking Back Into the Past

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

Dr. Gerrit Smith, one of the best known organists and composers in the United States, died July 21 at Darien, Conn., where he was spending the summer. He was one of the founders of the American Guild of Organists and was known as the father of that organization. For a number of years he was in charge of the music at Union Theological Seminary, New York.

A four-manual Austin organ was installed in the Broadway Presbyterian Church, New York.

THE DIAPASON published the specification of a four-manual organ which the Ernest M. Skinner Company was building for Harvard University.

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

The stoplist of the great Cincinnati Music Hall organ, as it was to be reconstructed by the Austin Company, was presented.

Murray M. Harris, well-known organ builder, died suddenly in Arizona. His home was in Los Angeles. Mr. Harris built the St. Louis Exposition organ, nucleus of the organ in the Philadelphia store of John Wanamaker.

New organs the specifications of which were published included an Estey four-manual for the employees' recreation hall of the National Cash Register Company, Dayton, Ohio; a four-manual Möller for Asbury Methodist Church, Allentown, Pa., and a four-manual Casavant for the First Presbyterian Church of Albany, N. Y.

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

Wilson College, Chambersburg, Pa., was to have a new four-manual organ, to be built by M. P. Möller. Plymouth Church of the Pilgrims, Brooklyn, famous for its preachers and its music, awarded to the Aeolian-Skinner Company the contract for a new four-manual. Other new organs the specifications of which were presented were three-manuals by Kilgen for the Central Synagogue, New York City; by Reuter for the Citadel at Charleston, S. C.; by Estey for All Saints' Episcopal Church, Atlantic City, N. J., and by Aeolian-Skinner for Westminster Presbyterian Church, Grand Rapids, Mich.

Ralph Kinder resigned from Holy Trinity Church, Philadelphia, after a service of thirty-eight years.

Laurel E. Yeamans, professor of organ at Oberlin and prominent as an organist, composer and writer, died July 4.

The three-hundredth anniversary of the birth of Dietrich Buxtehude was celebrated in Lübeck, where he spent nearly all his life, and throughout Germany.

The music is printed in two staves only; what few pedal directions are indicated are of the optional variety. The title seems a misleading one. Contemporary taste is opposed to the encouragement for service use of arrangements of operatic, secular music, and a large part of this book's contents fall under that heading.

A CARL PAIGE WOOD memorial concert was presented under the auspices of the University of Washington School of Music on the evening of June 3 in the University Temple, Seattle. A fairly large and appreciative audience heard a number of Mr. Wood's compositions. Those taking part were a string orchestra conducted by George Kirchner; the University Singers, Charles Wilson Lawrence conductor; a string quartet; George Kirchner, violoncello, with Helen Louise Oles at the piano; Ellen Shelton Harrison, soprano; Elizabeth Child Turner, piano; Walter A. Eichinger, organ; and a group of women's voices and strings, with Ruth Welke pianist and Florence Bergh Wilson conductor.

ITS TWENTY-SIXTH ANNUAL concert was presented by the choir of St. Luke's Church, consisting of 100 boys and men, and a "prep" choir of fifty young boys, before an audience of 2,000 in the Central High School auditorium in Kalamazoo, Mich., May 23. The work of the choir was enthusiastically received. May 20 the choir gave the same program in the South Haven, Mich., High School auditorium, sponsored by the Church of the Epiphany, South Haven. These concerts are arranged to raise money for the choir camp fund. The boys are given a period of camp in the summer on Lake Michigan at Bridgman.

HERBERT D. BRUENING



HERBERT D. BRUENING had the honor of opening the centennial convention of the Evangelical Lutheran Synod of Missouri, Ohio and Other States, which was marked by an epoch-making celebration in Chicago July 20 to 29. On the evening of Sunday, July 20, he gave the recital which was a prelude to the services and sessions, playing a group of compositions based on German chorales in Orchestra Hall as a fitting preparation for the service to follow. His program was as follows: "Come, Holy Ghost, God and Lord," Zachau; "From Depths of Woe I Cry to Thee," Scheidt; "Salvation unto Us Has Come," Kirnberger; "Our Father, Thou in Heaven Above," Pachelbel; "Jesus, Priceless Treasure," Walther; "A Mighty Fortress Is Our God," Hanff; "Wake, Awake, for Night Is Flying," Bach; "How Lovely Shines the Morning Star," Buxtehude.

Mr. Bruening also led the audience which filled Orchestra Hall in the singing of hymns by a congregation which included, aside from the laymen, about 600 clergy. Mr. Bruening is organist and director of music of the Church of St.

Luke. The choir was directed by Paul B. Baumann of St. Paul's Church, Melrose Park.

A centennial concert was the event of July 23 in Medinah Temple, at which time a chorus of ninety voices selected from the choirs of more than eighty churches sang under the direction of Gerhard Schroth, director of music at Rockefeller Chapel, University of Chicago. A feature of the thoroughly impressive program was Bach's Reformation Cantata. July 27 in the afternoon the centennial celebration took place in Soldiers' Field, with an adult choir of 5,000 and a children's chorus of 2,000 singing under the direction of Mr. Schroth.

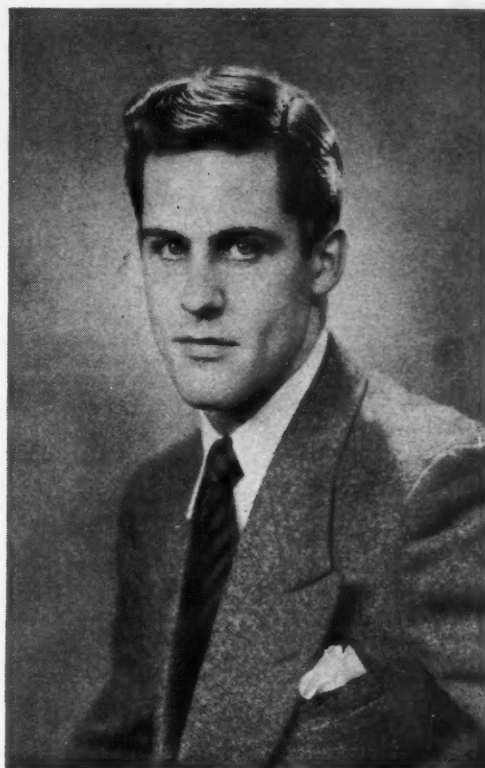
**MR. AND MRS. S. A. BALDWIN
MARRIED FOR SIXTY YEARS**

Professor and Mrs. Samuel A. Baldwin of New York on June 29 observed the sixtieth anniversary of their marriage at Brookbend Inn., Monterey, Mass., where they are spending the summer. Both are 85 years old. Mrs. Baldwin is the former Anna Elizabeth Jones of Trumansburg, N. Y.

Professor Baldwin was a member of the music department faculty of City College in New York and the organist of the college from 1895 until his retirement in 1932. During that time he gave 1,362 public recitals on the organ in the Great Hall of the college. Professor Baldwin is one of the founders of the A.G.O. The Baldwins have a son, Walter De Mun Baldwin, an engineer.

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THE SCHANTZ ORGAN COMPANY
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of the Class of 1947, Oberlin Conservatory of Music. Mr. Schantz entered Oberlin in 1939, subsequently spent four years in the service, and received his Bachelor of Music degree in organ under Arthur Poister in June, 1947. He is now actively engaged in the voicing and finishing departments of the firm.

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**Scholarly Edition
of Handel's "Messiah"
by J. M. Coopersmith**

By HAROLD W. THOMPSON, Mus.D.
The most important news of the month is the publication of a scholarly edition of Handel's "Messiah" (Carl Fischer) by J. M. Coopersmith, who has gone back to the "original sources"—and surprisingly numerous they are. Because there were frequent performances in the composer's own lifetime, there were numerous alterations—transpositions for new singers, redispotion of voices and consequent reworking of structure, and excisions which called for a new setting of the text. The editor has tried to present every known variation of the separate excerpts in an appendix. He has consulted many manuscripts, including the complete transcript formerly owned by Jennie Lind's husband; and he has consulted the principal scholarly works, including those of Chrysander, who edited the autograph facsimile published by the German Handel Society. He also believes that he has achieved a definitive text.

In an excellent introduction he discusses the thorny subject of vocal ornamentation, which seems to have varied with singers. What an eighteenth century soloist could do with a vocal cadenza is illustrated in a manner which makes me glad for the first time that I do not have to listen to all the music of the eighteenth century. I am not at all sure that organists will wish to substitute this edition for the very useful one edited by Dr. Noble, but it is indispensable for scholarly study of the great masterpiece.

Music for Christmas

It is rather early, but I shall list some carols and other Christmas numbers; a few of these were published late in 1946 and 1945:

Bach-Fewell—"A Babe Is Born (Puer Natus)." For SAB. Good, of course. (E. C. Schirmer.)

English-Child—"The First Noel." Unaccompanied. (Kjos.)

English-Harwood—"The Seven Joys of Mary." The Gloucestershire melody is not as pretty as the one found in our Southern mountains by Niles, but it is excellent. (Novello.)

French-Glaser—"Ding-Dong! Merrily on High." For SAB. Sixteenth century, charming. Unaccompanied. (E. C. Schirmer.)

French-Glaser—"Bring a Torch." SAB, unaccompanied. These two French carols have English words only. (E. C. Schirmer.)

German-Glaser—"While by Our Sleeping Flocks." SAB, unaccompanied. English words only. (E. C. Schirmer.)

Roberts, M.—"There Comes a Galley." Attractive text of the fourteenth century; lyrical setting. Unison. (Novello.)

Smith, Dorothy M.—"Sweet Was the Song the Virgin Sung." Unaccompanied; free rhythm (not easy); fine cadences. To me a new composer—a good one. (Novello.)

For Men's Voices

The second and fourth of these will interest almost any director:

Marlotte-Downing—"The Twenty-third Psalm." (G. Schirmer.)

Polish-Bement—"When the Saviour Christ Is Born." Short. (E. C. Schirmer.)

Tcherepnin-Bement—"Praise Ye the Name of the Lord." Unaccompanied. (E. C. Schirmer.)

Teschner-Bach-Bement—"All Glory, Laud and Honor." Unaccompanied. (E. C. Schirmer.)

For Women's Voices

The Purcell number in this list is excellent, and the Breydert "Sanctus" is original:

Breydert—"Sanctus." SSA with organ *ad lib.* (G. Schirmer.)

Olds—"Let Us Praise God." SSA with speech choir or reader. Text by Percy Dearmer, appropriate to summer services, especially if world peace is to be emphasized. (Hall & McCreary.)

Purcell-Bement—"Glory and Worship Are before Him." SSAA, accompanied. (E. C. Schirmer.)

Swedish-Riegger—"Children of the Heavenly Father." SSA with S solo. (Flammer.)

Mixed Voices, Anthems

The composers like well John Bunyan's "He Who Would Valiant Be"; Robert Elmore has the most recent setting of merit (Galaxy). There is a solo in it for tenor; the rhythm is supple. I like this best of

the anthems this month, though the Breydert "Sanctus" (G. Schirmer), mentioned above, has an edition for SATB and could be used as an anthem as well as a canticle. And there is a cheerful one by Richard Kountz, with tenor solo and S-A duet, called "The Lord Is Great in Zion" (Galaxy).

For SAB, Kenneth Runkel has made an anthem from the Dykes hymn, "Jesus, the Very Thought of Thee" (Ditson). If you have a junior choir you would like also an edition by J. H. Francis of Mendelssohn's "If with All Your Hearts" (Sam Fox) for junior choir (or soloist) and SATB.

In the "Oberlin Choral Series" published by Kjos there is a Carissimi chorus, preferably unaccompanied, "Plorate Filii Israel," from "Jephtah"; this is for SSAATB and has Latin words only. Carl Fischer has an edition of Gounod's "Lovely Apear," which, you remember, has a soprano solo.

For choir concerts there are two attractive new arrangements of Negro spirituals: J. W. Work's of "Way over into Egypt Land" (Galaxy), unaccompanied, with a top part intended for four sopranos singing together; also James Miller's arrangement of "Daniel," or "Didn't My Lord Deliver Daniel" (Galaxy), unaccompanied.

While I am speaking of choir concerts, let me mention two quaint secular choruses in four parts by that William Billings of old New England whose anthems are now being enjoyed once more: "Modern Music" and "Consonance" (Music Press).

Sacred Vocal Solos

Publishers seem to have a particularly low standard for this type of composition. From a pile of otherwise dull songs I have saved the following:

Brownell—"What Shall Ye Call Me?" Medium voice. (Church.)

Burnham—"A Child's Prayer"—"Now I Lay Me Down to Sleep." Medium. Pretty little setting. (Ditson.)

Carr—"Hosanna to the Son of David." Two keys. (G. Schirmer.)

Davis—"The Raising of Lazarus." Medium. (Carl Fischer.)

Handel-Nelson Eddy—Largo, with the recitative. Original text, a translation, and a sacred text. (C. Fischer.)

Organ Solos

The most ambitious work of the month is Schoenberg's "Variations on a Recitative" (Gray), twenty-eight pages of difficult and to the eye interesting music. I have not heard it played. If you want something easy and attractive, I suggest a "Carillon" by Myron J. Roberts (Gray) and/or "Three Pieces" by H. W. Greenhill (Novello). The third of the set of pieces is a really pretty "Folksong," and all three could be used in the church service.

For new editions of old works I recommend specially a set of "Ricercari" by Palestrina, Fischer and Pachelbel (Liturgical Music Press); also in the same edition a new volume of Walther's compositions (Folio 54). The house of Novello also is aware of Walther—whose star is rising again; the firm has a good set of "Three Chorale Preludes."

Novello is publishing arrangements of organ works for two pianos, notably a "Ciacona in E minor" by Buxtehude, and Bach's "Herr Jesus Christ, Dich zu uns Wend."

**FORT WORTH CHURCH MUSIC
CONFERENCE IS A SUCCESS**

The conference on Protestant church music held in the First Methodist Church of Fort Worth, Tex., from June 2 to 6 was the first such conference in the Southwest. The faculty of eight was headed by Dr. and Mrs. Clarence Dickinson of Union Theological Seminary, New York. Eighty-nine persons from Texas, Oklahoma, Arkansas, Louisiana and Missouri took advantage of the schedule of thirteen courses offered during the week.

Three sessions of the conference open to the public included a hymn festival, a choral festival and a recital by Dr. Dickinson. These programs were well attended and well received by the people of Fort Worth and out-of-town visitors.

The music committee of the church and Robert R. Clarke, M.S.M., minister of music, are making plans to include such a conference in the music program of the church every year.

THE FIRST PROGRAM in the summer series of "refreshing light organ music," given at 11:15 July 9, featured Ralph H. Brigham of Rockford, Ill., at the great organ in the Philadelphia Wanamaker store.

ADOLPH STEUTERMAN



ADOLPH STEUTERMAN, F.A.G.O., who HAS BEEN making musical history in the South these many moons, has found time to give recitals recently in various cities aside from his work at Calvary Church in Memphis. Nine programs have been presented by him in the last few months. At the First Presbyterian Church of Kennett, Mo., he opened an organ built by the Wicks Company. At the First Methodist Church of Humboldt, Tenn., he gave two recitals to dedicate a Reuter organ. Two recitals were played on the new Wicks organ in the Lambuth Memorial Presbyterian Church of Jackson, Tenn. In addition to the foregoing he was heard in recitals at the Mississippi State College for Women, Columbus; the First Presbyterian Church, Holly Springs, Miss.; the First Methodist Church, Paris, Tenn., and at the tri-state convention of organists in Little Rock, Ark.

Fifty-eight complete oratorio renditions, with professional orchestras, have been presented at Calvary Church by Mr. Steuterman's choir. The last two were Handel's "Messiah" and Brahms' Requiem. Organ recitals number 123, nine of them piano and organ recitals, with Myron Myers as pianist.

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**Thirty Choirs Take
Part in the Annual
Albany, N. Y., Festival**

ROBERT W. MORSE

The fourteenth annual diocesan choir festival in Albany, N. Y., was held June 7 with a splendid representation of some thirty choirs from points as far from Albany as 300 miles. This event had been discontinued during the war. Preparatory to the main festival, six regional festivals were held, using the same music and conducted for the most part by Duncan Trotter Gillespie, president of the Albany Diocesan Choirmasters' Association. Robert W. Morse of the Cathedral of All Saints, Albany, played the service. Freeman D. Bell of Christ Church, Hudson, N. Y., gave a recital in advance of the service. The chorus, numbering nearly 400, was seated in the two crossings, as the chancel holds only 150. Most of the anthems and canticles were made fuller and more brilliant by addition of eight brass instruments, timpani and cymbals.



The original custom of having a special anthem commissioned for the occasion had to be foregone this year for lack of time. Former anthems, published for this festival by Carl Fischer, have been used on a country-wide scale. Music for the seven festivals was chosen by the president, Mr. Gillespie, and comprised the following: Canticles in B flat for evensong, T. Tertius Noble; Everett Titcomb's "Behold Now, Praise the Lord," with brass and percussion parts arranged

by Robert W. Morse; Clokey's "Canticle of Peace," Tallis' "If Ye Love Me" and a new hymn by Mr. Morse, published by the Hymn Society of America—"America, the Promised Land." One-half hour of the service was broadcast and master recordings of the Tallis and Titcomb numbers were made at the final rehearsal. The assembled chorus and congregation of 600 was addressed by the Right Rev. G. Ashton Oldham, Bishop of Albany.

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C.C.O. Convention in Toronto.

A very interesting program has been arranged for the annual convention of the Canadian College of Organists, to be held in Toronto, Ont., Wednesday and Thursday, Aug. 27 and 28. Attendance of members and their guests at the annual conventions has shown a marked increase in recent years, corresponding to the increase in membership and the establishment of new centers. In addition to our members we are always happy to welcome visiting organists from the United States and hope that some of these will visit us and let us have the pleasure of meeting them.

The following is an outline of time and place of the various convention activities:

Tuesday, Aug. 26.

6:30 p.m.—Meeting of council, members for dinner and discussion of business to be brought before the general meeting.

Wednesday, Aug. 27.

At the Habitant Room, Old Mill Inn, Kingsway. (The Old Mill is situated on Highway 5a, on the western outskirts of Toronto, at the Humber River. From the city it is reached by driving Bloor Street west to Humber, or by street car Bloor west to Jane Street, end of line, then west by Kingsway bus or short walk.)

9 a.m.—Registration of members and guests who have not already registered by mail.

10 a.m.—General meeting.

1:00 p.m.—Luncheon. The speaker at the luncheon meeting will be J. J. Weatherseed, F.R.C.O., organist and choir-master of the Deer Park United Church, Toronto.

3 p.m.—At the Church of St. Martin-in-the-Field, Glenlake Avenue. Lecture and practical demonstration of choir training by Miss Muriel Gidley, organist and choir leader, Park Road Baptist Church, Toronto.

5 p.m.—Evensong at St. James' Cathedral, King and Church Streets, sung by the choir under the direction of W. Wells Hewitt, A.R.C.O., organist and choir-master.

8:15 p.m.—Recital at St. Paul's Church, Bloor Street East, by Charles Peaker, Mus.D., F.R.C.O., organist and choir-master of St. Paul's Anglican Church.

Thursday, Aug. 28.

10:30 a.m.—Lecture by Dr. Healey Wilian, professor of music at Toronto University and organist and choir-master of the Church of St. Mary Magdalene. Subject: "Organ Touch and the Vocal Treatment of Words."

3 p.m.—Recital at Metropolitan United Church, Queen Street East at Church Street, by Quentin MacLean.

6:30 p.m.—At the Royal Canadian Yacht Club, Toronto Island (Yacht Club ferry launch from dock at foot of Yonge Street). Annual dinner and presentation of associateship and fellowship diplomas of the College to successful candidates at the June, 1947, examinations. The guest speaker at the dinner will be John Ness.

Pass 1947 Examinations.

The following were successful candidates in the June, 1947, examinations of the Canadian College of Organists:

Fellowship—Clifford C. McAree.
 Associateship—Donald Brum, Albert Stephen and J. R. Stilwell.

F. C. SILVESTER,
 Registrar for Examinations,
 Kitchener Center.

Mr. and Mrs. Leonard Grigg entertained the members of the Kitchener Center at their country home June 21. The weather man chose to cooperate, which greatly enhanced the picnic supper and brought out nearly all the members of the center. Election of officers for the coming season was the chief item of business, resulting in the election of Edgar Merkel as chairman, Eugene Fehrenbach vice-chairman, Myra Hymmen secretary, Ray Massel treasurer, Dorothy Petersen DIAPASON secretary and Laoma Schweitzer and Dorothy Petersen social convenors. Reports showed a successful year, although concern was felt over the rather apathetic interest being taken regarding BOREF. The matter was discussed at some length, as were other items of general interest to the center.

Eleanor Miller Singlehurst gave an interesting and comprehensive talk on her

recent trip to England. Accounts of the hardships and inconvenience people are still called upon to endure are thought-provoking in our land of plenty. Members were reminded of the forthcoming convention in Toronto and it is believed there will be a fair representation from Kitchener.

Galt Center.

Victoria Park, Galt, was the rendezvous of members and their wives and families July 2 for a delightful picnic. The sylvan beauty of the park was at its best under a turquoise sky studded with a few fleecy clouds. Mrs. A. F. M. Timms, Mrs. C. R. Kilgour and Mrs. F. Haisell proved an excellent committee to provide good things to eat.

This picnic was an ideal prelude to the local center's annual meeting, which followed, to receive the annual reports and for the election of officers. The financial report showed a substantial donation to BOREF. Officers elected are: A. F. M. Timms, chairman; C. R. Kilgour, vice-chairman; C. P. Walker, secretary-treasurer; executive members, E. Bartley, F. Haisell, H. Urstadt and Miss W. Murray.
 C. P. WALKER, Secretary.

CHURCH MUSIC FESTIVAL AT VALPARAISO UNIVERSITY

A three-day festival of church music was held June 16 to 18 at Valparaiso University, Valparaiso, Ind. Conducted annually to promote a higher standard of music in the service, the festival emphasized music developed between the time of Luther and Bach. The festival was under the guidance of Professor Theodore Hoelty-Nickel, head of the department of music at Valparaiso University.

An organ recital was given on the opening night by Hugo Gehrke of Milwaukee. Mr. Gehrke played an entire program of chorale preludes by Bach. Papers were read by Dr. Hans Rosenwald, Martin J. Bangert and Carl J. Thrun. Choral demonstrations were conducted by Walter E. Buszin.

Choral music at the festival included a cantata by Buxtehude, "Rejoice, Beloved Christians," and the Bach cantata "Wake, Awake, for Night Is Flying," the latter with string orchestra. A 400-voice mass chorus sang sixteenth century church music.

On the final program Dr. Edward Rechlin of New York City improvised on the organ a suite in three movements, based on the life of Christ. The first movement dealt with the Nativity; the second was concerned with the Passion and the third with the Resurrection.

A total of 5,000 people heard the programs.

VATICAN CHOIR WILL MAKE FOUR MONTHS' TOUR HERE

The Roman Singers of Sacred Music, a chorus of fifty-four male voices selected from the four Vatican choirs, was scheduled to arrive in New York July 29 to begin a tour of this country and Canada. It will be the first time the Vatican singers have been heard here since 1927.

The tour is being made to encourage tolerance and good-will through the language of music. It is sponsored by an interfaith, interracial committee of Catholics, Protestants and Jews.

The choir's first concert will take place at the Polo Grounds in New York on the evening of Aug. 2, under the direction of Msgr. Licino Refice. The next day its members will be received at the White House by President Truman. A second outdoor concert will be given at Ebbets

Premiere of "Ecclesiastes"

The world premiere of "Ecclesiastes" by the Czech composer Jaromir Weinberger at Town Hall, New York, May 13 was an event of marked interest. The performance was by the John Harms Chorus, with Iona Harms, soprano; Clifford Harvuot, baritone, and Andrew Tietjen, organist.

"Ecclesiastes" is an oratorio for soprano and baritone solos and a chorus of mixed voices, with organ accompaniment. It is written in two parts of seven sections each—"Of Vanity," "Of Wisdom" (a passacaglia), "Of the Time" (a scherzo), "Of Human Work," "Of Tears," "Of Divine Work" and "Of Eternal Law" (a fugue which concludes the first part); "Of Sorrow," "Of Injustice," "Of the Future," "Of Sin" (a toccata), "Of the Dead," "Of Joy" and "Of the Last Things of Man."

This is a serious and scholarly work, presenting some new and original effects. The first half was a splendidly integrated weaving of the motives "Vanity, all is vanity" and "There is no new thing under the sun" into the pattern. The thematic material was always in good taste and some of the developments resulted in pure beauty. The second half of the work left us a little cold. It did not seem to possess the same purposeful treatment from the composer as the first part, and rambled somewhat.

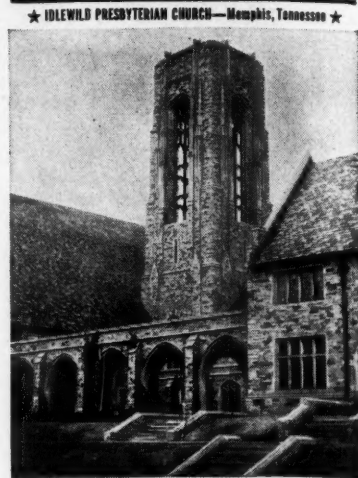
The chorus sang admirably under the expert and always sure direction of Mr. Harms and some of the nuances were a delight to hear. High praise should be accorded this organization for presenting this and other fine works. Andrew Tietjen did an excellent job. His work was never obtrusive and he gave fine support to the chorus and soloists.

The H. W. Gray Company, Inc., publishers of the oratorio, intend to print separately "Of Divine Work," an anthem for baritone solo and chorus which was one of the high points of the performance.
 H. M. KIDD.

Field, Brooklyn, Aug. 7, after which the singers will leave on a tour of four months.

D. STERLING WHEELWRIGHT, associate professor of music at San Francisco State College, is spending the summer vacation in trailer travel in the Northwest. With Mrs. Wheelwright and their son, David, he has tarried amidst "big trees" and Oregon seaports. Dr. Wheelwright recently completed his work as acting organist at Stanford University by playing for the baccalaureate services in Memorial Church and for commencement in an outdoor theater.

ANNOUNCEMENT IS MADE of the appointment of Catherine Ritchey Miller as assistant to Dr. David Stanley Atkins, organist and choir-master of Christ Church, Raleigh, N. C. Mrs. Miller has a master of arts degree from Yale University. She previously served as organist and choir-master of Episcopal churches in New Jersey and as organist in churches in North Carolina. Her organ teachers included Pauline Voorhees of Center Church, New Haven, Conn., and the late Joseph Bonnet.



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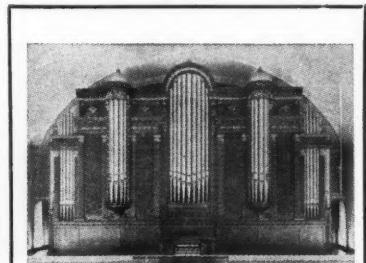


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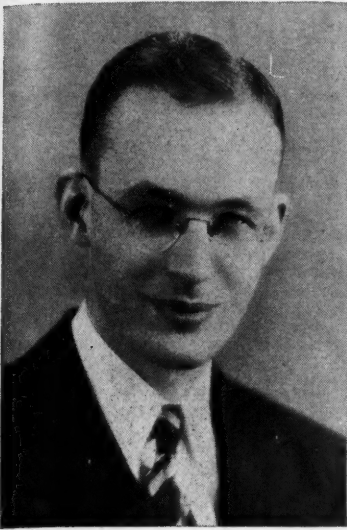


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 —Chicago Daily News.

WINSTON A. JOHNSON



WHEN ORGAN MUSIC at a public event arouses the enthusiasm of a newspaper critic it is something worth noting. Winston A. Johnson, the Chicago organist, appeared on a program of the North Park College choir in Orchestra Hall late in June and the following day C. J. Bulliet, critic for the *Chicago Daily News*, made the following comment under the heading "Pipe Organ Interlude a hit in Choral Concert":

"It was good to hear half an hour of organ music from the great pipes in Orchestra Hall last night as a part of the varied and interesting program of the North Park College choir. The organ is too much neglected in this era when piano is autocrat. * * *

"Winston A. Johnson, organist, however, was the hero of the evening. His program started with Bach's Prelude and Fugue in D major, deserving of half a dozen performances at Orchestra Hall annually. 'Solitude on the Mountain,' a Scandinavian piece in the spirit expressed by the title, with a solemn organ roll, was the favorite of the audience."

Other numbers played in this organ group were the "Praeludium," Jarnefelt, and the Allegro from Widor's Sixth Symphony, with the Scherzo from Widor's Fourth as encore.

This has been a busy year for Mr. Johnson, teaching theory, organ and piano at North Park College and at the Free Church School, and as organist of the North Park Covenant Church and of Temple Beth Israel, plus a certain number of dedicatory recitals in and near Chicago, Muskegon and Grand Rapids. He is spending July and August on the West coast before the winter activities.

**KATHARINE FOWLER'S FATHER
LOSES LIFE IN ACCIDENT**

Clyde Fowler, father of Katharine S. Fowler, M.Mus., former dean of the District of Columbia Chapter, American Guild of Organists, organist and choir director of the Columbia Heights Christian Church and choral director at McKinley High School, was the victim of a fatal accident in June. He and an assistant had gone to the family summer farm on Chesapeake Bay to put their boat into the water. After completing the task Mr. Fowler attempted to turn the tractor and trailer on the sandy beach for the return. The tractor overturned, pinning him beneath it, causing internal injuries from which he died ten days later.

Mr. Fowler had been associated with the Engineers' Research Corporation, severing that relationship to enter the real estate business. Later, having retired from business, he was recalled during the war to be superintendent for the Research Corporation, continuing in the position until the close of hostilities. He is survived by his widow and two daughters.

Despite her bereavement, Miss Fowler fulfilled her engagement as conductor of the District of Columbia Chapter's annual choir festival at the Washington Cathedral, which followed Mr. Fowler's death by only ten days.

GEORGE VAUSE has resigned his position as choirmaster and organist of St. Mark's Episcopal Cathedral, Seattle, and as assistant professor in the school of music of Seattle Pacific College owing to a severe throat infection which forced him to seek a drier climate. He plans to join the faculty of Los Angeles Pacific College in the fall, teaching organ, piano, voice and Spanish.

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Programs of Organ Recitals of the Month

William F. Spalding, Denver, Colo.—Mr. Spalding presented the following program in a recital at St. John's Cathedral on the afternoon of June 15: Fugue in E flat ("St. Anne"), Bach; Four Chorale Preludes, Bach; Air ("Water Music"), Handel; Finale, Concerto 10, Handel; Chorale Prelude on "Eudoxia" (repeated by special request), David Pew; Meditation on Hymn-tune "Lulise," Sowerby; Allegretto, Hermann; Finale, Suite, Op. 33, Dupre.

A. Eugene Doult, Huron, S. D.—Mr. Doult gave a faculty recital at Huron College June 23 and included in his offerings the following compositions: Fantasia in Echo Style, Swelink; "Lo, How a Rose" and "My Inmost Heart Doth Yearn," Brahms; Toccata, Adagio and Fugue in C, Bach; Fugue in C sharp minor, Honegger; Hymn-Prelude on "Top-lady," Bingham; "In Summer," Stebbins; Toccata from Fifth Symphony, Widor.

Arthur A. Griebling, Milwaukee, Wis.—Mr. Griebling gave the dedicatory recital on a Wurlitzer Organ, with Maas chimes, in St. Paul's Lutheran Church Sunday evening, June 13. His program was as follows: "Fireworks Music," Handel; Chorale Preludes, "Wake, Awake, for Night Is Flying" and "In dulci Jubilo," Bach; Third "Verset des Psalms," Dupre; "The Nightingale and the Rose," Saint-Saens; "Wind in the Pines," Clokey; Chorale Prelude on "Eventide," Parry; "Clair de Lune," Karg-Elert; "Marche Romaine," Gounod.

Arthur King, Oklahoma City, Okla.—The Baylor University School of Music at Waco, Tex., presented Mr. King in a recital June 20 and he played this program: Three Chorale Preludes, Bach; Prelude and Fugue in B minor, Bach; Cantabile in B, Franck; Chorale in A minor, Franck; Adagio in E major, Bridge; Allegro from Symphony 6, Widor; Arabesque, Vierne.

Francis E. Hagar, Cambridge, Mass.—Mr. Hagar, organist and director at the Old Cambridge Baptist Church, is giving a short recital before each Sunday morning service during the summer. Among his most recent offerings have been the following:

June 22—Bell Symphony, Purcell; Sonata, "God's Time Is Best," Bach; "Psalm XVIII," Marcello; Aria, Tenth Concerto, Handel.

June 29—Chorale Prelude, "Our Father," Bach; Preludio and Sarabande, Suite in F, Corelli; Fantasia on "Faith of Our Fathers," McKinley.

July 6—Prelude in A minor, Bach; Chorale Prelude, "Avon," Parry; Prelude in G minor, Piere; Chorale Prelude, "Blessed Jesu, at Thy Word," Bach.

July 13—Prelude in C major, Bach; "Before the Image of a Saint," Karg-Elert; Chorale Paraphrase, "Now Thank We All Our God," Whitford; Chorale Prelude, "Rhosymedre," Vaughan Williams.

William Lester, Chicago—Dr. Lester, organist of the First Congregational Church, gave a recital at Nazareth College, Kalamazoo, Mich., July 9 with the assistance of Mrs. Margaret Lester, soprano. The organ numbers were the following: Toccata in D, Krieger; Chorale Prelude, "We Pray Now to the Holy Spirit," Buxtehude; Largo and Finale, Concerto 1, Buxtehude; Nocturne, Nunn; Scherzo-Caprice, Rowley; "Alla Toccata," Lester.

Harriette Slack Richardson, Rochester, N. Y.—Mrs. Richardson gave a Bach program in Kilbourn Hall at the Eastman School of Music July 1, playing these works: Prelude and Fugue in D major; Chorale Preludes, "I Call to Thee," "Good Christian Men, Rejoice," "O Man, Be-moan Thy Grievous Sin" and "Rejoice, Christians"; Prelude and Fugue in A major; Fugue in G major (Jig); Adagio e Dolce, Sonata No. 3; Passacaglia in C minor.

Donald L. Coats, Los Angeles, Cal.—Mr. Coats, organist and choirmaster of St. Paul's Cathedral, played the following program in Memorial Chapel, University of Redlands, June 21 for the members of the church music conference: Prelude and Fugue in F minor, Handel; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Fugue in E flat, Bach; Canzona and Prelude on "Shining Shore," Barnes; Chorale in A minor, Andriessen; "Black Cherries" (Pastoral Psalm), Bingham; Intermezzo, Brahms; Toccata, "Jerusalem, High Tower," Karg-Elert.

Edward H. Hastings, Boston, Mass.—Mr. Hastings, organist and choirmaster of the Dudley Street Baptist Church, gave a recital at his church Sunday evening, June 22, playing: "Fireworks Music," Handel; Fantasia and Fugue in G minor, Bach; Three Preludes on Welsh Hymn-tunes, Vaughan Williams; "Piece Heroique," Franck; Fugue, Honegger; March from Second Suite, Boellmann; "On Wings of Song," Mendelssohn; "La Nuit," Karg-Elert; Toccata in F, Bach.

In a recital at the United Church of Chester, Conn., June 5 Mr. Hastings played: "Fireworks Music," Handel;

Fugue in G minor ("Little"), Bach; Three Chorale Preludes, Bach; "Now Thank We All Our God," Karg-Elert; "Piece Heroique," Franck; Pastorale, Milhaud; Rhapsodie No. 3, on Breton Airs, Saint-Saens; "Pomp and Circumstance" March, Elgar; "Verset de Procession sur L'Adoro Te," Boellmann; Toccata in G, Dubois.

George Leonard Matthews, M.S.M., F. T.C.L., New York City—Mr. Matthews was heard in a recital at St. Luke's Episcopal Church June 22. He presented a program made up as follows: Toccata in F, Bach; Air from "Orpheus," Gluck; Berceuse, Vierne; Variations and Toccata on National Air, Coke-Jephcott; "I Call to Thee," Bach; "Jesu, Joy of Man's Desiring," Bach; Allegro Vivace and Finale from Symphony 1, Vierne.

Robert R. Amerine, Alhambra, Cal.—Mr. Amerine gave a recital on the afternoon of July 27 at the First Methodist Church. His program consisted of these numbers: Rigaudon, Campa; "Subdue Us by Thy Goodness," Bach; Toccata and Fugue in D minor, Bach; "The Fifers," d'Andrieu; Gavotta, Wesley; "The Hen," Rameau; "Psalm XVIII," Marcello; Solo Cantata, "My Jesus Is My Lasting Joy," Buxtehude (for voice, violin and organ); Gay Allie, soprano; Ruth Weis, violinist; "Sonata da Chiesa" (Theme, Variations and Finale), Andriessen; Pastorale (in manuscript), Clarence Mader; Antiphon III, Dupre; Toccata, "Thanks Be to God," Richard Keys Biggs.

George W. Volkel, Chautauqua, N. Y.—Mr. Volkel's programs in August on the large organ in the Chautauqua Amphitheater will be the following:

Aug. 7—"Cantilene Anglica Fortunae," Scheidt; Andante, Clavier Sonata in D minor, Bach; Fantasia and Fugue in G minor, Bach; "Belgian Mother's Song," Benoit-Courboin; "Harmonies of Florence," Bingham; "Piece Heroique," Franck.

Aug. 14—Three Chorale Preludes, Bach; Cantabile, Franck; "The Afternoon of a Faun," Debussy; Chorale Prelude on the Hymn-tune "Stracathro," "Elizabethan Idyl" and Solemn Prelude, Noble; "Ad Nos," Liszt.

Aug. 21—Prelude and Fugue in A major, Bach; "Come, Sweet Death," Bach; "Jesu, Joy of Man's Desiring," Bach; Three Chorale Preludes, Brahms; Sixth Symphony, Widor.

Aug. 28—Prelude and Fugue in C minor, C. P. E. Bach; Five Chorale Preludes, J. S. Bach; "On Hearing the First Cuckoo of Spring," Dellus; Toccata in B minor, Gigout; Caprice in B flat, Guilmant; Symphonic Fantasy, Peeters.

Aug. 31—Prelude and Fugue in A minor, Bach; "Ave Maria," Bach-Gounod; Prelude to "Lohengrin," Wagner; Symphony No. 5, Widor.

Vernon de Tar, New York City—Mr. de Tar, organist and choirmaster of the Church of the Ascension, gave a recital in connection with the conference of the Diocese of Vermont June 19 at St. Paul's Church in Burlington. His program consisted of these numbers: Fantasia in F minor, No. 1, Mozart; Chorale Preludes, "In dulci Jubilo" and "When in the Hour of Deepest Need," Bach; Prelude in B minor, Bach; Pastoral Sonata, Rheinberger; Chorale Preludes, "O World, I Now Must Leave Thee" and "Blessed Are Ye, Faithful Souls," Brahms; "Requiescat in Pace," Sowerby; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Allegro from Sixth Symphony, Widor.

J. Benjamin Hadley, Grand Haven, Mich.—Mr. Hadley, assisted by Julian Hatton, Jr., oboist, gave his final recital for this season at St. John's Episcopal Church Sunday afternoon, June 22. The following numbers were played: "St. Anne's" Fugue, Bach; Trio-Sonata in B minor, Stanley; Three Chorale Preludes for organ and oboe, Krebs; Chorale in A minor, Franck; Intermezzo, de Maleingreau; "Priere," Jongen; Toccata on "Deo Gratias," R. K. Biggs.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—For the memorial recital at Grace Church June 12 Dr. Boothroyd selected the following compositions: Funeral March and Seraphic Hymn, Guilmant; Slow Movement from Violin Concerto, Mendelssohn; Festival Music from "Die Meistersinger," Wagner; "Wotan's Farewell" and "Fire Charm," from "Die Walkure," Wagner.

Marilyn Wiegner, Columbia, Mo.—Miss Wiegner, a talented pupil of Professor James T. Quarles at the University of Missouri, gave a recital at the Missouri Methodist Church May 18, presenting the following program: Passacaglia and Fugue in C minor, Bach; "Rhapsodie sur deux Noels," Ropartz; Fantasia in D flat, Saint-Saens; "Benedictus," Reger; Caprice in B flat, Guilmant; Finale in B flat, Franck.

Homer Whitford, Waverley, Mass.—Mr. Whitford gave a request program at the Eliot Memorial Chapel of McLean Hospital June 24 and his offerings were the following: Passacaglia in C minor, Bach; "Sheep May Safely Graze," Bach; Fugue

from Symphony, Haydn; Andantino, "Symphonie Pathetique," Tschalkowsky; Allegro Cantabile, Fifth Symphony, Widor; "Land of Hope and Glory" (Canadian), arranged by Elgar; "Jagged Peaks in the Starlight," Clokey; Pastorale, "In Springtime," Whitford; Prize Song ("Die Meistersinger"), "Liebestod" ("Tristan and Isolde") and Introduction to Act 3 ("Lohengrin"), Wagner.

Theodore C. Mayo, A.A.G.O., Raleigh, N. C.—The St. Augustine's Conference presented Mr. Mayo in a recital at the college chapel June 11. He was assisted by Mary Lou Usher, pianist. Mr. Mayo played these compositions: Prelude in B minor, Bach; "My Heart Is Filled with Longing" and "Sleepers, Awake!," Bach; "Ave Maria," Schubert; Toccata on "O Sons and Daughters," Farnam; Pastorale, Franck; "Nobody Knows the Trouble I've Seen," arranged by C. C. White; "Now Thank We All Our God," Karg-Elert.

Paul Eraly, Brussels, Belgium—Mr. Eraly, organist and choirmaster of St. Servais Church, played a program described as "a festival of American organ music" Aug. 10 for the Belgian Broadcast. He included the following numbers: "Pageant of Autumn," Sowerby; "Rhythm of Easter" and Toccata, Bingham; Prelude on "The Night Descendeth," Zechiel; Fantasia, Maelkelberghe.

Frank Collins, Baton Rouge, La.—In a faculty recital of the Louisiana State University School of Music at the University Theater July 2 Mr. Collins gave a Cesar Franck program, which included: Fantasia; Cantabile; "Piece Heroique"; Chorale in B minor and Chorale in A minor.

Katherine L. Stickney, New York—Miss Stickney, organist and director at the Second Reformed Church of Astoria, L. I., gave a recital June 11 at the church. She was assisted by Ruth E. King, contralto. The following organ compositions were played: Prelude and Fugue in G minor, Buxtehude; Fugue in C, Buxtehude; "Fugue a la Gigue," Bach; Suite from "Water Music," Handel; "The Primitive Organ," Yon; Berceuse, Guilmant; "Songe d'Enfant," Bonnet; "Rhosymedre," Vaughan Williams; "Carillon de Westminster," Vierne.

Field Tooley, Los Angeles, Cal.—The Rev. Mr. Tooley appeared as soloist in the spring Bach festival at the Vermont Avenue Presbyterian Church, Sunday evening, June 22. He played: Chorale Prelude, "Vater unser in Himmelreich," Chorale Prelude, "Ich ruf zu Dir," and the Prelude and Fugue in G minor, Bach. On the same program were two cantatas. The chapel choir sang "Bide with Us" (Cantata No. 6) and the cathedral choir sang Cantata No. 106, "God's Time Is Best." Jack Cowie, violist, played Bach's "Komm, schlüsser Tod." The church recently presented Faure's Requiem, at which time Mr. Tooley gave a recital of French organ music preceding the concert.

Walter A. Eichinger, Seattle, Wash.—In a faculty recital of the University of Washington, played at the University Temple July 1, Mr. Eichinger presented this program: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Passacaglia and Fugue in C minor, Bach; Allegro Maestoso from Third Symphony, Vierne; Cantabile, Jongen; Roulade, Bingham; "Poeme Pastorale," McKay; "Resonet in Laudibus," Karg-Elert; "Carillon," Vierne.

William Weyandt, Hollidaysburg, Pa.—On a program in which he had the assistance of the choir of the Fairview Methodist Church, Harold E. Weller director, and Paul Topper violinist, given at the

church July 1, Mr. Weyandt played: Prelude and Fugue in D minor, Bach; Largo, Handel; "Lord, Take My Heart, It Beats for Thee," Karg-Elert; "Wind in the Pine Trees," Clokey; Offertoire in D minor, Batiste. Mr. Topper played Tartini's Sonata in G minor and among the choral numbers were Franck's "Psalm 150" and Shure's "Psalm 145."

Donald D. Ketting, Columbus, Ohio—Mr. Ketting has given the following programs at the First Congregational Church in a series of four Sunday evening recitals:

June 22—"Psalm 19," Marcello; "Psalm 23," Thiman; "Psalm 6," Huber; Andante Cantabile, Tschalkowsky; Chorale in A minor, Franck; "Shepherds' March," Yon; Processional, Shaw.

June 29—Chorale Prelude, "Our Father, Who Art in Heaven," Sonatina from "God's Time Is Best" and Pastorale, "Tidings of Joy," Bach; Cathedral Prelude, Clokey; "Romance sans Paroles," Bonnet; Menuet, K. P. E. Bach; "Carillon de Westminster," Vierne; "The Primitive Organ," Yon; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert.

Miss Evelyn Hohf, State College, Miss.—Miss Hohf gave a dedicatory program June 15 on an organ installed in the Lee Auditorium at the State College for Women in memory of General Stephen D. Lee. Her program included: Festival Prelude, "All Glory Be to God on High," Bach-Biggs; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in E minor (Cathedral), Bach; Toccata on "O Filii et Filiae," Farnam; "L'Organo Primitivo," Yon; "Dreams," McAmis; "In the Cathedral," Piere; "The Squirrel," Weaver; "The Quiet of the Forest," Dunham; "Ave Maria," Schubert; "Carillon," Vierne.

Miss Hohf is associate professor of music at the college and dean of the Mississippi Chapter, A.G.O.

Talmage F. Elwell, Seattle, Wash.—In a program presented by the summer session of Seattle Pacific College and featuring organ and piano compositions from the works of twentieth century composers, Mr. Elwell, organ instructor at the college, played the following numbers: Overture to "Baroque Suite," Bingham; "Aria in Olden Style," Heeremans; Adagietto, McKay; Toccata on the Gregorian Hymn "Creator Alme Siderum," Yon; "Bell Benedictus," Weaver; "Song of the Lonely Njeri," Saxton; "Romanza," Purvis; Toccata in F sharp major for Pedals Alone, Hawke. Wayne A. Spalding, visiting professor of piano, from Olivet College in Michigan, played several numbers. The program closed with Adolph Steuterman's piano and organ duet arrangement of the Pavane by Ravel.

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New Literature

All members of the Hymn Society will receive two pieces of literature about the end of August. First comes the reprint of an excellent article on "Hymn Patterns," by Carl F. Price, reprinted from "Religion in Life." It deals with the thematic structure of hymn texts and outlines several types, including the Trinitarian, the conversational, the so-called Hebrew, also the litany type, and the pattern of paradoxes. This study is helpful in providing the thematic knowledge of hymns which a minister should have to share with his chief musician in their periodic consultations. (Price 15 cents.) The other is the musical edition of the "Twelve New Hymns of Christian Patriotism." This should be in the hands of all who are planning festival services in the fall, especially those dealing with the place of our land in the world, and with our responsibility as Christian citizens. Single copies cost 25 cents, with a liberal discount on large quantities.

A few copies of our latest bulletin are available for those interested in the aims of the society. It contains the complete address by Ray F. Brown on the accompaniment of hymns by the organist, as delivered at the April meeting. As no detailed account of that meeting was given in these columns 500 copies of the address itself have been made and a copy will be mailed to anyone applying for it who encloses an addressed envelope with a 1½-cent stamp. The address gives invaluable hints to every church organist; the illustrations have been taken from the Episcopal Hymnal (1940). Please write to the executive secretary for this material.
 REGINALD L. MCALL.

SHELDON FOOTE



SHELDON FOOTE, F.A.G.O., WILL TAKE UP his duties as minister of music at the First Presbyterian Church in Phoenix, Ariz., Sept. 1. This church has the distinction of being the first incorporated church in the Territory of Arizona more than a hundred years ago. In the period between the two world wars a fine edifice was built, costing half a million dollars. It is in the Spanish renaissance style, with the woodwork screens of dark oak carved under the supervision of Aloys Lang, famous brother of Anton Lang, known the world over for his part of Christ in the Passion Play.

Mr. Foote has been successful in organizing and building up choirs in several large churches and in Phoenix he will have entire charge of the music program of the church, including the School of Christian Life. He leaves at the First Avenue Methodist Church in St. Petersburg, Fla., a well-established five-choir organization and a sanctuary choir which broadcasts once a week over municipal station WSUN. The singing of this choir has attracted much favorable attention from winter visitors in Florida.



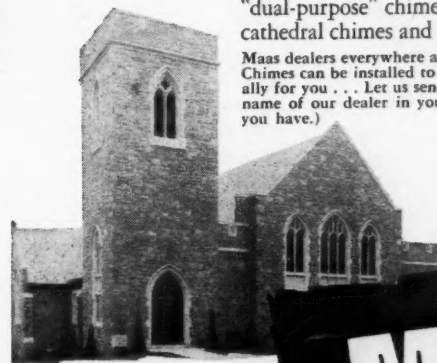
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MISS EDNA RUTH LEMMON, a member of the A.G.O. and daughter of Mr. and Mrs. Robert T. Lemmon of St. Albans, N. Y., was married July 20 in the home of her parents to the Rev. John Mitchell Currie, son of Mrs. Alexander Currie of Lyndon, N. Y., and the late Mr. Currie. The bride was graduated from Brooklyn College, where she later taught music; Columbia University and Union Theological Seminary. Mr. Currie, an alumnus of Princeton University and the Yale Divinity School, is pastor of the Hollis, N. Y., Presbyterian Church.

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ALICE GORDON-SMITH, A.A.G.O.



MISS ALICE GORDON-SMITH, A.A.G.O., of Montclair, N. J., is the winner of the choral composition prize offered by the New Jersey Federation of Music Clubs in this year's competition, which was open to anyone in the state of New Jersey. Her composition, "Spring's Awakening," arranged for women's voices, was sung by a choral group May 9 in Atlantic City at the spring conference of the federation. The composition had been sung prior to this spring as a solo at Town Hall, New York City, at the White House and over the Blue Network from Canada, as well as in other places from manuscript.

Miss Gordon-Smith is organist and director of choristers at the First Reformed Church of Newark, N. J., and a member of the council of the American Guild of Organists.

SEVENTEEN ORGANS VISITED BY MEMBERS OF LONDON CLUB

At the annual general meeting of the Organ Club of London March 29 under the presidency of R. L. Cullum, supported by Dr. H. Lowery and Henry Willis, the activities of the year came under review. Seventeen organs had been visited, both in and out of London. The membership continues to increase. The club intends to celebrate its "coming of age" with the issue of an attractive handbook outlining the history of the organization and containing much matter in the form of articles from well-known persons. The Rev. B. B. Edmonds, an authority on certain aspects of organ building, was elected president for 1948-49.

REGINALD W. MARTIN has resigned his position at Arkansas State College, Jonesboro, Ark., to go to Brenau College as professor of organ and theory.

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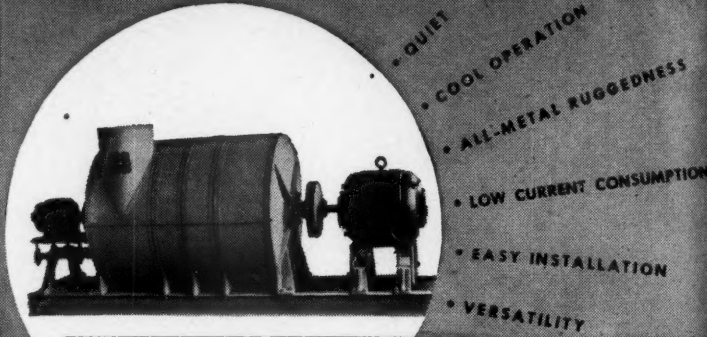
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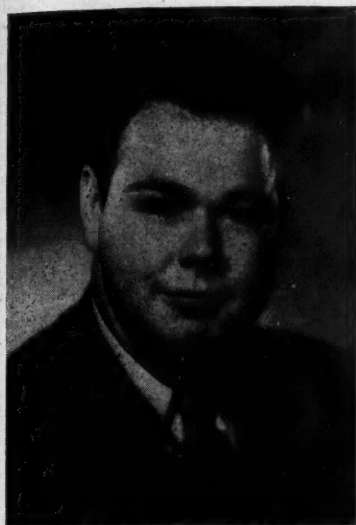
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RICHARD J. HELMS



RICHARD J. HELMS, who since last fall has been minister of music of the large Second Presbyterian Church of Kansas City, Mo., attended West Chester State Teachers' College, West Chester, Pa., and Lebanon Valley College, Annville, Pa., and there received a B.S. degree, after which he won a bachelor of music degree from Westminster Choir College. His organ study was pursued under Harry Wilhelm, Porter Campbell, Harry Sykes, Walter Baker and Alexander McCurdy. While in the army he was a chaplain's assistant.

Mr. Helms has held positions at Zion Lutheran, Myerstown, Pa., his home town; Christ Lutheran, Harrisburg, Pa., and the First Congregational, Toledo, Ohio.

The Kansas City church had a \$10,000 music budget for the year ending May 1. His five choirs now have a membership of 240. The motet choir has eighty-five voices and sings a series of oratorios.

M. P. Möller is building a four-manual organ for this church and it is to be installed in 1948. The instrument was described in THE DIAPASON for May 1.

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SCHEME OF THREE-MANUAL


Michigan Organ Company Will Install Instrument in Neland Avenue Christian Reformed as Part of Alterations in Edifice.

The Neland Avenue Christian Reformed Church of Grand Rapids, Mich., has awarded a contract to the Michigan Organ Company for a three-manual organ. The specifications were drawn up by Henry Brandt Rose, minister of music of Central Christian Church, who served as consultant to the church committee, and A. B. Watson, head of the organ company.

The organ will be installed in the fall and will be part of extensive alterations in the church, which include a new chancel. The great division will be in two sections, with the entire diapason chorus unenclosed. The organ will be installed in specially constructed chambers on the two sides of the chancel. Twelve sets of pipes from the old organ will be incorporated in the new one.

The tonal resources are shown by the following stoplist:

- GREAT ORGAN (Unenclosed).**
Open Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
- GREAT ORGAN (Enclosed).**
Gemshorn, 16 ft., 61 pipes.
Open Diapason (Choir), 8 ft., 61 notes.
Metal Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Dulciana (Choir), 8 ft., 61 notes.
Waldfloete, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 25 bells.
- SWELL ORGAN.**
Bourdon (Pedal), 16 ft., 73 notes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Hohlfloete, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Oboe Clarion, 4 ft., 12 pipes.
Tremolo.
- CHOIR ORGAN.**
Contra Dulciana, 16 ft., 12 pipes.
English Diapason, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Gemshorn (Great), 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Concert Flute, 4 ft., 12 pipes.
Waldfloete (Great), 4 ft., 12 pipes.
Dulciana, 4 ft., 12 pipes.
Dulciana Twelfth, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 12 pipes.
Dulciana Fifteenth, 2 ft., 61 notes.
Trumpet (Great), 8 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.
- PEDAL ORGAN.**
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Dulciana (Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt (Swell), 8 ft., 32 notes.
Flute, 8 ft., 32 pipes.
Gemshorn (Great), 8 ft., 32 notes.
Dulcet (Choir), 8 ft., 32 notes.
Fifteenth, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Gemshorn (Great), 4 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Trumpet (Great), 8 ft., 32 notes.
Clarion (Great), 4 ft., 32 notes.
Chimes (Great), 25 notes.



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Robert Huntington Terry completed thirty-five years as organist and choir-master of St. Andrew's Memorial Church in Yonkers, N. Y., on June 8. As evidence of the high regard in which the parish holds its organist the following is quoted from a tribute signed by the Rev. Lynde E. May III, the pastor, and published on the church folder for the day:

All St. Andrew's parish, from the oldest communicant to the youngest child, thanks God for the thirty-five years of faithful, consecrated service given to it by its beloved choir-master and organist, Robert Huntington Terry. . . . St. Andrew's has indeed been richly blessed these many years not only in terms of leadership in the ministry of sacred music, but also in the saintly Christian character of our beloved Mr. Terry. He has ever been a shining light, guiding the hundreds of boys who have studied under him, and a rock of faith and courage to all who have known him.

After studying piano at the New York Conservatory of Music under Anton Dvorak, Mr. Terry studied organ under Wenzell Rubach and harmony with Dudley Buck. Before going to St. Andrew's in 1912 he was at St. Chrysostom's, New York. His fifty-one published songs, hymns, anthems and cantatas have brought him well-deserved recognition. He is a member of the American Guild of Organists and a fellow of the American Society of Composers, Authors and Publishers, as well as the Composers and Authors' Guild. Mr. Terry's best-known compositions, used extensively on the radio and preserved for posterity in recordings, are "The Answer," "Which Flower I Love" and "A Southern Lullaby." His cantata "Faith, Hope and Charity" is used by many choirs.

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