

# THE DIAPASON

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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

Forty-fourth Year, No. 6.—Whole No. 522

CHICAGO, ILL., U.S.A., MAY 1, 1953

Subscription \$1.50 a Year—15 Cents a Copy

## DR. ROLLO F. MAITLAND DIES IN PHILADELPHIA

### RECITALIST AND COMPOSER

Was Organist of the Church of the New Jerusalem for More than Thirty-three Years—Reached the Age of 68 Years.

Rollo F. Maitland, F.A.G.O., Mus. D., of Philadelphia died in that city April 7 at the age of 68 years. He was one of the leading organists of Philadelphia and had been at the Church of the New Jerusalem, Swedenborgian, for more than thirty-three years. As a recitalist, teacher and composer he had held a high place among American musicians. Though nearly blind for most of his life, he had gained a technique that amazed those who heard him. He had been ill since January.

Funeral services were held at the Church of the New Jerusalem April 11 and were attended by a large group of organists from Philadelphia and other cities.

Rollo F. Maitland was born near Williamsport, Pa., Dec. 10, 1884. Showing signs of musical talent almost before he could talk, he was taught the rudiments of music by his father and made his first public appearance at the age of 8 years, playing a reed organ. Dr. David D. Wood, pioneer exponent of Bach's organ music in America, was Dr. Maitland's only organ teacher; he also taught him piano and composition. Dr. Maitland studied violin under Henry and Frederick Hahn, playing violin professionally for a number of years. A supplementary course in piano with D. Hendrik Ezerman followed and in 1920 Dr. Maitland came under the influence of Dr. Frederick Schlieder, going abroad with him in 1925 for intensive work in improvisation and playing successful recitals in England and Switzerland.

Dr. Maitland also was for eleven years a prominent theater organist. He held the certificates of fellow and choirmaster in the American Guild of Organists and the doctorate in music from the Philadelphia Musical Academy, whose organ department he headed. In addition to having played recitals on some of the country's most notable organs he had given many radio recitals, having been the first guest organist to broadcast from the great Wanamaker organ in Philadelphia. His compositions include a Festival Overture for organ and orchestra, a cantata, "The Glorified Christ," composed for the 250th anniversary of the birth of Swedenborg, and numerous piano and organ pieces, anthems and songs.

In a six weeks' engagement on the great organ in the Atlantic City Auditorium Dr. Maitland played a total of 421 numbers, exclusive of repetitions, entirely from memory. He had the honor of appearing as solo organist at the dedication of Philadelphia's magnificent Municipal Auditorium and later gave a recital dedicating the organ there. He was one of the designers of the Philadelphia Sesquicentennial organ, now at the University of Pennsylvania, and was chosen to be official organist at the rededication of this instrument.

Dr. Maitland was president of the American Organ Players' Club of Philadelphia at the time of his death. He was also a member of the Philadelphia Art Alliance, the Pennsylvania State Music Teachers' Association and the Philadelphia Music Teachers' Association and chairman of the board of managers of the Chapin Memorial Home for the Blind.

Dr. Maitland is survived by his second wife, the former Mrs. Minerva Reichgerd, of West Chester, whom he married in 1947. His first wife died in 1944. He is survived by a daughter, Marguerite, also a composer of organ music.

## NEW KILGEN ORGAN IN FALL RIVER, MASS., CATHEDRAL



THIS NEW ORGAN JUST INSTALLED in St. Mary's Cathedral, Fall River, Mass., shown in the picture, was built in St. Louis, by the Kilgen Organ Company. It has been fourteen months in the course of construction. Dr. Charles Courboin, or-

ganist of St. Patrick's Cathedral, New York, gave the dedicatory recital April 14. It is a three-manual designed by Eugene R. Kilgen of the organ firm. The stop specification was published in the June, 1951, issue of THE DIAPASON.

## WICKS COMPANY INSTALLS THREE-MANUAL IN MIAMI, FLA.

An organ of three manuals and thirty-one sets of pipes has been installed in the White Temple Methodist Church of Miami, Fla., by the Wicks Organ Company. The stoplist of the instrument is as follows:

### GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Doppelflöte, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tuba, 8 ft., 73 pipes.  
Chimes, 21 notes.

### SWELL ORGAN.

Bourdon, 16 ft., 85 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 notes.  
Salicional, 8 ft., 85 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 notes.  
Nazard, 2½ ft., 61 notes.  
Harmonic Piccolo, 2 ft., 61 notes.  
Harmonia Aetheria, 3 ranks, 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.

### CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.

### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Manual Open Diapason, 16 ft., 32 notes.  
Sub Bass, 16 ft., 32 pipes.  
Violine, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 notes.

Quint 10½ ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Bass Flute, 8 ft., 12 pipes.  
'Cello, 8 ft., 12 pipes.  
Flauto Dolce, 8 ft., 32 notes.  
Quint, 5½ ft., 32 notes.  
Trombone, 16 ft., 12 pipes.

## RECITAL BY WILLIAM SELF

### CLOSES WORCESTER SERIES

A recital by William Self, organist and choirmaster of All Saints' Church, Worcester, Mass., April 1 was the last in a series of six Lenten recitals at that church. Mr. Self's program included the following: Toccata in A, Purcell; "Amen," Titelouze; "Offertoire sur les Grands Joux," Couperin; Andante, Stamitz; "Symphonie Romane," Widor.

The series began Feb. 25 with a recital by Richard Reynolds, organist of the Central Congregational Church, Jamaica Plain, N. Y., and Paul Thomas of St. George's-by-the-River, Rumson, N. J., played March 4. On March 11 a program including works by Clerambault, Bach, Langlais, Donovan, Vierne and Franck was given by David Pizarro, organist of St. John's Episcopal Church, Waterbury, Conn.

Robert Mahaffey, organist of St. John's Episcopal Church, Brooklyn, N. Y., was heard March 18 in the following program: Three Verses from the Te Deum, Sixteenth Century; Three Chorale Preludes and Prelude and Fugue in B minor, Bach; "Rhythmic Trumpet," Bingham; Chorale in E major, Franck; "Le Jardin Suspendu," Alain; Passacaglia from Symphony in G major, Sowerby. For a recital March 25 Henry Hokans, organist and choirmaster of the Village Congregational Church, Whitinsville, Mass., chose numbers by Martini, d'Aquin, Bach, Sowerby, Hindemith, Vierne and Dupré.

## CASAVANT ORGAN FOR WHEELING CATHEDRAL

### INSTRUMENT OF 2,896 PIPES

Installation at St. Joseph's Is to Be Completed in June—Has Been Designed by Father Edward McDonald and Wilfred Lavallee.

Casavant Freres will complete the installation in June of a three-manual organ of 2,896 pipes in St. Joseph's Cathedral, Wheeling, W. Va. The instrument will be voiced on low pressure. It will be installed in the choir gallery, where there will be room for a choir of seventy voices, under the direction of the Rev. Edward McDonald. Father McDonald is a member of the staff of the cathedral and has collaborated with Wilfred Lavallee, New York representative of Casavant Freres, in the design of the organ and its front. The front will be elaborate and made of solid white oak. The console will be installed on the side of the loft, and all the choir stalls are so placed that the organist as well as the choir director can see one another.

The resources of the organ will be as follows:

### GREAT ORGAN.

1. Flute Conique, 16 ft., 73 pipes.  
2. Open Diapason, 8 ft., 73 pipes.  
3. Rohrflöte, 8 ft., 73 pipes.  
4. Gemshorn, 8 ft., 73 pipes.  
5. Octave, 4 ft., 73 pipes.  
6. Flute d'Amour, 4 ft., 73 pipes.  
7. Twelfth, 2½ ft., 61 pipes.  
8. Fifteenth, 2 ft., 61 pipes.  
9. Mixture (19, 22, 26, 29), 4 rks., 244 pipes.

### SWELL ORGAN.

11. Lieblich Bourdon, 16 ft., 73 pipes.  
12. Geigen Principal, 8 ft., 73 pipes.  
13. Stopped Diapason, 8 ft., 73 pipes.  
14. Salicional, 8 ft., 73 pipes.  
15. Voix Celeste, 8 ft., 66 pipes.  
16. Octave Geigen, 4 ft., 73 pipes.  
17. Flauto Traverso, 4 ft., 73 pipes.  
18. Flautino, 2 ft., 61 pipes.  
19. Cornet (12, 15, 17), 3 rks., 183 pipes.  
20. Trumpet, 8 ft., 73 pipes.  
21. Oboe, 8 ft., 73 pipes.

### CHOIR ORGAN.

22. Viola, 8 ft., 73 pipes.  
23. Melodia, 8 ft., 73 pipes.  
24. Dulciana, 8 ft., 73 pipes.  
25. Unda Maris, 8 ft., 66 pipes.  
26. Violina, 4 ft., 73 pipes.  
27. Lieblich Flute, 4 ft., 73 pipes.  
28. Nazard, 2½ ft., 61 pipes.  
29. Piccolo, 2 ft., 61 pipes.  
30. Tierce, 1½ ft., 61 pipes.  
31. Larigot, 1½ ft., 61 pipes.  
32. Siffloite, 1 ft., 61 pipes.  
33. Clarinet, 8 ft., 73 pipes.

### PEDAL ORGAN

34. Open Diapason (wood), 16 ft., 32 pipes.  
35. Flute Conique (from No. 1), 16 ft.  
36. Bourdon, 16 ft., 32 pipes.  
37. Gedeckt (from No. 11), 16 ft.  
38. Quinte, 10½ ft., 32 pipes.  
39. Principal, 8 ft., 32 pipes.  
40. Stopped Flute (20 from No. 36), 8 ft., 12 pipes.  
41. Still Gedeckt (from No. 11), 8 ft.  
42. Octave Quint (20 from No. 38), 5½ ft., 12 pipes.  
43. Super Octave (20 from No. 39), 4 ft., 12 pipes.  
44. Harmonics (17, 19, 22), 3 rks., 96 pipes.  
45. Trombone, 16 ft., 32 pipes.  
46. Tromba (20 from No. 45), 8 ft., 12 pipes.  
47. Clarion (20 from No. 46), 4 ft., 12 pipes.

## ALBERT DOWLING, ORGANIST

### OF YOUNGSTOWN, OHIO, DIES

Albert H. Dowling, for many years an active organist of Erie, Pa., and Youngstown, Ohio, died March 31 at the age of 69 years. Mr. Dowling was a member of the Youngstown Chapter of the A.G.O. and for some time he had served as organist of the Memorial Presbyterian Church in that city. He was also continuity director and music commentator for radio station WKBN and acted as drama and music critic for an Erie newspaper. Mr. Dowling was a composer of music for organ and piano, some of which was published.

**ANDREW TIETJEN DIES  
AFTER BRIEF ILLNESS**

**REACHED AGE OF 42 YEARS**

**Was Associate Organist of Trinity Church in New York and former Assistant and Pupil of T. Tertius Noble at St. Thomas'.**

Andrew Tietjen, associate organist of Trinity Church, New York City, died April 13 in Valley Hospital, Ridgewood, N. J., after a short illness. His home was in Ridgewood.

Mr. Tietjen was born in New York forty-two years ago and attended the St. Thomas Choir School. His musical education began seriously at the age of 13, when Dr. T. Tertius Noble, organist of St. Thomas' Episcopal Church, accepted him as a pupil. Three years later Mr. Tietjen was appointed assistant to Dr. Noble and became at 16 the youngest organist in the church's history. He was organist at St. Thomas' Chapel before accepting a post at All Angels' Episcopal Church. After four years there he went to the Chapel of the Intercession of Trinity Parish in 1941. He was appointed associate organist of Trinity Church in 1943 and also served as a founder and the director of the Trinity Choir of St. Paul's Chapel, which broadcasts early Sunday morning from the chapel over the Columbia Broadcasting System radio network.

Mr. Tietjen was a fellow of Trinity College in London. He attended Trinity Preparatory School and studied for four years at Columbia University. He served with the army during world war 2.

Surviving are Mr. Tietjen's widow, Mrs. Yolanda Giorni Tietjen; a daughter, Andrea, and a son, Peter, and three brothers.

The funeral service was held April 15 in Trinity Church. The Rev. Dr. John Heuss, rector of Trinity, and the Rev. Canon Bernard C. Newman, vicar, conducted the service. Dr. George Mead, organist of Trinity, and Clinton Reed, organist of the Chapel of the Intercession,

played. The choir of men and boys of Trinity Church sang, assisted by the men and women of the Trinity Choir of St. Paul's Chapel. With the parish clergy in the procession was the Rev. Dr. S. Tagart Steele, former vicar at the Intercession, who came from Philadelphia to attend the service. Also present in the church was the Rev. Dr. George A. Trowbridge, now heading a Philadelphia parish, who was rector of All Angels' when Mr. Tietjen was its organist.

**TWO UNUSUAL PROGRAMS  
BY FREDERICK L. MARRIOTT**

Two unusual recitals will be played in May by Frederick L. Marriott at Rockefeller Memorial Chapel, University of Chicago. The first of these is to be on Tuesday, May 12, at 8:15. The first half of Mr. Marriott's program will be devoted to music of the Renaissance and the seventeenth century and will include the following numbers: "Quem Pulchra Es," Dunstable; Spanish Pavane, John Bull; Toccata, Sweelinck; Variations on "Warum betrübst du dich, mein Herz?," Scheidt. The second half, made up of eighteenth century music, is to be as follows: Elevation, Couperin; Prelude in A minor, Telemann; Concerto 6, Handel; "Out of the Depths" and Fantasie and Fugue in G minor, Bach.

Mr. Marriott will be assisted in a recital Tuesday, May 19, by strings and trumpets. A feature of the program will be his own composition, Variations on a Psalm-tune for organ, strings and trumpets. He will also play: Concerto 2, Bach; Concerto in A minor, with strings, Vivaldi; Voluntary in C major, with trumpets, Purcell; Adagio and Rondo, Sonata in D major and Sonata in C major, with strings, Mozart; Two Church Sonatas for violin and organ, Joseph Haas; Finales, Dupré. The composer of the church sonatas, Joseph Haas, is professor of organ and composition at the conservatory of music in Munich, Germany.

**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, 25 East Jackson Boulevard, Chicago 4, Ill.



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**CHURCH MUSICIANS' COLLEGE IS PLANNED**

**MEETING HELD AT CAPITAL**

**Twenty-Five Leaders in Profession Discuss Project for Postgraduate Training—Sessions Held at Washington Cathedral.**

A conference of religious leaders and church musicians was held at the Washington Cathedral's College of Preachers April 6 to 8 for preliminary discussions of a proposed college for the training of church musicians. Twenty-five persons attended the "colloquium", including many of the nation's best-known composers of church music. The group enthusiastically approved a plan for a college that would give postgraduate training to church musicians. The proposed College of Church Musicians will be similar to Washington Cathedral's College of Preachers.

The colloquium was opened April 6 with a discussion of "The Musician's Relation to the Church", led by Dr. Channing Lefebvre of St. Paul's School, Concord, N. H. Other meetings discussed "The Education of the Church Musician", led by Dr. Leo Sowerby of Chicago, and three periods were devoted to "A College of Musicians", which were led by the colloquium's chairman, the Rev. Walter Williams of the National Council of the Protestant Episcopal Church.

S. Lewis Elmer, president of the American Guild of Organists, who attended the conference, said the American Guild of Organists welcomed a school of this kind and would do anything in its power to cooperate with its program.

The next step will be adoption of a resolution by the cathedral chapter favoring such a plan.

Following the meetings the plan was endorsed by the Joint Commission on Church Music of the Protestant Episcopal Church.

Members of the colloquium included: The Right Rev. Chilton Powell, Bishop Coadjutor of Oklahoma; the Rev. Lowell Beveridge, Virginia Theological Seminary; the Rev. Canon James Green, Cathedral of St. John the Divine, New York City; the Rev. Emmett Paige, St. Mark's Church,

Philadelphia; the Rev. Walter Williams, Department of Christian Education, National Council, representing Bishop Bowen of Colorado; Paul Allen Beymer, Christ Church, Shaker Heights, Ohio; Walter Blodgett, St. Paul's Church, Cleveland; Ray Francis Brown, General Theological Seminary, representing Bishop De Wolfe of Long Island; Vernon de Tar, Ascension Church, New York City; S. Lewis Elmer, president of the American Guild of Organists; Harold W. Friedell, St. Bartholomew's Church, New York City; H. William Hawke, Gananoque, Ont.; Dr. Channing Lefebvre, St. Paul's School, Concord, N. H.; Gilbert Macfarlane, Christ Church Cathedral, Louisville, Ky.; Grover Oberle, Emmanuel Church, Boston; Jack Ossewaarde, Calvary Church, New York City; Jack Rogers, St. John's Church, Knoxville, Tenn.; William Self, All Saints' Church, Worcester, Mass.; Dr. Leo Sowerby, St. James' Church, Chicago; Robert M. Stofer, Church of the Covenant, Cleveland; Clarence Watters, Trinity College, Hartford; Alec Wyton, Christ Church Cathedral, St. Louis, and David McKay Williams. From the staff of Washington Cathedral were present: The Very Rev. Francis B. Sayre, Jr., the Rev. Canon Luther D. Miller, the Rev. Leonard Ellinwood, Paul Callaway and Richard W. Dirksen.

**PETER WARING ON FACULTY OF SEMINARY IN CAMBRIDGE**

Appointment of Peter Waring to be instructor in music and choir director at the Episcopal Theological School, Cambridge, Mass., has been announced by Dean Charles L. Taylor, Jr. Mr. Waring is at present serving the school as choir director on part time and is also minister of music at the Central Baptist Church, Hartford, Conn. He will take up his new duties in September and with his family will live in Cambridge.

Mr. Waring, a graduate of Harvard in 1939, received the degree of master of arts, majoring in music, in 1947. At the end of this year he will have completed requirements for his doctorate in sacred music at the Union Theological Seminary, New York. Before going to his Hartford position he was instructor at Bates College and lecturer in music and choir director at Wellesley College.



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Arthur Jennings Designs Instrument  
of Three Manuals for Mount Lebanon Presbyterian Church—  
Completion in 1954.

Austin Organs, Inc., has been engaged to build a large three-manual instrument for the Mount Lebanon Presbyterian Church in Pittsburgh, Pa. The specifications for the organ were drawn up by Arthur Jennings, professor of organ at the University of Minnesota, who worked in cooperation with W. W. Sproul, Jr., the architect. Installation of the organ will entail extensive remodeling and \$75,000 has been subscribed for the project.

The Mount Lebanon Presbyterian Church was organized in 1925 with 187 charter members. It is in the heart of a rapidly growing Pittsburgh suburb and the membership has increased to 2,700. In the last few years a large Christian education building has been added and the seating capacity of the church has been increased to 1,000. The director of music at the Mount Lebanon Church is Arthur Metcalf. Installation of the instrument is planned for February, 1954.

The specifications of the organ will be as follows:

**GREAT ORGAN.**

- First Diapason, 8 ft., 61 pipes.
- Second Diapason (enclosed with Choir), 8 ft., 61 pipes.
- Harmonic Flute (enclosed with Choir), 8 ft., 61 pipes.
- Gemshorn (enclosed with Choir), 8 ft., 61 pipes.
- Nachthorn (enclosed with Choir), 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes (enclosed with Choir), 21 notes.

**SWELL ORGAN.**

- Flute Conique, 16 ft., 12 pipes.
- Geigen, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.

- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Flute Dolce, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 56 pipes.
- Fugara, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Oboe, 16 ft., 12 pipes.
- Trompette, 8 ft., 68 pipes.
- Cornopean, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**

- Gamba, 8 ft., 68 pipes.
- Bourdon, 8 ft., 68 pipes.
- Spitz Flöte, 8 ft., 68 pipes.
- Spitz Celeste, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Trumpet (Pedal extended), 8 ft., 17 pipes.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 notes.
- Contra Gamba, 16 ft., 12 pipes.
- Flute Conique, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Geigen Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Flute Dolce, 8 ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes.

**FESTIVAL AT WESTMINSTER  
CHOIR COLLEGE LATE IN MAY**

Westminster Choir College, Princeton, N. J., announces the annual choir festival on the campus, beginning May 26 and continuing through the week. This annual festival brings many graduates back to the campus and a number bring their choirs for the massed choir program held in Palmer Stadium on the last day. Other events of the week are performances by various student choruses, the college orchestra, members of the faculty, including Dr. and Mrs. Alexander McCurdy in a recital of harp and organ music, presentations by the drama department and luncheons and dinners.

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8 Octave	Harmonic Flute	Voix Celeste	Dolce Celeste
Melodia	Gemshorn	4 Fugara	4 Koppelflöte
4 Choralbass	4 Octave	Rohrfloete	Gemshorn
16 Bombarde	Quintaten	2 Flageolet	2-2/3 Nazard
Clarinet	II Grave	III Mixture	2 Blockfloete
8 Trompette	III Fourniture	16 Clarinet	1-3/5 Tierce
		8 Trompette	8 Oboe
		4 Clairon	
		8 Clarinet	
		Vox Humana	

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- Disposer Supreme.....Hanover
- Have Mercy, Lord, on Me.....St. Bride
- How Sweet the Name of Jesus Sounds.....St. Peter
- Jesus, Lover of My Soul.....Hollingside
- The Lord's My Shepherd.....Crimond
- O Lord, Turn Not Thy Face from Me.....St. Mary
- Nearer, My God, to Thee.....Horbury
- Praise to the Holiest in the Height.....Richmond
- Rock of Ages.....Redhead
- The Voice That Breathed O'er Eden.....Eden
- When I Survey the Wondrous Cross.....Rockingham
- O Worship the King.....The Old 104th

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The summer of 1953 will find the church music sections of the Presbyterian training schools again concentrated in two schools—Maryville College, Maryville, Tenn., June 14 to 21, and Wooster College, Wooster, Ohio, July 20 to 31. These schools are sponsored by the Board of Christian Education of the Presbyterian Church in the U.S.A. Both sections will be under the direction of Dr. W. Lawrence Curry, music editor for the Board of Christian Education and chairman of the department of music at Beaver College, Jenkintown, Pa.

The Maryville School will be a one-week course. Assisting Dr. Curry will be Mrs. Louise H. Curry, conductor of the junior and youth choirs at the First Methodist Church, Germantown, Philadelphia; Mrs. Vivian S. Morsch, director of Christian education, First Presbyterian Church, Youngstown, Ohio, and Joseph T. Jones, Board of National Missions, Charlotte, N. C.

The music section will offer courses for organists and vocalists. For organists there will be an organ playing class (one hour daily), and keyboard harmony for organists (one hour daily for those desiring development in the skill of modulation and improvisation at the keyboard). These two hours will be directly under the guidance of Dr. Curry. Mrs. Morsch will conduct the voice class. For both organists and vocalists essentials of conducting, junior choir materials and methods, high school choir materials and methods and music in Christian education will be taught by Mrs. Morsch. Choric speech will be taught by Mrs. Curry.

At the Wooster School assisting Dr. Curry will be Mrs. Curry in speech, pageantry and junior choir methods; Miss Ethel Smith, soprano soloist and voice teacher in New York and Philadelphia, and Leonard Martin, department of music, Whitworth College, Spokane, Wash.

MENDELSSOHN'S "ELIJAH" was sung March 29 at St. Luke's Methodist Church in Oklahoma City, Okla. The choir was under the direction of David H. Witt and Mrs. Everett Curtis was at the organ.

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**Over 500 Form Choir  
at Hymn Festival in  
New York April 12**

By REGINALD L. McALL, MUS.D.

Many hundreds of the delegates to the biennial convention of the National Federation of Music Clubs and their friends were guests of St. Bartholomew's Church, New York, and of the Hymn Society of America at the hymn festival held there Sunday afternoon, April 12. The assembly of 1,500 people included three choirs in the chancel, 200 youth choir singers in the transept galleries, plus at least 200 adults seated toward the rear of the nave—a total of more than 500 in the combined choirs. A brass quartet with timpani and cymbals was used in the anthem based on "Miles Lane," to "All Hail the Power of Jesus' Name," by Vaughan Williams, and the brass was heard in Martin Shaw's splendid setting of the tune "St. Stephen" to the hymn from the ancient Greek, "The King Shall Come When Morning Dawns." This was written for the Isaac Watts bicentenary in New York in 1948. Lastly there was the bell choir of Brick Church youth. Its share in the exquisite "List to the Lark" by Dickinson was a revelation to those present.

Four hymnic preludes by Americans—if one may claim Tertius Noble as such—were played with great distinction by Dr. Charlotte Garden, with "Ton-Y-Botel" as a thrilling climax. These and the postlude, Sowerby's Toccata, played by Peter M. Fyfe, recognized the American Guild of Organists, whose president, S. Lewis Elmer, was present with the visiting clergy. The entry of the chancel choirs for the processional was between lines of color-bearers, holding aloft the flags of members of the United Nations. For the second processional hymn David McK. Williams' descant on "Diademata" was used.

The service hymns were linked to the three-fold development of the chosen theme—Christ; in the heart; in human experience, and for the world. They in-

cluded texts by the late Dean Robbins, Katharine L. Aller, Frank Cross, William Pierson Merrill, Henry Hallam Tweedy and Marion Franklin Ham. Two of the Federation of Music Clubs' "Hymns of the Month" also were sung.

Four hymns were taken from the Hymn Society's pamphlet of twentieth century American hymns. The last of them, Ham's prophetic lyric "O Lord of Life, Thy Kingdom is at Hand" to "Toulon," was a fitting "hymn of fulfillment." No one could forget the benign figure of Dr. William Pierson Merrill, as he stood in front of the altar and prefaced the words of the Benediction with phrases from the Pauline prayer in Ephesians, Chapter III.

In his greeting the president of the Hymn Society, the Rev. Deane Edwards, touched on the close unity between the two bodies joining in this service. Hymns, said he, were intended to be sung, and today there was a rising tide in the use of hymns all over America.

In his ten-minute address the rector, Dr. Anson Phelps Stokes, Jr., emphasized the central importance of praise in the whole of Christian life. Concise comments and suggestions for singing the hymns were offered by the Rev. George Litch Knight. Responsibility for the program and for preparing the service rested in his hands, with President Edwards and Dr. Reginald L. McAll. Finally the success of the entire program rested largely with the director, Harold W. Friedell. The service organist was Miss Lillian Clark. The full program of the festival is being mailed to all Hymn Society members. Copies may be obtained from the Society on request.

The thirty-first annual meeting of the Hymn Society will be held in New York on the afternoon and evening of Wednesday, May 6, just following the celebration of the twenty-fifth anniversary of the School of Sacred Music of Union Theological Seminary. In the evening there will be emphasis on the hymnic trends in the same period, led by visiting graduates of the School of Sacred Music.

THE CHOIR OF ST. JAMES' Methodist Church, Chicago, sang Rowley's cantata "The Garden and the Cross" Good Friday evening under the direction of Preston Rockholt.

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| MARGARET BRISTOL             | I Kneel to Pray .60   |                              |                          |                       |                      |                                |
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J. Fischer & Bro. ended their ninetieth year of activity as music publishers April 4. To mark the 112th birthday anniversary of the founder of the firm, Joseph Fischer, his portrait and portraits of his two sons—the late George A. and Carl T. Fischer—all past presidents, were unveiled April 9.

The firm was founded in 1864 in Dayton, Ohio, by Joseph Fischer, organist and choir director of Emanuel Church in that city. In 1875 it moved to New York, where Joseph Fischer continued his professional work as director of music at the Church of the Most Holy Redeemer. In 1884 the activities of the firm had increased to such an extent that Joseph Fischer relinquished his professional work to devote all his time to the editing and publishing of music. That year the business moved to the Bible House, at Astor Place, New York, which remained the headquarters for upward of forty years.

Joseph Fischer died Nov. 24, 1901. His two sons, George and Carl T. Fischer, who had assisted their father for some time, took over active management of the business. In April, 1926, the firm moved to the present location at 119 West Fortieth Street, New York, where it occupies an entire floor with an area of 15,000 square feet. The principal business is from the United States and Canada. In recent years, however, a considerable foreign trade has been done and it is handled by the firm of Rushworth & Dreaper, as agents for the British Isles.

While practically all of the early publishing efforts of J. Fischer & Bro. were confined to music for the Catholic Church, the catalogue in its development gradually embraced music in other forms. Today the list of publications covers every known type and form of music.

In the field of organ music J. Fischer & Bro. have been especially active and their organ catalogue is one of the largest and most important in the country, containing listings of music and books embracing every requirement of the organist. In keeping with its policy of pioneering in new fields it may be interesting to note that the firm was one of the first to offer publications for the electronic instruments.

During its entire period of existence the firm has worked with zeal for the cause of Catholic Church music, publishing masses, motets, etc.

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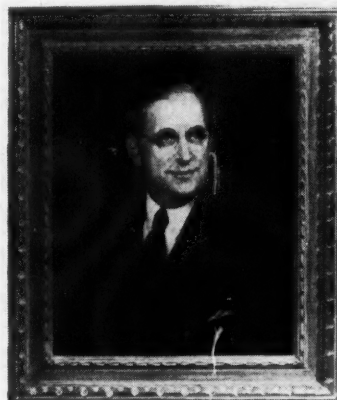
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The present officers of J. Fischer & Bro. are: Joseph A. Fischer, president; Eugene H. Fischer, vice-president; Robert J. Fischer, secretary-treasurer; Carl G. Fischer, assistant secretary.

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**CAMP WA-LI-RO TO OPEN ITS TWENTIETH SEASON JUNE 15**

Camp Wa-Li-Ro, the summer choir school of the Episcopal Diocese of Ohio, opens its twentieth season at Put-in-Bay, an island in Lake Erie, June 15. The school of church music for organists and choirmasters is in session from June 22 to 25. This school will be conducted by members of the Joint Commission on Church Music and will offer courses in Anglican and plainsong chanting, repertoire for the small choir covering service music and anthems and the literature of the organ, with emphasis on selections for the small organ. Instruction will be given in the accompaniment of choirs and congregations. There will be demonstrations in the training of both adult and boy choirs.

The work will be done at St. Paul's Church, Put-in-Bay, until the last day, when the entire camp will journey to Cleveland for a final day at Trinity Cathedral.

Paul Allen Beymer of Christ Church, Shaker Heights, Cleveland, secretary of the Joint Commission, will be in charge, assisted by Edward B. Gammons of the Groton School, who is also a member of the commission, and the Rev. John W. Norris of Vermont, formerly of the commission on revision of the hymnal and the commission on music.

Over 200 boys and men will sing the traditional evensong of the Anglican Church under the direction of Mr. Beymer May 3 at Trinity Cathedral, Cleveland. Edwin D. Anderson, A.A.G.O., George Norman Tucker and Warren C. Miller will be at the organ for the service and special organ numbers before and after the ritual. Anthems to be sung will include the Magnificat and Nunc Dimittis in B flat by Stanford, "God Be in My Head," by Davies, "Thee We Adore," by Caudlyn, and "Let All the World in Every Corner Sing," Malin.

**HYMN FESTIVAL CONDUCTED IN MATTITUCK, N.Y., CHURCH**

A hymn festival was held in the Mattituck, N. Y., Presbyterian Church Sunday evening, March 22, with five choirs of the North Fork participating and using hymns of the twentieth century by American composers. In addition to hymns sung by the congregation and combined choirs, a quartet from the Cutchogue Presbyterian Church and a solo by William H. Hannah of Riverhead, N. Y., were featured; and Ralph A. Harris' arrangement of "When I Survey the Wondrous Cross" was sung by the Mattituck senior choir. The Rev. Frank E. Magor, pastor of the Mattituck Church, spoke of the work of the Hymn Society of America and of the prize-winning hymn written by Sarah E. Taylor for the celebration of the publication of the new revised standard version of the Bible. This hymn, "The Divine Gift," was sung by the combined choirs. Maude Le Valley, organist-director, played the service, including several hymn arrangements for the organ by Whitford, Bingham and Murphree.

THE OTTAWA CHORAL UNION, under the direction of Allister Crandall, gave a concert March 12 at the Glebe Collegiate Institute Auditorium, Ottawa, Ont. Included on the program were Allanson Brown's "The Lee Shore," Britten's "The Ballad of Heroes" and Haydn's "The Creation." The chorus was accompanied by an orchestra.

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## The President's Column

The initial report has been received from Dr. William H. Barnes, chairman of the A.G.O. national committee on architecture and acoustics, created this season. The report states in part: "Your committee on architecture and acoustics consists of five members in diverse parts of the country and is truly national in representation: Ray Berry, Colorado Springs, Colo.; Clarence Dickinson, New York; Bertram Y. Kinzey, Jr., Blacksburg, Va.; Leslie P. Spelman, Redlands, Cal., and William H. Barnes, Evanston, Ill., chairman."

Mr. Berry, who so ably and successfully conducted the panel discussion on acoustics at the midwinter conclave in Chicago in 1951 and is continually active in bringing this important subject to the fore; Dr. Dickinson, eminent musician and educator, with his thorough knowledge of requirements for effective provision for placing choir and organ; Mr. Kinzey, an active organist-choirmaster and lecturer on architecture at the Polytechnic Institute in Blacksburg, Va.; Dr. Spelman, another distinguished member of our profession and director of music at Redlands University, and the competent chairman, Dr. Barnes, an acknowledged authority, all constitute this committee, which we believe will accomplish much. The eventual joint report of the committees of the American Guild of Organists, the Associated Organ Builders of America and the American Institute of Architects will be of great value.

Quoting further from the initial report: "The committee is started on its work and will have something more definite to report at a later time. It is too early to prophesy the final outcome but it is hoped to accomplish something of enduring value to church musicians, and to the congregations and ministers. It is a matter of education and proper dissemination of this education, and it can't be done overnight. The committee proposes to work with the best speed that it can. So complex and many-faceted a problem as getting a good location and adequate space for the organ and choir, and a church auditorium whose acoustic properties will be a benefit rather than a hindrance to both, is a challenge."

Many chapter projects which have come to our attention this season are worthy of special commendation. One of these shall be cited briefly: The Knoxville, Tenn., Chapter published a beautifully conceived brochure containing recital programs, pictures of the artists, church and temple interiors, views of organ construction, coupled with descriptions of organs. Interesting information concerning the A.G.O., its purposes and activities, the general descriptive matter and the fine half-tone pictures combine to make this a most attractive manner of calling attention to the American Guild of Organists, and we have asked for copies to distribute with literature being sent to potential centers throughout the country as an incentive to organize A.G.O. chapters. The Knoxville Chapter has generously sent 200 copies to headquarters and we wish to express appreciation.

The Rev. Hugh Giles, chairman, and his national committee on radio and television also have our sincere thanks for the series of seventeen recitals broadcast by outstanding artists over the WQXR network on Saturday afternoons beginning in January and continuing through April. If you were so fortunate as to hear any of these we urge you to write Station

WQXR, 229 West Forty-third Street, New York City, expressing appreciation and requesting further broadcasts of organ recitals.

S. LEWIS ELMER.

### Dickinsons Poughkeepsie Guests.

The Central Hudson Valley Chapter held its first dinner meeting since the organization of the chapter on March 16 in St. John's Evangelical Lutheran Church, Poughkeepsie. Ministers of the churches served by members were guests of the chapter. Dr. and Mrs. Clarence Dickinson were the guests of honor and the speakers of the evening. Dr. Dickinson entertained the group with reminiscences of his experiences with organ blowers in the early days of his career. Mrs. Dickinson gave an inspiring talk on "Worship and Music". About sixty members and guests were present.

This has been a successful year for the chapter, which was organized a year ago in February. In October there was a day-long church music foundation workshop, conducted by Paul Swarm. In November Mrs. Rose Spencer spoke on her work with graded youth choirs. In January there was a lecture-demonstration by Donald M. Pearson on "Organ Music for the Worship Service". In February Dr. George William Volkel of New York City gave a recital in the Vassar College chapel. Plans are completed for a Guild service April 26 in the First Baptist Church, Poughkeepsie, with junior and high school choirs participating. The election of officers for 1953-54 will take place at a dinner meeting to be held May 18.

ROSALIE G. TUCKER, Secretary.

### New Chapter in Mobile.

A Mobile, Ala., Chapter began its official operation March 3, with an organizational meeting at the Government Street Methodist Church. S. Lewis Elmer made a visit to Mobile Jan. 13 and started the proceedings. The following officers were elected at this meeting: Dean, Joseph C. Gould; sub-dean, McClellan Vaughan; secretary, Miss Rose Adair Brown; treasurer, Mrs. Margaret Morrison; chaplain, the Rev. Father Franklin Murray, S.J.

The choir library of the Government Street Church was on display, as well as the fine organ library of Joseph C. Gould, the church organist. Refreshments were served and some recordings made by Albert Schweitzer were enjoyed by all.

JOSEPH C. GOULD, Dean.

NEW YORK CITY CHAPTER—We heard a beautiful and worshipful service of music at the Church of the Epiphany March 23 under the direction of Miss Marguerite Havey. The work was the Fauré Requiem, presented with a chorus of eighteen voices, soloists, organ, violin and harp. On the technical side, the lovely choral tone and blend, perfect balance, precise attacks and releases and clean-cut diction that carried right to the last pew prove that with Miss Havey's kind of skill and musicianship it is possible for one to do both the playing and conducting without letting either suffer, and perhaps even gaining greater cohesion thereby.

—ANNA SHOREMOUNT RAYBURN.

EASTERN NEW YORK—The monthly meeting of the Eastern New York Chapter was held March 17 at Friendship House, Albany. Claire Coci was not able to play April 21 because of a concert tour of the West. Dean Kalohn suggested that we have a convention in Albany in 1955. The annual meeting and dinner are to be held May 19 at Friendship Hall, Albany. The secretary of the chapter, Allen Chamberlain, gave a fine talk about various organs and their good and bad points. Coffee and cake were served after the meeting.—WINIFRED A. WAGNER, Registrar.

## Interesting Events Will Mark Far West Convention Opening June 22 in Redlands

Attention is called to the opening of the far Western regional convention at the University of Redlands, in California, at 4 p.m. Monday, June 22—not June 23, as previously announced. Monday and Tuesday will be Redlands-San Bernardino days, with the young organists' contest, recitals by Claire Coci and Owen Brady, master classes with Miss Coci, daily choral hours and workshops presenting Mr. Clokey, Miss Bitgood and others. Wednesday will be Riverside-La Sierra day, culminating in a Guild service. Thursday, June 25, the convention will visit Claremont to hear E. Power Biggs in two master classes, a round-table and a recital. A convention feature will be a choral evensong with child chorists, under the direction of Donald Coates, organist and choirmaster of St. Paul's Cathedral in Los Angeles. Recreation hours will include the Rim of the World drive and Lake Arrowhead, smörgasbord at Riverside's famous Mission Inn and a trip to the Kaiser steel mills in Fontana.

### Catharine Crozier in Greenwood, S. C.

A recital by Catharine Crozier at the First Presbyterian Church of Greenwood April 12 was the highlight of the 1952-1953 vesper series sponsored annually by the Greenwood Chapter. Miss Crozier presented the following program: Variations on a Theme of Caballero, de Cabezón; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; Fugue in C, Buxtehude; Fantasia and Fugue in G minor, Bach; Symphonic Chorale, "Jesus, Still Lead On," Karg-Elert; Paraphrase on the "Te Deum," Langlais; "Requiescat in Pace," Sowerby; "Fileuse," Dupré; Epilogue on a Theme of Frescobaldi, Langlais; Prelude on "As Now the Sun's Declining Rays," Simonds; "Gargoyles," Edmundson.

For several years the Greenwood Chapter, in addition to its regular monthly meetings, has sponsored a series of Sunday vesper programs. These programs are backed financially by a group of local music-lovers. One of the most popular of the series is the annual choral festival, in which singers from the various churches of the city join to present a sacred choral program. The choir is directed by Edgar W. Davis, Jr., and is accompanied at the organ by Dr. A. Elbert Adams. Both Mr. Davis and Dr. Adams are past deans of the Greenwood Chapter. Following is the complete schedule of the vesper services for the 1952-1953 season: Dec. 7, Claude L. Murphree, F.A.G.O., professor of organ, University of Florida; Feb. 8, Wilbur Rowand, F.A.G.O., dean of School of Music, Wesleyan College, Macon, Ga.; March 1, choral festival; April 12, Catharine Crozier; May 3, Dr. A. Elbert Adams, organist of the First Baptist Church, Greenwood.

WILLIAM N. BOBO, Secretary.

### Affiliates with A.G.O. in Alfred, N. Y.

The Society of Church Musicians, Mrs. Lois Boren Scholes president, has affiliated, by vote of its members, with the American Guild of Organists and has become the Canacadea Chapter of the A.G.O. with headquarters at Alfred, N.Y. The Church Music Institute, which has been held at Alfred University for the last four years under the auspices of the Society of Church Musicians, will be continued with Mrs. Scholes, dean of the Can-

## Regional Conventions

Following is a schedule of 1953 regional conventions arranged to date:

April 19, 20 and 21—Boston, Mass.  
April 21, 22 and 23—Shreveport, La.  
April 28 and 29—Tacoma, Wash.  
May 11 to 14—Miami, Fla.  
May 5 to 7—Albuquerque, N. Mex.  
May 15—Salt Lake City, Utah.  
June 2, 3 and 4—Jackson, Miss.  
June 16 to 19—Kalamazoo, Mich.  
June 16, 17 and 18—Pittsburgh, Pa.  
June 22, 23 and 24—Utica, N. Y.  
June 22, 23 and 24—St. Louis, Mo.  
June 23 and 24—Manchester, N. H.  
June 22, 23, 24 and 25—Redlands, Cal.

acadea Chapter, as director, under the auspices of the chapter. This year's institute will be held at Alfred University June 28 through July 3.

### Schweitzer Benefit in Hartford.

The Hartford Chapter gave a highly successful concert March 2 for the benefit of the Schweitzer fellowship fund. Dr. Schweitzer was extolled as being "patron saint of the organists" by the Rev. Harold Donegan, rector of St. John's Episcopal Church, where the concert took place. Clarence Watters, organist of St. John's, was assisted by Ward Davenmy, pianist, and Miss Ann Weeks, soprano soloist, and a small chamber orchestra.

Approximately \$200 will be sent to Dr. Schweitzer from the chapter.

ALTHEA R. ROBERTS, Publicity Chairman.

### Miss Lumby Gives Widor Recital.

The seventh recital in the Widor series, under the chairmanship of John Huston, took place at the Church of the Ascension, New York, April 13. Betty Louise Lumby, F.A.G.O., interpreted the six movements of the Seventh Symphony with musicianship and taste on the Aeolian-Skinner organ. From the forthright opening moderato and the quiet, pastoral chorale which followed, Miss Lumby set forth the contrasting moods with clarity and understanding. Of special note was the mysterious, ethereal effect at the close of the lento. A fair-sized audience braved the rain to hear Miss Lumby.

LILY ANDUJAR ROGERS.

NORTHERN NEW JERSEY—A recital by organ students under the age of 25 years formed the major part of the program at the meeting of the Northern New Jersey Chapter April 7 in the Second Reformed Church of Paterson. In behalf of the chapter members the dean, Mrs. Jane H. Dreeland, welcomed the large number of friends of the performers, who included Suzanne Lambert, Martha Greber, Beverly Bosland, Dorothy Timmer, Winthrop Smith, Doreen Rowett, Lillian Rowett and Krine Westhoven. At the close of the recital a recording of the hymn festival recently given by a number of combined choirs at Ridgewood under the auspices of the chapter was played under the supervision of Alan Kaufman of Production Recording and Sound. Refreshments were served. Mrs. Alice Elwood and Mrs. Florence Jehn acting as hostesses.—MRS. FRANCES KREAMER, Publicity.

ROCKY MOUNTAIN CHAPTER—David Pew, M.S.M., organist and choirmaster of St. John's Cathedral, Denver, was the speaker at the meeting of the Rocky Mountain Chapter April 6 in the Montview Presbyterian Church. Mr. Pew discussed music suitable for communion services. A list of organ compositions and anthems was handed to each person present. Mr. Pew considered each organ piece as to its value in the service. The anthems were discussed as to type of choir and the difficulty of the music. The communion services included one complete service, a short service and one in unison, besides a plainsong edition.



## News of the American Guild of Organists—Continued

**EASTERN MICHIGAN**—The March meeting of the Eastern Michigan Chapter was held March 17 at Salem Lutheran Church, Detroit. Artists included Elizabeth Humphrey, soprano, and F. Dudley Vernor and James Hunt, organists. The program was made up entirely of sacred music. It was preceded by a dinner in the church-house. Miss Humphrey sang the following: Solo Cantata for High Voice, Weinberger; "A Ballad of Trees and the Master", Chadwick; "Release, O My Spirit, Thy Torrents of Crying", Bach; "O Jesus, Lord of Mercy Great", Sowerby; "Though with the Tongues of Men and Holy Angels", Brahms; "Psalm 23", Creston. Mr. Vernor and Mr. Hunt played the Fantasia, Op. 35 (duet for organ), arranged by Hesse; Fantasia, Op. 87, Hesse. Mr. Hunt also played two movements from the "Stations of the Cross", Dupré.—**PATRICIA BAUMGARTEN**, Corresponding Secretary.

**MISSOURI CHAPTER**—The February meeting of the Missouri Chapter was held Feb. 23 at the Second Presbyterian Church, St. Louis. Max Hodges, organist and director of music of the church, was host. Dinner was served and after a business meeting a program arranged by Mr. Hodges and Walmer A. Brummer was presented in the chapel of the church. Organ recordings by both American and European organists were played. Examples of all periods of organ literature were featured. Slides were shown picturing the organs, churches and cathedrals related to the recordings. The commentary was by Mr. Brummer. A display of one of the medieval "organs"—a portative—one of three in the United States, was included. This instrument is now owned by Washington University. . . . The Missouri Chapter will be host to the regional convention June 22, 23 and 24. Meetings will be on the campus of Washington University. The general chairman is Robert Heckman, M.S.M., and the program chairman Howard Kelsey, M.S.M. Katherine N. Carmichael, A.G.O., is dean.—**Mrs. C. L. Nowland**, Publicity Chairman.

**KANSAS CITY CHAPTER**—The Kansas City Chapter held a dinner meeting March 16 at the First Congregational Church in Kansas City, Mo. After a business meeting the members were delightfully entertained by Walmer Brummer of St. Louis, who showed his pictures and slides of organs and churches in Europe.—**HELEN HUMMEL**, Registrar.

**KANSAS STATE COLLEGE STUDENT GROUP**—Organ students at Kansas State College were heard in a recital March 16 at the college auditorium. The program was as follows: Introduction and Allegro from Sonata 1, Guilman (played by Roger Reitz); Chorale Prelude, "Sei Gegrüßet," Bach (Doris Winzler); "Bell Symphony," Purcell (Phyllis Ruthrauff); Passacaglia in D minor, Reger (Jeanette Long); "Psalm 19," Marcell (Mary Drummond); Con Moto Maestoso and Andante Tranquillo from Sonata 3, Mendelssohn (Charles Amstein); Prelude and Fugue in E minor, Bach (Nancy Leavenwood and Dorothy Wonder); "I Cry to Thee," Bach (Jane Compton); "In Thee Is Gladness," Bach (Edith Schmid); Prelude on "Quem Pastores," Willan (Harriet Anderson); Passacaglia, Reger (Marjorie Bradt).

**OKLAHOMA CHAPTER**—It was the privilege of our chapter to entertain at dinner the newly-organized A. and M. College student A.G.O. group April 7 in the fellowship hall of St. Paul's Methodist Church. Preceding the dinner a reception was held for the young organists. The Oklahoma Agricultural and Mechanical College is at Stillwater, about sixty-four miles from Tulsa. Heading the receiving line were Dean Marie M. Hine, A.G.O., and Professor Carl Amt, A.A.G.O., head of the organ department at A. and M., under whose leadership the student group of seventeen members has been organized. After dinner the company went to the Boston Avenue Methodist Church, where, on the Kilgen four-manual organ, seven from the student group were presented in a recital. After the recital the entire group was entertained at the home of Dan Casebeer.—**JOHN KNOWLES WEAVER**, A.A.G.O.

**OKLAHOMA CITY CHAPTER**—The April meeting of the Oklahoma City Chapter was held in the Crown Heights Christian Church April 6. The program on the subject "Albert Schweitzer" was presented by Mrs. Don Sheridan. Mrs. Sheridan used Dr. Schweitzer's book "Out of My Life and Thought" in bringing interesting things about his philosophy to our attention. She was in Aspen, Colo., for the Goethe centennial in 1949 and heard Dr. Schweitzer speak. Robert Moore, organist-director of the church, played a group of organ numbers following Mrs. Sheridan's talk. Dinner was served by a committee with Robert Moore as chairman.—**Mrs. R. G. McDonald**, Secretary.

**CENTRAL CALIFORNIA**—The Central California Chapter met March 16 at the home of Mrs. Gwyn Gray Clark in Stockton. The chapter had the pleasure of hearing an informative address by the Rev. Clarence T. Abbott, vicar of St. Ann's Episcopal Mission, Lincoln Village, who spoke on "The Liturgy

of the Church in English." Refreshments centering in the St. Patrick's Day theme were served by Mrs. Clark.—**DONALD H. SUTHERLAND**, Dean.

**LONG BEACH, CAL.**—The chapter met April 7 at First Church of Christ, Scientist, for a recital on the Murray Harris organ by three members of the Guild—Agnes Spies, organist at St. Thomas of Canterbury Episcopal Church, Bellflower, Cal., Shelby Barnard and Shirley Madison, organists of First Church of Christ, Scientist, and St. Luke's Episcopal Church of Long Beach. Gene Driskill, the dean, opened the meeting with greetings and remarks pertaining to the fine Aeolian-Skinner organ of the Mother Church in Boston. Mrs. Spies' first number was Bach's Prelude in E flat major ("St. Anne"), followed by a group of works of modern contemporary composers—Bruce Simonds' Prelude on "Iam Sol Recedit Igneus", Seth Bingham's "Night Sorrow" and P. J. McPherson's Toccata on Big Ben. Allegro ma non troppo from Sonata No. 1 by Borowski, "Will-o'-the-Wisp" by Gordon Balch Nevin, "Dreams" by McAmis and Toccata from Gothic Suite by Boellmann were Mrs. Barnard's contributions to the recital. Shirley Madison, a recent Oberlin graduate, played Mulet's "Carillon-Sortie", Bach's "I Call to Thee, Lord Jesus Christ" and Bach's Toccata and Fugue in D minor.—**EDITH MARTINA WYANT**.

**LOS ANGELES CHAPTER**—Two talented young organists presented an interesting program for the meeting of the Los Angeles Chapter April 6 at the First Baptist Church. Shirley Hill, a pupil of Bruce Prince-Joseph and Irene Robertson and a student at the University of Southern California, displayed youthful enthusiasm in her performance of the Prelude and Fugue in G major by Bach; "Jesu, meine Freude", Bach; Prelude and Fugue on "B-A-C-H", Liszt, and Toccata for Grand Organ, Van Hulst. The second half of the recital was played by Don G. Fontana, a pupil of Clarence Mader and student at the University of Southern California. Imaginative registration and solid musicianship characterized his performance of Ernest Zechiel's Chorale Preludes, "Lord, How Great Are My Transgressions" and "Beloved Jesus"; Fugue in C minor, Bach; Sowerby's "Whimsical Variations" and "Big Ben", by Plum. Dinner was served to Guild members and guests preceding the program and a tour of the church was led by Owen Brady, organist-director. A large display of new organ music and new editions of old music was presented by a Los Angeles music store for perusal during the interval between dinner and the recital.—**MARTHA FARR**, Publicity.

**SANTA BARBARA, CAL.**—The First Unitarian Church, of which Merle Laurabee is the organist, was the setting for the March meeting of the Santa Barbara Chapter. This beautiful sanctuary provided an ideal atmosphere for the student recital, which was the feature of the meeting. Anita Valenzuela, pupil of Charles Gray, played the Little Prelude and Fugue in G major, Bach, and Introductory Voluntary, Elvey. Lawrence Walker, who studies with C. Harold Einecke, played the concluding portion of the program. His numbers were: Chaconne, Couperin; Little Fugue in G minor, Bach; Canzona, Purvis, and Introduction and Finale, Bruckner. Plans were made to hold the April meeting at the Old Mission, where the chapter will hear a program by the Padre Choristers under the direction of Father Alexander. This famous choral group will sing Gregorian music, old Mission music, and some new Dutch and Belgian compositions. The May meeting, under the chairmanship of Dr. John Gillespie, will be a major music event in the cultural life of the city. It will be a festival program, utilizing harpsichord, organ, orchestra and choral ensembles, all by local talent. . . . Great interest was shown in the April 8 recital at the Lobero Theater, featuring Richard Purvis on a concert model Hammond. John Gillespie, Charles Gray and Charles Black were selected to compose themes for the improvisation. Betty Nitske was appointed chapter registrar, whose duties will be to keep records and to take charge of publicity. The last part of the evening was devoted to listening to the album of records made by the Aeolian-Skinner Company, demonstrating the tonal resources of the modern organ. These records are narrated by Donald Harrison and played by Ernest White on the famous organ in Christ Church, Cambridge, Mass.—**CHARLES BLACK**, Secretary.

**SAN JOSE, CAL.**—Twenty-one members of the San Jose Chapter met in Santa Cruz, Cal., Feb. 8 at Holy Cross Church for a service led by the liturgical choir of the Holy Cross School, under the direction of Sister Mary Kilian, O.P., with Lorena Petrie as organist. Sister Kilian gave a talk before the service on Gregorian chant, with a helpful demonstration of pointing and counting. The liturgical choir then presented a program of service music. The members afterward went to Calvary Episcopal Church, Santa Cruz, where Ray Allvin, choirmaster and organist at Immanuel Lutheran Church in San Jose, and Arthur West, organist of the First Baptist Church, Santa Cruz, played several selections. We then retired

to the fireside room, where grape juice and cake were served.—**VIOLA M. GUSTAFSON**, Recorder.

**CENTRAL MISSOURI CHAPTER**—The latest meetings of the Central Missouri Chapter were held in Columbia. On Feb. 15 Neta Lloyd Williams, F.A.G.O., gave a recital in the Missouri Methodist Church. Her program included compositions by Vivaldi-Bach, Bach, Reger, Franck and Langlais and a group by contemporary English composers. After the recital the members had dinner in the Harris cafe. Dr. Heinz Arnold, F.A.G.O., gave a recital March 22 in the First Christian Church. His program included compositions by Krebs, Frescobaldi, Bach, Franck, d'Aquin, Messiaen and Schindler. In the last number of the program Dr. Arnold was assisted by three players from the University of Missouri—George Kratz and Richard Wolters, trumpets, and Maurice Odell, trombone—with Val Patacchi of the Stephens College opera workshop conducting. They gave a first performance in this country of the chorale concerto "In Deepest Need I Cry to Thee," by Karl Thiems.—**NESTA WILLIAMS**, Secretary.

**WATERLOO, IOWA**—The Waterloo Chapter sponsored a recital by Richard Ellsasser March 22 in the new McKinstry Junior High auditorium. One of the largest audiences for an organ recitalist in recent years was rewarded by his richly varied program which contained works by Vivaldi, d'Andrieu, Stamitz, Bach, Clokey, Karg-Elert, G. B. Nevin and Ellsasser, an improvisation on a submitted theme and several encores. His colorful interpretations and superb technique, coupled with an engaging personality, captivated Waterloo music-lovers and made many new friends for organ music.—**BYR DELLA SANKEY FEELEY**, Publicity Chairman.

**MASON CITY, IOWA**—The Mason City Chapter met March 17 at the Carleton Stewart Music Company. This was a guest meeting, with fifty-five present, representing many communities near Mason City. Mrs. Ruth Cooper conducted a choir clinic, presenting a number of anthems which were analyzed and then sung by the group, with Konrad Hagen at the piano. A large display of organ music was examined by the group and refreshments were served. . . . The chapter entertained ministers and their wives at a dinner meeting held at Our Saviour's Lutheran Church Jan. 20. Mrs. Jerome Husted and Miss Helen Johnson were in charge of arrangements. Dean Earl Stewart welcomed the guests, some of whom had driven sixty miles to be present. The Rev. Richard L. Williams of the First Christian Church of Mason City entertained the group with humorous readings from his native Australia. Mrs. C. D. Quafe of Hampton then presided over an open forum entitled "Gripes à la Gripe Box."—**Mrs. WALLACE C. ALLEN**, Registrar.

**CENTRAL IOWA**—The chapter met at Grace Methodist Church in Des Moines March 9. Mrs. Alice Brown, organist of Grace Church, played the following program: Concerto in A minor (First Movement), Vivaldi-Bach; "Prayer" from "Christ Ascending toward His Father," Messiaen; Toccata, Andriessen. The remainder of the evening was devoted to the sightreading of anthems, copies of which had been brought by members.—**ELOISE ANDERSEN**, Secretary.

**TEXAS CHAPTER**—The March meeting of the Texas Chapter was held March 9 at the East Dallas Christian Church. After dinner Dr. A. Eugene Ellsworth gave a recital on the three-manual Pilcher organ which is being rebuilt by Charles W. McManis of Kansas City, Kan. Although the work is not finished, a remarkable improvement has already been accomplished in the organ. The program was as follows: "Agnicourt Hymn", Dunstable; Prelude, Fugue and Chaconne, Buxtehude; Sinfonia, Chorale, and Variation, Bach; "If Thou but Suffer God to Guide Thee", Marpurg; "My Soul Doth Magnify the Lord", J. C. Bach (1735-1782); "Our Father in Heaven", Buxtehude; "Praise to the Lord", Walther, (1684-1748); Concerto, Vivaldi-Bach; Concerto in F major, No. 13. Handel; Canon in B major, Schumann; Three Chorale Preludes, Willan; Scherzino, Weaver; Rhapsody on the Sursum Corda, Candlyn. The nominating committee announced the following slate of officers for next year: Dean, Mrs. O. G. Satterlee; sub-dean, Mary Crowley Vivian, F.A.G.O.; treasurer, Annette Black, A.A.G.O.; secretary, Hazel Speer; registrar, James M. Guinn; historian, Alice Knox Fergusson, A.A.G.O.; parliamentary, Mrs. W. E. Alexander; auditor, Sam Parker; chaplain, the Rev. Tom Jackson. . . . The Texas Chapter has completed a very successful annual recital series. Artists presented this season were: William Watkins, Jeanne Demessieux of Paris and Edwin Arthur Kraft.—**JAMES M. GUINN**, Reporter.

**LUBBOCK, TEX., CHAPTER**—The Lubbock Chapter met March 16 for a dinner, business meeting and program at the Forrest Heights Methodist Church. Twenty-seven members attended the dinner and forty-five attended the program. The dean read an interesting letter from the Rev. Lowell C. Green, a member of the chapter who is studying in Erlangen, Germany. He wrote

of playing several of the German organs in various cities and gave a description of the organs. He told of even going behind the iron curtain, so that the trip was filled with excitement and adventure. Cecil Bolton was program chairman. The program opened with a discussion of music for the service and facts on the life of Van Denman Thompson, whose hymn arrangements made up most of the instrumental part of the program, by Mrs. Lucile Burleson of Levelland. Organ solos were played by Don Copley, La-Von Copley, Martha Combs, Bobbie Reid and Ralph W. Wesson. . . . Dr. Joseph W. Clokey was honor guest at a luncheon at the Plainsman Hotel Jan. 17. Guild members, choir directors, choir members and teachers attended the luncheon. The Lubbock Chapter presented Dr. Clokey in two programs. The first consisted of devotional organ music, played by the composer, at the First Christian Church, Jan. 18. The second program was made up of Dr. Clokey's compositions and was the first "meet the composer" program to be held in Lubbock. This program was presented at the First Christian Church Jan. 20. Eighty pupils from three junior high schools sang. The adult choir was composed of directors and members of several church choirs of the city. Following the program a reception was held in fellowship hall in honor of Dr. Clokey. Jan. 19 Dr. Clokey addressed three classes in the Texas Technological College music department. His subject was "This Thing Called Inspiration."—**Mrs. CARL SCOGGIN**, Dean.

**LUBBOCK, TEX.**—The Lubbock Chapter held its monthly meeting Feb. 15 at the Redeemer Evangelical Lutheran Church. After a business meeting at which Dean Scoggin presided, we went into the church for a special vesper service. Miss Janelle Ohlenbusch, a member of the chapter, was the organist. She played for the prelude Andante Cantabile, Widor; for the offertory the adagio movement from the C minor Sonata by Guilman and for the postlude Prelude and Fugue by Bach. The Rev. Louis L. Pabor, the pastor, preached an inspiring sermon on "Music in God's Service."—**NELL OLDHAM**, Registrar.

**TEXARKANA CHAPTER**—The Central Christian Church was the meeting-place of the Texarkana Chapter March 23. The business session was in charge of the dean, Miss Ruth Turner. The program opened with the playing of three organ compositions by Mrs. Henry Stillwell, Jr. They were: "The Lord's Prayer", Bach; "Salve Regina" and "Victimae Paschali," by Virginia C. Thomas. Miss Linda Junkin read excerpts from a pamphlet entitled: "Potentialities and Repertoire Suggestions for the Small Organ," by Everett J. Hilly, director division of church music, University of Colorado.—**DOROTHY ELDER**, Registrar.

**SOUTH DAKOTA CHAPTER**—The South Dakota Chapter met in Yankton, Sunday, March 22, for a demonstration of Gregorian chant by members of the Schola Cantorum of Sacred Heart Convent. With Sister Ferdinand directing the illustrations of the chant, Sister Jane gave an enlightening lecture. Pointing out the functions of chant in the liturgy, she said that "all music must function as prayer". After a general description of the chironomy of the chant and its binary and ternary rhythms, Sister Jane pointed out the great differences between the chant and modern music. The Schola sang examples of chant in all eight modes which the chapter followed with interest in copies of the gradual. Parts of the mass, including all sections from the Introit to the Agnus Dei, were then illustrated. Yankton members of the chapter, headed by Dr. Evelyn Hof, held a reception after the lecture-demonstration.—**JACK L. NOBLE**, Correspondent.

**EUGENE, ORE., CHAPTER**—The Eugene Chapter attended a public demonstration of the Hammond electronic organ, presented by Porter Heaps in February. In March the program of organ demonstrations was continued. The chapter met at the Church of the Nazarene and heard the Consonata demonstrated by Mrs. Kenneth Hunt. At the Evangelical United Brethren Church Waldo Neilson gave a brief recital, including music of Danish origin, on the Wurlitzer. Mr. Neilson is organist at that church. Mrs. S. E. Stevens presented a brief program on the Baldwin at her home. She and her daughter also presented an organ and piano number. Mrs. Stevens was organist for many years at the Central Presbyterian Church in Eugene and is now a professor of organ at Northwest Christian College. The program for the evening was concluded with a business meeting and refreshments. Hostesses were Mrs. Robert Wilson, Mrs. Charles Dickson and Miss Ruth Ownbey.—**Mrs. CHARLES ROFFE**, Publicity.

**CENTRAL ARIZONA**—The Central Arizona Chapter met Monday evening, March 23, at the club-room of Phoenix College for an evening of music on the concert model Hammond. A wide variety of music was played by Berniel Maxey, Carl Erickson, Frances Crites and Orpha Oehse. An informal social followed the program.—**MARVIN ANDERSON**, Secretary.



## News of the American Guild of Organists—Continued

### Regional Convention Held in Salt Lake City Marked by Recital of Virgil Fox

A recital by Virgil Fox was the principal feature of the one-day regional convention in Salt Lake City April 10. Mr. Fox gave a splendid performance of works of Bach, Grouvlez, Reubke, Bossi, Sowerby and Reger in the Mormon Tabernacle.

The convention was opened with a noon recital by Alexander Schreiner, regional chairman. Following luncheon organists from Utah, southern Idaho and western Wyoming inspected organs at various churches throughout the city.

At 4:15 Roy M. Darley, dean of the Utah Chapter, delivered a lecture on "An Analysis of the Stolist of the Tabernacle Organ" in the assembly hall. Following the lecture a recital was played by Miss Ila Cook, Dorene Lowham and Melvin Dunn. Dinner was served at the Lion House to a large group of organists and friends. Mr. and Mrs. Roy Darley entertained Mr. Fox and Guild members at their home after his recital.

MARCIA V. CROSBY, Registrar.

#### Illinois Chapter Seminar.

The Illinois Chapter will conduct a seminar on Monday, May 25, at the First Methodist Church of Oak Park. The program has been prepared by Dr. Francis Moore. Registration will take place from 1:30 to 2. A word of greeting from Dean Robert Rayfield will be followed by a demonstration of organ and cello, using the Sonata in D minor by Corelli. Joan McLetchie will play the cello and Christine McLetchie the organ. At 3 Robert W. Glover, organist and choir director of the First Presbyterian Church of La Grange, will give a demonstration of a rehearsal with his choir, after which Mr. Glover and his choir will give a program. At 4 a round-table will be conducted and afterward the Oak Park High School chorus will give a concert under the direction of Agnes Wood.

Dinner at 6:30 will be served at the church. George T. Carl will speak at the dinner. At 8:15 an organ recital will be played by Austin Lovelace, organist of the First Methodist Church of Evanston.

The registration fee is \$4, including the dinner. For those not wishing to remain for dinner the fee is \$2.25.

The annual dinner and election of officers of the Illinois Chapter will be held on Monday, May 18, at the Cordon Club.

EVA LUCAS, Registrar.

**DECATUR, ILL., CHAPTER**—The Decatur Chapter met April 14 at the new suburban home of Mr. and Mrs. O. C. Maxwell for a potluck supper and election of officers. The new officers are: Emanuel Unrath, dean; Alan Easterling, sub-dean; Ann Peterson, recording secretary; Val Jayne, corresponding secretary; Ralph Isome, treasurer; Maude Davis, registrar; Morris Noland and May Desmond, auditors; William Kimbrough, chaplain. After plans were completed for the appearance of the Springfield Oratorio Choir, under the direction of Donald Alured, at the First Baptist Church May 3, an evening of impromptu organ and vocal music rounded out the meeting.—VAL JAYNE, Corresponding Secretary.

**AUBURN, N. Y., CHAPTER**—Kenneth Wright, a member of an Auburn architectural firm, was the guest speaker at the meeting of the Auburn Chapter April 13 in the social rooms of St. Luke's Evangelical and Reformed Church. Mr. Wright gave historical sketches of some of the churches in central New York, illustrating his talk by the use of colored slides. . . . Mrs. LeRoy Mount, sub-dean, presided at the business meeting and called the members' attention to the newly established library of choral and organ music for the use of Auburn Chapter members. James Autenrith was appointed librarian. Letters were read concerning the regional convention at Utica and the organ institute at Alfred University.—ARLENE MORSE, Registrar.

**FLORIDA STATE UNIVERSITY STUDENT GROUP**—Dr. Robert L. Briggs, assistant professor in the school of music at Florida State University, Tallahassee, presented an interesting lecture on musical tones to the Guild student group at the March meeting. Dr. Briggs compared the various organ stops to other instruments, such as the French horn, clarinet and flute, by use of the oscilloscope. The members also spoke into the microphone, noting the tonal

waves on the screen of the oscilloscope.—JANET BIVEN, Secretary.

**WASHINGTON CHAPTER**—The chapter held its meeting April 13 at the University Lutheran Church, Seattle. Dean Arville Belstad led the group in discussion of the regional convention in Tacoma April 28-29 and the Robert Baker recital May 12 at the University Presbyterian Church, Seattle. We were privileged to hear Edward A. Hansen, A.A.G.O., a member of the chapter, in a lecture demonstration of "An Approach to Organ Touch". Mr. Hansen is the winner of the local young artist competition.—VERA PIERSON, Publicity.

**OREGON CHAPTER**—The highlight of the Guild season in Portland came Sunday, April 12, when Virgil Fox played to an audience of over 1,000 in the Civic Auditorium. After a breath-taking performance, the artist responded to several encores. Mr. Fox complimented the chapter on the size and interest of the audience. A reception for Mr. Fox was held at the home of Mr. and Mrs. Harlyn Abel, attended by many Guild members. A business session was held at the Central Lutheran Church, after which two organists, Nyle Dufresne Hallman and Arthur Hills, were heard in the young artists' competition. Mrs. Hallman was selected to enter the semi-finals in Tacoma.—MARY HAZELLE, Recorder.

**PASADENA AND VALLEY DISTRICTS**—The chapter met at the Altadena Community Church April 13. After dinner and a business meeting the group adjourned to the church for an excellent program by two young artists—Patricia Duemler and Ladd Thomas. Both played organ numbers and Patricia Duemler played a Sonata for flute accompanied by Ladd Thomas. Their program was as follows: Fantasia in G major, Bach (Ladd Thomas); Fantasia in A, Franck (Patricia Duemler); Sonata 3 for Flute, Handel (Patricia Duemler, flute; Ladd Thomas, organ); "Suite Medievale" and "Fete," Langlais (Miss Duemler); Chorale Prelude, "We Pray Now to the Holy Spirit", Buxtehude, and Fugue in D major. (Mr. Thomas).—ELIZABETH L. FARROW, Librarian.

**SAN JOSE CHAPTER**—The chapter plans to present Valerian Fox of Portland, Ore., at the Stanford Memorial Church Monday evening, May 18. . . . Chapter members and friends were entertained at the home of Clara Huber Brass Sunday, April 12, by a trio for piano, violin and cello—Dr. George Von Hagel, San Francisco, cellist; Carl Lundstrom, Los Gatos, violin, and Clara Huber Brass, San Jose, piano. They played the Second Trio by Mozart and this was followed by Paul Hindemith's Sonata for violin and piano, Op. 11 No. 2, in D major.—MARION FRASIER, Sub-dean.

**WHEELING CHAPTER**—For the March program meeting the chapter sponsored a junior choir festival, held at the First Christian Church in Wheeling Sunday afternoon, March 15. This annual event was thrown open to all churches in this Ohio Valley area. Twenty-one churches participated and a chorus of over 400 girls and boys was on hand to give a very inspiring program. The festival was conducted by Charles L. Taylor, with Ruth Helfrich as accompanist. Other members taking part at the organ were Miss Linda Powell and Mrs. John Everson. Presiding at the service were the Rev. H. L. Barnett, First Christian Church, and the Rev. W. Carroll Thorn, chaplain of the chapter and rector of St. Luke's Episcopal Church.—JOHN ZORLIAN, Dean.

**LYNCHBURG CHAPTER**—The Lynchburg Chapter met March 15 in the Memorial Methodist Church. The program for the evening was a service planned and conducted by Roger Arnold, dean of the Roanoke Chapter, assisted by the Rev. Alpheus W. Potts, pastor of the Huntington Court Methodist Church of Roanoke and co-worker of Mr. Arnold in that church. Mr. Arnold outlined the order of service as containing the two relationships—that of "God to man" and that of "man to God". A brief rehearsal was held to be sure each person present was acquainted with the music of the service. Mr. Arnold played "Jesu, Priceless Treasure", by Bach, as the prelude and Air on the G string by Matheson as an offertory. The Guild members acted as the choir, and as an anthem used Mr. Arnold's own arrangement of the Hebrew melody "The God of Abraham Praise". Mr. Potts in his talk brought out the fact that each part of the service, no matter how small, has a special significance and is important to the service as a whole.—FRANCES C. PETERS, Registrar.

**TENNESSEE CHAPTER**—The Tennessee Chapter has been fortunate in having two outside recitalists—Richard Purvis of San Francisco and William Teague of Shreveport. Mr. Purvis was presented jointly by the Hollenberg Company, Memphis State College and the Tennessee Chapter in a recital on a concert model Hammond in the auditorium of Memphis State College March 11. The program was well suited to the instrument, showing its capacities. The last half of the program was devoted to Mr. Purvis' own

compositions and improvisations, showing his mastery of tone color as well as musical form and invention. Mr. Teague's recital on the new Möller organ in the Second Presbyterian Church was well received and showed that he deserves his reputation as one of the South's outstanding organists. His performance of manuscript compositions indicated his intense interest in contemporary music; his interpretation of well-known classical and romantic organ repertory demonstrated his well-developed musicianship. This program, played April 14, took the place of the monthly meeting of the chapter for April.—RACHAEL QUANT, Secretary.

**CHARLESTON, S. C.**—The monthly meeting of the Charleston Chapter was held March 2 at the Episcopal Church of St. Luke and St. Paul with Mrs. Harry R. Kent, organist, as hostess. The meeting opened with a talk by the Rev. John Q. Beckwith, rector of St. Luke and St. Paul's, in which he explained the Episcopal service of morning prayer and its origin. As Mr. Beckwith gave his talk the choir chanted the Venite, Benedictus Es and Jubilate Deo. It was voted to change the meeting night to Friday, instead of Monday, since the majority of the members cannot be present due to other engagements. Refreshments were served in the parish-house under the direction of Mrs. Harry Kent and members of the choir.—ELIZABETH McCRAE, Reporter.

**MOBILE, ALA.**—The Mobile Chapter held its April meeting April 7 at the Government Street Methodist Church with the dean, Joseph C. Gould, presiding. Routine business was conducted after the members were invited into the church to hear a program of organ music by McClellan Vaughan, the sub-dean, who played: "Come, Sweet Death", Bach-Fox, and Allegro Moderato, Sonata 1, Borowski, and Joseph C. Gould, the dean, who played the following: Chaconne, Couperin; Two Clock Pieces, Handel; Moderato in C minor, Bach; "Liebster Jesu", Bach; Berceuse, Vierne; "Monastic Piece", Peeters; Sortie, de Malein-greau. The members were then invited to examine the organ, after which a social hour was enjoyed. The May meeting will be held at the Government Street Presbyterian Church with Mrs. Margaret Morrison as program chairman.—JOSEPH C. GOULD, Dean.

**CENTRAL TENNESSEE**—The Central Tennessee Chapter for three years in succession has presented a nationally-known organist in a recital. This year's choice was Catharine Crozier. She played at the West End Methodist Church, Nashville, which recently installed a large Möller organ. The recital April 9 was played before a large audience. The program included works of Cabezon, Buxtehude, Bach, Karg-Elert, Langlais, Sowerby, Dupré, Simonds and Edmundson. At the conclusion of two encores the people were invited to come forward to meet Miss Crozier.—Mrs. HUGH DORRIS, Secretary.

**WINSTON-SALEM, N. C.**—The Winston-Salem Chapter met March 9 at Temple Emmanuel. Rabbi Conrad gave an interesting talk on the history of Jewish music. Miss Virginia Lowrance, sub-dean and organist-director at Temple Emmanuel, illustrated Jewish hymns. Refreshments were served by Miss Lowrance and the women of Temple Emmanuel.—Mrs. RALPH CONRAD, Secretary.

**PORTSMOUTH, VA.**—The Portsmouth, Va., Chapter held a business meeting April 3 in the Monumental Methodist Church school auditorium, with the dean, Herbert G. Stewart, presiding. The meeting opened with the reading of the Declaration of Religious Principles by Harriett Brown. Various types of programs for future meetings were submitted for approval. At the conclusion of the business session the members had the privilege of hearing Stainer's "The Crucifixion" sung by the choir of the Monumental Methodist Church. This program was under the direction of Professor A. J. Lancaster. This, our annual public meeting, proved to be both profitable and inspirational.—Miss HARRIETT BROWN, Registrar.

**ROANOKE, VA.**—The Roanoke Chapter had a very interesting meeting Feb. 24 in the Green Memorial Methodist Church. To this meeting were invited the music committees of the churches of Guild members. A panel discussion of the relationship of the music committee to the church organist-director proved stimulating. The Guild sponsored Jeryl Powell, organist and choirmaster of St. John's Episcopal Church, in a recital Sunday afternoon, March 15, on the St. John's organ. His program was as follows: "Suite Breve," Langlais; Flute Solo, Arne; Toccata, Adagio and Fugue in C major, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Folk tune, Whitlock; Scherzetto, Vierne; Finale, Symphony 6, Vierne.—Mrs. W. E. BELL, Publicity Chairman.

**MISSISSIPPI CHAPTER**—An unusual program of ensemble music was presented Feb. 6 at Poindexter Hall, Mississippi State College for Women, Columbus, by three members of the faculty, assisted by a student group known as the College Singers. The program opened with a performance of the Trio-Sonata in B flat, Telemann, by Thure Widegren, violinist; Siegfried Matson, pianist, and Cochrane Penick, organist. The College

Singers, with organ accompaniment by Mr. Penick, sang "Give Ear, Oh Lord," Schütz. Mr. Widegren played a series of four short sonatas, the first three with Mr. Penick at the organ, the fourth with Dr. Matson at the piano. These were Sonatas in C and A, Abel; Sonata in G minor, Telemann; Sonata in D, Nardini. Mr. Penick, assisted by Mr. Widegren and the College Singers, performed the Fugue, Canzona and Epilogue, Karg-Elert. The closing number, Variations on Two Themes for piano and organ, Dupré, was played by Dr. Matson and Mr. Penick. The college boasts the earliest Guild student group, organized Nov. 8, 1944, by Miss Evelyn Hohf. Mr. Penick has been supervisor of this group since he became a member of the faculty in 1948. In 1951 the college added a curriculum leading to the degree of bachelor of music in sacred music. There are now students in both the freshman and sophomore classes working toward this degree. Courses in organ, hymnology and liturgies are taught by Mr. Penick. Dr. Matson, head of the music department and conductor of the large glee club, teaches a course dealing with choral organization, conducting and repertory.

**ST. JOSEPH VALLEY**—The St. Joseph Valley Chapter presented Oswald G. Ragatz, A.A.G.O., in a recital at the First Presbyterian Church in South Bend, Ind., April 7. Mr. Ragatz is associate professor of organ at Indiana University, Bloomington. He captivated his audience with his ability, both in performance and in showing the range of the new Reuter organ which was dedicated in January.

#### Mourn Death of Rollo Maitland.

The following resolution has been adopted by the Pennsylvania Chapter:

**BE IT RESOLVED:** That the Pennsylvania Chapter of the American Guild of Organists records with profound sorrow the death of its fellow member, Dr. Rollo F. Maitland, F.A.G.O., Ch.M. His services to the chapter through the years as member of the executive committee and as dean have been greatly appreciated. We shall always cherish the memory of Dr. Maitland for his outstanding musicianship and genial personality. To his widow, to his daughter and to the other members of his family this chapter extends its deepest sympathy in their bereavement.—ADA R. PAISLEY, ROBERT ELMORE, FRANCIS MURPHY, JR., C. ROBERT EGE, HARRY W. GRUB.

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News of the A.G.O.—Continued

*Splendid Evening in New Haven.*

The February meeting of the New Haven Chapter was held at the home of Dr. Walter V. Corey, prominent New Haven physician, where the members met for an evening of high fidelity recordings. Dr. Corey has made a hobby of recording and photography for years and has built a miniature theater in the basement of his home, which is complete to the last detail with recording and reproducing equipment, "movie" screen and unusual lighting effects and is beautifully furnished in the modern motif. A feature of the program was a recording made by Dr. Corey on an Ampex recorder of Eldon Hasse, dean of the New Haven Chapter, playing the three-manual Austin organ in the First Methodist Church on the Green, of which he is organist and choirmaster. The tone qualities of the organ were flawlessly recorded, which, with Mr. Hasse's musicianship, superb technique and beautiful phrasing and registration, brought forth a rousing round of applause from the Guild members. The remaining program of the evening consisted of organ recordings of early music down to contemporary composers. The recording of Widor's Toccata was played by Widor on the St. Sulpice organ at the age of 89.

Following the program, Dr. Corey showed "movies" he had made, in color of Niagara Falls in both summer and winter, which were presented to the accompaniment of "Moldau" by Smetana, played by the N.B.C. Symphony, directed by Toscanini.

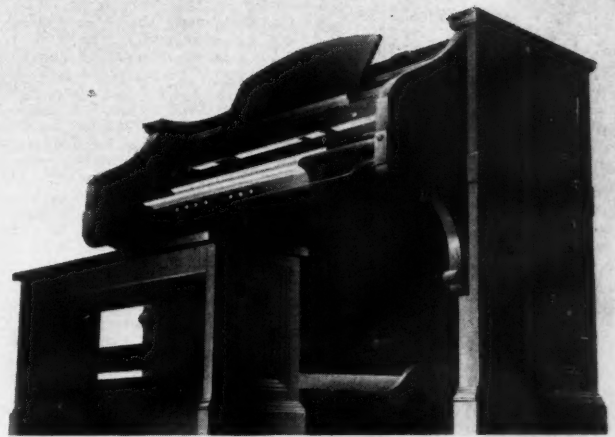
LOUISE MATHERLY FISHER, Registrar.  
**SHERMAN-DENISON CHAPTER**—A program of choral music based on the theme "That We May Behold Thee" was the March presentation of the Sherman-Denison Chapter at the Central Christian Church in Sherman, Tex. The Rev. Donald Clingan, minister of music of the church, conducted the chancel choir in choral numbers, with Reuben Frantz at the organ. The narration was by the Rev. Robert Badgett, pastor of the church. Choral numbers rendered were: "Open Our Eyes", Macfarlane; "The Heavens Are Telling", Beethoven; "Jesu, Joy of Man's Desiring", Bach; "Now Let Every Tongue Adore Thee", Bach; "A Mighty

Fortress Is Our God", Luther-Ryder, and "My God and I", Sergel. . . . The second annual children's hymn festival was held at the First Baptist Church in Sherman March 23 and was sponsored by the Sherman-Denison Chapter. Wesley S. Coffman, organist at the First Baptist Church and choral conductor at the Sherman High School, directed the combined choirs. Mrs. Charles Dannel, organist-director at the First Presbyterian Church, Sherman, was the organist. Choirs from the Sherman elementary schools participated. The theme of the festival was "Jesus Shall Reign" and the choral numbers sung were "God of Our Fathers", Warren; "God Bless Our Native Land", Giardini; "Lord God, We Worship Thee", Bach; "Let Us Break Bread Together", Spiritual; "Prayer of the Norwegian Child", Kountz; "O Come to My Heart, Lord Jesus", Ambrose; "O Master, Let Me Walk with Thee", Smith; "Where Cross the Crowded Ways of Life", Beethoven, and "Jesus Shall Reign", Hatton.—Mrs. M. O. BELDEN, Registrar.

**ST. PETERSBURG, FLA.**—At the monthly luncheon March 3 members and guests of the St. Petersburg Chapter were delightfully entertained by Mrs. Harold Voorhees, soprano, who sang "Will-o'-the-Wisp", by Spross, and "A Prayer" by H. Thomas Miller. Her encore was "My Friend," Malotte. She was accompanied by her mother, Mrs. Donald E. Putnam, past dean of the chapter. George Shackley, director-organist of the First Congregational Church of St. Petersburg, gave an interesting talk about prominent clergymen, including Drs. Fosdick and Peale, with whom he was in close contact in radio work for several years in New York City. He emphasized the fact that it is easy to relax in the company of these men and become close friends with them. . . . March 24 the Florida Southern College Concert Choir, under the direction of Dr. Charles A. Woodbury, presented a fine program in the new Christ Methodist Church. These young singers showed a deep understanding of various types of music. The highlight of the evening was "The Creation", by Richter, which was made most impressive by lighting effects marking the transition from the darkness to light. Organ numbers were played by members of the chapter. The prelude, "Prologue", from the Rogers Suite, was played by Mrs. Ann Ault; the offertory, Adagio, by Rogers, by Mrs. Charlene Alexander, organist of Christ Church, and the recessional, Festival March, by Clark, by Mrs. Myrtle Duffy.—ANN AULT, Corresponding Secretary.

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## News of the A.G.O.—Continued

## Plays in Palmer Christian's Memory.

The N. Y. C. Chapter held a brief but informative meeting at the Riverside Church Feb. 9. After disposing of various items of business, Dean Heeremans spoke on the problems peculiar to our chapter, arising out of our size (800 members), our location in a great music center (competition from other musical activities) and our recent weaning from headquarters. Following a question period, coffee and cakes were served, while the members continued the discussion informally among themselves.

After this meeting we went across the street to James Chapel, Union Theological Seminary, to hear Miss Marilyn Mason of the faculty of the University of Michigan play the fifth in the Widor symphony series. The program was dedicated to the memory of Palmer Christian, who was Miss Mason's teacher, and who was on the faculty of the University of Michigan for more than twenty years. The Sixth Symphony comprised the entire program and as played by Miss Mason it constituted a fitting tribute to a great teacher. In the allegro Miss Mason's use of vivid tempi and bright registration set forth the virtuoso character of this opening movement. The meditative adagio was followed by a scherzo-like intermezzo, filled with suppressed excitement and played with clarity, verve and control. The cantabile, with its feathery triplet accompaniment, brought to mind the well-known andante cantabile from the Fourth. The finale, vigorous and exciting, with contrasting quiet interludes, brought both symphony and performance to a close.

LILY ANDUJAR ROGERS.

**ROCHESTER, N. Y.**—The April meeting of the Rochester Chapter was held April 7 in Strong Auditorium, University of Rochester. Frank Slaymaker, chief engineer of the audio division of Stromberg-Carlson, demonstrated the capabilities of the Stromberg-Carlson custom "400," wide range, high fidelity reproducer as regards organ recordings. In a short talk preceding the demonstration Mr. Slaymaker emphasized the fact that only with a high fidelity machine, such as the "400," could all the harmonics and overtones of all stops be faithfully reproduced. The finest recorded organ sound is the result of many factors, the first of which is the quality of the initial recording equipment. The demonstration began with a tape recording of a selection of stops on the organ in Strong Auditorium, followed by tapes and records of a variety of pieces played on organs in the United States and abroad. A comparison of tone produced through a small radio receiver and the Stromberg-Carlson "400" gave amazing results. . . . The March meeting of the Rochester Chapter was held March 16 at the Century Club. The guest of the evening was G. Donald Harrison, president of the Aeolian-Skinner Organ Company. After dinner Mr. Harrison spoke on the development of the American classic style organ. One of the most interesting parts of Mr. Harrison's presentation was his account of early experiences with American organ designing and building. He also cited specific examples of modern organ construction and discussed their tonal and mechanical characteristics.—DELIGHT S. NASON, Registrar.

**SYRACUSE CHAPTER**—The chapter met at the Presbyterian Church in Baldwinsville April 13 for a business session at which the following officers were elected for the coming year: Dean, Leo Fisselbrand; sub-dean, Hazel Shoemaker; registrar, Lillian Jerome; treasurer, Hedy Killian; historian, Joseph MacGrath; auditor, George Oplinger. The board of directors will include Gladys Bush, Harriet MacCulloch, Professor Arthur Poister, Don Ingram and Arthur Stasko. The program consisted of a choir rehearsal of the host church under the direction of Hedy Killian.—MISS M. LILLIAN JEROME, Recording Secretary.

**BUFFALO CHAPTER**—The Buffalo Chapter presented Walter Baker, organist of Holy Trinity Lutheran Church, New York City, in a recital April 15 at the Central Park Methodist Church, on the four-manual Aeolian-Skinner organ. The following program showing excellent technique and artistic choice of registration was most enjoyable: Prelude and Fugue in D major, Chorale Prelude, "O Sacred Head, Once Wounded", and "Fugue a la Gigue", Bach; Introduction, Passacaglia and Fugue, Willan; "The Soul of the Lake" from "Seven Pastels from the Lake of Constance", Karg-Elert; Scherzetto, Vierge; Berceuse and Spinning Song from "Suite Bretonne", Dupré; Fantasia and Fugue on "B-A-C-H", Liszt. . . . The March meeting was held March 17, with a dinner in the Central Park Methodist Church. Dean Wallace A. VanLier, M. Mus. Ed., was the host. The guest speaker was G. Donald Harrison, president of the Aeolian-Skinner Organ Company, who spoke on "The Organ

Builder Holds the Bag". He gave an interesting description of organs in this country and abroad and summarized by saying that the advances which have been made in organ building have been made by outstanding builders in co-operation with musicians; also he said it is possible in building an organ to blend the classic and the modern so as to produce an instrument suitable for organ music of all schools. Mr. Harrison's entire lecture was instructive and intensely interesting.—EDNA L. SPRINGBORN, Secretary.

**METROPOLITAN NEW JERSEY**—The Metropolitan New Jersey Chapter was welcomed March 9 at the North Reformed Church, Newark, where a recital was played by four of our members—William L. Pickett of the host church, William Jones, Presbyterian Church of Upper Montclair; Wilbur W. Forschler, St. James' Methodist Church, Elizabeth, and Newell Guilian, Watchung Congregational Church, Montclair. Their offerings were representative of both the modern and classical periods and were interpreted artistically on the four-manual Casavant organ. The pastor of the church, the Rev. Howard G. Hageman, spoke on "Music in the Worship of God." He asked the question "What is the theoretical function of the choir?" and answered it in part by stating that the choir fulfills a purpose, that of doing something for the congregation that it cannot do for itself. Many of us took exception to the fact that Mr. Hageman feels that Stainer has no place in the church music of today. He also disapproved the title "minister of music" because such a person is not ordained as is a minister of a parish. Our evening was brought to a close by a social time.—MILDRED E. WAGNER, Registrar.

**ELMIRA, N. Y., CHAPTER**—The chapter met at Bethany Lutheran Church March 3 with Ruth B. Chatfield, the dean, presiding. DeWitt K. Bots described the Lutheran liturgy from the layman's viewpoint and gave a brief summary of the history of the Lutheran Church. He also explained the symbolism of the altar furnishings and the use of different colors at specific seasons of the Christian year. The Rev. Bror Olson, the pastor, assisted by the choir and A. Adolf Peterson, organist, gave a demonstration of the liturgy for the second Sunday in Lent, with the chapter members joining in the hymns and responses. . . . The chapter is sponsoring the fourth annual junior choir festival on Guild Sunday, April 26, at 7:30, at the Park Church. Because these festivals have shown a growing tendency to become too long and unwieldy the committee has decided to eliminate anthems by separate choirs, but rather to have six anthems by the united choirs, besides the usual responses and hymns.—L. KENNETH MOSHER, Secretary.

**SUFFOLK, N. Y., BRANCH**—The April meeting of the Suffolk Branch of the Long Island Chapter was held in the Martha Jayne room of the Presbyterian Church in Settauket April 7. The weather was atrocious and cut down the attendance considerably. After a business session we enjoyed two "movies" from the New York Telephone Company. "The Telephone Hour" showed Josef Hofmann at the piano accompanied by the telephone orchestra conducted by Donald Voorhees. The next picture, "Rehearsal," took us behind the scenes and showed how a rehearsal was conducted preliminarily to go on the air. This showed Ezio Pinza and Blanche Thebom with the orchestra. A social hour and light refreshments followed.—ERNEST A. ANDREWS, Regent.

**YOUNGSTOWN CHAPTER**—The Youngstown, Ohio, Chapter enjoyed the privilege of attending the Friday evening service at Rodef Shalom Temple Feb. 17. The liturgical service was conducted by Rabbi Sidney M. Berkowitz, assisted by the temple choir under the direction of Cantor Lawrence Ehrlich, with Gordon W. Brooks at the organ. In observance of national Jewish music month Cantor Ehrlich had prepared a very interesting program. Dr. Berkowitz, as narrator, explained to the Guild and congregation the background of Jewish music, how "the law and music have been the fields traditionally cultivated by the Jews throughout the ages." Numbers used in the illustrations were beautifully sung by Cantor Ehrlich. After the service we enjoyed a social hour presided over by the temple sisterhood, Mrs. Milton Klivans chairman. Refreshments were served at a beautifully appointed tea-table. A business session of the chapter was conducted by our dean, Mrs. Paul A. Adams.—JULIA C. SODERBERG, Secretary.

**DISTRICT OF COLUMBIA**—The April meeting of the D. C. Chapter was held at Sacred Heart Catholic Church. Following the business meeting Everett Kinsman, organist and choirmaster of the church, gave a short recital on the Casavant organ. Mr. Ledoux, representative of Casavant Freres, St. Hyacinthe, Que., showed the film "Singing Pipes" and told of the progress made in organ building over many years. A delightful social time followed and punch and cookies were served. . . . Miss Eleanor Allen, a Guild member and student at the Eastman School of Music, was the winner of the Charlotte Klein memorial scholarship award and will represent the chapter at the bi-regional con-

vention in Pittsburgh in June. . . . An organ festival will take place April 13, 15 and 17 at the Foundry Methodist Church. The recitalists will be Jane Malone, Lawrence Sears, Glenn Carow, Lyman McCreary, Ann Hammond and Robert Shone, the Foundry Symphony Orchestra and Joan Harrison, harpist. Rehearsals are in progress for the annual choir festival to be held in May.—CORNELIA L. KINSELLA, Secretary.

**SOUTHERN OHIO CHAPTER**—The chapter presented Wayne Fisher, A.A.G.O., in a recital April 7 at the Cincinnati College of Music. Mr. Fisher delighted us with the following program: Toccata and Fugue in F, Buxtehude; "Cinqieme Couplet du Gloria", Couperin; Suite in C, Purcell; "A Fancy", Stanley; Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Guiltless Lamb of God", Bach; Concerto No. 2 in A minor, Bach; Prelude and Fugue in E flat ("St. Anne"), Bach. The organ is a Hillgreen-Lane. . . . On May 4 at Immanuel Presbyterian Church in Clifton the chapter will hold its annual dinner meeting. The topic for the panel discussion will be "Pipe, Pulpit, Pew", with a representative of each position present to discuss music of the church as each hears or plays it.—BETTY HOENSCH, Registrar.

**LEHIGH VALLEY**—Members of the Lehigh Valley Chapter met Saturday evening, April 11, in the chapel of Muhlenberg College, Allentown, Pa. A business meeting was held, the dean, Stoddard Smith, presiding. Mrs. Walter Schreppel read the report of the nominating committee and the dean announced that the following have been elected for the 1953-54 term: Dean, Stoddard Smith; sub-dean, Mrs. Paul Fink; treasurer, Harold Arndt; secretary, Sue Enright; chaplain, the Rev. William C. Berkemeyer. The following were chosen to serve as members of the executive committee for three years: Ludwig Lenel and Willard Baum. After the business meeting the members were treated to a lecture on pre-Bach music and musicians by Ludwig Lenel of the faculty of Muhlenberg College. Mr. Lenel supplemented his talk by playing works of Purcell, Kuhnau, Sweelinck, Pachelbel and Bach.—SUE F. ENRIGHT, Secretary.

**WESTERN PENNSYLVANIA**—The chapter met Monday of Holy Week for a dinner at the First Baptist Church, Pittsburgh, with Mr. and Mrs. Alan Floyd as host and hostess. Dean Watkins read and explained the bi-regional convention program. Secretary Nan Neugebauer reported on the correspondence necessary to a successful convention. New members were welcomed and a treasurer's report was heard. H. Alan Floyd welcomed us with an invitation to inspect his studio after the evening's program, which was the young organists' contest. M. P. Möller had personally supervised not only the installation of this organ but a great part of the voicing of the pipes in 1912. It has forty-two stops. The chimes, which have a pickup in the tower of the church, are English bells. The case is very interesting, with a great deal of hand-painted work and some stenciling. It was designed by Burton Goodhue. The elimination contest for the young organists' contest was held March 23 at the Church of the Ascension. The winner was Edmund Ladaurceur, 19 years old and a student at Carnegie "Tech." He will represent Western Pennsylvania Chapter at the contest at the convention in Pittsburgh June 16, 17 and 18.—ANN LYNN YOUNG, Registrar.

**READING, PA., CHAPTER**—The monthly meeting of the Reading Chapter was held March 14 in the First Reformed Church and presented one of its active members in a vocal and organ recital. Emerson F. Harding, the recitalist, played compositions by Bach, Dubois, Schumann and Mulet. He sang two German classics, a Negro spiritual and two songs by American composers, Kramer and Dickinson. The host organist, Norman Heister, accompanied him. A reception in Mr. Harding's honor was held in the social rooms, after which the chapter had its monthly business meeting. . . . On April 11, at Holy Spirit Lutheran Church, we were privileged to have as a guest speaker Dr. Carl Pfattheicher of the University of Pennsylvania. He discussed "The Choirmaster-Organist Prepares His Ideal Service".—MARIAN S. DORWARD, Registrar.

**PORTLAND, MAINE**—The Portland Chapter held its monthly meeting at the Stevens Avenue Congregational Church March 16 under the direction of Mrs. Nina Bailey, the sub-dean. After reports by the officers the speaker, Owen Fleming, who has done notable work in Hancock County, one of Maine's sparsely populated areas, gave an account of how the Hancock County Chorus was formed and the problems encountered in rehearsing such a spread-out group and maintaining interest. The chapter voted to lend its choral library to the Maine Council of Churches so that those with small music budgets might avail themselves of music they could not otherwise afford.—FRED THORPE, Secretary.

**ST. LAWRENCE RIVER CHAPTER**—The March meeting of the St. Lawrence River Chapter, held in the choir room of Trinity Episcopal Church, Watertown, N. Y., March 17, was marked by a panel discussion of the joint interests of clergy and church musicians. Those participating in the panel were the Rev. John Hutchinson, the vicar of St. Peter's Anglican Church, Brockville, Ont.; the Rev. Don Boyd, pastor of Asbury Meth-

odist Church, Watertown; the Rev. Thomas Carlisle, pastor of the Stone Street Presbyterian Church, Watertown. Subjects discussed by the ministers were relations of the clergy with the organist as a person and as a musician, how the clergy feels about choice and singing of hymns and performance of anthems and service music. Church musicians in the discussion, handling the topics in the order listed, were: Max Elsberry, organist and choirmaster of Trinity Episcopal Church, Watertown; Mrs. B. G. Washburn, organist of the Methodist Church, Black River, N. Y., and Darwin Stala, minister of music at St. Andrew's Presbyterian Church, Kingston, Ont.—LESTER H. BAIGER, Registrar.

**MONMOUTH, N. J., CHAPTER**—The members met in March in the West Grove Methodist Church at Neptune for the third and final symposium under the leadership of Arthur J. Reines, the dean. The theme of this meeting was recital work and how to play large and brilliant compositions on the small organ. Ferd Rassmann, of Asbury Park, an organ builder, assisted in the question and answer period on the technical aspects which enable organists to present the recital type of music and as to the types of compositions to be used for certain occasions. . . . The recital of March 9 by Virgil Fox was so enthusiastically received by the audience that an early decision as to next year's recitalist will be made within the next few months. Paul L. Thomas, sub-dean and organist of Rumson, brought copies of his first published anthem, "A Benediction", which was sung by the group.—EVELYN WHITE BENNETT, Registrar.

**CENTRAL NEW JERSEY**—The Central New Jersey Chapter met in the Covenant Presbyterian Church, Trenton, April 6. Edward A. Mueller, an active member of the chapter, delivered a lecture and demonstrations on "The Anatomy of the Key" and "The Formal Modulation." Mr. Mueller studied harmony with Carl W. Grimm and was graduated from the Royal Conservatory of Music in Leipzig. He was for many years assistant editor for the Theodore Presser Company and is known to many by his published compositions. A noted teacher of organ and piano in the Trenton area, he is also choir director and organist of the Hamilton Square Presbyterian Church of New Jersey.—GRACIE BERGEN, Registrar.

**BROCKTON, MASS.**—Chapter members met at the home of Mrs. Hester Crowther for their monthly meeting March 23. Most of the evening was taken up with the discussion of plans for the forthcoming annual concert, Oct. 19, at the First Baptist Church of Brockton, with Virgil Fox as the recitalist. The meeting was brought to a close with the playing of recordings by Biggs and Fox, which were enjoyed during the refreshments served by the hostess and Miss Barbara Packard.—GLADYS STILWELL POSTER, Secretary.

**FORT WAYNE IND.**—The Fort Wayne Chapter met March 24 at the First E.U.B. Church. Mrs. Berniece Fee Mazingo, sub-dean of the Indiana Chapter, Indianapolis, gave a very informative lecture on hymn preludes. Mrs. Mazingo demonstrated her favorites among the hymns on the organ. After the lecture-recital the members adjourned to another part of the church for coffee and conversation and better acquaintance with Mrs. Mazingo. A seminar on junior choir work will be held all day May 2 with Mrs. Ruth Krebbel Jacobs, Memphis, Tenn. as leader.—MRS. W. S. FIFE, Publicity.

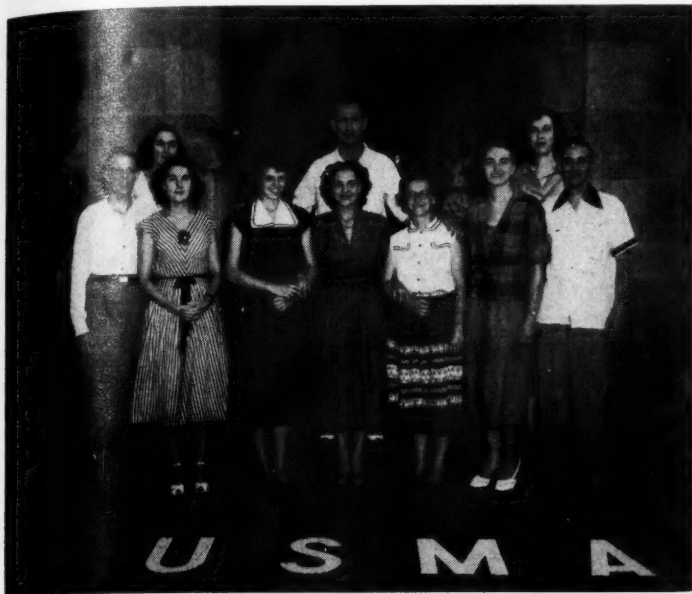
**DE PAUW, IND., CHAPTER**—Under the sponsorship of the De Pauw Chapter Dr. Heinrich Fleischer of Valparaiso University gave a recital March 15. Dr. Fleischer played the following program: Prelude and Fugue in F sharp minor, Buxtehude; Fantasy in G major, Bach; Partita on a German Folksong, David; Fantasy and Fugue on a Chorale, Reger. The De Pauw Chapter has been very active this year, sponsoring several field trips in addition to the monthly meetings. In the fall the group visited the Wicks Organ Company in Highland, Ill. Later the chapter visited the Christian Church in Columbus, Ind. Recently the group went to Indiana University to hear a recital by Jeanne Demessieux. Janet Miller is our chapter president.

**TOLEDO, OHIO CHAPTER**—The Rev. Fred Otto, Guild chaplain, spoke at the meeting of the Toledo Chapter April 21 on "Early Church Music." The meeting was held at St. Paul's Lutheran Church. The business meeting and discussion of Guild plans for the May was led by Dean Harold Reiter. The chapter will hold its yearly Guild service chapter will hold its yearly Guild service May 3 at 4 o'clock. St. Mark's Episcopal Church will be the host. Miss Mary Willing, organist and choirmaster at St. Mark's, has announced that the service will be choral evensong.—RICHARD C. HENDERSON.

**MANATEE CHAPTER, BRADENTON, FLA.**—The Manatee Chapter, located at Bradenton, Fla., presented the combined choirs of Trinity Methodist Church in a Lenten music program March 24 in the church. The choirs were directed by J. Kenneth Gross, with Mrs. Gross as organist. It was a beautiful devotional program, combining adult and children's voices and achieving variety by means of vocal and instrumental solos. The choir was organized in this new church in 1950. This was the second in a series of concerts by local organists and choirs which are being presented by the Guild.—RUTH BEERS, Registrar.



CLAIRE COCI AND PUPILS AT WEST POINT



CLAIRE COCI, the concert organist and teacher, is here shown with a group of her pupils who inspected the new console of the organ in the Cadet Chapel at the West Point Military Academy. On this visit each student was given the opportunity to play this famous instrument.

MRS. DOUGLAS ALLISON DEAD; ACTIVE DOVER, N.J., ORGANIST

Mrs. Grace Eleanore Allison, a prominent musician of Dover, N. J., and for eighteen years organist of the Memorial Presbyterian Church of that city, died March 19. She had served Dover churches for twenty years and was especially successful with children's choirs, having organized four of them at the Memorial Church. She retired from her church in 1951. Mrs. Allison had been a member of the A.G.O. for twenty-seven years. Receiving her early training from Miss Emily Applegate, Mrs. Allison was later

a pupil of Henrietta Michaelson of New York City and in Charleston, W. Va., studied with Elsie Fischer Kincheleoe and piano at the Mason School of Music. Returning north, Mrs. Allison studied piano and harmony with Ernesto Berumen and accompanying with Frank LaForge, took a course in music and worship under the Rev. Dr. J. V. Moldenhawer and Dr. William C. Carl of New York City and was a student at Westminster Choir College, Princeton, N. J., taking organ with Dr. David Hugh Jones and completing a Bach seminar under Dr. Stephen Morrisett.

In 1927 Mrs. Allison was elected a colleague of the American Guild of Organists and in 1945 a member of the Hymn Society of America. She was largely responsible for organizing the Dover Larger Parish Choral Society, which presented oratorios for many years.

Mrs. Allison is survived by her husband, Douglas Allison, and a sister.



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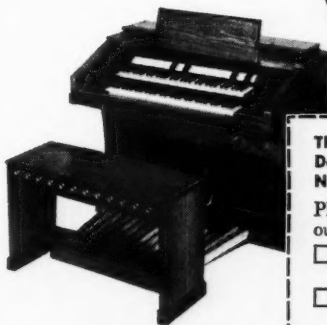
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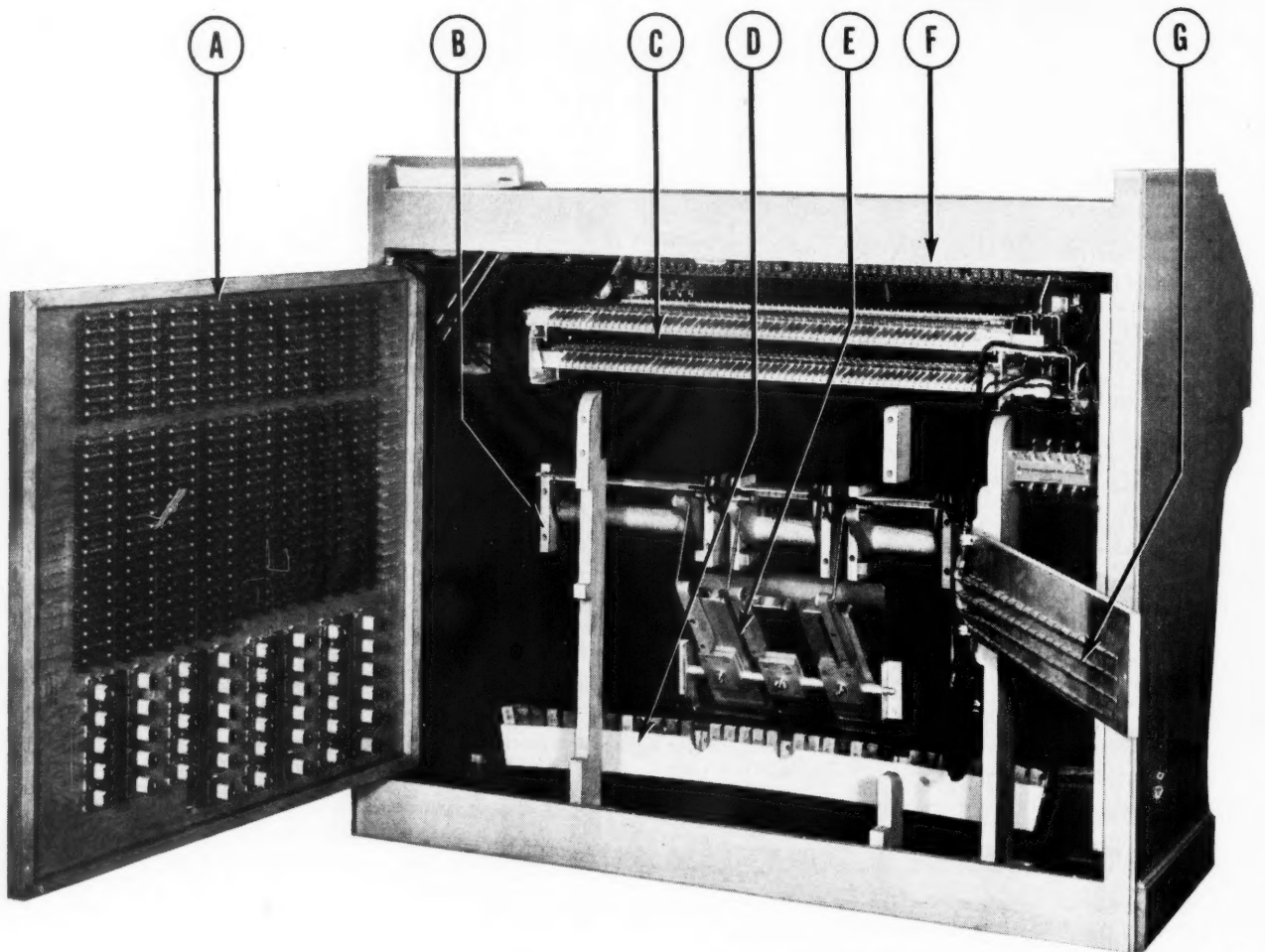
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**ALLAN M'K. REID, PROMINENT HALIFAX ORGANIST, IS DEAD**

Allan McK. Reid, A.R.C.M., A.R.A.M., F.R.C.O., who for more than thirty years was organist of St. Matthew's Church, Halifax, N.S., died March 14 at the age of 59 years. He had been ill since February.

Mr. Reid was a native of Halifax and his father was Daniel M. Reid, a blind musician and co-founder, with Sir Frederick Fraser, of the Halifax School for the Blind. Allan began his career at the age of 12, when he was appointed organist of the Church of the Redeemer. At that time he was the youngest church organist in Canada. When he was 14 he became organist and choirmaster of St. George's Anglican Church and later went to England to continue his musical training.

Mr. Reid spent four years at the Royal College of Music and after receiving his degrees returned to this country, becoming organist of St. Matthew's in 1921. He marked his twenty-fifth anniversary at that church in 1946 and remained at the post until his recent illness.

Church music was not Mr. Reid's only field of endeavor. For a number of years he played the organ at the Casino Theater. He was also heard on various radio programs and took part in other musical activities in Halifax and elsewhere in Nova Scotia.

There are no immediate relatives surviving Mr. Reid.

**CAROLYN CRAMP, NEW YORK**

**ORGANIST-TEACHER, IS DEAD**

Carolyn M. Cramp, F.A.G.O., organist and teacher in New York City, died Feb. 2 in Kew Gardens, L. I. Miss Cramp had been a musician all her life and began teaching when she was 16 years old. She was born April 27, 1886, in Reading, Pa. Miss Cramp held M.A. and B.S. degrees from Columbia University and was awarded the F.A.G.O. certificate in 1913. She held church positions in Pottsville and Reading, Pa., Brooklyn, N. Y., and New York City. At one time she was a music teacher in the Brooklyn high schools. Miss Cramp had a three-manual organ in her home, where she taught piano, organ and theory.

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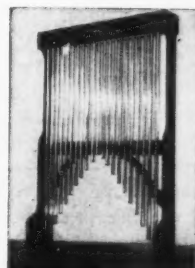


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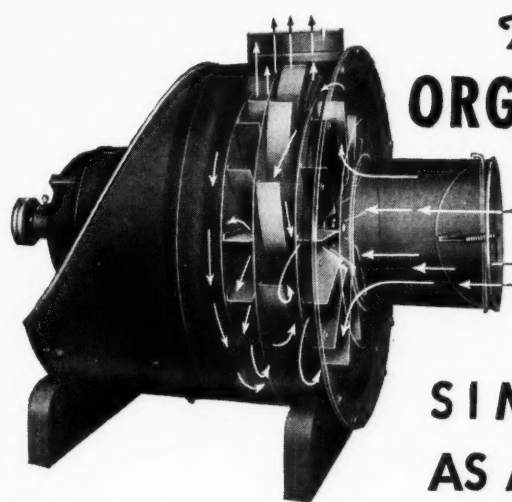
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the issue for the following month. For  
routine news, recital programs, etc., the  
closing date is the 15th.

CHICAGO, MAY 1, 1953

## Guenther Ramin's Experience

In what measure the blight of Russian communism has spread even to music is illustrated by the recent experience of Guenther Ramin, the eminent German organist. Professor Ramin, who holds the post once filled by Johann Sebastian Bach as cantor of St. Thomas' Church in Leipzig, and as the successor of Karl Straube, and who is known throughout America because of his recitals on this side of the ocean, has resigned his posts as director of the Leipzig Gewandhaus Chorus and as director of the Church Music Institute of the High School for Music in Leipzig. Fortunately he retains his position at the Thomaskirche.

The situation that led to Ramin's withdrawal, which could be described more accurately perhaps as his removal by the Soviet authorities of occupation in East Germany, provides a picture of Russian methods and shows what may be expected under a dictatorship. A correspondent who writes at length from Berlin on the sordid details of the case in the prominent West German weekly *Deutsche Kommentare*, asserts that the east zone authorities have been eager to conceal the matter.

Professor Ramin, it appears, was summoned to the office of the department of culture, where he was told at the direction of a higher authority that he must proceed at once to rehearse the Gewandhaus Chorus in the oratorio "Song of the Forests", by Shostakovich, composed in honor of Stalin. Realizing the anti-religious character of this work Professor Ramin refused and laid down his offices rather than present what was described as an atheistic composition, giving poor health as his reason. As the German commentator points out, this shattered the plan to induce an outstanding European church musician to present an atheistic composition. Ramin's successor, Professor Bölsche of the State Music High School, whom the writer of the article described as "a musician of weak attainments", proceeded to carry out the Soviet order, but encountered determined opposition, led by Professor Hans Trexler.

Among other moves to Russianize German music mention is made of the case of Mozart's "Don Juan", the words of which underwent a "90 per cent change" in a new translation from the Italian, with the official explanation that "Mozart at last has been discovered and freed from the scum of imperialist misinterpretation".

Guenther Ramin may well be credited by his American friends with a heroism and obedience to his conscience that is comparable to the devotion of others who are fighting the present battle against communistic poison.

THE DIAPASON is indebted to Herbert D. Bruening, the Chicago organist and educator, for a copy of the informative article from which we have quoted.

## Rollo F. Maitland

In the death of Rollo F. Maitland the American organ world has lost not only an able and versatile musician, but a man of worth and integrity, who throughout his career retained the modesty and simple manner that won the admiration and affection of all who knew him. Frank in expressing his opinions on issues that would arise, he was always kindly and always sincere.

As a recital player Dr. Maitland achieved fame and was in demand in many places. He knew how to make his programs and his performances interesting. His audiences never were driven away from his recitals because they were dull or pedantic. In the day of the theater organ he stood among the men at the very top who played for the "movies" with artistry and distinction. In his church he had been at the organ for thirty-three years. As a teacher he trained many organists now prominent.

Dr. Maitland overcame the lifelong handicap of bad eyesight which approached blindness with an almost uncanny gift for registration.

His fellows had the benefit of his leadership and he had been prominent in the old N.A.O., in the local councils of the A.G.O. and in the unique Philadelphia organization, the American Organ Players' Club, of which he was the president at the time of his death.

Additional information received from Germany concerning the organ presented by the city of Cologne to the Japanese city of Hiroshima, to which THE DIAPASON referred in an editorial in the April issue, discloses that the instrument is a two-manual of twenty-five ranks of pipes. It was built in Bonn by J. Klais. A silver plaque on the console bears the inscription quoted last month in Latin, German and Japanese. The action of Cologne in presenting this organ to the new World Peace Church of the community devastated by the first atom bomb will offer a suggestion to other cities that may lead to similar memorials. The organ was formally presented by Dr. Schwering, burgomaster of Cologne, Feb. 8 and accepted by Kohai Teraoka for Hiroshima. The instrument was shipped from Germany on a Japanese ship March 7.

The attention of THE DIAPASON has been called to the fact that the first school in this country to grant a doctor of music degree under the regulations of the National Association of Schools of Music is Florida State University. At the 1951 Thanksgiving meeting of the National Association of Schools of Music a resolution was adopted that "the regulation of the N.A.S.M. prohibiting the offering of the doctor of music degree in course be rescinded, but that no member school may initiate a curriculum leading to the doctor of music degree without the prior approval of the graduate commission." At this same meeting Florida State University and the University of Southern California were approved to activate the doctor of music degree.

## STEUERMAN'S CHOIR SINGS

## BACH PASSION IN MEMPHIS

For the fifth time the Bach "St. Matthew Passion" was performed March 30 at Calvary Episcopal Church, Memphis, Tenn., under the direction of Adolph Steuterman, F.A.G.O. The performance was the subject of an editorial in the *Memphis Press-Scimitar* and was adjudged one of the most successful presentations given in the many years that Mr. Steuterman has directed oratorios at that church. The choir of forty voices was assisted by an orchestra of professional musicians. This was the seventieth oratorio which the group has performed with orchestra.

## Letter to the Editor

In Answer to Mr. Jamison.

Toronto, Ont., April 5, 1953—Dear Mr. Gruenstein:

I disagree with almost everything Mr. Jamison says in your April issue. What unfortunate illustrations! Why compare anything at all with what is left in a young water-colorist's saucer, rather than with the painting itself? As well judge a dinner by what went into the garbage pail afterward. If we are to turn to graphic art for an analogy, I think I could disable most of Mr. Jamison's contentions by pointing out that white is a color which reflects to the eye all the rays of the spectrum combined. Furthermore, what artist uses his pigments pure and unmixed?

I want to take a few of this gentleman's assertions now and examine them:

"What happens in the orchestra in *ff* passages? The brass takes over". But it doesn't. How many tuttis can Mr. Jamison find in Beethoven and Brahms where the brass takes over and the rest retire?

"The French have always had it right". But they haven't. Even if I had never listened to French organs in France, I would know this to be an unscientific statement. No nation has ever "always had it right"—not even the Scotch!

"The Reubke in a dead room is like floating the Queen Mary in a bathtub". But it isn't. E. Power Biggs has probably played this piece more often than anybody else and I am sure that this reflection has never occurred to him.

Here are a few questions it is a pleasure to answer:

"What full-blown [sic] mind would cast Jove's thunder in bedroom acoustics?" Tut-tut J.B.! Look up the private life of Jove (alias Jupiter) in any standard classical dictionary before you ask us rhetorical questions like this.

"Who would choose a costume like Joseph's coat?" Why—the ladies would, and they do it as often as we can afford to give them the money, bless them. In the Book of Genesis I see that "Israel loved Joseph more than all his children" and then gave him the loveliest garment he could get for him. Who is Mr. Jamison to disparage Jacob's gift?

"How many of our best recitalists can honestly say they register for acoustics?" That's a very easy one. They can all say it, or they wouldn't be our "best recitalists". They want to come back again and play some more. They *have* to be as effective as they can, for Art's sake, and they need the money to live.

So much for the questions. As for the late Lynnwood Farnam and his "entangling alliances", I knew him fairly well and have still to meet his peer as a player, by the way. I have listened to him in the U.S.A., in Canada and in England, and I still recall his sparkling performance of things like the Intermezzo from Widor's Sixth, with full swell (less the doubles) coupled unison and super to a great up to the fifteenth. What a superb melee it was too; and here we have a rather long paragraph devoted to condemning such naughtiness!

I want to ask a question myself now. What piece is Mr. Jamison thinking of where we "play the diapasons, then the reeds," after which something obscure happens briefly to a furnace door?

Ah well, so many men, so many minds, but I could wish the author of this article were not quite so dogmatic with his assertions. Full organ, not more than two-fifths of the stops—nonsense! Yours truly,  
CHARLES PEAKER.

## CAPITAL CATHEDRAL SINGERS

## WILL GIVE CONCERT MAY 18

The Washington Cathedral choral societies will present a program of music for chorus, soloists and orchestra May 18 in the Washington Cathedral, Washington, D. C. Paul Callaway, organist and choir-master of the cathedral and conductor of the two choral societies, will share the podium with Leo Sowerby, guest conductor. The program will consist of the Te Deum in C major by Haydn, the "St. Nicholas Mass" in G major by Haydn, "Canticle of the Sun," by Sowerby, and the "Thirteenth Psalm," by Liszt. Mr. Callaway will conduct the works of Haydn and Liszt, and Dr. Sowerby will conduct his own "Canticle of the Sun."

Chorus and soloists will be accompanied by a sixty-three-piece orchestra. Richard Dirksen, associate organist and choir-master of the cathedral, will be the organ soloist.

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of May 1, 1913—

The palatial home of Senator William A. Clark, Fifth Avenue and Seventy-seventh Street, New York, was opened April 8 for a private recital on the large organ by the senator's private organist, Arthur Scott Brook. After the 150 guests, members of the National Association of Organists, had inspected and heard the instrument, President J. Christopher Marks of the N. A. O. voiced the appreciation of the association to Senator Clark.

Wilhelm Middelschulte played his own Passacaglia with the Chicago Symphony Orchestra, it being Mr. Middelschulte's annual appearance with the orchestra.

Lynnwood Farnam was in the midst of his last Lenten recital at Christ Church Cathedral in Montreal when a terrific storm burst over the city, and as it beat upon the edifice and caused timbers to creak a panic was caused among the congregation, who feared the tall spire would collapse. The crowd left the church in disorder, but was reassured by Dr. Symonds, the vicar. Mr. Farnam, who was playing a Bach chorale prelude, did not miss a note or a beat during the pandemonium, it is reported.

Twenty-five years ago the following news was recorded in the issue of May 1, 1928—

New four-manual organs under construction which were described in THE DIAPASON included the following: A Pilcher for the Second Church of Christ, Scientist, New York City; an Aeolian for the First Presbyterian Church of Orange, N. J.; a Hook & Hastings for the First Methodist Church, South, of Charlotte, N. C.; a Skinner for the Masonic Temple at Rochester, N. Y.; an Austin for the Church of St. Mary of Perpetual Help, Chicago; a Skinner for St. Paul's Episcopal Church at Winston-Salem, N. C., and another Skinner for St. John's Episcopal Church, Washington, D. C.

Mario Salvador, 10 years old, a budding genius, made his Chicago debut April 1 as organist with the Loyola University Choral Society.

Giuseppe Ferrata, director of music at Sarah Newcomb College and an eminent composer for the organ, died in New Orleans March 28.

What was believed to be the first American performance of Bach's "Art of Fugue" in its entirety was given by Dr. J. Frederick Wolle at Bethlehem, Pa., April 15.

Dr. E. C. Bairstow, organist of York Minster, was the guest of members of the National Association of Organists at a dinner in New York April 17.

Ten years ago the following events were recorded in the issue of May 1, 1943—

George A. Burdett, distinguished Boston organist and composer, one of the group of men who founded the American Guild of Organists and first dean of the New England Chapter, died March 25 at his home in Dennis Port, Mass., in his eighty-seventh year.

S. Lewis Elmer was nominated for warden of the American Guild of Organists to succeed Dr. Warner M. Hawkins.

George H. Fairclough, F.A.G.O., for forty-two years organist and choir-master of the Church of St. John the Evangelist, St. Paul, Minn., announced his intention to retire July 1. Six years previously Mr. Fairclough retired from the faculty of the University of Minnesota, where he was instructor in organ, with the title of professor emeritus.

The concluding recital in the Montreal Casavant Society series for the season of 1942-43 was played by Catharine Crozier March 18 in Trinity Memorial Church.

## MRS. WILLIAM C. THOMAS DEAD; HEAD OF HARRISON WILD CLUB

Mrs. Charlotte Parker Thomas, president of the Harrison M. Wild Organ Club of Chicago, died March 27 after a short illness. Mrs. Thomas was the wife of William C. Thomas. She was serving her second term at the head of the Wild Club. Mrs. Thomas was a member of the Mendelssohn Club of Rockford, Ill., when Mr. Wild was its conductor and coached in voice with him. Besides her husband Mrs. Thomas is survived by a son, Parker W. Thomas.



CATHERINE RITCHEY MILLER



teachers included Leslie Spelman, Pauline Voorhees and Joseph Bonnet. She is a past dean of the North Carolina Chapter of the A.G.O. Mrs. Miller has given recitals in Connecticut, Idaho, Arizona and throughout North Carolina. She will play an organ vesper program May 17 at her own church, where a Möller instrument of fifty-one ranks was installed in 1951.

**OPEN BELLS IN SHARON, CONN.;**  
**HENRY P. CROSS AT THE ORGAN**

Rodney O. Unz, one of the members of the Housatonic Chapter of the A.G.O., has presented a set of carillon bells to Christ Episcopal Church in Sharon, Conn., in memory of his wife, Charlotte Talbot Unz. The service of consecration of the bells was held on Palm Sunday afternoon, with the rector of the church, the Rev. Francis J. M. Cotter, officiating, and with Henry P. Cross, A.A.G.O., at the organ. Dr. Cotter is the chaplain of the Housatonic Chapter and Mr. Cross is its dean. The choir of forty-eight voices was drawn from twelve churches in the area. One of the compositions sung was the Benedictus which Mr. Cross composed for the service. The church was filled to overflowing but the many who were unable even to find standing-room remained outside and were rewarded by the part of the service which included the playing of familiar hymns from the bell tower.

CATHERINE RITCHEY MILLER, organist of the Edenton Street Methodist Church in Raleigh, N. C., was invited to give recitals at two churches in that city in February. She played a program Feb. 24 at the Church of the Good Shepherd which included works by Bach, Couperin, Marpurg, Buxtehude, Pachelbel, Bridge, Shelley and Weinberger. Feb. 1 she was heard at the White Memorial Presbyterian Church in the following program: "Praise God, Ye Christians," Buxtehude; Elevation, Couperin; Toccata, Pachelbel; Sinfonia to Cantata 156, two settings of "Once He Came in Blessing," "Deck Thyself, My Soul" and "In Thee Is Gladness," Bach; Prelude on Schumann's "Night Song," Edmundson; "Benedictus," Rowley; "Romance sans Paroles" and "Ariel," Bonnet; "Suite Gothique," Boellmann.

Mrs. Miller is the wife of Dr. William D. Miller, associate professor of forestry at North Carolina State College. She holds a B.A. degree from Reed College in Portland, Ore., and an M.A. from the University of Montana. Her organ

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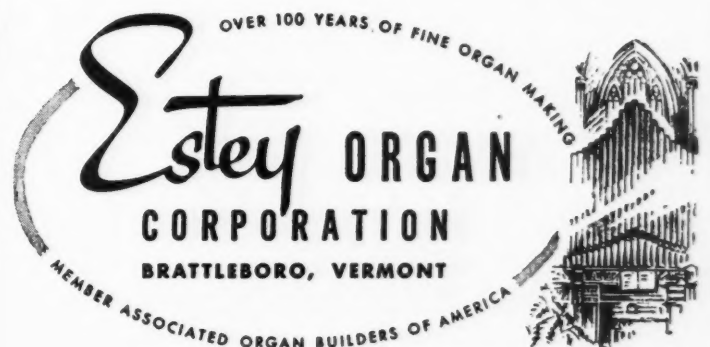
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# Programs of Organ Recitals of the Month

**Myrtle Regier, M.S.M., South Hadley, Mass.**—The First Church, Old South, of Worcester, Mass., sponsored Miss Regier in a recital March 29 marking the twenty-fifth anniversary of the School of Sacred Music of Union Theological Seminary. She was assisted by Mildred Barrett Bigelow, violinist. Miss Regier's numbers were as follows: "Valet will ich dir geben," "Erbarme dich mein, O Herre Gott" and "Kyrie, Gott, heiliger Geist," Bach; Fantasia and Fugue on "Ad Nos, ad Salutem Undam," Liszt; Scherzetto, Vierne; "Cortege et Litanie" and Elevation, Dupré; "Stella Maris," Weitz.

**Heinz Arnold Mus.D., Columbia, Mo.**—A brass trio assisted Dr. Arnold in a recital March 22 at Stephens College. The program was as follows: Little Toccata on "A Mighty Fortress," Walter Schindler; Chorale Preludes for trumpet and organ, "I Love Thee, God, with All My Heart" and "The Time has Surely Come," Krebs; "Toccata per l'Elezione," Frescobaldi; Toccata and Fugue in F major, Bach; Chorale in E major, Franck; Noel in D minor, d'Aquin; "Joy and Clarity of the Glorious Bodies" and "The Mystery of the Holy Trinity," Messiaen; Chorale Concerto for organ and brass, "In Deepest Need I Cry to Thee," Karl Thieme (American premiere).

**Edgar C. Crowle, A.A.G.O., Jackson, Mich.**—Mr. Crowle gave a Good Friday recital for the nineteenth consecutive year at the First Methodist Church. This year his program was made up of the following Bach chorale preludes: "Christus, Der uns selig macht"; "Da Jesus an dem Kreuze stund"; "O Mensch, bewein' dein' Sünde gross"; "O Haupt voll Blut und Wunden"; "Komm süßer Tod"; "Jesu, Joy of Man's Desiring".

**Fred S. Thorpe, Portland, Maine.**—The organist of the Cathedral Church of St. Luke gave the following program in his hour of music March 22: Rigaudon, Lully; "Alma Redemptoris Mater," Dufay; Sonata for Bells, Handel; "As Jesus Stood beside the Cross," Scheidt; Sonatina from Cantata "God's Time Is Best," March from "Musical Offering," and "Come, Sweet Death," Bach; "The Lord's Prayer," Malotte; "Finlandia," Sibelius; Passion Chorale with settings by Bach, Regier and Brahms, Hassler; "Panis Angelicus," Franck; "The Royal Banners" Titcomb.

**Marie M. Hine, A.A.G.O., Tulsa, Okla.**—At her annual Lenten recitals at Trinity Episcopal Church Mrs. Hine gave the following six programs:

Feb. 24—Allegro and Pastoral from First Symphony, Guilman; Chorale Preludes, "Jesu, Priceless Treasure" and "Lamb of God," Bach.

March 3—"God's Time Is Best," Bach; First Sketch, Schumann; Finale from Ninety-fourth Psalm Sonata, Reubke; "The Cathedral at Night," Marriot.

March 10—Chorale Prelude, "Praise God, Ye Christians," Buxtehude; Bell Symphony, Purcell; Fifth, Sonata, Mendelssohn; "Jesu Redemptor," Kreckel.

March 17—Passacaglia, Bach; Cantabile, Jongen; "Deep River," Burleigh; "Hark, a Voice Saith All are Mortal," Bach.

March 24—"Vater unser im Himmelreich," Bach; Sinfonia in F, Bach; "Christ's Entry into Jerusalem," Saxton; Chorale Prelude, "A Green Hill," Hine.

March 31—"When Jesus Stood beside the Cross," Scheidt; "Come, Sweet Death," Bach; "O Man, Bemoan Thy Grievous Sin" Bach; Good Friday Music from "Parsifal," Wagner.

**Kathryn Loew, Lake Forest, Ill.**—Mrs. Loew gave a recital for the Music Club of Lake Forest College March 29 at the Church of the Holy Spirit, of which she is the organist. The program consisted of the following numbers: "The Heavens Declare the Glory of God," Marcello; "Kyrie, Gott Vater in Ewigkeit," Bach; Prelude and Fugue in G major, Bach; "The Fifers," d'Andrieu; Symphonic Chorale on "Ach bleib mit deiner Gnade," Karg-Elert; Slow Dance, Haines; Chorale and Fugue in C sharp minor, Honnegger; Scherzo, Whitlock; Finale from First Symphony, Vierne.

**Boies Whitcomb, Honolulu, Hawaii.**—Mr. Whitcomb and the Honolulu Symphony String Quartet gave a program at the Central Union Church March 17, playing the following compositions: Trio-Sonata, Op. 1, No. 1, Corelli; Andante from Sonata in E flat major for organ and strings, Mozart; Allegro from Sonata in D major for organ and strings, Mozart; Partita for violin, viola and organ, Piston; String Quartet in F minor, Op. 95, Beethoven.

**Leslie P. Spelman, Ph.D., Redlands, Cal.**—Dr. Spelman gave a recital in memory of Frederick Jacobi March 15 in the memorial chapel of the University of Redlands, assisted by Joseph De Lorenzo, flute; John R. Ferrell, violin, and Eugene De Kerpely, cello. The program included: Funeral Music, Tallis; Fantasia, Telemann; Chorale Preludes, "My Heart Is Filled with Longing" and "O World, I Now Must Leave Thee," Brahms; Passacaglia and Fugue in C minor, Bach; Trio from the "Musical Offering" for flute, violin, cello and organ, Bach; Three Preludes,

Jacobi; Excerpts from Second Synagogue Service, Jacobi; Vesper Hymn, "En Kelo-henu."

**Mrs. Virgil Posey, Jackson, Miss.**—Mrs. Posey was heard in a lecture-recital at Calvary Baptist Church March 31, playing the following Bach program: Chorale Preludes, "Lord Jesus Christ Be Present Now" and "Today God's Only Begotten Son"; Fugue in D minor (The Giant); Sinfonia and Chorale, "Christ Lay in Death's Dark Prison"; "The Walk to Jerusalem"; "Awake, Thou Wintry Earth"; "Bist Du bei mir"; "Come, Sweet Death"; Toccata and Fugue in D minor.

**Eugene Devereaux, Mount Vernon, Iowa.**—Mr. Devereaux of the faculty of Cornell College gave a recital March 22 at Coe College in Cedar Rapids. His program consisted of the following compositions: Concerto in D minor, Walther; Chorale Preludes, "My Soul Doth Magnify the Lord," and "When in the Hour of Utmost Need"; Pachelbel; Aria, Handel; Passacaglia and Fugue in C minor, Bach; Sketch in D flat, Schumann; "Contemplation" and Pastoral, Purvis; "Lied," Vierne; Chorale in A minor, Franck.

**Frank K. Owen, Kalamazoo, Mich.**—Mr. Owen gave the following program in a recital Sunday afternoon, April 12, at St. Luke's Church: "Grand Jeu," Du Mage; Chorale Prelude on the Tune "Deck Thyself, My Soul," Bach; Scherzo, Second Symphony, Vierne; Chorale No. 3, in A minor, Franck; Chorale Prelude on the Tune "Rhosymedre," Vaughan Williams; "Rhythmic Trumpet," Bingham; Toccata, Fugue and Hymn, Peeters.

**William Lester, D.F.A., Berrien Springs, Mich.**—Dr. Lester gave the dedicatory recital on a three-manual Austin organ in Westminster Presbyterian Church, South Bend, Ind., March 30, playing the following program: Overture to "Thesus," Handel; Rondo in B minor and "Legende," Karg-Elert; Air and Variations, Concerto in D, Avison; Finale to a Concerto, Dupuis; Prelude on a Traditional Armenian Melody, Milligan; "A Southland Song" and Improvisation on a Hymn-tune, Lester.

**Paul Allwardt, St. Peter, Minn.**—Mr. Allwardt gave a recital April 12 at the Cathedral Church of St. Mark, Minneapolis. His program: Toccata, Adagio and Fugue in C, "By the Waters of Babylon" and "Jesus Christ, Our Lord and Saviour," Bach; Chorale from "Symphonie Romane," Widor; Partita, "Christus ist erstanden," Ahrens; Fantasia, Schreoder; Two Preludes on Old Southern Hymns, Read; Cantilene, Langlais; Allegro Assai, Howells.

**Richard S. Stover, Red Wing, Minn.**—The Lake City Woman's Club sponsored Mr. Stover in a recital March 20 at Christ Church Parish. His program: "The Heavens Declare the Glory of God," Marcello; "Les Cloches," LeBegue; "A Mighty Fortress Is Our God," Walther; "We All Believe in One God, Father," Toccata in C major and Adagio in A minor, Bach; "Lied," Vierne; "Communion," Purvis; "Vigili et Sancti," Snow; Passion Chorale, Regier; "O World, I E'en Must Leave Thee," Brahms; "Easter Morning on Mount Rubidoux," Gaul; "Jubilata Deo," Silver.

**Harry H. Huber, Salina, Kan.**—Mr. Huber gave the dedicatory recital on a Wicks organ April 12 at the First Methodist Church of Concordia, Kan. His program was as follows: "The Heavens Declare the Glory of God," Marcello; Aria from Concerto 10, Handel; "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; Chorale and "Prayer" from "Suite Gothique," Boellmann; "Hymn Trilogy," Mueller; "What a Friend We Have in Jesus," Biggs; "A Song to the Stars," Kinder; "Mist o' Morn," "Chanson" and "Dedication," Huber; "Marche Triomphale," Karg-Elert.

**Theodore W. Ripper, Pittsburgh.**—Mr. Ripper was heard April 12 at the North Side Carnegie Hall. He played: Voluntary in C major, Purcell; Prelude and Fugue on a Theme of Vittoria, Britten; Two Preludes on Old Southern Hymns, Gardner Read; Sonata 1, Mendelssohn; "Kleine Praeludien und Intermezzi," Schreoder. Mr. Ripper was assisted by Evelyn Crane, soprano.

**Grover J. Oberle, F.A.G.O., Boston, Mass.**—For his recital March 19 at Emmanuel Church Mr. Oberle chose the following: "Dialogue" in D minor and "Pange Lingua," de Grigny; "Offertoire sur les Grands Jeux," Couperin; "Mater Dolorosa," Dupré; "Sept Chorals—Poemes d'Orgue," Tournemire; "Les Cloches," Le Begue; Chorale in B minor, Franck; Finale from Symphony 5, Vierne.

**Mrs. Catherine Ritchey Miller, Raleigh, N. C.**—Mrs. Miller gave a recital Feb. 1 at the White Memorial Presbyterian Church. Her program was as follows: "Praise God, Ye Christians," Buxtehude; "Elevation," Couperin; Toccata, Pachelbel; Sinfonia in "I Stand at the Threshold," Bach; Chorale Preludes, "Once He Came in Blessing" (two settings), "Deck Thyself, My Soul, with Gladness" and "In Thee Is Gladness," Bach;

Prelude on Schumann's "Night Song," Edmundson; "Benedictus," Rowley; "Song without Words" and "Ariel," Bonnet; "Suite Gothique," Boellmann.

**Jerald Hamilton, Topeka, Kan.**—A faculty recital was played by Mr. Hamilton March 23 at Washburn University. The program: Chorale in A minor, Franck; Chorale Preludes, "Herzliebster Jesu," "In dulci Jubilo" and "Nun bitten wir den heiligen Geist," Schroeder; Toccata, Adagio and Fugue, Bach; Suite for Musical Clocks, Haydn; Two Preludes on Southern Hymn-tunes, Read; Scherzo from Symphony 2, Vierne; "Acclamations," Langlais.

**Arnold E. Bourziel, Niles, Mich.**—The First Baptist Church of Birmingham, Mich., sponsored Mr. Bourziel in a recital March 15. His program was as follows: "Water Music" Suite, Handel; Prelude and Fugue in D major, Bach; "Prologue Elegiac," Diggle; "Dreams," Stoughton; "Will-o'-the-Wisp," Nelvin; "Song of the Basket Weaver," Russell; "Heroic Song," Bourziel; "Ronde Française," Bonnet; Toccata, Mulet.

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer gave three recitals in Lent on the 236-stop Austin organ in St. Matthew's Lutheran Church. His program March 29 was as follows: Toccata in D minor, "Melodia," "Consolation" and Toccata in G minor, Regier; Third Chorale, Andriessen; "Three Prayers in Tone," Purvis; Toccata, Andriessen. On March 15 Mr. Springer played these numbers: Suite in G minor, Clerambault; "Grande Piece Symphonique," Franck; "The Cathedral at Night," Marriot; "Bell Benedictus," Weaver; Toccata in D major, Lanquetuit.

**Arthur Poister, Syracuse, N. Y.**—Mr. Poister gave a recital April 5 at the Duke University Chapel in Durham, N. C. His program was as follows: Prelude and Fugue in E major, Lübeck; "We All Believe in One True God" and Toccata in F major, Bach; Andante in F, Mozart; Chorale in B minor, Franck; Four Movements from "The Stations of the Cross," Dupré; Grave and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

**A. Eugene Ellsworth, S.M.D., Dallas, Tex.**—A recital was given by Dr. Ellsworth March 9 at the East Dallas Christian Church, where the organ was rebuilt in recent months by the Charles W. McManis Company. The specifications of the instrument appeared in the April, 1952, issue of THE DIAPASON. Dr. Ellsworth's program was as follows: "Agnincourt Hymn," Dunstable; Prelude, Fugue and Chaconne, Buxtehude; Sinfonia, Chorale and Variation, Bach; "If Thou but Suffer God to Guide Thee," Marburg; "My Soul Doth Magnify the Lord," Bach; "Our Father in Heaven," Buxtehude; "Praise to the Lord," Walther; Concerto 2, Vivaldi; Bach; Concerto 13, Handel; Canon in B major, Schumann; Three Hymn Preludes, Willan; Scherzino, Weaver; Rhapsody on the Sursum Corda, Candlyn.

**Marilyn Mason, Detroit, Mich.**—The Eastern Michigan Chapter of the American Guild of Organists presented Marilyn Mason in a recital at the Detroit Institute of Arts Feb. 16. She was assisted by a brass quartet from the University of Michigan. Miss Mason played an interesting program containing many selections for organ and brass. The program was as follows: Ceremonial Music for Organ and Brass, Purcell; "Festliches Praeludium" for Organ and Brass, Goller; Allegro Moderato, Concerto 4, Handel; Three Dances, Rameau; Fantasia and Fugue on "B-A-C-H," Liszt; Suite for Organ (1948), Edmund Haines; Pavane ("Suite in Rhythm"), Robert Elmore; "Dieu Parmi Nous," Messiaen; Concerto for Organ and Brass, Normand Lockwood.

**Robert Rayfield, Chicago.**—The Canadian College of Organists sponsored Mr. Rayfield in a recital March 24 at St. Paul's Church, Toronto, Ont. Proceeds from the recital went toward British flood relief. Mr. Rayfield's program was as follows: Concerto 5, Handel; "O Sacred Head, Sore Wounded" and Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; Fast and Sinister from Symphony in G, Sowerby; "The Cross Our True and Only Hope," Penick; Intermezzo from Symphony 6, Widor; "Song of Peace," Langlais; "In Sweet Rejoicing," Karg-Elert.

**Luther G. Hanson, Miami, Fla.**—The Lutheran Brotherhood sponsored Mr. Hanson in a recital April 7 at Immanuel Lutheran Church. He was assisted by a harpist and a violinist. Organ numbers were: Toccata on "Jesus Christ Is Risen Today," Snow; Prelude on "Lobt Gott, ihr Christen," Willan; Toccata and Fugue in D minor, Bach; "Meditation Religieuse" (harp and organ), Massenet; "Fountain Reverie," Fletcher; "Spring Song," Mendelssohn; Chorale in A minor, Franck.

**Harold Heeremans, New York City.**—The program of Mr. Heeremans' recital April 12 at the First Unitarian Congregational Church, Brooklyn Heights, was as follows:

Prelude, Fugue and Chaconne, Buxtehude; "In Death's Strong Grasp," "A Saving Health to Us Is Given," "Good Christian Men, Rejoice" and Fugue in B minor, Bach; Canon, Regier; Chorale in B minor, Franck; "Chapel in the Smokies," DeLamarier; Allegro from Symphony 1, Maquaire.

**Harlan J. Laufman, Washington, D. C.**—Mr. Laufman, organist and choirmaster of St. Thomas Episcopal Church, was heard in a recital at the Washington Cathedral at which he played: "Mors et Resurrectio" and "Chant de Paix," Langlais; Chorale Preludes, "Christ lag in Todesbanden" and "Erstanden ist der heilige Christ," Bach; Prelude and Fugue in C major, Bach; "Offertoire," d'Andrieu; Toccata, Farnam.

March 1 he gave this program at the chapel of the United States Naval Academy in Annapolis: "Grand Jeu," Du Mage; Chorale Preludes, "Erbarme dich mein, O Herre Gott" and "Jesu, meine Freude," Bach; Trumpet Dialogue, Clerambault; Prelude, Fugue and Chaconne, Buxtehude; "Tryptique," Vierne; Elegy, Peeters; "Cortege et Litanie," Dupré.

**Donald S. Johnson, Huntington, Pa.**—Professor Johnson, who is chairman of the music department at Juniata College, will give the alumni day recital May 23, at the State Teachers' College, Gettysburg, Pa. He will be assisted by his wife, Margaret Grim Johnson, soprano. Professor Johnson will play: Baroque Suite, Bingham; Air in C major, Elmore; Rustic March, Boeck; "Carillon," Roberts; "Echo," Yon; Heroic Piece, Franck. Mrs. Johnson will sing "Silent Adoration," Handel; "Dedication," Schumann; "Now Sleeps the Crimson Petal," Quilter; "The Baggie Man," McKinney; "A Birthday," Cowen.

**Dorothy Young, Norman, Okla.**—A recital was played by Miss Young April 7 at the University of Arkansas, Fayetteville. The program: Passacaglia and Fugue, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Le Chemin de la Croix," Dupré; "Dieu Parmi Nous," Messiaen.

**Cecil A. Walker, A.C.C.O., Ch.M., Thorold, Ont.**—Mr. Walker played the following selections in a recital at St. John's Church on the evening of March 23: "Psalm 19," Marcello; Chorale Preludes, "Deck Thyself, My Soul," "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; Fugue in E flat ("St. Anne"), Bach; Rhapsody in C major, Heathcote Statham; Meditation on "Let All Mortal Flesh Keep Silence," Sowerby; Fantasia on "Ton-y-Botel," Purvis. Mr. Walker was assisted by Ruby Brown, soprano. Mr. Brown is organist and choirmaster of Grace Episcopal Church in Lockport, N. Y.

**Royal R. Duckworth, New York City.**—In a program played at the Church of the Holy Apostles Sunday afternoon, March 8, Mr. Duckworth included: Prelude and Fugue in D major, Bach; "Starlight," Karg-Elert; Andante (K-V 616), Mozart; "The Nativity of Our Lord," Messiaen.

**Fred Tulan, Stockton, Cal.**—Mr. Tulan, organist of the Stockton Symphony Orchestra, appeared as guest organist in a recital of contemporary music sponsored by the Sacramento Chapter of the A.G.O. April 14 in the Pioneer Congregational Church. His program: "Episode," Copland; Sonatina, Sowerby; "Deo Gratias" ("Missa Brevis"), Kodaly; Piece for the Elevation, Hanson; Chromatic Study on "B-A-C-H," Piston; Finale ("Neuf Preludes"), Milhaud; Three Chorale Variations (MS.), Ellis Kohs.

**Louis Huybrechts, Buffalo, N. Y.**—On Maundy Thursday, April 2, Mr. Huybrechts, organist and choirmaster of St. Louis Church, was presented in a Bach-Franck program by the music department of the Grosvenor Library, broadcast over Station WBNY. The recital had been recorded in St. Louis Church. Mrs. Margaret Mott, head of the music department, presented the artist. The program was as follows: Prelude and Fugue in B minor; "O Sacred Head Now Wounded"; Trio-Sonata No. 2, in C minor; "I Call to Thee, Lord Jesus Christ"; Chorale No. 3 in A minor.

**Robbie Campbell Roseberry, McKenzie, Tenn.**—Mrs. Roseberry played the dedicatory recital on the Möller organ in the Cumberland Presbyterian Church March 29. Her program was as follows: Prelude and Fugue in E minor, "Jesu, Joy of Man's Desiring," "He Who Will Suffer God to Guide Him" and "O God, Be Merciful to Me," Bach; "Les Cloches," Le Begue; "Rosace," Mulet; Hymn Prelude on "Truro," Bingham; "Harmonies du Soir," Karg-Elert; "Piece Heroique," Franck.

**Private Verle Larson, Des Moines, Iowa, and Corporal John Carter Cole, Lincoln, Neb.**—Private Larson and Corporal Cole, who are stationed at Fort Riley, Kan., gave a recital Feb. 14 at the Methodist Church, Manhattan, Kan., for the Kansas State College Guild student group. Private Larson played: Prelude and Fugue in D major, Bach; Six Short Preludes and Intermezzi, Schroeder; Sonata 2, Hindemith. Corporal Cole was heard in two of Weinberger's "Bible Poems" and Myron Roberts' "In Memoriam."



## Programs of Recitals

**John Hamilton, Wenatchee, Wash.**—Mr. Hamilton was heard in a recital March 29 at the First Presbyterian Church. He was assisted by Polly S. Gans, soprano. Mr. Hamilton's numbers were as follows: "Agnincourt Hymn," Dunstable; Chorale Preludes on "My Heart Is Filled with Longing," Brahms and Bach; Toccata and Fugue in D minor, Bach; "The Celestial Banquet," Messiaen; Andantino, Franck; Toccata from Symphony 5, Widor.

**G. Leland Ralph, Chico, Cal.**—To dedicate a new trumpet stop on the organ in the Bidwell Memorial Presbyterian Church Mr. Ralph gave a recital March 15. He played: Trumpet Tune, Lang; Grave and Adagio from Sonata 2, Mendelssohn; "The Little Bells," Purvis; "Ave Maria," Schubert; Toccata in C major, Bach; "Piece Heroique," Franck; Scherzo, Peeters; "In Springtime," Kinder; Tune for Chimes and Trumpet, Saxton; "Now the Day Is Over," Van Denman Thompson; "Hymn of Glory," Yon.

**Mrs. Mildred Hendrix, Durham, N. C.**—Mrs. Hendrix was heard Feb. 22 at the Church of Wide Fellowship in Southern Pines, N. C. The program consisted of the following numbers: Chaconne, Buxtehude; Andante from Concerto 1, Handel; Gavotte, Arne; "My Heart Is Filled with Longing" and "Now Let Us Sing with Joy," Kirnberger; "Blessed Are Ye, Faithful Souls" and "O World, I Now Must Leave Thee," Brahms; "Now Thank We All Our God," Karg-Elert; Toccata in B minor, Gigout.

**Earl Stewart, Charles City, Iowa**—Mr. Stewart and Robert Larson, tenor, were heard in a vesper musicale March 22 at St. John's Lutheran Church. Organ numbers were: "Te Deum Laudamus" and "O Lord, to Me, Poor Sinner," Buxtehude; Allegro from Concerto 4, Dupuis; Five Short Pieces, Franck; Two Psalm Fantasies, Hans Huber; "Speranza," Elmore; Nocturne, Diggle; Finales, Andriessen.

**David Pizarro, New Haven, Conn.**—Mr. Pizarro gave his master's recital April 26 at Battell Chapel, Yale University. He was assisted by a brass quartet. The program was as follows: "Suite du Premier Ton," Clerambault; Sonata 1, "O Mensch, bewein dein Sünde gross" and Passacaglia, Bach; Concerto for organ and brass, Lockwood.

**Bertram T. Wheatley, Dallas, Tex.**—Mr. Wheatley, organist and choirmaster at the First United Christian Church, gave a recital March 15 at the Rosemont Christian Church, Oak Cliff. His program was as follows: "Suite Gothique," Boellmann; "Pilgrims' Chorus," Wagner; Offertory in E flat, Lefebure-Wely; Capriccio, Lemaigre; Overture, Boieldieu; March from "The Queen of Sheba," Gounod; Intermezzo, Callaerts; Improvisation and Introduction to "In the Beginning," Wheatley.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree's program at the University of Florida April 19 consisted of the following compositions of Richard Wagner: Overture, "Die Meistersinger"; Prelude, "Parsifal"; Prelude to Act 3, "Lohengrin"; Overture, "Tannhäuser"; Prelude and "Liebestod"; "Tristan and Isolde"; "Siegfried's Death"; "Die Götterdämmerung"; "Ride of the Valkyries"; "Die Walküre".

**Elmer A. Tidmarsh, Schenectady, N. Y.**—The following French program was played by Dr. Tidmarsh at the Union College Chapel Sunday, April 19, at 4 o'clock: "Burgundian Hours," Jacob; "Dialogue for Mixtures," "Plainte" and "Acclamations," Langlais; "Cortege and Litany," Dupré; "Divertissement," Vierne; "Soeur Monique," Couperin; Toccata, Fifth Symphony, Widor.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson's pre-service music at the Church of the Pilgrims has included the following: Sonata in B minor, Josef Labor; Two Preludes, Henri Dallier; "Pastel," Harry B. Jepsen; Toccata, Reginald Steggall; Folksong Suite, Rupert O. Erlebach; Fanta-

sia in D minor, Alan Gray; "In Nomine", Orlando Gibbons; "The Stations of the Cross" (complete), Marcel Dupré; "Triptyque Evangelique", Edouard Destenay; Offertoire for Easter Week, Albert Alain; Passacaglia on "Christus Vincit", Paul Berthier; "Easter Day", Arnaldo Galliera; "Alleluia", Alec Rowley.

**Betty Abraham, Urbana, Ill.**—Miss Abraham, a pupil of Professor Russell Hancock Miles, gave her senior recital March 15 at the University of Illinois School of Music. The program was as follows: Toccata in F, Buxtehude; "Sleepers, Wake" and Toccata, Adagio and Fugue, Bach; Gavotte, Martini; "Grande Piece Symphonique," Franck.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—Mr. Brown's program at the Spreckels organ pavilion in Balboa Park April 4 was made up of these compositions: "The Heavens Are Telling", from "The Creation", Haydn; "Ave Maria", Franck; Fourteenth Station, "The Body of Jesus Is Placed in the Sepulchre", from "The Fourteen Stations of the Cross," Dupré; "Credo in Unum Deum," from "Missa Secunda," Hassler; Andantino in D flat major, Lemare; Waltzes, "Gold and Silver," Lehar; "Song of the Flowers," Lange; "Rustic Dance," C. R. Howell; Overture to "Martha," Von Flotow.

The Easter program consisted of these numbers: "Thanks Be To God", from "Elijah", Mendelssohn; Andante from Fourth Trio-Sonata, in E minor, Bach; "Schön Rosmarin", Kreisler; "Alleluia" from "The Messiah", Handel; Five Favorite Easter Hymns; Hungarian Fantasy, Liszt.

**C. Harold Einecke, Santa Barbara, Cal.**—The La Jolla, Cal., Chapter of the A.G.O. sponsored Mr. Einecke in a recital March 10 at St. James-by-the-Sea Episcopal Church. He played: Suite, Telemann; "Qui Tollis Peccata Mundi," Couperin; "Aus meinem lieben Gott" and Fugue in A minor, Bach; Chorale, Honegger; "The Fifers," d'Andrieu; "Bell Benedictus," Weaver; "Gwalshmai," Purvis; "The Hen," Rameau; Elevation, Dupré; Toccata on "Sleepers, Wake," Miles Martin.

**Paul L. Thomas, Rumson, N. J.**—At his recital Feb. 22 in St. George's-by-the-River Mr. Thomas played: Prelude and Fugue in D major and "O Man, Bemoan Thy Grievous Sin," Bach; "Water Music Suite," Handel; Chorale in A minor, Franck; Arabesque and "Carillon," Vierne; Nocturne, Mendelssohn; Prelude to "The Deluge," Saint-Saens; "Prayer" from "Finlandia," Sibelius; Symphony 1, Virginia Carrington Thomas.

**Thomas Israel, Annville, Pa.**—Mr. Israel, a pupil of R. Porter Campbell, gave his senior recital March 15 at Lebanon Valley College. His program was as follows: Sonata 6, Mendelssohn; Vivace from Trio-Sonata 2 and Chorale Preludes, "In dulci Jubilo," "Christians, Rejoice" and "A Mighty Fortress Is Our God," Bach; Scherzo in G minor, Bossi; "Kyrie Eleison" from "Cathedral Windows," Karg-Elert; "Piece Heroique," Franck; "Angelus Domini," Russell; "The Squirrel," Weaver; Scherzo and Toccata, Peeters.

**Margaret Smith, Macon, Ga.**—Miss Smith, a pupil of Dr. Wilbur H. Rowand, gave her senior recital March 24 at Wesleyan College. The program: Prelude in B minor and "Adorn Thyself, Fond Soul," Bach; Fantasie in F, Mozart; Chorale in A minor, Franck; "You Raise the Flute to Your Lips," DeLamarter; Prelude on "Land of Rest," Donovan; Scherzo from Symphony 4, Widor; "Festival," Langlais.

**Sarah Leathers, Decatur, Ga.**—Miss Leathers, a pupil of Raymond Martin at Agnes Scott College, played her senior recital there March 1. Her program was as follows: Fugue on the Kyrie, Couperin; Prelude and Fugue in A minor, Bach; "Grande Piece Symphonique," Franck; Cantabile from Symphony 2, Vierne; Canon in B minor, Schumann; "Three Quiet Preludes," Jacobi; Toccata, Mulet.

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## American Pays Visit to South Africa and Its Notable Organs

(The following interesting article was written for THE DIAPASON by the organist and choir-master emeritus of St. Mark's Episcopal Cathedral, Minneapolis, Minn.)

By STANLEY R. AVERY

Cape Town, South Africa, March 5, 1953.—To the Editor:

After a visit of four months in Angola, West Africa, where I heard and conducted several excellent *a cappella* African choruses, I find myself at the jumping-off place—the southern tip of the great continent of Africa. Africa is a land of pleasant surprises, with its wide variety of scenery, flora and fauna and the generally up-to-date character of both inland and coastal cities. Before starting the long train trek southward a look at the map revealed a series of places en route—Elisabethville (Belgian-Congo), Bulawayo (Southern Rhodesia), Durban, East London, Port Elizabeth (South Africa)—that turned out to be cities of prominence, progress and beauty.

I tried to see as many organs as I could, but it was not always possible to examine consoles and determine origins. But I did see some, played on others and just today I had a long talk with H. Gill, only surviving member of the firm of Cooper, Gill & Tomkins, who filled in much of the data I desired. An interesting feature is the presence of some American organs and the application of several of our consoles to some rebuilds.

At St. John's Anglican Church in Bulawayo, where, by the way, the assistant organist bears the name of my son, John Avery, I found a Norman & Beard (London) rebuilt by the firm I have mentioned—Cooper, Gill & Tomkins—which, since they handle most of the work hereabouts, I shall call C., G. & T. In the Dutch Reformed Church at Salisbury, capital of Southern Rhodesia, there is a complete Möller which was erected by C., G. & T. It is too expensive to send men from the United States and England to install these imported instruments. I spent a very happy half-hour at the Rushworth & Dreaper (Liverpool) in St. Mary's Anglican Cathedral, Johannesburg, installed by C., G. & T. Leslie Owen, organist and choir-master, hopes for a new console; the present one is quite passé. Incidentally he conducts his male choir almost entirely without accompaniment, though he never presents anthems *a cappella*. He would be severely criticized for conducting in a cathedral. Following a usage quite general in English cathedrals, his console is in a balcony high above the cantoris side of the choir and not an ideal place for a conductor.

Another organ I enjoyed in Johannesburg was the Norman & Beard in St. George's Presbyterian, Drummond Bell organist. This was electrified and a new Möller console was installed by C., G. & T. and is a fine job throughout. There is a large four-manual of the same make in the city hall.

In the modernly exotic city of Durban, in Natal, South Africa, on the Indian Ocean, I found at St. Paul's Anglican another Norman & Beard—small, unmodernized, but good. Organist Hamer puts on a very good service with a small mixed choir. As I waited to speak to him after the service he turned to one of his choir ladies and said, "You weren't here for rehearsal. I want ten bob." "Will you get it?" I asked. "I know I won't," he replied. At least it's an idea!

In the Durban city hall there is a four-manual Brindley & Foster made in Sheffield, England. I had no opportunity to hear or even see it. Mr. Gill told me of a very excellent four-manual Kimball he installed some time ago in the city hall at Pretoria, one of the capitals of South Africa. Of interest here also are the Union buildings, which, in their marvelously landscaped setting are possibly the most beautiful government edifices anywhere.

Port Elizabeth is one of the smaller ports of call on the East African coast and it was here, in handsome St. Mary's Anglican Cathedral, that I found one of the most satisfactory instruments of the trip. It is a Walker (London) rebuilt by C., G. & T. with a Möller three-manual console. It has satisfying individual voices

and a really fine ensemble, completely adequate to the rather large building. At St. John's Methodist is a Bevington (London), a maker of many years' standing. This organ also has been electrified by C., G. & T. with a new Möller console.

Here in Cape Town I found a Bevington, 1828, in the remarkable Dutch Reformed Church (Groot Kerk), noted for its tremendous non-pillar-supported ceiling and immense elaborately carved pulpit, with an overhanging canopy that is a constant cause of speculation. It is very large and very heavy and stands straight out from the back wall of the pulpit. There is no steel in its construction and it is undoubtedly of cantilever construction within. Oh yes, the organ! Pushing through a door marked "no admittance" I climbed to the organ loft. Though the console was locked, I was able to study the layout as the front is of glass. It is C., G. & T. rebuilt and reflected little, I presume, of the original old-time layout.

The city hall boasts a four-manual Norman & Beard which brought Mr. Tomkins of C., G. & T. here to erect it some years ago. His visit resulted in the founding of the firm.

The most interesting story concerns the organ in St. George's Anglican Cathedral. It was originally a three-manual Walker in St. Margaret's, Westminster, the Parliamentary church that nestles close to Westminster Abbey. It was replaced some time ago and practically thrown into the discard. A friend of music and South Africa, W. H. Bax, discovered it, bought it and sent it to the Hill factory in London, where it was rebuilt and a new Hill four-manual console was provided. It was then presented to the cathedral here and installed by C., G. & T. A half-hour with the organist and choir-master, Keith Jewell, a young man just out from London, proved this to be another very satisfying instrument. Installed in 1909, it is not exactly up-to-date. The ensemble is rich and solo stops are effective. There is an intriguing harmonic flute on the solo—rich, powerful and almost ventriloquial in its self-contained echo effect. This console, too, is on a high balcony. Mr. Jewell hopes to bring it down into the chancel, as now he has to descend a sixty-step spiral staircase every time he conducts an *a cappella* number. There seems to be no objection here to directed choral work.

Well, tomorrow we sail for England. And what then? More organs, more choirs, more cathedrals and churches. And perhaps another message about organs *et al* "Over the Ocean."

### DE PAUL UNIVERSITY PLANS

#### LITURGICAL MUSIC WORKSHOP

As a feature of its summer session for the second successive year, the DePaul University School of Music will conduct a liturgical music workshop from June 29 to Aug. 5, directed by Rene Dosogne, DePaul music instructor. The workshop is designed to provide fully accredited graduate and undergraduate courses under the guidance of nationally known authorities for organists, choir directors, singers and teachers. Members of the workshop faculty will be Mr. Dosogne, organist and choir-master at St. Ita's Church, Chicago; Dean Arthur C. Becker, organist and choir-master at the University Church of St. Vincent de Paul, Chicago; the Rev. Lucien Dusing, O.S.B., organist at St. Meinrad's Abbey, Ind.; Msgr. Joseph T. Kush, organist, choir-master and professor of sacred music at St. Mary of the Lake Seminary, Mundelein, and Sister Mary Evangeline, R.S.M., music supervisor of the elementary schools, Chicago province of the Sisters of Mercy.

### RECITAL BY BEATRICE FISK

#### ON LARGE MÖLLER REBUILD

Beatrice Hutton Fisk, organist of St. James' Church, New London, Conn., gave a recital there March 8 on the four-manual organ which has been rebuilt by M. P. Möller, Inc. Mrs. Fisk's program included the following numbers: Toccata and Fugue in D minor and "Jesus, Joy of Man's Desiring," Bach; Rondo for Flute Stop, Rinck-Dickinson; Preludes on "Lemoni" and "Rockingham," Noble; Chorale in A minor, Franck; "Clair de Lune," Karg-Elert; "Carillon de Westminster," Vierne.

On Good Friday evening Miss Fisk conducted a choir of twenty-four boys and ten men in Stainer's "Crucifixion."

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MISS MILDRED BROCKWAY



THE ENGAGEMENT OF Miss Mildred Brockway to John Edward Waaser has been announced.

Miss Brockway, younger daughter of the late Mr. and Mrs. Henry Edward Brockway, was born in Sutton, Surrey, England. Her early childhood was spent in Paris, coming to America later with her parents. She attended the College of Music at the University of Southern California, from which she received her bachelor of music degree. She also holds the associate certificate of the A. G. O. and is an active member of the Pasadena and Valley Districts Chapter. Her preparation for the A. G. O. degree was all done under the late Percy Shaul Hallett, F.A.G.O., in Pasadena. She is organist and choir director of St. Mark's Episcopal Church, Glendale, Cal., where she has been for a number of years.

Mr. Waaser is the son of the late Dr. and Mrs. J. Edward Waaser of East Mauch Chunk, Pa. He was graduated from Johns Hopkins University and obtained his M.S. from the De Lamar Institute of Public Health, Columbia University. He is a registered sanitarian, employed by the Burbank Health Services.

The couple plan an early summer wedding.

PARKER'S "HORA NOVISSIMA" has been recorded by the Oratorio Choir of the First Presbyterian Church, Englewood, N. J., under the direction of John W. Harvey. The work is recorded on two ten-inch long-playing disks. It is available from that church.

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**THREE-MANUAL BY SCHANTZ**

**FOR CHURCH IN ELYRIA, OHIO**

The First Methodist Church of Elyria, Ohio, has placed an order with the Schantz Organ Company for a three-manual organ to be installed in 1954. The edifice is a large and highly resonant building and the organ will be placed in chambers on the sides of the chancel, with large tone openings both toward the chancel and toward the sanctuary.

In a campaign to raise money for the new organ the fund-raising committee succeeded in exceeding its goal by over 20 per cent. Dr. James H. Sivard is the minister of the church and Dr. Farley K. Hutchins of Baldwin-Wallace College is director of music.

The stoplist, shown below, was drawn up by the Schantz staff in collaboration with Carleton H. Bullis, former professor of theory at Baldwin-Wallace College, and Mrs. Louise Squire, who has been organist at the church for over thirty years:

**GREAT ORGAN.**

- Principal, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 12 pipes.
- Quinte, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 61 notes.
- Geigen Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 12 pipes.
- Traverse Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 12 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Trompette, 8 ft., 73 pipes.
- Cor d'Amour, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Dulciana, 16 ft., 61 notes.
- Viola, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, T. C., 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Dulciana, 4 ft., 61 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Dulciana, 2 2/3 ft., 61 notes.
- Blockflöte, 2 ft., 61 notes.
- Dulciana, 2 ft., 61 notes.
- Cor Anglais, 8 ft., 73 pipes.
- Tremulant
- Harp, 49 bars.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dulciana, 16 ft., 12 pipes.
- Quinte, 10 2/3 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Major Flute, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 32 notes.
- Posaune, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.

**EVERGREEN SUMMER SCHOOL**

**SCHEDULE IS ANNOUNCED**

Plans have been announced for the Evergreen School of Church Music,

which will be held July 27 to Aug. 14. This conference was established by the late Canon Charles Winfred Douglas in 1923 and is located twenty-five miles west of Denver, Colo., in Bear Creek Canyon.

On the faculty will be Ray Francis Brown, instructor and organist at the General Theological Seminary, New York, and member of the joint commission on revision of "The Hymnal 1940"; H. William Hawke of Gananoque, Ont., and Berniece Fee Mazingo of Indianapolis, compiler of "Organ Works, Based on Tunes in The Hymnal 1940," who will conduct a class in problems concerning the director and organist in small churches, with seminars in literature; Jack H. Ossewaarde, organist-choirmaster of Calvary Church, New York, who will present works for the larger choirs, and Leo Sowerby, organist-choirmaster of St. James' Episcopal Church, Chicago, who will work with students in advanced composition.

**SEWANEE SCHOOL TO HOLD**

**SESSION IN MONTEAGLE, TENN.**

The school of church music for organists, choirmasters and choristers, principally of the Episcopal Church in the South, will hold its third session at DuBose Conference Center, Monteagle, Tenn., from July 14 to 23. It is sponsored by the Sewanee (Fourth) Province of the Episcopal Church, with the Rt. Rev. T. N. Barth, D.D., Bishop Coadjutor of Tennessee, in charge. Daily courses will include such subjects as "Worship, Liturgy and Music," Anglican and plainsong chants, the "Hymnal 1940," service playing, junior choirs, voice and rehearsal techniques. Practical training will be received through choir rehearsals, the choir being made up of conference members. Choir techniques, anthems and service music will be studied in the services held during the conference.

The faculty will include men such as the Rev. Stanley Brown-Serman, D.D., S.T.D., of the Virginia Theological Seminary; Ray Francis Brown of the General Theological Seminary, New York; the Rev. Lowell P. Beveridge, Ph. D., of the Virginia Theological Seminary; John Glenn Metcalf, A.B., M.Mus., of Little Rock, Ark., and Robert Frederick Freund of Palm Beach, Fla. Adolph Steuterman of Calvary Church, Memphis, Tenn., is again serving as chairman of arrangements, Thomas Alexander, St. Paul's Church, Chattanooga, as registrar and bursar, Richard T. White, St. John's Church, Memphis, Tenn., as secretary.

**MISS FLORENCE HODGE DEAD; FORMER CHICAGO ORGANIST**

Miss Florence Hodge, formerly of Chicago, died in Cheyenne, Wyo., March 24, according to word received from that city. Miss Hodge had lived most of her life in Chicago, but had been in the Southwest and in Saranac Lake, N. Y., in recent years because of ill health. She held important positions during her active career and was a very capable recitalist. Miss Hodge had been a student of Harrison M. Wild. In 1907 she passed the examination for the A.A.G.O. certificate.

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### CATHARINE CROZIER HAS BUSY SEASON OF RECITALS

Catharine Crozier of the Eastman School of Music is completing a busy season. She has appeared in recitals at Canton, Ohio; MacMurray College, Jacksonville, Ill.; St. Louis, Mo.; East Lansing, Mich.; New York City, Louisville, Little Rock, Ark.; Denver, Portland, Ore., and Rochester, on the WQXR broadcast from New York City, in Nashville, Tenn., Greenwood, S. C., Charlotte, N. C., Roanoke, Va., and Wooster, Ohio. She will give a program at Hamilton College in June at the regional convention of the A.G.O. This summer she will teach master classes and give two recitals at the Andover Institute.

Miss Crozier's season's activities also included a demonstration of organ teaching with Harold Gleason at the National Music Educators' Conference in Buffalo and the making of two long-playing recordings of American organ music under the Kendall label. These records have been released recently and include the first long-playing recording of Sowerby's Symphony in G major for organ and a recording of shorter works by Bingham, Simonds, Edmundson, Sowerby and Haines.

### RELEASE CORONATION BOOKS: MUSIC FOR ABBEY SERVICE

The "Coronation Service Book," which was mentioned in the choral music review column of THE DIAPASON in April, has now been released by its publishers, Novello & Co., Ltd., and is available in America both from the H. W. Gray Company of New York and the British American Music Company in Chicago. This edition is a photographic facsimile of the edition which will be used in Westminster Abbey at the coronation of Queen Elizabeth in June. It contains all the music to be performed and is obtainable in a variety of bindings.

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JULIAN P. EDWARDS



JULIAN PRINGLE EDWARDS, recently appointed organist at the First Baptist Church, Pasadena, Cal., is shown seated at the four-manual console of the organ in the church. Mr. Edwards is a native of Eufaula, Ala. and is well known in the musical circles of the South. He received his training at the University of Alabama, the Sherwood Music School in Chicago, and the University of Southern California in Los Angeles. Mr. Edwards was formerly dean of the Montgomery Chapter, A.G.O., and is now a member of the Los Angeles Chapter. In addition to his duties as organist of the First Baptist Church he is organist-director at Temple Beth Hillel, North Hollywood, Cal.

BUXTEHUDE'S "JESU, MEINE FREUDE" was the featured work on a program presented April 8 by the choirs of the Evangelical Lutheran Church of St. Luke, Chicago. The chorus was under the direction of Leslie R. Zeddies and Herbert D. Bruening was at the organ.

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**OTTER LAKE MUSIC CENTER  
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Announcement has been made of the opening of a new Canadian music center in the Canadian Laurentians this summer at Otter Lake, Huberdeau, Province of Quebec, from Aug. 10-23, under the direction of Carl and George Little. The project offers the opportunity of combining an outdoor holiday with choral singing and recorder playing. Accommodations will be provided at Otter Lake House, on a beautiful lake two miles from Huberdeau, about seventy-five miles from Montreal. George Little, organist and director of the Montreal Bach Choir, will conduct the choral music. In conjunction with the center there will be two weekend festivals of music, open to the public, when concerts will be given in the hall of the Huberdeau Orphanage.

The Otter Lake Music Center is sponsored by the Montreal Bach Choir and is under the auspices of Alexander Brott, Claude Champagne, Mrs. A. Chipman, Dr. D. M. Herbert, Mrs. D. M. Hodgson, Professor Jean Launay, Don McGill, M. Wilfrid Pelletier and Mme. Hector Perrier. Information may be obtained by writing to Mrs. M. Little, secretary, 1365 Bernard Avenue West, Montreal 8, P.Q., Canada.

**WHITE AND LINZEL OFFER**

**PROGRAMS AT ST. MARY'S, N.Y.C.**

Ernest White will be heard May 4 in a recital of ancient and modern music at the Church of St. Mary the Virgin, New York City, and Edward Linzel is scheduled to play a program there May 11. Mr. Linzel will devote himself to music by Parisian organists. Recent events at this church have included a recital April 20 of works by Messiaen, played by Virginia Bianchini, a French pupil of Dupré and Messiaen, and a recital by Mr. Linzel April 27.

AT AN EVENSONG SERVICE March 22 in St. Paul's Chapel, Columbia University, Searle Wright, F.A.G.O., directed the choir in Byrd's Magnificat and Nunc Dimittis, his own composition "The Peace and Holy Silence" and Faure's Requiem. Mr. Wright played Tournemire's Toccata on a Chorale.

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**TORONTO CENTRE**—The Toronto Centre presented Robert Rayfield, Chicago organist, in a recital at St. Paul's Anglican Church March 24. Mr. Rayfield played at the convention in St. Catharines last September and his work on that occasion had been enthusiastically received. Many members who enjoyed his recital there welcomed this opportunity to hear him again. Mr. Rayfield adapted himself expertly to the organ and the acoustics of St. Paul's Church. His playing was technically sound and his registration was colorful and appropriate; in choice of tempo he was generally successful in achieving clarity despite the considerable resonance of the building. The program opened with Handel's Concerto No. 5, played without repeats and with the first movement omitted. This was followed by a moving performance of the Prelude on the Passion Chorale by Bach and the first part closed with Bach's Prelude and Fugue in D major. The second half of the program began with a precise rendition of the Schumann Canon in B minor, followed by the second movement (Fast and Sinister) from the Symphony in G by Leo Sowerby. The remainder of the program included "The Cross, Our True and Only Hope" by Penick; the Intermezzo from Widor's Symphony No. 6; "Song of Peace", Langlais, and the improvisation by Karg-Elert on the chorale "In Sweet Rejoicing". The recital was preceded by a brief religious observance in memory of Her Majesty Queen Mary, who died several hours earlier. Prayers were offered and Handel's Dead March in "Saul" was played by the church organist, Dr. Charles Peaker. The recently-appointed rector of St. Paul's Church, Dr. Cecil Swanson, addressed the audience at intermission on behalf of the fund for the relief of victims of the recent floods in Britain, to which cause the proceeds of this recital were donated.—**JOHN DEDRICK**.

**OWEN SOUND CENTRE**—Members of the Owen Sound Centre met in St. Thomas' parish hall March 16. The chairman, Kenneth Van Sicker, welcomed those present and conducted a business period, at which future entertainment was planned, to be sponsored by the centre. This was followed by a pleasant social hour, including a musical contest arranged by Fred James. The social committee, in charge of Mrs. Dougherty, served refreshments.—**RETA MARSHALL**, Secretary.

**LONDON CENTRE**—The London Centre held its annual dinner March 14 at Braemar Lodge. An evening of pleasant entertainment was arranged by Earle Terry, assisted by Miss H. M. Taylor. Following the dinner, a business meeting was held. The treasurer, Miss Patricia Sullivan, gave a report on the E. Power Biggs recital of Jan. 20. The report in itself was proof that Mr. Biggs' performance was a great success financially as well as musically. A late supper meeting was held March 22 at the studio of Gordon Jeffery. In the absence of the chairman, E. A. Daly, H. Robb presided over the business meeting, at which Mr. Jeffery spoke about his recent European recital tour, the greater part of which was spent in Germany. The German organ, Mr. Jeffery said, is ideal for old music, especially the works of Bach. On the other hand, Mr. Jeffery said, the English organ is not built for playing Bach, and he seemed to feel that neither the British nor the Germans have made as much progress musically over the years as the French. Mr. Jeffery felt that an organ suitable for music of all periods is best. Regarding the baroque organ Mr. Jeffery predicted that within twenty years this classic organ will be in much greater demand than the organ of today. During his visit to England he was a guest of Lady Jeans, eminent organist of German birth.—**MARGARET K. NEEDHAM**, Secretary.

**BRANTFORD CENTRE**—March and April have been two months filled with activities for our centre. In March we met at the Ontario School for the Blind, where we enjoyed a program arranged by Miss Eleanor Muir and George Smale. The participants were pupils of the school. On March 17 we held the banner event of the year, when Mme. Jeanne Demessieux gave a recital in the Brant Avenue United Church. Brantford was the only city in Canada in which this noted French organist played. After the recital Mr. and Mrs. W. Findlay entertained for Mme. Demessieux. In April we went to Hamilton, where we enjoyed a recital by our own Mr. Findlay. The Hamil-

ton Centre served supper and later there was a discussion of plans for the coming convention. Games were arranged and all enjoyed a very pleasant evening.—**ELSIE I. SENN**, Secretary.

**HAMILTON CENTRE**—Members of the Brantford Centre were guests of the Hamilton Centre at a buffet supper Saturday evening, April 11, at the McNab Street Presbyterian Church. Preceding the supper William Findlay of Brantford played an informal recital. Of particular interest were three chorale Preludes—"Ere Yet the Dawn Hath Filled the Skies," as composed by Buxtehude, Bach and Ernst Pepping, and Preludes by Darius Milhaud. The meeting gave the two centres an opportunity to discuss plans for the forthcoming convention and to enjoy a social time. . . . On Sunday, March 15, the Hamilton Centre heard an informal talk on organ construction by Mr. Keates of the Keates Organ Company. Mr. Keates covered his subject in a comprehensive manner and paused before going on to a new topic to answer questions and discuss points raised by the members. He felt that the Canadian and United States organs were combining the best features of the German, English and French organs. A gradual trend, he noted, was toward the building of a modified form of the indefinable baroque organ and of organs with larger, more colorful pedal divisions and lighter diapasons, with resulting clarity of tone.—**N. PLUMMER**, Vice-Chairman.

**OTTAWA CENTRE**—The February meeting of the Ottawa Centre took the form of a visit to the home of the president, William France. Those present brought organ recordings and the evening was spent listening to records of baroque organs playing music of Bach, pre-Bach composers and moderns such as Hindemith. Varieties of registration and styles of playing were noted and discussed. At the next meeting March 28 the Ottawa Centre made a pilgrimage to four of the organs of the city. The churches visited were St. Giles Presbyterian (three-manual Casavant organ); Stewarston United Church (three-manual recently rebuilt by William Legge of Burford); Masonic Temple (two-manual unified organ by the same builder); and historic St. Andrew's Presbyterian (four-manual Casavant). The members who survived the rigors of the pilgrimage finished the evening by gathering at Murray's for coffee, buns and talk.—**HARRY HILL**, Secretary-Treasurer.

**HALIFAX CENTRE**—On the evening of March 19 a successful hymn festival was held in St. Paul's Anglican Church. The development of hymn writing from plainsong to modern times was exemplified and Maitland Farmer, the cathedral organist, gave an explanatory talk prior to each section. Examples of the various types of hymns were sung by the choirs and other hymns by the massed choir and the congregation. Choirs taking part were: All Saints' (Maitland Farmer), St. Paul's (Natalie Littler), St. David's (Harold Hamer), St. Andrew's (Murray Vanderburg), Dartmouth Baptist (Ernest Morley), First Baptist (Eric Tennant). Miss Littler played two chorale preludes by Bach and Miss Vera Zwicker closed the evening with Bach's Fantasia in G. Murray Vanderburg played the hymns and each organist accompanied his or her own choir. A large congregation was present and the choirs numbered 250 voices.—**BERNARD A. MUNN**, Secretary.

**SASKATCHEWAN CENTRE**—Organists and choir leaders from many points in the Province of Saskatchewan were in the City of Saskatoon April 8 for the meeting of the Saskatchewan Centre. Delegates were met at the Third Avenue United Church by the organist, T. H. Whittet, and by Dr. H. C. Boughton and Dr. H. D. Hart, who arranged the program. A tour of the larger Saskatoon churches was made during the afternoon session and those present had the opportunity to examine and play the organs. At the conclusion of the afternoon a buffet supper was served at the home of Dr. and Mrs. H. D. Hart, the hostess being assisted on this occasion by Mrs. T. H. Whittet and Mrs. M. East. Following the supper Dr. Hart showed his guests the two-manual organ which he has constructed in his home. The Third Avenue Church was the scene of the evening session, which was opened with the business meeting conducted by the president of the center, Frank H. Godley, organist and choirmaster of St. Andrew's, Moose Jaw. Plans were made to hold the next meeting in Moose Jaw June 9, when it is hoped that plans will be completed for a joint meeting of the Saskatchewan Centre and the Helena, Mont., Chapter of the American Guild of Organists, of which Mr. Godley is also a member. The business meeting was followed by a question and answer session and a discussion of the problems of the church organist and choir leader. Mr. Godley told of his work with the junior choirs of St. Andrew's, Moose Jaw, and of choosing music for young voices. He then formed a choir of those present and introduced a number of anthems, including several works by the Canadian organist and composer John Weatherseed.—**L. M. DOCHERTY**, Secretary.

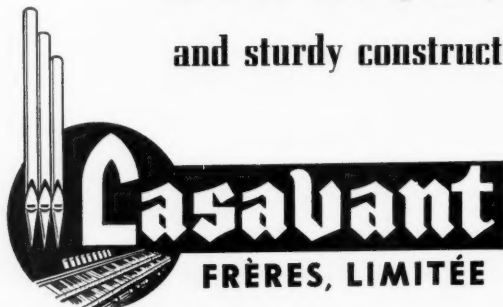
**JOHN S. TREMAINE** DIRECTED a performance of Gounod's "St. Cecilia Mass" March 29 at St. Luke's Methodist Church, Columbus, Ga. Mrs. James H. Jenkins was at the organ.

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#### RUDOLF KREMER STUDIES AND GIVES RECITALS IN EUROPE

Rudolf Kremer, former student of Alexander McCurdy and a 1952 graduate of the Curtis Institute of Music in Philadelphia, is spending the current year in Austria as a Fulbright scholar, studying organ and harpsichord. He is working under the supervision of Anton Heiler in Vienna and in addition to private lessons has made numerous trips from Vienna to interesting old abbeys and churches famous for their organs. He also spent a month in Holland and was enthusiastic about the work of the modern Dutch builder, Flentrop. In a recent recital in Vienna at the Academy of

Music Mr. Kremer played works of Lübeck, Bach, Brahms, Messiaen and Dupré. The critic of the Vienna Courier praised his mastery of the instrument and complimented him on a well-chosen, interesting program. The Brahms chorale preludes were mentioned as especially beautiful and the critic regretted that they are almost non-existent in the repertoire of Austrian organists.

Last year Mr. Kremer gave two complete performances of Bach's, "The Art of Fugue," one in Philadelphia at the First Presbyterian Church and another at the Art Museum, Worcester, Mass. He is the former organist at St. John's Church, Philadelphia.

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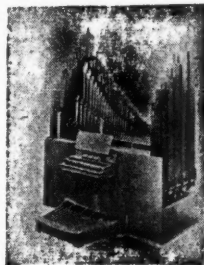
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● **Versatility**—The most frequent comment offered is that *any* selection in the *entire* organ literature may be *effectively* played on the Concert Model Hammond Organ. Organists immediately sense a tonal adequacy for interpreting *every* phase of their work—whether it be in playing a massive Bach Fugue, a tenuous Karg-Elert Pastel, or a selection like Mulet's "Thou Art the Rock" which requires crispness and clarity of tone.

● **Concert Model Hammond Organ a Step Forward in the Organ Building Art**—Organists almost invariably observe that the Concert Model Hammond Organ, with its greatly extended pedal resources, is a greatly improved instrument having almost unlimited possibilities in the field of contrapuntal music. Typical remark: "I never knew that a Hammond Organ was even made with pedal resources like these."

● **Selective Vibrato Feature**—Tone sensitive organists have always disliked the "throb" and "shake" of organ tremolo. In the newer Hammond Organs, the *tremolo* (a varying loudness) has been replaced by a genuine *vibrato* (a varying pitch) which greatly improved results. As one organist said: "The effect is really beautiful—like a violinist's vibrato—none of the shake or wobble of the usual organ tremolo—and how much more useful it is now that it can be applied to either manual separately."

● **New 8-Stop Pedal Division**—Organists are unanimous in their unreserved praise and enthusiasm for the Concert Model's pedal division. As one enthusiastic organist said: "You couldn't ask for more in a pedal divisions—six octaves of chorus reed tone with smoothly controlled attack—foundations at 32, 16, and 8—and pedal solo effects of cello 8 and violin 4 with vibrato having a tonal beauty unsurpassed by any organ that I have ever played!"

● **Console Appointments**—Organists always comment favorably on the console appointments—twenty-two combination controls—double sets of manual controls—new expression pedal using a "stepless" wear-free electrical capacity mechanism—32-note pedal-board using strict A. G. O. dimensions. These are practical factors which



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ORGAN AND ORCHESTRA HEARD AT POMONA COLLEGE



FOR THE SECOND TIME in successive years Pomona College, Claremont, Cal., experienced a soldout house for an organ-orchestra program when Carl Weinrich appeared with the college symphony orchestra Feb. 15 under the baton of Kenneth Fiske. The sixty-five-piece orchestra opened the program with the Overture to "Don Giovanni," by Mozart. Mr. Weinrich then joined the orchestra in a masterly performance of the Bach Concerto in D minor. There was complete unanimity of purpose between orchestra and soloist and the audience was enthusiastic in its response. Mr. Weinrich next presented a solo group made up of three sonatas by Scarlatti and the Prelude and Fugue in A minor by Bach. The soloist gave the latter number a brilliant reading, utilizing to full advantage the entire resources of the Bridges Hall four-manual Möller.

After the intermission came the piece de resistance, the Aaron Copland Symphony for Organ and Orchestra. Although written in 1924, this performance was the symphony's first on the west coast. The orchestral score is difficult and calls for xylophone, celesta, harp, English horn and three C trumpets, in addition to the usual instruments. The work abounds in complicated rhythms. The symphony begins with a quiet andante, devoted to conversation between solo instruments and organ. The second movement is dominated by a terse, brittle syncopated figure with jazz implications and possesses a strong rhythmic individuality. The last movement presents immediately in the violas a theme of great dignity and breadth, which is developed imitatively in the orchestra and taken over by the organ. A faster section brings forth a new and smoother theme in the strings. The remainder of the movement concerns itself with an ingenious working out of these two themes and their various elements. The work ends triumphantly with an abbreviated return to the first subject in full organ and orchestra.

As the result of several months of careful and painstaking rehearsal with William G. Blanchard of the music faculty

at the organ, Mr. Fiske had the orchestra at a peak of perfection seldom achieved by amateur groups.

The Copland score and parts were made available through the kindness of the composer and the cooperation of the Fleisher music collection of the Free Library of Philadelphia.

In the picture, reading from left to right, William G. Blanchard, Pomona College organist; Carl Weinrich and Kenneth Fiske, conductor of the Pomona College Symphony Orchestra, discuss the score of the Aaron Copland Symphony for Organ and Orchestra.

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On behalf of the parish of St. Paul's Episcopal Church, the Rector, Wardens, Vestry, and myself, I extend our deepest appreciation to you and your staff for the wonderful pipe organ that you have fabricated, and which was so magnificently demonstrated in the dedicatory recital given by organ virtuoso and composer Fred Marriott on Sunday, March 8, 1953.

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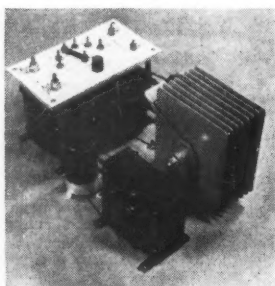
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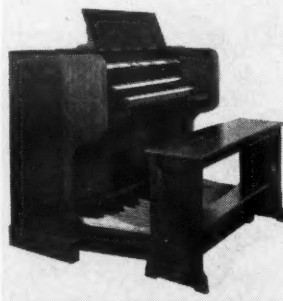


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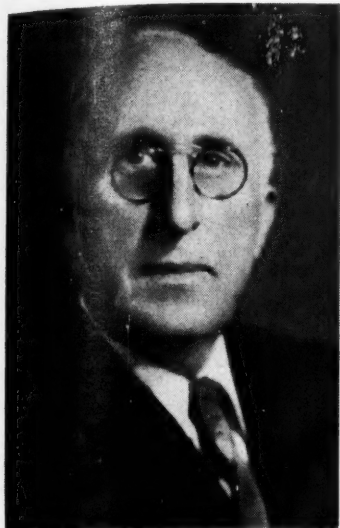
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HERBERT S. SAMMOND



HERBERT S. SAMMOND, who at the age of 78 years is still active in New York City church music circles, directed the choir of the Middle Collegiate Church at the Easter dawn service in Radio City Music Hall. This choral group of twenty voices, which Mr. Sammond has led for thirty-two years, was selected by the Protestant Council of the City of New York to appear at the Radio City service.

In announcing the appearance of Mr. Sammond's choir the *New York Times* of March 29 devoted an article with a display head to his career and activities. The writer had this to say: "To be 'going on eighty' holds no terror for the jovial choir-master who, until his 'retirement' five years ago, thought nothing of directing three choral societies, conducting a class of private pupils, holding down the post of organist at a church and a synagogue,

and assiduously keeping one day free each week for rest and relaxation. Proof of the Sammond vigor came somewhat unexpectedly when he bested by three lengths a reporter half his age in a five-story parish hall climb to view personally 'our five pianos.'

"Mr. Sammond looks back with justifiable pride to the day in 1919 when he founded the famed Brooklyn Morning Choral, a group of woman singers that was eventually to win the praise of Walter Damrosch for its 'exquisite purity of intonation.' He retired as director of the chorus in 1949. To take up 'the slack' he turned to painting—a hobby that still keeps him occupied and relaxed at the same time.

"In the annals of music, the church organist carved out his own niche when he became the first composer to arrange the 'Finlandia' music of Jean Sibelius for voice.

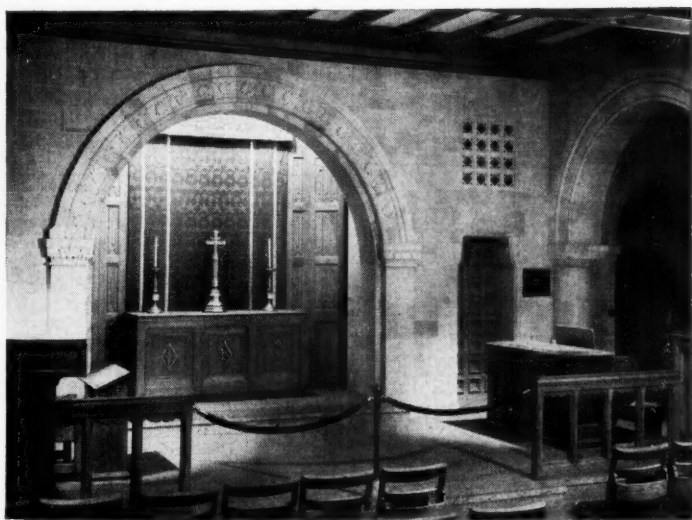
"Herbert Sammond was born in Milwaukee, orphaned at 4 and a clerk in an advertising agency at 14. A year later he received his first appointment as an organist at a Reformed Church. For the next six years young Sammond put most of his earnings into music lessons. At the age of 21 he left the business world and devoted his life to music.

"During the first world war he was song leader for the Coast Artillery at Fort Hamilton, Fort Wadsworth and Fort Tilden.

"Mr. Sammond is a life member of the National Federation of Music Clubs, a member of the Masonic order, of the American Guild of Organists and of the St. Wilfred Club. Except for regular vacations he has never missed a day at the organ or piano in the last sixty years."

CLOKEY'S CANTATA "ADORAMUS TE" was performed March 4 at Holy Trinity Lutheran Church in Buffalo, N. Y. The choir was under the direction of Sigmund Kvamme. On Good Friday Mr. Kvamme conducted the choir in Bach's "St. Matthew Passion."

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WALTER E. HARTLEY



WALTER E. HARTLEY, F.A.G.O., who recently retired as director of the department of music and professor of organ and theory at Occidental College, was heard April 26 in a concert with the Wenatchee Community Chorus at the First Presbyterian Church, Wenatchee, Wash. Mr. and Mrs. Hartley are now living in their newly-built home at Lake Chelan, Wash.

Mr. Hartley was born in 1883 at Wilmington, Ohio. He attended Wabash College and then went to Yale University, where he received his bachelor of arts and bachelor of music degrees after study under Horatio Parker and Harry B. Jepson. After his graduation he spent a year with Widor in Paris. Upon his return he held the position of organist and choirmaster of St. Mark's Pro Cathedral at Grand Rapids, Mich., for four years and also taught at Hope College, Holland, Mich.

In 1915 Mr. Hartley moved to the Pacific coast and until 1926 was organist and professor of music at Pomona College, Claremont, Cal., and director of the women's glee club. At the same time he was director of the choir and organist at Pilgrim Congregational Church, Claremont. From 1926 to 1930 he was organist and director at the First Methodist Church, Pasadena.

Mr. Hartley was appointed director of the department of music at Occidental College in 1926. He has also served on the faculty of the University of California at Los Angeles. From 1926 to 1928 he was dean of the Los Angeles Chapter of the A.G.O.

**VIRGIL FOX HAS SEASON OF MORE THAN SIXTY RECITALS**

Virgil Fox returned to New York City from a west coast tour including nine cities just in time to play the service at the Riverside Church and then catch another plane for three performances in one week, at Hagerstown and Cumberland, Md., and Johnstown, Pa. This month he will play in Virginia, North Carolina, Mississippi, Michigan, Illinois and Ohio. His June recitals in Methuen and at the regional convention in Utica will be the climax of a season of more than sixty recitals. He will not only have his annual master class at the Riverside Church the third week of June, but will prepare the special musical program for the thousands of summer school students who attend the church in July and August. Before he leaves for his vacation in August he will do some recording on the John Hays Hammond organ in Gloucester, Mass.

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### Ramette Carol Sung at Easter in Seven Hartford Churches

Easter music in seven churches of Hartford, Conn., included a carol, "Easter Bells," just published by Joel E. Ramette of Hartford, engineer and organist. It was the first time the carol has been sung. Though newly published the music was inspired, Mr. Ramette recalls, by words written by F. R. Goddard for a Masonic magazine some years ago.

Along with the Easter carol, Mr. Ramette is publishing several other works that he has played, but which hitherto have not been offered to the public. One of them is an "Elegy on a Chime Tune," an organ meditation inspired by clocks chiming the hour while he tuned a piano in the home of the late Maurice F. Wallen, well-known Hartford tenor. Another is "Epithalamium," a wedding song, played for the first time by Mr. Ramette at the wedding of his granddaughter, Patricia Doolittle of Wethersfield, to the Rev. Roland I. Tingley last June. "Angelus," an organ arrangement of Liszt's "Ave Maria" for the piano and the "DeMolay March" are the other compositions newly published.

Mr. Ramette retired as fuel engineer for the Pittsburgh Consolidation Coal Company the first of this year and is now devoting his leisure time to his hobby of music. For twenty years he served as assistant minister of music at Central Baptist Church and in 1934-35 was dean of the Hartford Chapter of the American Guild of Organists.

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WILMER T. BARTHOLOMEW



WILMER T. BARTHOLOMEW assumed the position of minister of music at the East Congregational Church of Grand Rapids, Mich., in the fall. This church supports a graded series of choirs. It has organs in the parish-house auditorium and in the chapel and is shortly to build a new sanctuary.

For the last nine years Mr. Bartholomew was at the Hancock Congregational

Church in Lexington, Mass. He was also conductor of the Lexington Choral Society, which has presented various oratorios with orchestra. This group last year sang the B minor Mass and the New England premiere of Benjamin Britten's "St. Nicolas".

Formerly a teacher in the Peabody Conservatory of Music in Baltimore and chairman of the music department at Goucher College, Mr. Bartholomew is now on the summer faculty of the National Music Camp at Interlochen, under the University of Michigan. For many years he had an active interest in the physical and psychological aspects of music and has done extensive research in the field of voice production. He is the author of "Acoustics of Music", a textbook in use at universities and schools of music, and while in Massachusetts he was for several years a research fellow in acoustics at Harvard University. Mr. Bartholomew holds master's degrees in psychology, in composition and in sacred music. He is an associate of the American Guild of Organists, a member of the American Musicological Society and a charter member and fellow of the Acoustical Society of America.

AT MESSIAH Lutheran Church, Denver, Colo., on Good Friday evening, William Birdwell, organist-choirmaster, conducted the adult choir in a performance of portions of Pergolesi's "Stabat Mater," Bach's B minor Mass and "Christ lag in Todesbanden." The organ voluntaries used were based on the "March to Calvary" by the organist.

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WANTED—TWO SETS VOIX CELESTE, T.C. up; twelfth and fifteenth, 61 pipes each; open diapason, 16-ft., wood, twelve pipes CCC up. All ranks medium scales, four-inch wind. Three bellows each for four ranks unified; two shade motors. All good condition. State prices crated. Morris Organ Service, 423 D Street, Petaluma, Cal.

WANTED—REPRESENTATIVES TO handle inquiries in several territories. Pels Pipe Organs are creating great interest. Lucrative arrangement, both sales and installation exclusives, open. Get in on the ground floor. Call Grand Rapids, Mich., Glendale 6-5329, collect. See "ad" on page 28.

WANTED—PART-TIME SECRETARY with general business and typing experience to handle office detail of long-established choral organization. Must be genuinely interested in such musical activity. Good working conditions. Address E-11, THE DIAPASON.

WANTED—AN EXPERIENCED MAN capable of taking charge of a small plant specializing in rebuilding and modernization of pipe organs, installation of new organs and general service work. Permanent—paid vacations. Salary no object in order to secure the right man. Address E-6, THE DIAPASON.

PERMANENT FULL-TIME WORK ON pipe organs at once, for man qualified to do expert tuning, repairing and rebuilding. Must know organs and have ability and desire to progress. H. R. Wilson, 3534 Michigan Avenue, Cincinnati, Ohio. [tf]

WANTED—MINISTER OF MUSIC, Combination organist and director, Midwest city of 35,000, Methodist, 2,000 members. Adult and youth choirs. Reuter organ, twenty ranks. Give qualifications and salary expected. Write D-4, THE DIAPASON. [5]

WANTED—EIGHT-FT. OBOE, PREFERABLY Gottfried capped type, in good condition. Also Wurlitzer 8-ft. salicional and 8-ft. dulciana. All sets with or without chests. Address E-9, THE DIAPASON.

WANTED — ORGANIST-CHOIRMASTER for men and boy choir Jersey shore Episcopal church (50 miles from New York City). Apply with references to St. James' Church, Long Branch, N. J.

WANTED—EXPERIENCED ORGAN INSTALLATION and service men for well-known organ company, available for traveling, base Chicago, St. Louis or New York. Address M-20, THE DIAPASON.

REED ORGAN OWNERS—ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Finch, 266 Sweeney, North Tonawanda, N.Y. [tf]

WANTED—EXPERIENCED ORGAN MECHANIC for installation and shop work. Work in New York and vicinity. Top pay. Address E-12, THE DIAPASON.

WANTED—100 HAMMOND ORGAN CONSOLES, any model, for CASH. Ken Thompson, Organs, Waterbury Road, RFD 2, Waterbury 12, Conn.

WANTED—SMEDLEY'S "ONE HUNDRED Chants," copies good condition. E. L. Marley, 357 Park Avenue, Highland Park, Ill.

FOR SALE

FOR SALE—EXCELLENT TWO-MANUAL organ of nine straight ranks with detached console. Estey pipes with new console, electro-pneumatic action, chests, etc., by Pilcher Oorgan Company in 1939. Organ must be removed to make room for new larger three-manual to be installed. May be played and seen at the First Baptist Church, Covington, Tenn. Address inquiries to D. S. Jamieson, Covington, Tenn.

FOR SALE—TWO HORSE-POWER three-phase five-inch Orgoblo, 8-ft. tibia and 8-ft. diapason on five-inch wind. Two and three-rank chests with regulator, tremolos, two-rank Wicks chests; BL rectifier, 10-amp, one-quarter horsepower blower with regulator. William N. Reid, P. O. Box 363, Santa Clara, Cal.

FOR SALE—THE FINE LIBRARY OF ORGAN music which belonged to the late Allen Bogen is being offered for sale and may be looked over by appointment. Apply to Miss Grace Symons, 6505 South Kenwood Avenue, or Mrs. Hazel Quinney, 6223 University Avenue, Chicago.

FOR SALE—THREE-MANUAL CONSOLE, late model built by National, 16-ft. wood tuba (12) pipes, exceptionally fine tone; also eleven-rank Kimball organ completely overhauled. For information write Mudler-Hunter Company, Inc., 2632-38 West Gordon Street, Philadelphia 32, Pa.

FOR SALE—BROADHOUSE'S "THE ORGAN View from Within"; 132 pages, illustrated, \$2.00. Lang's "Musical Accompaniment of Moving Pictures"; 64 pages, illustrated, \$1.50. Organ Literature Foundation, Nashua, N.H.

FOR SALE—EIGHT-STOP PNEUMATIC Möller organ, recently electrified. For information and specifications write Trinity Lutheran Church, 1123 Westchester Pike, Havertown, Pa.

FOR SALE—TWO-MANUAL AND PEDAL electric reed organ. Excellent condition; just rebuilt; \$350.00 Wichita. Mrs. A. D. Dukes, 260 North Exposition, Wichita 12, Kan. [5]

FOR SALE—TWO-MANUAL ESTEY REED organ, ten sets of reeds, with blower. In excellent condition. For church, home or student. Address A-8, THE DIAPASON. [tf]

FOR SALE—REED ORGANS FOR SALE or trade. Reconditioned inside and out. Free delivery in Chicago area. H. FRANK, 4948 Waveland Avenue, Chicago 41; Ill.

FOR SALE—THREE-MANUAL ORGAN, like new, electric console and relay. Individual chests available for any place. Address D-12, THE DIAPASON. [5]

FOR SALE—NEW TREMOLOS, \$25.00 A piece. Used motor generator sets, \$20.00 a piece. Contact Siedle Organ Company, Box 4, Beadling, Pa.

FOR SALE—CHARLES DEMOREST'S complete organ library. None sold separately. For list address Mrs. Charles Demorest, Route 3, Terre Haute, Ind.

FOR SALE—ESTEY TWO-MANUAL reed organ with pedal keyboard. Excellent condition. Complete. \$700.00 E. A. Grant, Broadalbin, N. Y. [6]

FOR SALE—TWO-MANUAL KILGEN ORGAN, twenty-three ranks. Address Department M, St. Mary-of-the-Woods, Ind.

FOR SALE—SET OF FOUR MATCHED manuals with ivory keys and concave radiating pedalboard. Address E-3, THE DIAPASON.

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POSITION WANTED—CATHOLIC ORGANIST-CHOIRMASTER, male, single, 35, desires change of position. Widely experienced, sings daily masses. Address D-8, THE DIAPASON.

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FOR SALE—STOPS 4-INCH PRESSURE, 61 pipes, as follows: Flute Dolce, 4 ft.; open diapason, 8 ft.; French horn, 8 ft.; corneop, 8 ft.; octave, 4 ft.; voix celeste, 8 ft.; gross flöte, 8 ft.; saxophone, 8 ft.; flute d'amour, 4 ft.; flute traverse, 4 ft.; concert flute, 8 ft. Stops 3½-inch pressure, 61 pipes: Salicional, 8 ft.; vox humana, 8 ft.; voix celeste, 8 ft. Stops 3-inch pressure, 58 pipes: Voix celeste, 8 ft.; flute harmonic, 4 ft.; twelfth, 2½ ft.; viola, 8 ft.; gamba, 8 ft.; aeoline, 8 ft.; dulciana, 8 ft.; open diapason, 8 ft.; principal, 8 ft. Pedal stops, 4-inch pressure, 44 pipes: Double open, 16 ft.; bourdon, 16 ft. Bellows, blowers, shade actions, tremolos, five and six-rank Estey chests, tubular-pneumatic, full scale. Address E-13, THE DIAPASON.

FOR SALE—SEVENTY-THREE-NOTE electro-pneumatic unit chest, \$50.00 crated; 175 feet (one piece) of pipe organ cable, colored and tinned wires, also short lengths, \$1.00 per foot; 4-ft. flute harmonic, 61 pipes, 3½-inch pressure, crated, \$25.00. Shades, frame and individual motors, 7 x 7-ft., crated, \$100.00. One set tibia plena, 73 pipes, 10-inch wind, \$50.00 crated. Sixteen-ft. double open diapason, 12 pipes, CCC, with twelve-note chest, electro-pneumatic, 10-inch wind, \$75.00. Five-rank vent chest, tubular-pneumatic, \$50.00 crated. All above material cash, f.o.b. Address E-4, THE DIAPASON.

FOR SALE—WFIL RADIO STATION Kilgen organ, four-manual horseshoe console, sixteen sets of pipes, unified, Deagan vibras and class A chimes, twenty-five notes. This organ is only 14 years old and has had the best of care; first-class mechanical condition. Wonderful buy for church or school auditorium. Price \$7,000.00 f.o.b. Philadelphia. Address Edgar H. Mangam, 23 South Front Street, Philadelphia 6, Pa.

FOR SALE—WURLITZER MODEL 30, mahogany, one-month old, self-contained, two manuals, 44½ inches deep, including pedals, 50 inches long, 40 inches high. Original price \$2,045. Special price. Mason & Hamlin Piano Company, G. Schirmer Building, 3 East Forty-third Street, New York City, D. S. Stevenson, Mu 2-7624.

FOR SALE—CONSOLES: STEERE FOUR-manual, with echo, drawknobs, \$600. Wangerin, three-manual, stopkeys, \$300. Both have remote combinations. Consoles in good condition. Also Aeolian four-manual remote combination machine, 4-4-4-4, and four generals. f.o.b. plus packing. H. O. Iverson, 2500 Thomas Avenue S., Minneapolis, Minn.

FOR SALE—TWO-MANUAL EVERETT Organ, in good condition, with full pedalboard and beautiful console. Just 8 years old. Needs some mechanical work. Price when new was \$3,500. Will sell for \$1,600. Mrs. R. M. Finocchio, 820 North H Street, Lake Worth, Fla.

FOR SALE—UNUSUAL OPPORTUNITY. Hutchings-Votey pipe organ, ten ranks, straight, three-manual detached console. Excellent tone. Immediately available. May be played by appointment. Write Box 235, Westbury, Long Island, N. Y.

FOR SALE—SEVERAL SMALL PIPE ORGANS, ideal for residence or practice studios. Install yourself, save 50 per cent. Also very fine selection of electronic and large pipe organs at great savings. House of Organs, 6701 Sunset, Hollywood 28, Cal. [tf]

FOR SALE—WURLITZER-HOPE-JONES 8-ft. tibia clausa, tibia plena and open diapason sets. Bids invited; description available. Wanted—photos and stoplists of theater and unit organs. Al Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn.

FOR SALE—TEN-RANK ELECTRO-pneumatic organ "as is", or installed and guaranteed. Being used every Sunday. Must be removed to make way for remodeling—best offer—seen by appointment only. Write L. Ghysels, P. O. Box 1, Flint, Mich.

FOR SALE—TWO NEW GLENNSTONE ORGAN speakers at less than dealer cost. Also have Hammond and Leslie speakers. Ken Thompson, Organs, Waterbury Road, R.F.D. 2, Waterbury 12, Conn.

FOR SALE—CHOICE OF THREE HAMMOND Novachords. Serious buyers make me an offer. Ken Thompson, Organs, Waterbury Road, RFD 2, Waterbury 12, Conn.

FOR SALE—SEVEN-RANK UNIT ORGAN. Includes 16-ft. violon, 16-ft. oboe, Deagan vibras and chimes (twenty-five bells). Address C-4, THE DIAPASON. [8]

FOR SALE—TWENTY-FOUR CHOIR robes. Robert C. Gallagher, minister of music, Westminster Presbyterian Church, Grand Rapids, Mich.

FOR SALE—PLAYER ROLLS, 150 Aeolian, 200 Wangerin; best cash offer. F. C. Weickhardt, 2457 North Twenty-Seventh Street, Milwaukee, Wis.

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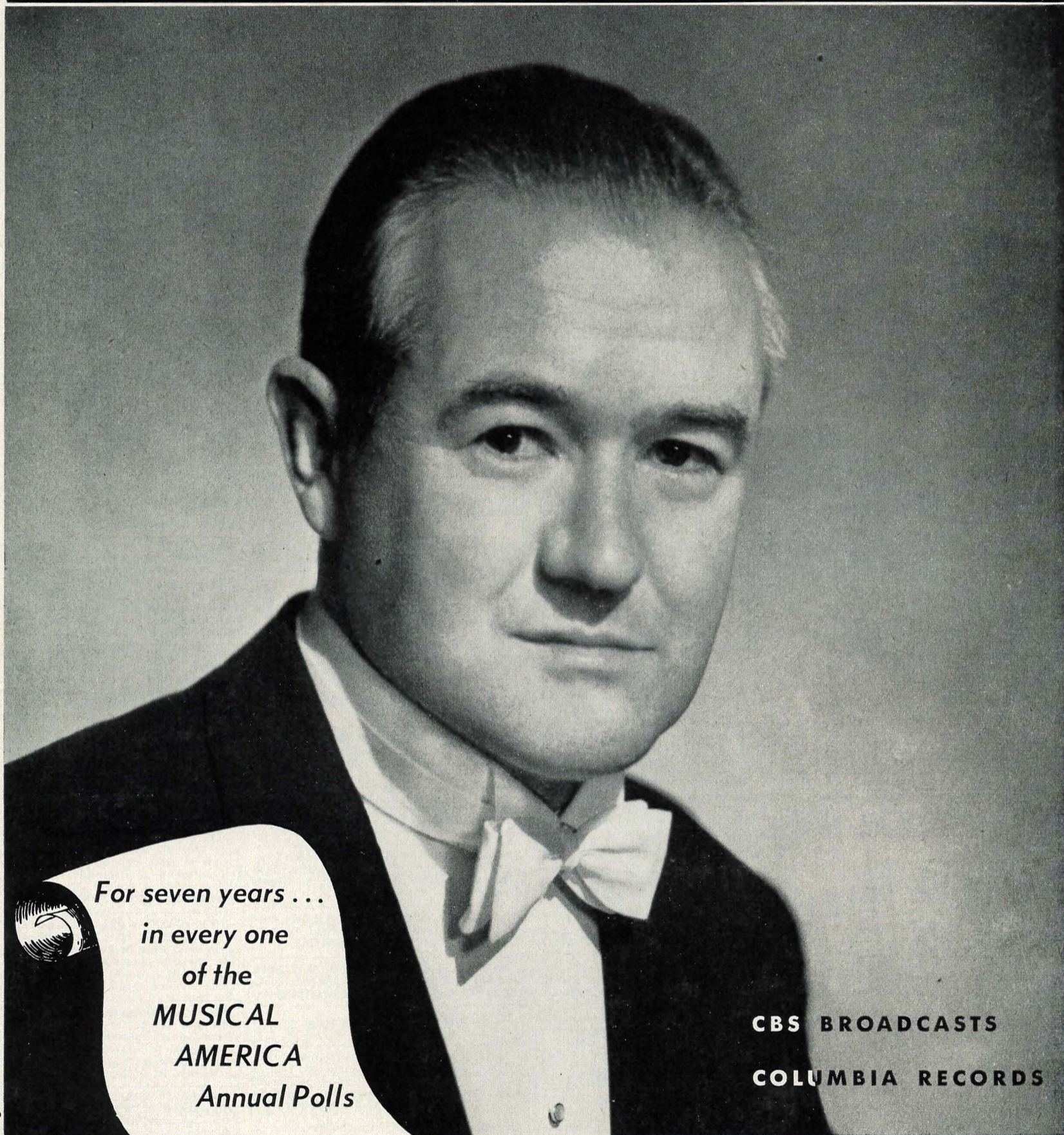
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