

# THE DIAPASON

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## OPENING OF LONDON ORGAN STIRS CRITICS

### BRITISH PRAISE OR CONDEMN

Royal Festival Hall Instrument Is  
Heard First Time in Concert by  
Ralph Downes, Andre Mar-  
chal and Orchestra.

The opening of the large four-manual Harrison & Harrison organ in the Royal Festival Hall, London, England, has created more heated discussion in the British musical press than any other event in recent months. The inaugural recital took place March 24 in the presence of the Queen Mother, with Ralph Downes and Andre Marchal as soloists. They were assisted by the London Philharmonic Orchestra, conducted by Sir Adrian Boult. The opening work was the Sinfonia to Bach's Cantata 29, played by Mr. Downes and the orchestra. Mr. Downes continued with the Bach Passacaglia, Poulenc's Concerto for organ, strings and timpani and Bliss' Processional, for orchestra with organ. The second half of the program, played by M. Marchal, was made up of Handel's Concerto in D minor and an improvisation on a theme submitted by Sir George Dyson.

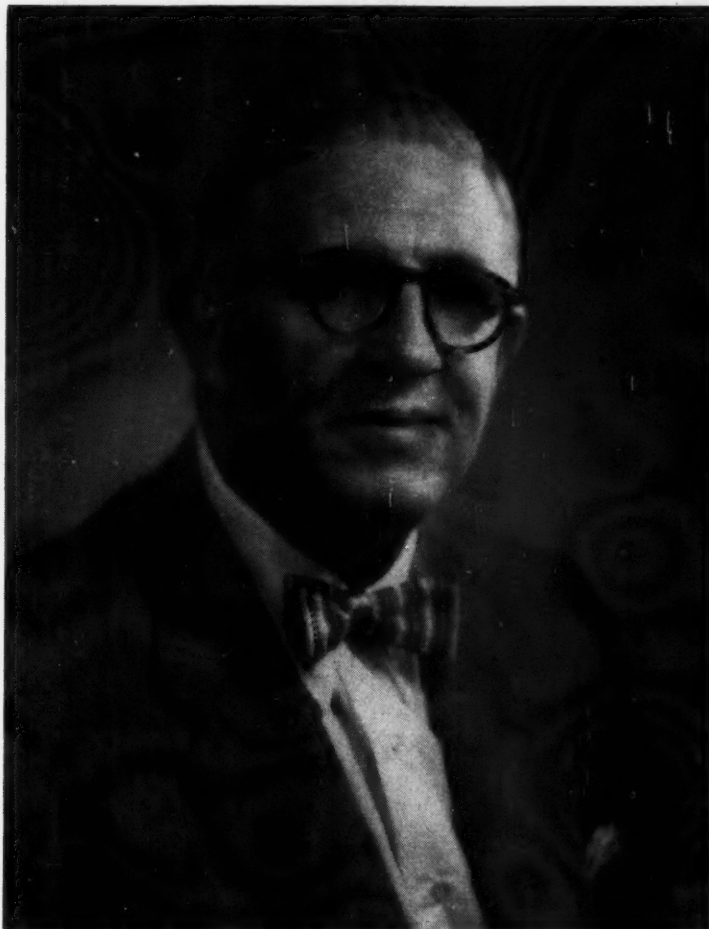
The opening recital was given March 27 by Mr. Downes, Arnold Richardson, Lady Susi Jeans and George Thalben-Ball. Mr. Downes' selections were Sweelinck's Variations on "Mein junges Leben" and Vaughan Williams' Three Preludes on Welsh Hymn-tunes. Mr. Richardson offered the Scherzo from Vierne's Second Symphony and Bach's Prelude and Fugue in D. Lady Jeans chose one of the Bach Trio-Sonatas and a modern work, Toccatina in C, by Franz Schmidt. The program closed with a reading of the Reubke Sonata on the Ninety-fourth Psalm by Dr. Thalben-Ball.

This is the first large British organ designed along what many American organists call "modern classic" lines. The original specifications appeared in the April, 1950, issue of THE DIAPASON, but some changes in the stoplist were made after that time. The instrument was designed by Ralph Downes, formerly organist of Princeton University and now organist of Brompton Oratory in London. That many of the organ's features are innovations in England is evident from the critiques which have appeared. The reed stops were designed and voiced by Louis Eugene-Rochesson, the eminent French voicer. Most of the flue work is of the German low-pressure type. Probably the most startling feature to English organists is the small number of diapason stops. The word most frequently used by Britishers in discussing the instrument is "revolutionary."

In describing the installation, the editor of *Musical Opinion* wrote: "The appearance of the instrument itself is sufficient shock to those accustomed to the usual elaborate casework. For sixty-five feet it stretches across the width of the hall at the rear of the orchestra. A symmetrical treatment of the pipe ranks permits a general symmetry in the whole design and soft silver and yellow lighting gives a pleasing picture. In certain seats in the hall there is an unpleasant localization of sound, now in this corner, now on that side, and one is tempted to wonder whether an instrument so spread across a wide and comparatively shallow position can be expected to give any homogeneity of blend of sound."

Reporting on the reactions of music critics, *Musical Opinion* said: "Seldom has there been such interest in the opening of a new organ—understandably so, since it is the first large concert instrument built in London for many years." Opinions range from fanatical disapproval to enthusiastic support."

## M.P. MOLLER RECEIVES DOCTOR'S DEGREE



M. P. MOLLER, HAGERSTOWN, MD., organ builder, received the degree of doctor of laws from Muhlenberg College, Allentown, Pa., at the college's annual commencement exercises. Mr. Möller is president of M. P. Möller, Inc., and president of the Hagerstown Trust Company. He is also a director of the Potomac Edison Company and a trustee of the Washington County Museum of Fine

Arts, and of the Hagerstown Y.M.C.A. For many years Mr. Möller has been deeply interested in church activities. At the present time he is president of the board of foreign missions of the United Lutheran Church in America, a member of the general board of the National Council of the Churches of Christ in the United States and a trustee of Susquehanna University at Selinsgrove, Pa.

## THREE EVENTS FOR OPENING OF RIVERSIDE CHURCH ORGAN

New plans for the dedication and opening of the Aeolian-Skinner organ in the Riverside Church, New York City, have been made. There will be three programs—one a dedication by Dr. Robert James McCracken and the church members at a Sunday morning service, an organ recital by Virgil Fox and a climactic opening concert by Mr. Fox and the New York Philharmonic, Dimitri Mitropoulos conducting. It is hoped the latter will be a broadcast and televised.

Following Mr. Fox's master class in New York City in June he gave a recital in Bridgeport, Conn. The week of July 5 he will conduct master classes in organ for the Southern Baptist Georgia State music week in Atlanta. He will fly back to New York and play for summer school students at the Riverside Church the following Sunday and spend the next week in recording sessions.

## HONORARY DOCTOR'S DEGREE GIVEN EDWIN ARTHUR KRAFT

Edwin Arthur Kraft, F.A.G.O., well-known concert organist, for forty-five years organist and choirmaster of Trinity Episcopal Cathedral in Cleveland and head of the organ department at the Cleveland Institute of Music, was awarded the honorary degree of doctor of sacred music June 14 by Kenyon College in Gambier, Ohio. The president of the college, Dr. Gordon K. Chalmers, made the following citation: "One of the outstanding Amer-

ican organists, he has played concerts throughout the country, his programs illustrating the catholicity of his taste, his comprehensive knowledge and his ability to please and instruct his hearers. Dean of Cleveland organists, he has elevated the life about him by mastery of his instrument and imaginative instruction and performance."

Two chapters of the A.G.O., Cleveland and Georgia, were founded by Mr. Kraft and seventy-six compositions have been dedicated to him.

## Last Call for The National Convention

Make your reservation now to Marjorie Ritchell, 1996 Marshall Avenue, St. Paul, Minn., for living accommodations. Aside from hotel and dormitory space, the Y.W.C.A. and Y.M.C.A. will be happy to serve you (both are quite close to the headquarters hotel), but reservations should be made immediately.

**Remember:**  
You need not be a member of the American Guild of Organists to attend this convention.

**Remember:**  
Bring your gowns for the academic procession in the Guild service.

**Remember:**  
Bring your souvenir program, which we recently sent to you.

See you in the twin cities July 12.  
MRS. A. J. FELLOWS, General Chairman.

## AUSTIN WILL REBUILD RIDGEWOOD, N. J., ORGAN

### MANY ADDITIONS PLANNED

New Specifications for Three-Manual  
Instrument at West Side Presby-  
terian Church—Old Casework  
Will Remain.

A contract has been signed by the West Side Presbyterian Church of Ridgewood, N. J., and Austin Organs, Inc., for enlarging and tonally redesigning the three-manual Austin organ in the church. More than half of the pipes will be new and the old pipework to be retained will be re-sealed and revoiced in line with modern tonal ideas. The console will be returned to the factory to be completely rebuilt and enlarged.

The new specification was drawn up by Charles L. Neill, Austin representative, in collaboration with the Rev. George Litch Knight, assistant minister, and Edward Hart, organist and choirmaster. Mr. Hart has been organist and choirmaster at the West Side Church for twenty-nine years. Mr. Knight is editor of *The Hymn* and chairman of the national members' interest committee of the A.G.O.

The present attractive organ case will be retained. The case design was entered in an international competition in Paris by Foster M. Somerville, architect for the church, and received honorable mention.

Completion of the work is scheduled for December of this year. The resources of the organ will be as follows:

**GREAT ORGAN.**  
Gemshorn, 16 ft., 12 pipes.  
Diapason Conique, 8 ft., 73 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Wald Flöte, 4 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
\*Open Diapason, 8 ft., 61 pipes.  
\*Octave, 4 ft., 61 pipes.  
\*Twelfth, 2½ ft., 61 pipes.  
\*Fifteenth, 2 ft., 61 pipes.  
\*Mixture, 3 ranks, 183 pipes.  
Chimes, 21 tubes.

(\*New unenclosed diapason chorus.)

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Rohr Gedeckt, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Spitz Principal, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Cornet, 3 ranks, 183 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 notes.  
Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Block Flöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Chimes (Great).

**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt (Swell), 16 ft., 32 notes.  
Gemshorn (Great), 16 ft., 32 notes.  
Flute, 8 ft., 12 pipes.  
Gemshorn (Great), 8 ft., 12 pipes.  
Principal, 8 ft., 32 pipes.  
Flute, 4 ft., 12 pipes.  
Principal, 4 ft., 12 pipes.  
Bombarde (unenclosed), 16 ft., 32 pipes.  
Bombarde, 8 ft., 12 pipes.  
Bombarde, 4 ft., 12 pipes.

The West Side Presbyterian Church is forty years old and had outstanding quartets previous to the organization of the present choirs. The chancel choir of thirty-nine is assisted by a paid octet.

**JOHN WILLIAMS**, professor of organ at Flora Macdonald College in Red Springs, N. C., for the last three years, has been awarded a Fulbright scholarship for the 1954-55 academic year. Mr. Williams has been granted a year's leave of absence from the college and will spend the year at the Royal School of Church Music in Croydon, England. He plans to sail early in September.

GEORGE N. MAYBEE



GEORGE N. MAYBEE is the organist and choirmaster of St. George's Cathedral in Kingston, Ont. As announced in the May issue of THE DIAPASON, Mr. Maybee's choir will sing daily services at Westminster Abbey from Aug. 10 to 29. Mr. Maybee will play the organ and conduct from the console. This will be the first time that a choir from outside England has sung regular services in the Abbey.

**DR. WILLIAM P. MERRILL, NOTED MINISTER, HYMNIST, IS DEAD**

The Rev. Dr. William Pierson Merrill, who for twenty-seven years was pastor of the Brick Presbyterian Church in New York City and who was one of the most active exponents of better church music in America, died June 19. Dr. Merrill was an author and composer. His hymn "Rise Up, O Men of God" has been translated into more than forty languages. He also wrote "Not Alone for Mighty Empire" and the tunes "Soldiers of Christ" and "Chestnut Hill." Much of Dr. Merrill's work in the field of church music was in close collaboration with Dr. Clarence Dickinson, his organist.

Before going to the Brick Church in 1911 Dr. Merrill had been pastor of the Sixth Presbyterian Church of Chicago for sixteen years. He served as moderator both of the Chicago Presbytery and the Presbytery of New York. While in Chicago he wrote, among other books, "Faith Building" and Faith in Sight." For some years before his death Dr. Merrill had been pastor emeritus of the Brick Church.

Dr. Merrill was born in East Orange, N. J. He is survived by a son and a brother.

**NINE STATIONS BROADCAST RECITALS BY S. R. PLUMMER**

Stanley R. Plummer, assistant professor of music at Whitman College, Walla Walla, Wash., has concluded his third year of recitals broadcast by nine radio stations from the Memorial Chapel organ. To date there have been 156 recitals and a survey shows that there are approx-

imately 300,000 listeners every week. One station reported that the recitals had a listener response as high as that of the Philadelphia Orchestra. All stations now handling the program have asked for continuance next year and other stations have asked to join the network. Arrangements are being made for Canadian broadcasts next year.

Mr. Plummer is assisted in his broadcasts by instrumental ensembles. The recitals are tape recorded with hi-fidelity equipment and sent to the various stations. The forty-rank organ was built originally by Roosevelt in 1883. Mr. Plummer will begin recording the fall series in September and it is expected that fourteen stations in Utah, Idaho, Oregon, Washington and Canada will broadcast the programs on Sunday afternoons and evenings.

**CHICAGO WOMAN ORGANISTS HOLD THEIR ANNUAL DINNER**

Amid the pleasant surroundings of the Cordon Club in Chicago the Chicago Club of Women Organists held its annual dinner June 7. Forty-eight members and guests were present for the dinner and the business meeting and program which followed it. S. E. Gruenstein, editor of THE DIAPASON, was the speaker of the evening, and his quiet, humorous and interesting reminiscences and anecdotes of a long career as organist and editor were deeply appreciated and enjoyed by all.

Annual reports were presented by the secretary, treasurer and various committee chairmen. The nominating committee presented the following names: President, Marietta Burroughs; treasurer, Wilma Leamon; new board members, Marga Link, Loretta Gabriel and Muriel Benson. Grace Symons, retiring president, was presented with a past president's pin and graciously accepted it amid the applause of the members who have deeply appreciated her untiring efforts during her two-year term in office.

The program closed with slides and comments on the habits and customs of the people of Iran, taken by Anna Lagoonoff when she was a teacher in that country.

The club has had a very successful and profitable year and looks forward to even a better one for the coming season with the aim always before it of furthering organ music not only for its members to enjoy, but also for non-professionals.

**REUTER FIRM WILL GIVE \$500 TO WINNER OF A.G.O. CONTEST**

A prize of \$500 will be given by the Reuter Organ Company to the winner of the national competition in organ playing to be held at the A.G.O. convention in the twin cities. The prize is to be known as the Reuter Scholarship Award and the money is to be used for advanced organ study. The announcement of this award was made June 1 in New York by Claire Coci, chairman of the national committee on organ playing competition.

**THE DIAPASON.**

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COLUMBIA UNIVERSITY**

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**July 5 - August 13  
1954**

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**CARL WIESEMANN, NEW YORK ORGANIST, TEACHER IS DEAD**

Carl Wiesemann, Mus.D., well-known organist and teacher of New York City, died May 30 at his home in Ridgewood, N. J. At the time of his death he was organist of the Sacred Heart Roman Catholic Church in Clifton, N. J. Dr. Wiesemann was elected the first dean of the New York City Chapter of the A.G.O. three years ago and he served as regional director of the Guild district which includes New York and northern New Jersey.

Dr. Wiesemann previously served the Park Methodist Church in Bloomfield, N. J., Grace Episcopal Church, Newark, and St. John's Lutheran Church in Hagerstown, Md. He had been active in four states for the A.G.O. He helped to organize the Cumberland Valley Chapter and was elected its dean in 1944. As regional chairman of the Guild for Maryland, the District of Columbia and Virginia he promoted the first regional conference, held in Hagerstown. Before going to Maryland, Dr. Wiesemann was dean of the Texas and Denton Chapters of the A.G.O. and regional chairman for the Southwest. As organist and choirmaster of St. Matthew's Cathedral, Dallas, and as head of the organ department of the Texas State College for Women, Denton, he made an enviable reputation with his choral and organ work. As president of the Texas State Music Teachers' Association and chairman of the music advisory board to the state department of education he did much to improve the standards of the music teacher and to have the state accredit the private music teacher in Texas. He also was associated with Baylor University in Waco, Tex.

Dr. Wiesemann was elected an honorary member of the Texas Music Teachers' Association and was given an award of merit by the Texas Centennial Association for his work at the hall of religion in taking charge of the organ recitals and choral work at the Centennial during the two years of the exposition, and for his eminence in the field of music.

Dr. Wiesemann was a member of Phi Mu Alpha, Sinfonia Fraternity, director of the New York Conductors' Club, director of the Essex County Doctors' Chorus and the Ridgewood Singers, and a member of the St. Wilfred Club and the Bohemians.

Dr. Wiesemann is survived by his widow, the former Miss Hally Lee of Louisville, Ky.

**ARTHUR H. BIGGS, FOUNDER OF SPOKANE CHAPTER, A.G.O., DEAD**

Arthur H. Biggs, first dean of the Spokane Chapter, A.G.O., died suddenly at his home April 17. Mr. Biggs had been organist and choirmaster at the Cathedral of St. John the Evangelist, Episcopal, for the last sixteen years. He went to Spokane from Seattle in 1929 and taught for several years in the public school system. While in Seattle he had been organist at Christ Episcopal and the First Methodist Church.

In 1946 Mr. Biggs, together with the late Edgar C. Sherwood of Spokane, called a meeting of organists and choir directors which became the foundation of the Spokane Chapter, A.G.O. He was elected dean and served two years in that office. He was a former director of the Mendelssohn Club and Bel Canto Club choral groups. In 1950 he directed the Holy Week presentation of the Bach "St. Matthew Passion" at St. John's Cathedral, using an orchestra with the organ and the combined choirs of four churches. This production had become a yearly event in that church due to his efforts. May 1 he had opened an organ studio and sales office; and for the year before that he had been manager of the Sampson-Ayers Music Company organ department and previously Spokane manager of the Northwest Hammond Studios.

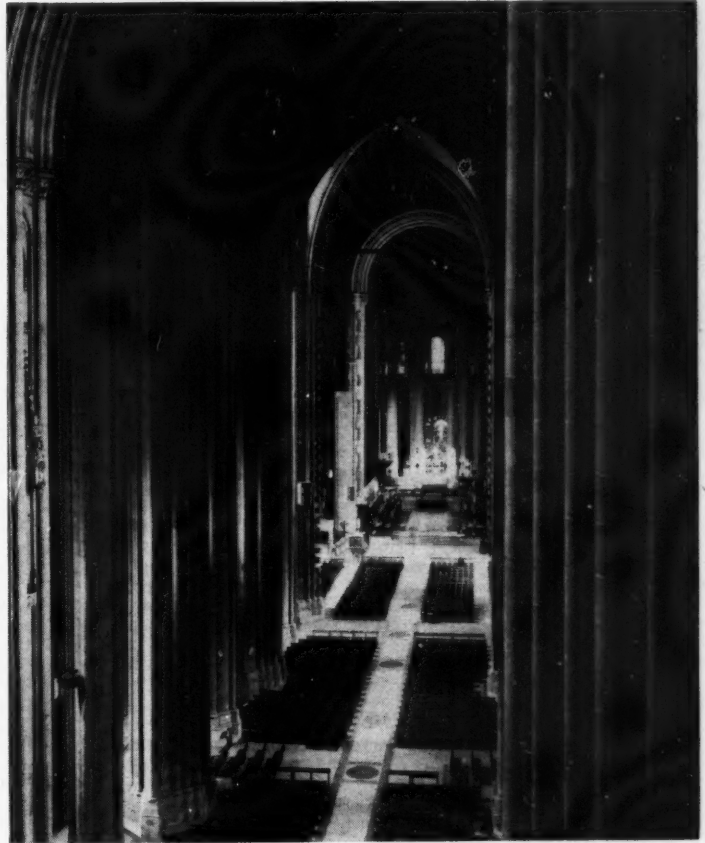
Funeral services were conducted at the Cathedral of St. John the Evangelist with the Very Rev. Frederick W. Kates and Bishop E. M. Cross officiating.

Survivors include the widow, Charlotte, and a son, David, a freshman at the Lewis & Clark High School.

**SERVICE IN DENVER HONORS MEMORY OF CANON DOUGLAS**

A service of music in memory of Canon Winfred Douglas was held May 16 at St. Mark's Episcopal Church, Denver, Colo. The service music, hymns and anthems were all by Evergreen Music Conference faculty members and students. A special feature was the premier performance of Leo Sowerby's Chorale Prelude on "St. Dunstan's," played by Marion Schofield. The three choirs participating in the service were trained by Lee Norrell, organist and choirmaster of St. Mark's. The offering was presented to the Douglas memorial organ fund. The organ is to be installed in July by M. P. Möller, Inc., at Evergreen, Colo.

**The Cathedral of Saint John the Divine**  
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"That last night at Supper lying" (Holy-Week, Good Friday)		
"Let all mortal flesh keep silence" (Communion)		
"Rank on rank, the Host of Heaven" (Communion)		
"Now my tongue the mystery telling" (Communion)		
Three Motets (Under one Cover) (Different from above)	M. Reger	18
"Glory let us give and blessing" (Communion)		
"Word-made-flesh, true Bread He maketh" (Communion)		
"Wine His Blood, which whoso taketh" (Communion)		

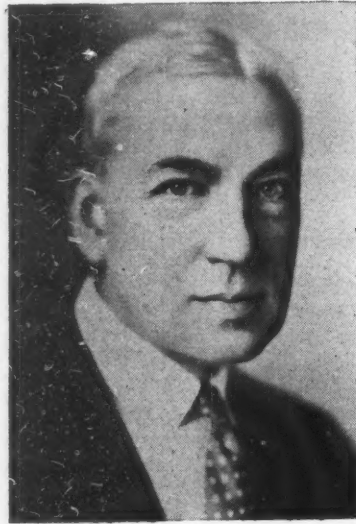
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## ARTHUR H. RANOUS

ARTHUR H. RANOUS DIES AFTER  
A LONG CAREER IN CHURCH

Arthur H. Ranous, a Chicago choir director and soloist prominent for a generation, died June 5 after a long illness. He was 78 years old. Mr. Ranous was choirmaster of the Episcopal Church of the Holy Spirit in Lake Forest for thirty-eight years. For thirty-five years he was a member of the Consistory choir of the Masonic order. He had been president of the Chicago Artists' Association, the Harrison Wild Organ Club and the Lake Forest Music Club. In addition to his musical activities he was an insurance broker.

Thirty-eight years of devoted musical ministry in a large and prominent Chicago suburban parish came to a close at the end of October, 1940, when Mr. Ranous retired as choirmaster of the Church of the Holy Spirit in Lake Forest. The departure of Mr. Ranous was the occasion of three special events. The first was a choir rehearsal and supper Oct. 23, to which were invited all the former clergy, acolytes, organists and singers who had been heard in the church. Oct. 27 the morning worship, the last at which Mr. Ranous sang and directed the choir, was made the occasion for a special festival service. In the choir stalls were a large number of former members of the choir. Mrs. Alice Emmons McBride, organist of the church, played the service. S. E. Gruenstein, formerly organist and director at the First Presbyterian Church of Lake Forest, was guest organist, playing a fifteen-minute prelude. The following Wednesday, Oct. 30, Mr. Ranous' sixty-fifth birthday, a reception in honor of the retiring choirmaster, for members of the parish and friends, was held at the beautiful home of Mrs. D. Mark Cummings in Lake Forest.

Arthur H. Ranous was a native of Green Bay, Wis., but came to Chicago and Evanston as a boy and sang in the choir of St. Luke's Church, Evanston. In 1923 he was soloist with the Apollo Musical Club under Harrison M. Wild and he was heard in recitals in many places.

Although known principally as a singer,

Mr. Ranous went to the Church of the Holy Spirit in June, 1902, as organist of the young parish. Within a short time he was graduated from the organ bench to the post of choirmaster. He was a devoted member of the church through the years.

Mr. Ranous is survived by two sisters—Miss Pearl Ranous and Mrs. Grace White. Funeral Services held at the Drake Chapel June 8 were attended by a large company of old friends and Chicago musicians and a beautiful tribute to the decedent was paid by the Rev. Floyd Bernard, rector of All Saints' Episcopal Church.

## UNION SEMINARY SCHOOL

## GRANTS THIRTY-TWO DEGREES

The School of Sacred Music, Union Theological Seminary, New York City, Hugh Porter director, conferred thirty-two degrees in sacred music at its graduation exercises, held May 25 in the Riverside Church. Those receiving the degree of doctor of sacred music are: Corliss Richard Arnold, Charles Milton Fisher, Marilyn May Mason, Charles Walter Schilling, Peter Waring and George Young Wilson. Candidates for the degree of master of sacred music were: Nelson Falls Adams, Marilyn Fallis Barr, Laurel Joane Baust, John Wellman Becker, Theodore Ray Branton, Dana Cottle Brown, Donald Elliott Brown, Miriam Fay Browne, Herbert deMott Burtis, Elizabeth Woodruff Carroll, Robert Cameron Clark, Edward Paul Deege, Warren Stichter Geissinger, Raymond Frederick Glover, Priscilla Ann Haines, Adel Verna Heinrich, Harriet Louise Ilse, Marjorie Evelyn McConnell, Harold Winthrop Martin, Paul Leroy Reynolds, Henry Roy Ruby, Patricia Joan Shoup, Frederick Lewis Swann, Adolph Henry Teichert and Charles Sherwood Wakeley. The certificate in sacred music was granted to Robert Barr Rodgers.

The Festival Te Deum by Gustav Holst was sung by the seminary choirs under the direction of Dr. Porter. This event marked the 118th anniversary of Union Theological Seminary, of which Dr. Henry Pitney Van Dusen is president. The School of Sacred Music was established in 1928 by President-Emeritus Henry Sloane Coffin and Drs. Clarence and Helen A. Dickinson.

## HENRY L. HOKANS APPOINTED

## TO ALL SAINTS', WORCESTER

The music committee of All Saints' Church, Worcester, Mass., announces the appointment of Henry L. Hokans as organist and choirmaster, effective the first of July. Mr. Hokans has long been associated with All Saints' Church. He was assistant organist and choirmaster for one year and recently has been the accompanist for the All Saints' Choristers, traveling with them for two seasons. During 1951 Mr. Hokans served in Korea with the air force. Upon his return to this country he became interim organist at the Village Congregational Church in Whitinsville. In September, 1953, Mr. Hokans was appointed organist and choirmaster of Old South Church in Worcester. Mr. Hokans is married and he and Mrs. Hokans have one daughter.

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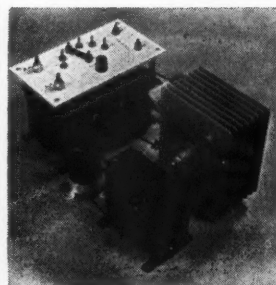
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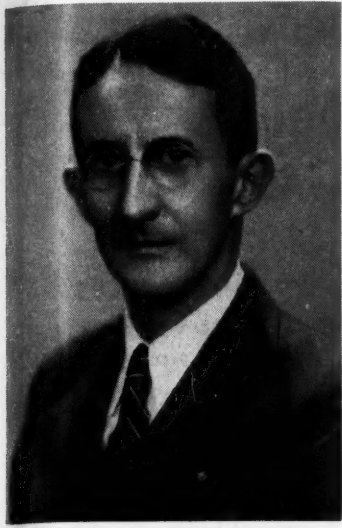
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ALBERT J. STROHM HONORED ON FORTIETH ANNIVERSARY

Albert J. Strohm, for forty years organist and choirmaster of St. Paul's-by-the-Lake Episcopal Church in Chicago, was honored May 16 at a service attended by 335 people, including many old choir boys. The choir from St. Peter's Episcopal Church joined Mr. Strohm's choir for the occasion. The service was played by Mr. Strohm and Joseph Schreiber, organist and choirmaster at St. Peter's, played the prelude and postlude. In the chancel were three Episcopal clergymen who had sung in Mr. Strohm's choir as boys and the Rt. Rev. Edwin T. Randall, retired suffragan bishop of Chicago. At a reception after the service a brief case and a sizable purse were given to Mr. Strohm.

Mr. Strohm is a graduate of the Northwestern University School of Music and did postgraduate work in New York City. He had been organist and choirmaster in his native Evansville, Ind., and at St. Paul's Church, Beverly Hills, Chicago, before going to St. Paul's-by-the-Lake. In 1938 he was music editor for the translation from German to English of the hymnal of the Christian Apostolic Church. He has been organist for several fraternal organizations and other church denominations.

Mr. Strohm has worked with an estimated 1,500 choir boys. He is campmaster of the church's choir boy camp at Lake Mills, Wis., where from five to forty-five boys spend two weeks annually.

Mr. Strohm was honored at the annual festival of the Chicago Choirmasters' Association, held May 2 at St. James' Church. After the concert he was called to the front of the chancel and presented with a combination drill press, power saw and lathe. Mr. Strohm is secretary of the Choirmasters' Association.

FIFTY-THIRD COMMENCEMENT OF GUILMANT ORGAN SCHOOL

The fifty-third commencement exercises of the Guilmant Organ School, Willard I. Nevins director, were held in the First Presbyterian Church, New York City, May 24. The Rev. John O. Mellin presided and presented the diplomas. As the processional Barbara Fielder Mount, postgraduate '53, played Bedell's "Grand Choeur." For the first selection on the program William A. Motsch, Jr., '54, played the St. Anne Fugue by Bach and Joseph Thomas Armstrong, postgraduate '54, continued with the first movement of Mendelssohn's Sonata I. John Powell, bass soloist of the First Church, was then heard in Handel's "Thanks Be To Thee" and Tchaikowsky's "The Pilgrim's Song." The three concluding numbers of the evening—Bach's Prelude in B minor, Blackburn's Chorale Prelude on "Divinum Mysterium" and Vierne's Finale, Symphony I—were played respectively by Helen Tobias Duesberg, postgraduate '54; Charles St. Clair Burnham, postgraduate '54 and Florence O. Geist, graduate '54. The recessional, Trumpet Voluntary in D major, Purcell, was played by David Brandt.

The annual summer session of the school will open Monday, July 5, and the fifty-fifth year begins Sept. 27, 1954.

VESPER RECITALS TO MARK WORLD COUNCIL IN EVANSTON

A series of vesper organ recitals has been arranged by the First Methodist Church in Evanston, Ill., for the afternoons during the meeting of the World Council of Churches the latter part of August. The recitals will begin at 5 p.m. and will be open to the official delegates of the conference, accredited visitors and the public without charge.

The series will begin Monday, Aug. 16, with a recital by Dr. Hugh Porter, director of the School of Sacred Music of Union Theological Seminary in New York. The recitalist for Aug. 17 will be Dr. Heinrich Fleischer, organist at Rockefeller Memorial Chapel, University of Chicago; for Aug. 18, Dr. Robert Baker, director of music at the Fifth Avenue Presbyterian Church in New York and a member of the faculty of the School of Sacred Music at Union; Aug. 19, Austin C. Lovelace, minister of music at the host church; Aug. 20, Walter Baker, organist of the Church of the Holy Trinity in New York.

On Monday, Aug. 23, the second week of recitals will be opened by Marilyn Mason of the organ faculty at the University of Michigan. Tuesday, Aug. 24, Barrett Spach, director of music at the Fourth Presbyterian Church, Chicago, will play, followed by a recital Aug. 25 by Alexander McCurdy, head of the organ departments at Curtis Institute of Music and the Westminster Choir College in Princeton. Dr. McCurdy will give a carillon recital Aug. 26. The series will close with a recital on Aug. 27 by Nita Akin, organist of the First Methodist Church in Wichita Falls, Tex.

WALTER A. EICHINGER OPENS REBUILT ORGAN IN SEATTLE

The dedicatory recital on a three-manual organ installed by Balcom & Vaughan in Trinity Methodist Church, Seattle, Wash., was played May 25 by Walter A. Eichinger, who assisted in designing the instrument. The organ incorporates a two-manual Hook & Hastings instrument originally built for the First Methodist Church of Tacoma in 1893. A great diapason chorus of eight ranks has been retained in its original unenclosed state. A new swell reed chorus and other stops were added

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Teaching staff will include Theodore Lams, Thomas Matthews, and Barrett Spach of the Northwestern faculty, and E. Power Biggs, Guest Lecturer and Recitalist.

**SUMMER SESSION COURSES FOR CHURCH MUSICIANS**  
 Several courses of particular value to church organists and choir directors will be offered during the regular Summer Session, June 21 to July 31. These include *Organ Literature, Choir Conducting, and Liturgics and Hymnology.*  
*Additional information available on request.*

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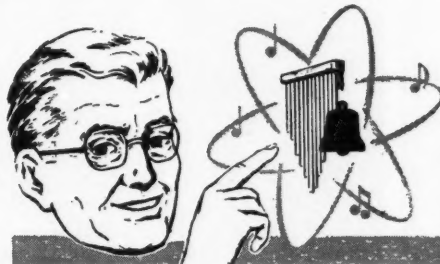
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FREDERICK C. ABBE



FREDERICK C. ABBE has played the organ for sixty-five years at St. John's Episcopal Church, Warehouse Point, Conn., and special recognition was accorded him at the morning service on Easter Sunday. He received a citation signed by the church warden and a long line of people offered personal congratulations after the service.

Mr. Abbe will be 84 years old in December. He began playing at a Methodist church in his home town when he was a boy of 15. The organ over which he has presided through the years was W. A. Johnson's eighty-eighth instrument and was installed in 1859.

Mr. Abbe was born in Enfield, Conn., Dec. 12, 1870. Before going to St. John's Church he was organist of the Methodist Church of Warehouse Point for two

years. He studied with W. H. Allen of Hartford, Felix Lamond of New York and John Hermann Loud of Boston, among others. Mr. Abbe is a Royal Arch Mason and Knight Templar and a past master of Morning Star Lodge in his home city. He is a member of the Hartford Chapter, A.G.O., and has been a reader of THE DIAPASON since 1920.

During the world war Mr. Abbe worked in a defense plant at Bradley Field for three and one-half years, until the field was closed. He makes his home with his sister, Miss Lydia M. Abbe of Enfield.

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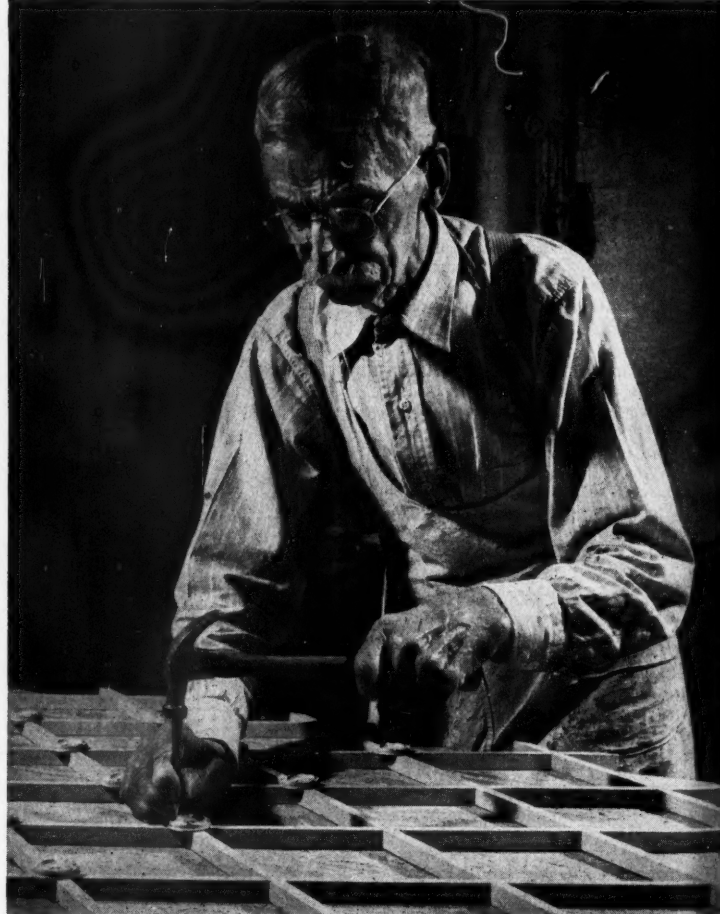
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Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Grave Mixture, 2 ranks, 122 pipes.  
Chimes, 21 tubes.

**SWELL ORGAN.**

Rohrflöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Plein Jeu, 4 ranks, 244 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Hautbois, 8 ft., 12 pipes.  
Oboe Clarion, 4 ft., 12 pipes.

**CHÖIR ORGAN.**

Nachthorn, 8 ft., 68 pipes.  
Dulciana, 8 ft., 68 pipes.  
Unda Maris, 8 ft., 56 pipes.  
Koppelflöte, 4 ft., 68 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Clarinet, 8 ft., 68 pipes.  
Chimes, 21 notes.

**PEDAL ORGAN.**

Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Rohrbourdon, 16 ft., 12 pipes.  
Quintaten, 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Bass Flute, 8 ft., 12 pipes.  
Quintaten, 8 ft., 32 notes.  
Choralbass, 4 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.  
Fagotto, 16 ft., 32 notes.  
Fagotto, 8 ft., 32 notes.  
Oboe Clarion, 4 ft., 32 notes.

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**Three-Day Bach Festival  
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On June 4, 5 and 6 Santa Barbara, Cal., held a Bach festival under the auspices of the local chapter of the A.G.O. The moving spirit was Dr. C. Harold Einecke, ably assisted by the music staff of Santa Barbara College and particularly Dr. John Gillespie, head of the music department and one of the country's leading harpsichordists; Stefan Krayk, head of the orchestral department, and Carl Zytowski of the vocal department.

The festival was opened with an informative lecture on Bach and his work by Ronald D. Scofield, music critic of the *News Press*, who interspersed his comments with recordings. At 8 p.m. a trombone choir played chorales in the courtyard of the Lobero Theater before the evening program. The treble ensemble of the college sang duets from Cantatas 93, 4 and 78, with Mr. Gillespie at the harpsichord. Mr. Zytowski gave an outstanding performance of the solo cantata for tenor No. 189, "Meine Seele ruhm und preist," the college orchestra and Dr. Gillespie accompanying him with sensitivity. We noted particularly Miss Hathaway, who played the viola da gamba and who was also soloist with Mr. Gillespie in two sonatas for this instrument and harpsichord—the ones in E minor and G major. A brilliant rendition of the Concerto in C minor for violin and oboe, with Mr. Krayk and Mr. Wilson as the soloists, closed the evening. The program had been so diversified that interest never flagged.

For the offering of the following afternoon the committee tactfully presented just one number, the Goldberg Variations for harpsichord; and to this listener it was one of the finest Bach performances he can recall—variation after variation, until the entire thirty were played, with just a second's pause between them. At the conclusion the audience was still following every phrase intently.

In the evening, again the trombones. Then another mixed program. The high school choir under the direction of Ardis Carter sang four chorales and "Gloria in Excelsis" as only a fine group of youngsters, excellently trained, can sing. Geraldine Christy, a young woman of whom more will be heard, played the Suite in B minor for flute and strings. The Concerto in F minor for harpsichord and orchestra, with Dr. Gillespie, once more was a glorious rendition. To close Mr. Zytowski presented the Coffee Cantata, bubbling with spirit and fine music and using two well-prepared students of the college, Isabel Friend and Robert Schuman, in the singing parts, with a competent small orchestra. Incidentally the orchestra throughout the festival provided facile and full support for every requirement asked of it, expertly trained to do so by Mr. Krayk, the conductor.

After two such rewarding days we approached the third with some trepidation, lest interest diminish. But the afternoon recital of Clarence Mader dispelled our concern. Modest, unassuming, he plays grand music in a grand style, but never sensationally. The highest praise we know to give is that music comes forth so vitally as to make one almost unconscious of the performer. Few of our artists have in their playing this quality as does Mr. Mader. Three Fantasias—G minor, B

minor and the one in B flat on the chorale "Farewell I Gladly Bid Thee,"—opened the afternoon. The chorale prelude "O Man, Thy Grievous Sin Bemoan," followed. Then came the meat of the program, the Trio-Sonata in E flat, the Passacaglia and Fugue in C minor and the Toccata and Fugue in D minor.

The festival's climax was reached in the evening with the performance of the Mass in B minor under the direction of Dr. Einecke. A crowded church listened to a rendition of it such as is seldom heard. It need not be described piecemeal. Soloists, the chorus, and the orchestra sang and played as though to them, too, it was a vital thing.

Santa Barbara is a community of only 50,000 people, but there is no town ten times its size that can boast of such a festival as this one.

**Junior Choir Festival at Capital.**

The District of Columbia Chapter sponsored a very successful junior choir festival at All Saints' Church, Sunday, May 23, at 4:30. Under Ruth Krehbiel Jacobs' able direction sixteen participating choirs presented "Holy, Holy, Holy" as a processional, with descant; and after the invocation by our chaplain, the Rev. Daniel W. Justice, who also presided, the large group of young boys and girls sang: "Let All Things Now Living," Davis; "Now Thank We All Our God," Bach-Holler; Cradle Song, Bach; "Ye Watchers and Ye Holy Ones," "Lasst uns erfreuen," "Long, Long Ago," Rawls; "Fairest Lord Jesus," "Schoenster Herr Jesu"; "Hosanna," Bitgood; "Christ When a Child," Tschaiakowsky; "Song of Praise," Thiman; "Brother James' Air," Jacobs. Temple Dunn was organist for the choirs; Helen Campbell Williams played the organ prelude, "Jesu, Priceless Treasure," Bach, and the postlude, Allegro, Dupré, and Martha Carrington Aubrey played Edmundson's "Fairest Lord Jesus" as the offertory.

The excellence of the program was due to the untiring efforts of the festival committee, with Jean Slater Appel, A.A.G.O., as chairman. Other members were Martha Aubrey, Effie Collamore, Margaret Gart-hoff and Kathryn Rawls, A.A.G.O.

BERNICE G. FRASER, Registrar.

**DISTRICT OF COLUMBIA**—The final meeting of the District of Columbia Chapter took the form of a dinner at the Fairfax Hotel June 7. After dinner the chapter held a business meeting at which two new members were voted in and money was appropriated for our delegate to the national convention and toward the expenses of our regional representative in the young artists' contest. The program was a "preview" of the talk which Theodore Schaefer, former dean of the chapter and organist-choirmaster of the National Presbyterian Church, is to give at the national convention. The retiring dean, Nancy Poore Tufts, was presented with a handsome desk pen set as a token of appreciation for her two years of work for the chapter.

**ROCHESTER, N. Y.**—The April meeting was held at Sibley Music Library of the Eastman School of Music. Dr. Ruth Watanabe, librarian, discussed the role of the Sibley Music Library in the musical life of the city and its relation to the University of Rochester and the Eastman School of Music. Items from the "closed shelf" collection were displayed and commented upon. . . . The second of the organ recital series was the presentation of Catharine Crozier at Strong Auditorium of the University of Rochester. Miss Crozier played a balanced program of Handel, Bach and contemporary composers. The members and their friends attended a reception in honor of the performer in the faculty club lounge. . . . A cafeteria dinner at the

Y.W.C.A. and the annual meeting brought to a close the activities of a successful year. Officers were elected as follows: Dean, Harry Watts; sub-dean, Gerald Vogt; treasurer, Harold Steen; secretary, Karl Gilbert; registrar, Mrs. John Steensma; librarian, J. Trevor Garmey.—RICHARD H. LANSING, Registrar.

**WESTERN PENNSYLVANIA CHAPTER**—After a dinner May 24 the chapter was a guest at the Mount Lebanon Presbyterian Church for the second part of the dedication of the organ program. The first part came Sunday, May 23, when Arthur B. Jennings was at the console for the prelude, meditation and postlude. At this service Gladys Schade Klaber, organist of the church for twenty years, was presented with a scroll which read: "In Gratitude to our Organist: Gladys Schade Klaber, for her faithful services through the years to the Mount Lebanon Presbyterian Church, the console of the new pipe organ has been given by the congregation. This scroll—a fitting and permanent embodiment of these sentiments—was presented to Mrs. Klaber at the service of dedication May 23, 1954." There is also an engraved plaque on the console. The organ was built by Austin Organs, Inc., and designed by Arthur Jennings, professor of organ at the University of Minnesota. The specifications appeared in the May, 1953, issue of THE DIAPASON. The Monday evening program opened with the processional hymn "Old Hundredth" as arranged by Vaughan Williams for the coronation of Elizabeth II, with congregation and choir joining. After the invocation Mr. Jennings played the Bach Toccata and Fugue in D minor and the Allegro from Sonata, Op. 36, No. 2, of Clementi. Joseph Laderoute sang the tenor aria "I Would beside My Lord Be Watching," from the "St. Matthew Passion" of Bach, with the church choir in the chorus parts. Mr. Jennings next played the Chorale in B minor of Cesar Franck. The chancel choir under the direction of Arthur Metcalfe sang "Praise The Lord," Franck, with Gladys Schade Klaber at the organ. Three more organ numbers were "Lo, How a Rose e'er Blooming," Brahms, the "Ronde Francaise" of Boellmann and the "Melody for the Bells of Berghall Church," Sibelius. Mr. Laderoute sang "If with All Your Hearts," from Mendelssohn's "Elijah," and with the chancel choir the "Sanctus" of Gounod. The recital closed with Mr. Jennings playing the Finale from the First Symphony of Vienne. An informal reception honoring Mr. Jennings and Mr. Laderoute was held in the lounge after the recital.—ANN LYNN YOUNG, Registrar.

**LEHIGH VALLEY CHAPTER**—The Lehigh Valley Chapter held its annual Guild service Sunday afternoon, May 16, in Zion Lutheran Church, Easton, Pa. Greetings were extended by Stoddart Smith, dean of the chapter. The Rev. William C. Berke-meyer, chaplain, described the purposes of the Guild and delivered a meditation on "Sing unto the Lord a New Song." Participating were junior and senior choirs from the area churches. Dr. John Beiswanger, organist of the host church, directed the senior choirs and Mrs. Charles E. Shafer, organist of St. Luke's Church, Easton, directed the junior choirs. The prelude was played by Harold F. Arndt, organist of St. Mark's Church, and the postlude by Robert Kuebler, organist of St. John's Church, both of Easton. At a short business meeting prior to the service the following officers were elected for the 1954-55 term: Dean, Stoddart Smith; sub-dean, Mrs. Paul J. Fink; treasurer, Harold Arndt; secretary, Sue Enright; chaplain, the Rev. William C. Berke-meyer.—SUE ENRIGHT, Secretary.

**LANCASTER, PA.**—Richard W. Harvey was reelected dean of the Lancaster Chapter at the final meeting of the season, held in the form of a family picnic June 7 in Long Park. Forty-five persons were present. Also reelected were Reginald F. Lunt, sub-dean; Mrs. Alan R. Johnstone, treasurer, and Miss Frances M. McCue, registrar. The new officers are Miss Jean E. Doll, secretary; John W. Jones and Joseph E. Rader, auditors, and the Rev. Gail A. Holt, chaplain. Mrs. Benjamin C. Irwin was chairman of the picnic committee. She was assisted by Mrs. Russell

**New York Hears Vienne Series**

Performances of Vienne's Fourth and Sixth Symphonies by Searle Wright and Edward Linzel, respectively, closed the series of recitals this season, in which all of the symphonies of Louis Vienne have been presented. This has been a fine opportunity for members of our chapter to hear these works played. The performances have been on an exceptionally high level. Credit for this series, as well as the Widor series last year, goes to Harold Heeremans, who has been our dean, and John Huston, chairman of the recitals committee. Other recitalists have been: Mary Louise Wright (First Symphony, repeated at Central Presbyterian Church); Dr. Robert Baker (Second Symphony); Charles Dodsley Walker (Third Symphony); Lily Andujar Rogers (Fifth Symphony).

Ray Brown of the General Theological Seminary gave a provocative lecture on plainsong May 3, followed by evensong in the chapel. A student group of fine singers illustrated the principles discussed in the lecture.

Subscribers' night brought us to the studio of Ernest White for an illustrated talk on the tonal design of his organ in the choir room. It was followed by a recital on the instrument by Edward Linzel and Mr. White. Mr. Linzel played: Prelude, Fugue and Chaconne, Pachelbel; Andante Sostenuto, Fourth Symphony, Widor; Scherzo, Second Symphony, Vienne; "Weihnachten," Max Reger; Rhumba, Robert Elmore. Mr. White played: Pastoral Suite, Bach; "Rhythmic Trumpet," Purvis; Pavane, Robert Elmore; "Legend of the Mountain," Karg-Elert.

Dinner at the Town Hall Club, at which Walter Kramer was guest speaker, closed the season.

ANNA SHOREMOUNT RAYBURN.

Nuss and Mrs. Stanley Mumma. Dean Harvey spoke appreciatively of the fine work done by Mrs. W. M. Beittel, the retiring secretary. The first fall meeting is tentatively scheduled for Sept. 13.—FRANCES M. McCUE, Registrar.

**UNIVERSITY OF NEW HAMPSHIRE**—The University of New Hampshire Guild student group met for its annual picnic and final meeting of the year. Following a hot dog roast at a roadside park near Durham the group adjourned to Northwood, where they inspected a one-manual Hook & Hastings organ under the supervision of Nelson Barden, president of the group. Nelson Barden was organ accompanist for two numbers sung by the University of New Hampshire concert choir, which was featured New Hampshire night at the Boston "Pops" in Symphony hall in May. This was the second appearance of the concert choir of sixty voices at the Boston "Pops."

**NEW HAMPSHIRE CHAPTER**—James A. Wood, organist at the Church of the Good Shepherd, Nashua, was elected dean of the New Hampshire Chapter for a third term at the annual meeting, held in Boscawen in May. A banquet at the Kettle and Crane preceded the business session. Other officers named were: Sub-dean, Miss Germaine Pellerin, Manchester; secretary, Miss Marion I. Joy, Hudson; treasurer, Norman W. Fitts, Manchester; registrar, Mrs. Mary Schow, Manchester. The chapter plans a statewide choir festival to be held at the chapel of St. Paul's School, Concord, late in October. Professor Irving D. Bartley of the music department of the University of New Hampshire will direct and Miss Germaine Pellerin will be organist. Dr. Channing Lefebvre of St. Paul's School and Robert English of the Holderness School will be assisting organists. Choirs at churches where chapter members are organists have been invited to participate in the festival.—HELEN M. LOMBARD, Publicity.



# News of the American Guild of Organists—Continued

## Boston Annual Meeting.

The annual meeting of the Boston Chapter was held in Emmanuel Church May 18. Preceding the meeting a recital-broadcast was held on the Emmanuel Church organ, with Homer Whitford, F.A.G.O., at the Casavant organ. Officers elected for the season are: George Faxon, F.T.C.L., dean; Eleanor P. Jackson, sub-dean; Emma Jane Trembly, secretary; Ernest E. Hardy, treasurer; Marshall S. Wilkins, registrar. New members elected to the executive committee for terms expiring July 1, 1957, were Claude A. Higgins, Stephen J. Ortlip and Sally Slade Warner. Dean Grover Oberle presented his report of the year's activities, highlight of which was the Langlais recital before a capacity audience in Symphony Hall in March, a recital co-sponsored by the chapter and the Archdiocese of Boston. The meeting adjourned after having watched two films, one on the building of a Casavant organ and the other depicting the music festival in Florence, Italy. Refreshments were then served in the parish-house, Mrs. Eleanor Bowering, member of the executive committee, and her husband in charge.

MARSHALL SUMNER WILKINS, Registrar.

## HARTFORD CHAPTER—The Hartford

Chapter held the last meeting until fall June 7, at Immanuel Congregational Church, Hartford. A chicken dinner was served to about fifty members, after which Jack Grove, program chairman, led in the singing of rounds. The dean, Lyman B. Bunnell, asked for the reports of committees and introduced the new dean, Mrs. Ruth Malick, who announced the other officers for the coming year as follows: Sub-dean, Jack B. Grove; recording secretary, Elmer Calky; corresponding secretary, Mrs. Marie B. Carpenter; treasurer, Clifton C. Brainard; assistant treasurer, Miss Eunice R. Pike; program chairman, Mrs. Barbara F. Williams; liaison chairman, Mrs. Florence Case; publicity chairman, Miss Teresa Fitzgerald; chaplain, the Rev. Hubert Beckwith. Mrs. Barbara Williams, the new program chairman, spoke of plans for the coming year. The members then took part in a toy symphony which was very entertaining. Jack Grove presented Hamilton Heyle, who sang two solos, the second a parody on "The Lost Chord". The members joined in at times, where the music indicated. Mr. Grove also gave a humorous imitation of leading a choir. . . . The annual contest for young organists sponsored by the Hartford Chapter was held at St. John's Church, West Hartford, May 19. The preliminaries were held at the same time and place May 12. The five young people who played in the final contest made a "very professional showing, the best in our seven years of contests," according to the chairman of the committee of judges. The first prize was won by Dwight Oarr, a 19-year old freshman of Trinity College; second and third prizes went to Donald Sukosky, 21, of East Hartford, and Clifford Carlson, 18, of Plainville. Dwight Oarr won the first piano prize a year and a half ago on an N.B.C. network contest called "Young America Plays." He and Sukosky are organ pupils of Clarence Walters. Carlson is a pupil of Gordon Stearns. The Austin Organ Company contributed the three prizes of \$25, \$10 and \$5.—HAZEL G. EVANS, Publicity Chairman.

BRIDGEPORT, CONN.—The sixth annual meeting of the Bridgeport Chapter was held at a dinner meeting at Christ Episcopal Church in Stratford May 12. Harris Bartlett, organist and choirmaster at the church, was the host. Rober Lenox, dean, presided at the business meeting when the annual reports were read. The nominating committee presented the following slate of officers to serve for the 1954-55 season: Dean, Miss M. Louise Miller; sub-dean, Miss Phyllis McCurry; secretary, Harris Bartlett; treasurer, Edgar J. Aiken; registrar, Mrs. Dorothy Flanders Young; librarian, Mrs. Lothar Dittmar; auditors, John Alves and Mrs. Ada Frybarger; executive committee for three years, Robert Lenox and Albert Torloff; for two years, Mrs. Florence Beebe Hill and Gertrude Bayers; for one year, Mrs. Ethel Brandon and Phyllis McCurry. A talk on her collection of bells was made by Mrs. M. Pearl Naramore.—FLORENCE BEEBE HILL, Publicity Chairman.

WATERBURY, CONN., CHAPTER—On May 2, in St. John of the Cross Church in Middlebury, a new Kilgen organ was dedicated. John Fitzgerald of New York and Waterbury gave a recital. Twenty-six robed organists and choir directors were in attendance. The Rev. Richard Fanning, pastor, then blessed the organ. The Rev. Thomas Dennehy, president of the Plus X Alumni Association, gave a talk on "The Meaning of Music in the Church." Seven priests and seminarians from the Montfort Seminary in Litchfield, accompanied by Brother Darling on the organ, sang com-

pline and vespers. This was followed by Benediction of the Blessed Sacrament, sung by the Rev. Richard Fanning, assisted by the Rev. John Fanning as deacon and the Rev. Lawrence Skelly as sub-deacon. The ladies' guild of the church served tea to all who attended the dedicatory ceremonies. . . . On May 24 a dinner was enjoyed in the Second Congregational Church, followed by a meeting. Dean Charles Billings presided. The nominating committee presented a slate of officers for next year. Because there were no nominations from the floor, Mrs. Robert McKiernan, registrar, cast a ballot for the following officers: Dean, Jesse Davis; sub-dean, Robert Requa; secretary, Ethel Ziglatski; treasurer, Fred Blake; registrar, Mrs. Robert Birt. Dean Davis then took over the meeting, thanking the outgoing officers for their cooperation during the past year and hoping for bigger and better achievements next year and each subsequent year. He then conducted a "musical workshop" with the thirty-one organists and choir directors singing several songs from his own library.—MRS. ROBERT MCKIERNAN, Registrar.

VERMONT CHAPTER—The Rutland District of the Vermont Chapter held its final meeting of the season at Green Mountain Junior College in Poulney, Vt., May 1. The business meeting was conducted by Leo D. Ayer, dean of the chapter. Don G. Mason, organist of the Congregational Church of Brandon, Vt., gave a recital on the newly-installed organ in the college chapel. Miss Roxane Ross, a student at the college, gave a recital on the carillon bells recently installed at the college. The members then had an opportunity to tour the campus buildings. A social hour concluded the program. The Rutland District program committee for this year consisted of Miss Edna Parks, Mrs. Ralph Seely, Sr., Leo D. Ayer and Robert C. McMahon, chairman. The Rev. Harry G. Ford, pastor of the Baptist Church of Rutland, was elected next year's program chairman.

WESTERLY, R. I., BRANCH—The annual meeting of the Westerly Branch, Rhode Island Chapter, was held May 17 at the Pleasant Street Baptist Church, at which time the annual election of officers took place, the following being reelected: Gilbert Bisset, regent; Porter Hoxie, sub-regent; Albert M. Webster, secretary, and Grace B. MacIntyre, treasurer. The organist and choir of the host church gave the Guild members a half-hour of delightful music. The numbers sung included: "Let Mount Zion Rejoice," Herbert; "Take My Hand, Precious Lord," Dorsey; "The Spirit of the Lord Drove Me," Cain, and "Listen to the Lambs," Dett. A women's trio sang "There Were Ninety and Nine," Lane; a duet, "The King of Love My Shepherd Is," Shelley, and a piano solo, Beethoven's "Moonlight" Sonata.—ALBERT M. WEBSTER, Secretary.

MONADNOCK CHAPTER—Jean Fleming, a student of Grover J. Oberle at the Boston Conservatory, was sponsored by the Monadnock Chapter in a recital May 16 at the First Baptist Church, Keene, N. H. Miss Fleming was assisted by Robert Filbin, tenor. Organ numbers were as follows: Canzona, Gabrieli; "Les Clochettes," Le Begue; "Basse et Dessus de Trompette," Clerambault; Sonata 6, Mendelssohn; Aria, Peeters; Prelude and Chaconne, Pinkham; "Carillon," Vierne; Toccata, Frescobaldi; Chaconne, Couperin; Prelude and Fugue in E minor and Two Chorale Preludes, Bach. After the recital a meeting of the officers was held and refreshments were served in the parish-house by Mrs. George Wilson.—CATHERINE C. AMES, Registrar.

EASTERN NEW YORK CHAPTER—The annual dinner meeting of the Eastern New York Chapter was held May 18 in St. John's Lutheran Church, Troy, with our clergymen as guests. The following officers were elected for the 1954-1955 season: Dean, Miss Grace M. VanDemark; sub-dean, H. Wellington Stewart; secretary, Allen T. Chamberlain; treasurer, Miss Mary Phillips; registrar, Miss Carolyn Eycleshimer; board of directors, Everett S. Glines, Mrs. Ottilie Steinhilber and Mrs. DeForrest I. Galer. After the business reports and a humorous song fest a period of open, group discussion was initiated by Dr. Elmer A. Tidmarsh, who reminded the chapter of its responsibilities in arousing and promoting young musical talent. New enthusiasm was stirred by the tentative proposal to sponsor at least one competitive organ recital and scholarship award next fall. A second phase of the discussion period was devoted to our guest clergymen, each of whom stressed the spiritual powers of music and, in consequence, the ministerial role open to every church organist. As a special feature all were able to enjoy, through a tape recording provided through the courtesy of Everett Glines, a portion of the A. G. O. service of consecration held by this chapter May 2, in St. Luke's Episcopal Church, Catskill. . . . On June 8 J. Stanley Lansing of Schenectady's First Methodist Church conducted a volunteer choir of 100 voices at the A. G. O. hymn festival held in

the Cathedral of All Saints, Albany. The choir, representing several tri-city area churches, rendered a program of nine hymns. The congregation joined in the singing of "Lancashire," "St. Catherine" and "Ye Watchers And Ye Holy Ones." Charles Brand, guest organist from Schenectady, played Vierne's Berceuse and "Carillon." George Bayley, organist and choirmaster at the cathedral, served as organ accompanist for the service and performed for the prelude, Rheinberger's Prelude, (Sonata 7), and for the postlude "Grand Jeu" by Du Mage. As the climax the choir sang Handel's "Hallelujah Chorus"—CAROLYN EYLESCHIMER, Registrar.

NIAGARA FALLS, N. Y.—To conclude the season's activities the Niagara Falls Chapter met for dinner June 1 in the parish-house of St. Peter's Episcopal Church. The business meeting was conducted by the dean, Carl F. Heywang, who reviewed events during his two years as dean. The following officers were elected for the year beginning July 1: Dean, Mrs. J. Frederick Neff, organist St. Peter's Episcopal Church; sub-dean, Mrs. Robert E. Sawyer, assistant organist at St. Peter's; secretary, Miss Elsa Vorwerk, director of music, Pierce Avenue Presbyterian Church; treasurer, Mrs. Harry E. Smith, organist-director, First Baptist Church; director for three years, Carl F. Heywang, choir director, Zion Lutheran Church; director for one year (to fill Miss Vorwerk's unexpired term), J. Earl McCormick, Bacon Memorial Presbyterian Church. Mrs. Millie R. Oxenham was elected chairman of membership. The Very Rev. Blake B. Hammond, rector of St. Peter's Church, was made chaplain. After the meeting a program of organ music was given in the church by Mrs. Neff. . . . A choral festival for junior choirs was sponsored by the Niagara Falls Chapter May 11 in the Pierce Avenue Presbyterian Church, Niagara Falls, N. Y. Nearly 250 singers from eleven choirs participated, singing individually and joining in the singing of three selections under the direction of Clara Mueller Pankow, past dean of the Buffalo Chapter. J. Earl McCormick accompanied the combined choirs and played as a postlude the "Festival Postlude" by Lemaige. The organ preludes were Andante (Sonata No. 7) and "Vision," Rheinberger, and were played by Millie R. Oxenham, who also played the processional hymn. Mary Carolyn Neff, organist of St. Peter's Episcopal Church, played the offertory, Prelude and Fugue in C minor, Bach. The Rev. Bruce G. Tucker, minister of the Pierce Avenue Church, conducted the service.

AUBURN, N. Y., CHAPTER—The May 17 meeting was held in the parlors of the First Baptist Church, with the dean, Mrs. Leroy Mout, presiding. The following officers for 1954-55 were elected unanimously: Dean, Mrs. Leroy Mout; sub-dean, Miss Gladys Gray; treasurer, Mrs. J. D. Jameson; secretary, Mrs. Carson McCall; registrar, Mrs. Leslie Bryant. After the meeting the group presented the following program of organ-piano duets before a large number of guests: Brandenburg Concerto No. 5, second movement, Bach, and "Sheep May Safely Graze," Bach (Josephine Orr and Richard Stover); Intermezzo from "Symphonic Poem," Clokey, and Pavane, Ravel (Bernice Ranf and Arlene Morse); "Canzonetta Poetic," Schumann, and "The Violet," Mozart (Harriet Bryant and Ann Mount); "The Harp of St. Cecilia," Wiegand (Betty Brock and Mildred Hockeborn); Fantaisie, Demarest (Lenora Randall and Arlene Morse).—ARLENE MORSE, Registrar.

## WESTCHESTER, NEW YORK, CHAPTER

—The May meeting was held in the Reformed Church of Hastings, N. Y., May 18. Five choruses from the Brahms "Requiem" were sung by the choir of the church under the direction of Howard Marsh, dean of the chapter, accompanied by a small orchestra and organ. Mr. Marsh spoke about the problems and rewards of choral conducting, emphasizing that the more energy, thought and inspiration you give to working out a problem, the more blessing you receive in knowledge. Refreshments were served in the parish-house to the choir, orchestra and members of the Guild. . . . The annual dinner was held June 8 at the Village Community Church in Bronxville, N. Y. It was arranged by Miss Doris Voester, choir director of the Village Church. A fine program of modern music was arranged by DeWayne Gramly, organist of Trinity Church, Mount Vernon. American songs of the last twenty-five years were sung by Anastasia Sakelos, soprano, and Robert Walters, baritone. Marion Comstock and Elsbeth Leonard, duopianists, played the "Mother Goose Suite" of Ravel, the "Scaramouche Suite" of Milhaud and shorter pieces by Infante, Rachmaninoff and Respighi.—ALINDA COOPER, Secretary.

CENTRAL NEW YORK—The Central New York Chapter has had a busy two months. The choir festival held May 4 under the direction of George Wald proved to be a great success. John Baldwin was organist for the event. Over 300 singers participated. June

1 the annual dinner of our chapter was held at Trinkaus Manor. Horace Douglas, chairman of the nominating committee, presented the slate of officers for the 1954-55 season. Officers remain as follows: Dean, J. Paul McMahon; sub-dean, Winifred Fague; treasurer, Harry Weston; registrar, Sally Blatt; secretary, Jessie Shea. A bit of levity was added to the meeting when well-known members of our chapter stepped out of character to play in the comedy orchestra recruited for the evening. Jean Engstrom, well-known soloist at the First Presbyterian Church, sang Sigmund Spaeth's "Jack and Jill" and an encore written by organist George Wald. Paul Buhl, celebrating fifty years as an organ builder, was speaker of the evening.—J. ANNA SHEA, Secretary.

ST. LAWRENCE RIVER CHAPTER—On May 3, in Holy Family Church, Watertown, N. Y., the St. Lawrence River Chapter presented Joseph J. McGrath, F.A.G.O., organist and choirmaster of the Cathedral of the Immaculate Conception, Syracuse, in a recital of liturgical music of Bach, Adagio from "Piece Symphonique," Franck; Allegro from Fifth Symphony, Widor, and several very interesting compositions by Mr. McGrath himself. This recital was enthusiastically received. Together with Mr. McGrath's recital the Benediction of the Blessed Sacrament was celebrated by Msgr. Albert J. Farrell, pastor of Holy Family Church, assisted by Rev. Robert J. McCarthy, deacon, and the Rev. Anthony Millia, sub-deacon, and by the Holy Family choir, directed by Miss Gladys Mantell, with Mrs. Eleanor W. Shaugnessy at the organ. Following the evening's program a reception was held in honor of Mr. and Mrs. McGrath, at the home of our dean, Miss Edith V. Henderson. . . . On May 18 the St. Lawrence River Chapter held its annual meeting in Picton United Church, Picton, Ont. The meeting featured a recital on the new Wicks organ by Gerald Bales, organist and choirmaster at Sherbourne United Church, Toronto.—LESTER H. BRIGHT, Registrar.

SYRACUSE CHAPTER—Eighty members and guests gathered May 4 at the Lincoln House in Cazenovia, N. Y., for the annual banquet. After dinner the group went to St. Peter's Church to hear James P. Autenrith, teacher of organ at Michigan State College, play a recital on a new instrument built by the Schlicker Organ Company. Mr. Autenrith's program was as follows: Toccata, Muffat; "Agnus Dei," Couperin; "Praise to the Lord, the Almighty," Walther; "O Sadness, O Heart Sorrow," Brahms; Allegro Appassionato from Sonata in C minor, Guilmant; Scherzetto, Vierne; Pastorale, Milhaud; Prelude in F sharp, Bloch; "In Paradisum," Daniel-Lesur; Three Chorale Preludes, Willan; "With This I Stand before Thy Throne" and Prelude and Fugue in B minor, Bach.—M. LILLIAN JEROME, Registrar.

CHAUTAUQUA CHAPTER—The annual business meeting and picnic of the Chautauqua Chapter was held May 23 at the home of Miss Joyce Bratt in Jamestown. The following officers were elected: Dean, Miss Ruth Munson; sub-dean, Mrs. Katherine Peck; secretary, Miss Mary Nichols; treasurer, Melvin Bjork; registrar, Miss Joyce Bratt. A demonstration of the carillon was presented at the Stillwater Evangelical United Brethren Church by Miss Bratt.—B. JOYCE BRATT, Registrar.

GEORGIA CHAPTER—The following officers for the Georgia (Atlanta) Chapter were elected May 24: Dean, Raymond Martin, M.S.M.; sub-dean, Thomas Brumby, M.S.M.; secretary, Mrs. Foster Spain; registrar, Mrs. M. Cocks Cunningham; treasurer, C. W. Dieckmann, F.A.G.O.; librarian, Mrs. Robert S. Lowrance, Jr.; auditor, Ed Harling.—ISABEL M. BRYAN, Secretary.

CHARLESTON, S. C.—Approximately 125 persons from twenty-three churches participated in the eighth annual church choir festival held May 25 in Trinity Methodist Church. Under the sponsorship of the Charleston Chapter the choirs were directed by Vernon W. Weston, organist-director of the First (Scots) Presbyterian Church. Anthems sung by the combined choirs were "Now God Be Praised in Heav'n Above," "Let Thy Merciful Ears, O Lord," "O God, Thou Faithful God," "Come, Dearest Lord," "Glory to God," "O Love, How Deep," "None Other Lamb" and "Gloria in Excelsis." The choir was accompanied by Mrs. Kathleen O. Rahman, organist of Grace Episcopal Church, for the anthems and by Mrs. Paul H. Davis, organist of St. Michael's Episcopal Church, for the processional and recessional hymns. The Rev. Theodore E. Jones, pastor of Trinity Methodist Church, gave the invocation and the Rev. St. John E. Patat, pastor of St. Joseph's Catholic Church, the benediction. The organ prelude was played by Mrs. Saramae Sawyer Hannon of the Second Presbyterian Church and an organ solo was played by Mrs. Carl W. Pollock, Trinity Methodist Church; the offertory by William R. Quarterman, Jr., St. Andrew's Lutheran Church, and the postlude by Sydney F. Smith, Circular Congregational Church.—(MISS) ELIZABETH MCCRANIE, Reporter.



## News of the A. G. O.—Continued

GROUP AT MEETING OF KLAMATH FALLS, ORE., CHAPTER



Klamath Falls, Ore.

This chapter was formed March 14 with a membership of twenty-one. At this meeting officers were elected. Since then our meetings have been very beneficial as well as interesting. At the April meeting the Rev. R. Graef of Zion Lutheran Church spoke on the topic "Music and Lutheran Worship" and described the theological basis for Lutheran worship. "Music, whether presented by the organist, or the choir, is subordinate to the worship; it is not to be thought of as

a performance for the demonstration of the skills of the organist or choir," Mr. Graef declared. "In Lutheran worship this worship, or wedding of the spiritual and the aesthetic, reaches its culmination in the music of Johann Sebastian Bach."

In May our dean, Ernst Armstrong, took us through the organ chamber of one of our large churches and explained the mechanics of the organ. We have three recitals planned for the remainder of the year, two of which will be given locally.

MRS. RICHARD GRAEF, Secretary.

**HARRISBURG, PA.**—The April meeting of the Harrisburg Chapter was held in Augsburg Lutheran Church April 26. "Junior Choirs" was the theme of the evening's program. Mrs. L. V. White, director of the choir of Christ Lutheran Church, had present her choral choir. Selecting a number unknown to the children, she demonstrated effectively her method of teaching small children a new number. Miss Violette E. Cassel, organist-director at the Fifth Street Methodist, presented a group of young singers, offering as their numbers "Son of Man," Rawlis, and "Beautiful Saviour," Mueller. Mrs. Mark M. Miller, organist-director at St. Paul's Lutheran Church, New Cumberland, presented a group of teen-age singers, offering "On the Mount of Olives," Martini; "Boundless Mercy," Hoggard, and "Ye Sons and Daughters," Liszt. In a panel discussion problems confronted by junior choir directors were discussed and many valuable suggestions were offered. . . . On May 18 the Guild presented Dr. Robert Baker in Messiah Lutheran Church. Dr. Baker's reputation as an outstanding organist was ably demonstrated. The program opened with Handel's Concerto No. 1. Then followed: Two Ritournelles, Rameau; Largo from Ninth Concerto for violin, Corelli-Guilmant; Prelude and Fugue in A minor, Bach; "Te Deum," Langlais; Scherzo from Symphony 6, Vierne; "Cortège et Litanie," Dupré; "Carnival," Suite, Crandell; "Rhythmic Trumpet," Bingham; "The Shepherds," from "The Nativity," Messiaen; Variations from Symphony 5, Widor. A reception followed the recital.—IRENE BRESSLER, Registrar.

**NORTHEASTERN PENNSYLVANIA**—The chapter met at the home of the secretary, Helen Fitze Rawlings, Dalton, Pa., May 27, with the dean, Robert W. Rosenkrans, A.A. G.O., presiding. A very interesting paper on "Clergyman-Organist Relations" was read by the Rev. William E. Dennis. He stressed that more belief in our motto "Soli Deo, Gloria" would be a factor in eliminating bickering between organists and clergymen and that both should work to present a complete and satisfying service of worship.—HELEN FITZE RAWLINGS, Secretary.

**ALLEGHENY CHAPTER**—Because of a conflict in schedule, the June meeting of the Allegheny Chapter was transferred from the First Congregational Church in Salamanca to the First Presbyterian in Olean, N. Y., where Grace M. Chandler is organist and director. Miss Chandler was recitalist of the evening, giving an outstanding performance on the Möller organ in the church, of pre-Bach, Bach and contemporary organ works. As it stands this organ is a two-manual, with a three-manual console in, and the choir organ prepared for. Preceding the recital June 15 members of the chapter had dinner at the Castle restaurant just outside Olean. At our May 18 meeting in Bradford's First Baptist Church we began what we hope will be a "Guild workshop series," wherein we will hold sessions and discussions on various phases of church work. Mrs. Ida McKain took the suggested theme of "Worship on the Air" and presented an enlightening paper on

the subject. The morning service on Sunday is broadcast over the Bradford radio station WESB and Mrs. McKain said that she has had very unusual experiences in this field. A questionnaire was prepared by the registrar, Philip F. Smith, and was passed out at the dinner as to what members would like in the months ahead in the nature of programs. Sept. 21 was tentatively set as the first fall meeting date, in the Salamanca Congregational Church.—PHILIP F. SMITH, Diapason Correspondent.

**EASTERN MICHIGAN**—The April meeting of the Eastern Michigan Chapter was held April 27 at Christ Church, Cranbrook, Bloomfield Hills, Mich. The program consisted of music for strings and organ, directed by Kent McDonald, and music for brass and organ, directed by Maurice Garabrant. Selections included the Sonata in E flat by Haydn; "O Welt, ich muss dich lassen," Brahms; Sonata in B flat minor, Reiche, and Prelude and Fugue in C minor by King. Also heard were the chorale "Jerusalem, Thou City Fair and High," Franck; Trio-Sonata in E minor, Telemann, and Trio-Sonata in G, Arne. . . . The final meeting of the chapter was held May 18 at the Metropolitan Methodist Church, Detroit. This was a social meeting with refreshments, honoring particularly those who had joined us during the past year. Newly-elected officers for the '54-'55 season are the following: James Hunt, dean; Dr. Maurice Garabrant, sub-dean; Cora M. MacLeod, corresponding secretary; Denise Greiner, registrar, and Kent McDonald, treasurer. Elected to the executive board are Ray Berry, Marilyn Mason and Gordon Young.—MARIA SCHMITZ, Acting Secretary.

**SOUTHWESTERN MICHIGAN**—The final meeting of the chapter this season was held in the spacious home of the dean-elect, Mrs. Cameron Davis, Kalamazoo, June 7. A picnic supper was enjoyed by the twenty-two present. Mrs. Davis was assisted by Mrs. Eva Petering, Miss Johanna Oranje and Miss Cornelia Johnson. The evening was spent in relaxation and music from the excellent organ recordings in the hostess' collection. Plans for the coming year were discussed.—MRS. ELMER HARRISON, Registrar.

**DELAWARE CHAPTER**—Members of the Delaware Chapter were guests of Dr. and Mrs. Harold L. Springer at their estate near Centerville May 24. Prior to the meeting the guests toured the gardens. Among the guests were the Rev. Robert L. McKim, pastor of the Dover Presbyterian Church, and Charles Davis of the Guild student group of Wesley Junior College. Dover, Charles Edwards, chairman of the nominating committee, nominated the officers who served this year to be reelected for another year. They are: Miss Sarah Hudson White, dean; Firmin Swinnen, sub-dean; Miss Caroline Heinel, treasurer; Mrs. Carolyn Conly Cann, registrar; the Rev. John Oldman, Jr., chaplain, and Mrs. Catherine Devins, secretary. Dr. Springer was in charge of the program. Mrs. Rita Krapp sang, accompanied by Miss Caroline Heinel. A delightful party followed at the close of

this meeting.—CAROLYN CONLY CANN, Registrar.

**NORTHERN VALLEY NEW JERSEY**—On May 10 our chapter met at Grace Lutheran Church in Palisades Park. Mrs. Margaret Hammerness was hostess. An interesting program of organ and choral numbers by contemporary composers was presented, assisted by the adult choir and Miss Helen Dinzik, soprano. A choral workshop was conducted by William Caldwell. Several unfamiliar hymns were examined and arranged for anthem purposes, with a twofold object in mind—to introduce new hymns to a congregation and as an aid to "after Easter" choir oldtrums. Election of new officers resulted in the following being chosen: Dean, William D. Caldwell; sub-dean, Miss Thelma Dunn; secretary, Frances Schacht; treasurer, Walter Pearman. The meeting closed with refreshments and fellowship in the church house; the senior choir assisting Mrs. Hammerness.—MRS. EDWARD WINFIELD, Secretary.

**METROPOLITAN NEW JERSEY**—The annual dinner meeting of the Metropolitan New Jersey Chapter was held May 10 at the Munn Avenue Presbyterian Church, East Orange, where Earl B. Collins is minister of music. We heard reports and held an election, with the following results: Dean, Ernest F. White; sub-dean, Mary Elizabeth Jenkins; secretary, Newell C. Guilian; treasurer, David R. Adamson; registrar, Leah Davis Mead; auditors, Edwin Jacobus and Kenneth Yost; members of the executive committee, Russell E. Hayton, Walter N. Hewitt, Cornelia S. Hunter and William J. Jones. The evening was concluded with a short musical program by Grace Auer and Lexi Jones, with Mr. Collins as accompanist.—MILDRED E. WAGNER, Registrar.

**DAYTON, OHIO**—The Dayton Chapter has finished a very successful season. In October this chapter was host to the regional convention for Ohio, West Virginia and Kentucky. This past season two young organists were presented—Lowell H. Enoch in a fine recital at the South Park Methodist Church March 2 and Joe Kitchen in a very interesting program at Grace Methodist Church April 21. A tour of churches and the election of officers were features of the last meeting of the season. The following are the new officers: Dean, Clara Hegeman; sub-dean, Elmer Knisely; secretary, Annabelle Walbron; registrar, Mrs. Robert Firth; auditors, Veryl Lech and C. Clayton Furnas; treasurer, Robert Collins; chaplain, Dr. Paul M. Herrick; board members, Joseph Geiger, Pauline Williams, Kathryn Allen and Janet Wright.—EVELYN L. LIVINGSTON, Registrar.

**FORT WAYNE, IND.**—The Fort Wayne Chapter held its final meeting of the season May 25 at the home of Mrs. David Gerig, Muscody Pass, in Indian Village. Neil Thompson, dean of the chapter, presided for the business meeting and reviewed the history of the chapter from its organization in April, 1946, with a membership of eleven, to the present time, when the members number over forty. Robert Shambaugh, chairman of the nominating committee, conducted the election of officers. The following were elected: Dean, Neil Thompson; sub-dean, Richard Carlson; secretary, Mrs. W. S. Fife; treasurer, Ralph Doctor; board member, Raymond Beights. After the business meeting Robert Sheffer, program chairman, introduced Mrs. I. H. Freeman, who gave a very interesting talk on reading matter which most organists promise themselves they will do after the Easter rush is over. As Mrs. Freeman humorously expressed it, "summer reading" and "some are watching T.V." The summer plans of a few of the members include attending the A.G.O. convention. Mrs. Gerig served refreshments and the social hour brought many reminiscences.—MRS. W. S. FIFE, Publicity.

**CHARLESTON, S. C.**—The Charleston Chapter held its monthly meeting June 4 at the Second Presbyterian Church. A very interesting musical program preceded the meeting under the direction of the organist and choir director, Mrs. Saramae S. Hannon, assisted by her choir and with Vernon S. Elliott, Jr., as guest organist. Plans were made for a picnic at Mrs. Royal Jervey's house on Sullivan's Island and a workshop for organists and choirs in September under Paul Petersen of Winston-Salem College. We are all looking forward to this musical workshop and hope that Guild members of the state and other states will be able to attend.—ELIZABETH MCCRANIE, Reporter.

**COLUMBIA, S. C. CHAPTER**—The Columbia Chapter followed its custom by closing the year with a social event, beginning with dinner. On May 10 the Guild met at Wesley Memorial Methodist Church with Mrs. J. B. Major as hostess, and enjoyed a steak dinner. The nominating committee presented the following slate for the coming year, which was carried: L. Gregory Pearce, dean; Mrs. Latta Johnston, sub-dean; Miss Ann Pitts, secretary; Mrs. Curran Jones, treasurer, and the following board members: Robert L. Van Doren, William H. Triplett and D. A. Pressley. A social hour, including musical games, closed the program. In May two Guild members gave recitals in Columbia. May 16 Miss Betty DeLoach

of Aiken, was heard at St. John's Episcopal Church. She was assisted by the Aiken Choral Society, a new choral group organized by her, which sang Liszt's "Psalm 13," "Lord, How Long Wilt Thou Forget Me." The program consisted of the following organ numbers: Toccata and Fugue in D minor, Bach; "My Heart Is Filled with Longing," Bach; "We All Believe in One God," Bach; "Chant de Paix," Langlais; "Litanies," Alain; Elevation, "Suite Médievale," Langlais; Rondo in G, Bull-Ellemer; "Mist," Doty; Toccata on "O Filii et Filiae, Farnam. On May 23 William H. Triplett, organist and choirmaster at the Washington Street Methodist Church and a senior at the University of South Carolina, presented an interesting program devoted entirely to hymn-tunes. He was assisted by the adult choir of his church, who presented the hymn as it appeared in the hymnal, while Mr. Triplett followed this with the composer's treatment of the tune.—MRS. ISABELLE H. MAUTERER, Publicity Chairman.

**PORTSMOUTH, VA.**—The Portsmouth Chapter held its monthly meeting at the Monumental Methodist Church May 25. Election of officers for the coming year was held, with the following results: Dean, Cedric Lyon; sub-dean, A. J. Lancaster; secretary, Harriet Brown; treasurer, Franklin Kingdon; registrar, Herbert G. Stewart; auditors, Betty Vellines and F. W. Diederich; chaplain, H. J. Jacobson; directors, Mrs. B. F. Mann, Mrs. Mildred Van Dyck and Mrs. Albert Steele. The new officers will be installed at the next meeting, Sept. 28. Herbert G. Stewart, organizer and dean of the chapter for two and one-half years, declined renomination. A. J. Lancaster was in charge of the program for the meeting. He and Dickie Barnes played a recital. The girls' sextet of Woodrow Wilson High School sang several sacred selections. Mrs. A. J. Lancaster served refreshments. The dean-elect, Cedric Lyon, is organist-director of the Fourth Street Baptist Church. He has been sub-dean since the founding of the chapter in January, 1952.—HERBERT G. STEWART.

**LYNCHBURG, VA.**—On Tuesday, May 25, at the Lantern tea-room, the Lynchburg Chapter held its annual banquet in honor of the clergy of Lynchburg. It was the best-attended meeting of the year. The speaker was the Rev. Lowell P. Beveridge, associate professor of speech and church music at the Virginia Episcopal Theological Seminary in Alexandria, Va. His topic was "Music and Christian Public Worship." The following officers were elected for the coming year: Dean, Miss Frances O. Peters; sub-dean, Robert G. Lee; corresponding secretary, Miss Eunice Leebrick; registrar, Mrs. S. H. Williams, Jr.; treasurer, Miss Nancy Mattox. Thanks were expressed for the work done by Dean Theodore Herzl and the members of the executive board during the year.—FRANCES C. PETERS, Registrar.

**DANVILLE, VA.**—The Danville Chapter has completed its first season by re-electing as dean John Hoffman, minister of music at the Main Street Methodist Church, Danville. The chapter was organized at a meeting with S. Lewis Elmer Dec. 31, 1953. Included in the activities of the year were a program on Jewish music by Rabbi Shevlin, rabbi of Temple Beth Sholem, Danville, and a program on hymns by George Brandon, organist and director of the First Presbyterian Church, Burlington, N. C.—MRS. RALPH HESS, JR., Secretary.

**SAVANNAH, GA., CHAPTER**—The chapter met May 17 in the choir room of Christ Episcopal Church with Mrs. Addie May Jackson, organist of the church, as hostess. Jack Broucek, sub-dean, presided. Mrs. Robert Emmett Fennell presented a slate of officers for the new year as follows: Dean, Jack Broucek, Georgia Teachers' College; sub-dean, Mrs. Frank Martin; secretary, Mrs. Robert Laughlin; treasurer, James Carter. Programs for next season and an artist concert were discussed.—ELIZABETH BUCKSHAW, Registrar.

**BROCKTON, MASS.**—The Brockton Chapter held its monthly meeting at the home of William E. Cookson of Abington, Mass. Plans were made for the annual concert Oct. 18 at which time the chapter will present Claire Coci in a recital at the First Baptist Church. It was voted to send a delegate to the national convention. Following the meeting Miss Edith Lang, organist and composer, spoke most interestingly on Miss Lang's anthems. On June 12 members and their guests enjoyed their annual banquet, held at the Old Blacksmith Shop restaurant in Whitman, Mass.—BARBARA PACKARD, Registrar.

**MISSOURI CHAPTER, St. Louis.**—Chapter members gathered at the Webster Groves Presbyterian Church for their final meeting and Guild service. Robert Heckman, the dean, played the prelude—"Benedictus." Rowley, and Psalm-Prelude No. 2, Howells. The Rev. Dr. Harry T. Scherer and the Rev. William Watkins led in the spoken word, emphasizing the importance of the ministry of music. Alfred Lee Booth conducted the Webster Groves choir in John Ireland's "Greater Love Hath No Man" and Randall Thompson's "Alleluia."—ROBERT V. CLOUTIER, Publicity.



News of the A. G. O.—Continued

PITTSBURGH ORGANISTS AT ORGAN DEDICATION



THE WESTERN PENNSYLVANIA CHAPTER of the A.G.O. received recognition by two of Pittsburgh's leading newspapers in connection with events sponsored by the group in April, May and June. The picture above appeared in the *Pittsburgh Sun-Telegraph* the day after the Rev. Canon Alfred Hamer of Trinity Cathedral was sponsored in a recital by the chapter. With Canon Hamer, left to right, are Dr. Marshall Bidwell, organist of Carnegie Music Hall; Horace M. Hollister, dean of the chapter and minister of music at the Mount Lebanon

Presbyterian Church, and H. Alan Floyd, minister of music at the First Baptist Church.

A hymn festival was sponsored May 16 at the East Liberty Presbyterian Church, with 700 choristers representing forty-two churches participating. Five hundred choristers had to be excluded because of lack of space. The festival was led by Dr. Donald D. Ketting. In June a young organists' contest was held, with a first prize of \$25 and free transportation to the A.G.O. convention in Minneapolis.

SPRINGFIELD, MO., CHAPTER—A concert by four chaplain's assistants from Fort Leonard Wood was sponsored by the Springfield Chapter May 10 at Christ Episcopal Church. The three organists participating were Charles H. Heaton, Mus. B., M.S.M., Edgar B. Reinschmidt, Mus. B., and Phillip J. Crawford, B.S. A group of solos was sung by Marion van Dyk, A.B., tenor. Mr. Heaton played: Trumpet Voluntary, Purcell; Prelude, Corelli; Sinfornia to "Wir danken dir," Bach. Mr. Crawford's numbers were: Two Chorale Improvisations, Karg-Elert; "Cypress Groves of Lebanon," Shure; Toccata in D minor, Nevin. Mr. Reinschmidt chose two of Clokey's "Mountain Sketches" and a group of Weinberger's "Bible Poems."—ROBERT W. GLOVER.

CENTRAL MISSOURI—The Central Missouri Chapter presented Wallace Dunn, A.A.G.O., of the University of Wichita, Wichita, Kan., in a recital March 16 at Missouri Valley College, Marshall. The program, one of variety and interest, was played on a three-manual Kimball organ. On April 23 the chapter met at Central College, Fayette. Officers for the year were elected as follows: Luther T. Spayde, dean; Robert Reep, sub-dean; William C. Bedford, treasurer; Perry G. Parrigin, secretary. After the meeting was adjourned the members present attended the concert by the A Cappella Choir of Central College under Mr. Spayde's direction. May 31 the chapter members from Jefferson City entertained the group at the country home of Carl Burkel on the Osage River. A picnic supper was enjoyed. The dean presided over a business meeting to make plans for next year's activities. Central Missouri Chapter will hold its first meeting of the new year in September at Columbia.—PERRY G. PARRIGAN, Secretary.

NORTHWEST ARKANSAS—The Northwest Arkansas Chapter participated in the tenth annual observance of national Guild Sunday with a service at St. John's Episcopal Church in Fort Smith May 9 at 3 p.m. It was in charge of the Rev. C. D. Lathrop, rector, and Miss Hattie Mae Butterfield, organist-choir director. The musical part, with choral numbers by St. John's choir, included the anthems "Prayer of Thanksgiving," Dremser-Scholin; "O God, Thou Faithful God," Bach-Kraft; and "O Saviour Sweet," Bach-Dickinson. Miss Butterfield played "Now Thank We All Our God," Karg-Elert, and Toccata, Pachelbel.—MRS. BEN WATKINS, Secretary.

TEXARKANA CHAPTER—Miss Ruth Turner was elected to serve her third year as dean of the Texarkana Chapter at the meeting May 22 in St. Edward's Catholic Church. Other officers elected are: Mrs. William Hibbitts, sub-dean; Miss Mary Agnes Graves, treasurer; Miss Dorothy Elder, secretary; the Rev. Fred Harrison, chaplain. The program opened with a review of the chapter on "Equipment" from the study book "Steps Toward A Singing Church," by Ketting, given in an interesting manner by Mrs. Christine Nelson. Miss

Mary Agnes Graves played "Ave Verum," Guilmant; "Let Us Rejoice!," Kinross; "Santa Maria," Caron, and Triumphal March, Stickles. This was the last meeting until September.—DOROTHY ELDER, Secretary.

WASHINGTON CHAPTER—On June 6 the Washington Chapter held an impressive service of installation for the officers-elect at the University Lutheran Church in Seattle. New officers for the 1954-1955 season are: Mrs. Jean H. Gutberlet, dean; Edward A. Hansen, sub-dean; Mrs. Retta Jean Valerio, secretary; Harold F. Shaw, treasurer. At the reception following the installation members had the opportunity to meet W. Glen Darst, past dean of the Fort Worth, Tex., Chapter, and well-known organist-composer.—VERA M. PIERSON, Publicity.

SPOKANE CHAPTER—The June meeting was held June 1 at the home of Donald A. Beatty. With the unanimous approval of the members present the executive committee was increased from the existing group of nine members to twelve. Election of officers was held, with the following results: Dean, Mrs. George W. Butler; sub-dean, Mrs. Edward N. Getoor; secretary-treasurer, Miss Faith O'Connor. Miss Faith O'Connor will represent the Spokane Chapter at the national convention in July. After the business meeting the members were entertained by unusual transcriptions of the extensive record library of the host, including a Dinaural Edition transcription of "The Seven Last Words" by Dubois, recorded by the Boston Chorale in Boston Symphony Hall. Coffee hour concluded the evening meeting.—MRS. GEORGE W. BUTLER, Dean.

CENTRAL FLORIDA—The Central Florida Chapter held its final meeting for the season with an informal picnic supper June 1 at the charming new home of the L. Harold Sanford, in Winter Park. Election of officers brought one change, in the office of sub-dean, Mrs. Louise Touhy replacing David Cramp. The executive committee added Mrs. Miriam Penrod for the three-year period. Considerable discussion ensued concerning the program of activities for next year, with a "clinic for organists," an "analysis and appreciation of a specific composition such as a symphony," an annual "illustrated lecture on organ construction," a clergy dinner, a hymn festival, a Christmas party and a choir festival, suggested. Several members desired more organ programs by our members. The chapter recognized the approaching retirement in September of Dr. Herman Siewert as organist of Rollins College.—BEATRICE F. WHITE, Registrar.

FLORIDA STUDENT GROUP—Activities of the Guild student group at Florida State University during the school year have been interesting. In the fall, the students visited the Florida A. and M. College in Tallahassee for a demonstration of the school's new Estey-Rieger organ. All had the opportunity to play the instrument and found the visit most profitable. In February the organ class was

privileged in having Claude Murphree, F.A.G.O., of the University of Florida, and an outstanding student, Horace Arrington, as guest performers in organ and piano. Feb. 27 the Virgil Fox recital took place in Opperman Music Hall. The G.S.G. co-sponsored Mr. Fox with the Tallahassee A.G.O. Chapter. In the second semester, junior and graduate seminars were given by three music school organ majors: Robert Carwithen, Miss Doris Johnson and Miss Peggy Lee Pennell. The closing meeting was held with the Tallahassee Chapter and included a discussion on the calibre of music in our churches. Students from the religious centers on the campus were present. Dr. Robert Miller, professor of the department of philosophy and religion, spoke to the group.—MARGARET E. KING, Secretary.

MANATEE, FLA., CHAPTER—The Manatee Chapter had its second annual dinner honoring the ministers of the county and their wives on May 18 at the First Presbyterian Church, Bradenton. Miss Ann Ault, dean of the St. Petersburg Chapter, was a special guest. A short program was presented by Mrs. Walter Wooten of Sarasota, with Mrs. Tom MacMakin and Mrs. John Auldridge as soloists. The June meeting of the chapter was in the First Baptist Church of Palmetto and Walter Kimble was presented in a recital on the Hammond electronic organ.—RUTH BEGGS, Registrar.

PROFESSOR ELLIS SNYDER, head of the voice department at Capital University, Columbus, Ohio, was awarded the degree of doctor of music May 15 in connection with the fine arts festival at St. Olaf College. Professor Snyder was scheduled for the principal commencement address, on "The Importance of Music in Our Lutheran Worship." Mr. Snyder joined the music faculty at Capital University in 1922. He is director of the chapel choir, which he founded in 1928. He is also editor of the Chapel Choir series of anthems, conductor of the Choral Union of the International Luther League and national church music chairman of the National Federation of Music Clubs.

DAVID W. HINSHAW, organist and choir-master at the Church of the Epiphany, Baltimore, gave lectures in March and April on the development of church music to the Baycrossers' Club of that church. Choral music was discussed the first evening and organ music and organ construction were the topic the second evening. The group saw the motion picture on organ construction made by the Schantz Organ Company and musical examples were illustrated by recordings.

FRED M. CARTY, VOICER



FRED CARTY, MOLLER'S HEAD VOICER, WITH FIRM 50 YEARS

Fred M. Carty, head of the voicing department of M. P. Möller, Inc., marked his fiftieth anniversary with the company June 9. Mr. Carty began working for Möller when he was 14 years old for \$1.50 a week, working ten hours a day six days a week. For many years he was on the road erecting organs. Twenty years ago he was moved to the voicing department in the factory.

Mr. Carty estimates that he has helped build 6,000 organs. Instruments on which he has worked have gone to such distant points as South Africa and other foreign countries. Mr. Carty has eleven men working in his department. He expects to continue work after he reaches the retirement age next year. Mr. Carty told newspaper reporters that his only regret is that he can't play the instruments which he voices.



Organists the world over know the flexibility, volume of smooth air power and extremely quiet operation of the Spencer Orgoblo. Few realize why Orgoblos maintain these high standards for a lifetime.

The all steel "sugar scoop" casing is made of heavy copper bearing sheet steel, rolled and welded. The ends are made of ribbed sections, and the motor rests on a cast bridge work which distributes the load evenly over the lower half of the scoop.

A nickel can be balanced on the casing when the machine is running, a demonstration that is possible only with a machine built like a bridge, with light-weight impellers and no back surges in the flow of air.

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## News of the American Guild of Organists—Continued

**LOS ANGELES CHAPTER**—The last meeting of the current season was held at the home of Mr. and Mrs. Clarence Mader. After an enjoyable picnic supper an informal program was presented by Julia Johns, contralto, and Margaret Fabrizio, pianist. Miss Johns, accompanied by Clarence Mader at the piano, sang four Spanish Christmas carols by Josquin Nin. Miss Fabrizio played the second and third movements of a sonata for piano by Serge Prokofiev and "Four Personalities" for piano by Clarence Mader entitled "Brusque but Genial," "Languid and Mystic," "Peppery and Capricious," "Rhythmic and Vital."—**VIRGINIA COX.**

**SAN DIEGO, CAL.**—The San Diego Chapter held its annual installation banquet June 7 at the University Christian Church. The dean, Edith Gottfrid, presided over the meeting, at which highlights of the year's work and the fine progress in musical programs and membership made by the chapter were noted in the officers' reports. The outstanding events were a recital by Richard Purvis in December and the presentation of Bach's "St. John's Passion" in March. The sub-dean, Vesta Goff, offered the program of the evening. The boys' quartet and members of the Hilltop Choir from the San Diego High School, sang, with Sandra Dewse as commentator. As a fitting closing for the meeting and the year's work the dean presided over the traditional installation of officers. The following were installed: Dean, Vesta Goff; sub-dean, Madeline Terry; registrar, Isabel Crutchett; corresponding secretary, Martha Thomas; treasurer, Ann Goodman; librarians, Susie Newman and Helen Gudmunson; historian, Gwendolynn Myers; directors, Edith Gottfrid, Robert Amerine and Charles Shatto.—**GWENDOLYN MYERS, Publicity.**

**SANTA BARBARA, CAL.**—The Santa Barbara Chapter met at the Baptist Church May 26 to hear Eugene Poole, Western manager for M. P. Möller of Hagerstown, Md. This was an excellent opportunity for the organists to become better informed on the craftsmanship that goes into the mechanism of the organ. The following officers for 1954-1955 were elected: Dean, C. Harold Einecke; sub-dean, Mrs. Marion Walser; recording secretary, Miss Rosella Wilson; corresponding secretary, Mrs. Lucille Beasley; treasurer, Mrs. Emma Lou O'Brien. The dean appointed Charles Black to be the representative on the Bach festival committee. Final "work" details were made for the second annual Bach festival, which got under way June 4 with a lecture by Ronald Scofield, music critic for the *News-Press*. Following last year's initial single evening performance, the festival has been enlarged to a three-day event. The aim of the committee was to present to the community the highest grade of music through utilizing the talent of community organizations, with a few guest artists.—**BETTY L. NRSKE, Registrar.**

**LA JOLLA CHAPTER (CALIFORNIA)**—The chapter enjoyed an invitation from the Bishop's School for Girls to attend choral evensong by the girls under the direction of Canon Frederick Stevens, school chaplain. After the service Canon Stevens gave an inspiring talk on "The Church Service and the Organist." Election of officers was held, with the following results: Charles H. Marsh, F.A.G.O., dean; Royal A. Brown, F.A.G.O., Ch.M., sub-dean; Miss Lillie M. High, secretary; John D. Henzler, treasurer; the Rev. William Forshaw, chaplain; Douglas I. Duncan, registrar; Herbert E. Hyde, historian; T. Morley Harvey, A.A.G.O., F.T.C.L., auditor; Lawrence Blacknell, librarian.—**DOUGLAS I. DUNCAN, Secretary.**

**CENTRAL CALIFORNIA CHAPTER**—Kodaly's Mass in Time of War was the last in the series of fifteen public programs, presented by the chapter June 4. The Stockton Chorale, an ensemble of twelve voices, sang under the direction of Arthur J. Holton. Inez Pope, organist of the First Presbyterian Church and president-elect of the San Joaquin County Music Teachers' Association, accompanied. The organ is a three-manual Austin designed by J. B. Jamison. As a "curtain raiser" for the featured choral work Fred Tulan played: "Episode," Copland; Sonata 3 (1940), Hindemith; Pastorale, Milhaud; Chromatic Study on the Name of "BACH," Piston. He also accompanied John L. McCarthy and Caryl Jones Scott in the Suite for two flutes, C.P.E. Bach; Alan Reyburn in the Chorale Prelude for trumpet on "When Adam Fell," Homilius; and Grant Hull in Sowerby's Ballade for clarinet. The intermission commentary was by the Rev. Robert Hawthorne, a member of the chapter. . . . Election of officers took place May 24 after the annual potluck dinner at the country home of Mr. and Mrs. Gus Emerson in Galt. Mrs. Gwyn Gray Clark, music librarian at the College of the Pacific, will become dean after three terms as sub-dean. The present dean will become sub-dean and Mrs. Wilhelmine Pryor will be the treasurer, while Mrs. Pope will be the new secretary. Donald Sutherland will handle the Lodi area publicity and Mr.

Tulan the Stockton, Sacramento and The Diapason reports. The Rev. C. T. Abbott will continue as chaplain, as will registrar Walter Kiesz. Entertainment was provided by Mrs. Pryor, who continued with her annual horseback riding exhibition, while Allan Bacon, A.A.G.O., showed to good advantage in a badminton contest with Volney Guptill. The last chapter activity will be the publication of a yearbook.—**FRED TULAN, Dean.**

**NORTHERN CALIFORNIA**—Our annual banquet and election of officers fell on May 18, the occasion being celebrated at Oakland's First Presbyterian Church through the generous cooperation of Dr. Thomas Franklyn Hudson, pastor, and Newton H. Pashley, minister of music. The new dean is Leonard Fitzpatrick, the young organist and director of the Dominican Chorists at St. Dominic's in San Francisco. His work in the past year as sub-dean and director of a revitalized local activities program augurs well for a year of accomplishment ahead. The post of sub-dean still hands in a tie—to be broken by chapter vote and reported later. The new recording secretary is Mrs. James Fisher and the corresponding secretary Fred Bentley. The treasurer will be Hugo Gehrke of Concordia College in the East Bay. Robert Vaughn continues as registrar and Stephen Holness and Dr. Raymond Wakerling will be auditors. Florence White carries on again as librarian and historian. Dorothy Dublin, Hazel Wilson and Esther Johnson, who retired from posts of secretary and treasurer, will continue their valued services on the executive committee. Following the dinner and election we heard the newly-issued record demonstrating organ resources as narrated by G. Donald Harrison. The record received excellent reproduction on a multi-speaker unit set up for this occasion by an organ and hi-fidelity enthusiast, John Hopkins. . . . April 25 brought our annual Guild service at San Francisco's Trinity Episcopal Church. The service was conducted by the Rev. Leighton Nugent, rector of Trinity, the music was by the Trinity choir under Harold Mueller, F.A.G.O., and the address was delivered by the Rev. Dr. Jack Finegan, pastor of the University Christian Church, Berkeley. Bob Whitley, winner of the A.G.O. national organ playing contest in 1950, now stationed at the Presidio with the army, gave the organ recital preceding the service, which featured the Reubke Sonata on the Ninety-Fourth Psalm.—**ROBERT F. VAUGHN, Registrar.**

**TEXAS CHAPTER**—The Texas Chapter held its final meeting of the season May 10 at the First Baptist Church, Dallas. Reports on the year's work were heard from all officers and committee chairmen at the business meeting, conducted by Mrs. O. G. Satterlee, the dean. Two important items of business were the marking of national ballots and the decision to extend an invitation that the 1956 national convention be held in Dallas and Fort Worth. After the business meeting those present heard a program of service music played on two recently-installed Möller organs—one in the chapel and the other in the assembly hall of the First Baptist Church. The program was played and conducted by Earl W. Miller, church organist, and Robert R. Miller, with commentary on appropriate music for preludes, offertories and postludes by the latter. On the two-manual chapel organ Earl Miller played the Intermezzo from the Sonata in A minor by Rheinberger and "Chant de May," Jongen. Robert Miller played "O God, Be Merciful to Me," Bach; "Break Thou the Bread of Life," Russell Hancock Miles, and an Elevation by Benoit. On the three-manual organ in the assembly hall the following numbers were played: "Soliloquy," Rowley; Aria, Concerto 10, Handel-Guilman; "Premier Choral," Andriessen; Psalm Prelude, "By the Waters of Babylon," Huston; "The Night of the Star," Elmore; "On the Evening of the Ascension," Benoit; Toccata, Titcomb.—**JAMES M. GUNN, Registrar.**

**SAN ANTONIO, TEX.**—Officers were elected at the recent meeting of the Alamo Chapter, after which the members examined the new Flentrop organ from Holland, recently installed in the University Presbyterian Church chapel at Trinity University. New officers include Mrs. Homer Cornell, dean; Robert K. Reid, sub-dean; Mrs. Robert C. Cripe, treasurer; Miss June O'Mara, secretary; Mrs. Ardis Ward, recorder; the Rev. Frank R. Neff, Jr., chaplain; Mrs. A. E. Takken, parliamentarian; Walter Faust and Otto Hofmann, auditors.—**Mrs. ROBERT C. CRIBE, Treasurer.**

**CORPUS CHRISTI, TEX.**—The Corpus Christi Chapter held its final business meeting of the season the last of April and held an election of officers. It was unanimously voted to have the same officers for a second term, and they are as follows: Dean, Kenneth White; sub-dean, Mrs. Phyllis Walter; registrar, Mrs. Clarissa Wiseman; treasurer, Mrs. Edna Ocker; secretary, Mrs. Betty Allen; historian, Miss Geneva Jones; parliamentarian, Mrs. J. W. Sewell; chaplain, the Rev. Francis Craig. On May 9 the Guild sponsored a presentation of Schubert's G

major Mass by the First Christian Church choir under the direction of Jack Norman, with Roger Hauenstein at the organ. A program on wedding music, with vocal and organ selections, was presented May 25 at the Church of the Good Shepherd. Mrs. Helen Masters offered various ideas, likes and dislikes of hymns by organists and pastors. The season closed with a dinner at the Town Club June 8. Our particular thanks and admiration go to our first dean, Otto Moellering, for all his fine organ work this entire season; and to John Boe for his inspiring recital last March.—**Mrs. R. B. CONNOR.**

**GALVESTON, TEX., CHAPTER**—The annual Guild service of the Galveston Chapter was held at Trinity Episcopal Church May 9. The Rev. John Caskey, Guild chaplain, delivered the message and Thomas G. Rice was organist and choirmaster. At a business and social meeting May 22 in the home of Mrs. Adam J. Levy officers for the season were elected. Nils A. Nilson was re-elected dean; Mrs. Ed Hildebrand sub-dean, Mrs. Adam J. Levy treasurer, Mrs. John Hamilton secretary and the Rev. John Caskey chaplain. Mrs. Levy served refreshments.—**Mrs. JOHN HAMILTON, Secretary.**

**SABINE CHAPTER**—The Sabine Chapter held its last meeting until fall in the First Methodist Church of Beaumont, Tex., May 17. The following officers were elected: Dean, Mrs. C. B. Holter; sub-dean, Miss Mary Frances Roach; secretary, Mrs. Mary Blandford; treasurer, Mrs. Jessie Dickerson; registrar, Miss Mavis Going. After the business meeting John Boe was presented in a recital. Mr. Boe is organist of St. David's Episcopal Church, Austin, Tex., a teacher of organ at the University of Texas and of a course in church music at the Seminary of the Southwest in Austin.—**MAVIS GOING, Registrar.**

**SOUTHERN ARIZONA CHAPTER**—A buffet supper was served to members and guests of the Southern Arizona Chapter in the patio of the First Methodist Church, Tucson, June 7. A business meeting followed, with Dean Helen Whitmarsh Summers presiding. Officers elected for the coming year are: Dean, Mrs. Mary Zua Kamp; sub-dean, Mrs. Henry Dahms; corresponding secretary, Mrs. Walter Fleming; recording secretary, and publicity, Mrs. Dorothy Callahan; treasurer, Professor G. H. Munding. A newly-elected member of the executive board is David McDowell, organ builder. The chapter's vote of thanks and appreciation for her services as dean was extended by Professor Andrew Buchhauser to Helen Whitmarsh Summers. At the conclusion of the business meeting a program was presented by Mrs. J. L. Callahan, Mrs. Henry Dahms and Mrs. Carroll Rinehart.—**MARtha HASKINS HUME, Publicity.**

**CENTRAL ARIZONA CHAPTER**—The chapter held its annual picnic and business meeting May 17 at the First Christian Church in Phoenix. Officers elected for the coming year are: Dean, Mrs. F. E. Kuhl; sub-dean, the Rev. William Boice; corresponding secretary, Mrs. Earl Hobert; recording secretary, Marvin Anderson; treasurer, Miss Bernell Maxey. The retiring dean, Thyra Leithold, was elected to membership on the executive committee. Certificates of appreciation were presented to Thyra Leithold, retiring dean; Clara Taylor, past dean, and Sheldon Foote, past dean. Following the meeting Miss Helene Bouman led the group in table games.—**MARVIN ANDERSON, Recording Secretary.**

**ROCKY MOUNTAIN CHAPTER**—Wesley Koogle, dean of the Rocky Mountain Chapter, presided at the meeting held in St. John's Cathedral, Denver, June 7. Mrs. Russell Freeland played the Chorale Prelude on "Ton-y-Botel" by Purvis. This was followed by the Gigue Fugue in G major by Bach, the "Requiescat in Pace" by Leo Sowerby and the Toccata in D minor by Reger played by John Moseley, organist and choirmaster of Ascension and Holy Trinity Episcopal Church in Pueblo. David Pew, organist and choirmaster of the cathedral, played several organ numbers with a brass quartet. The first was "The Joy of the Redeemed," by Clarence Dickinson, followed by "Christus Resurrexit," by Ravanello, and the Toccata from the Fifth Symphony, Widor. The last two were arranged for brass accompaniments by Mr. Pew. Members of the brass quartet were Jon Wiegart and Roger Wilkowsky, trombonists, and Arthur Jaquith and Richard Haselett, trumpets. All members of the Guild and their guests were invited to the parish hall of the cathedral for a social hour and refreshments.—**ESTELLA C. PEW.**

**NEBRASKA CHAPTER**—The chapter met for dinner at the Omaha Athletic Club June 8 to honor Miss Henrietta Rees, A.A.G.O., who plans to retire at the end of the church year. She is leaving Omaha and will live in South Pasadena, Cal. The chapter presented her with a gift of handmade earrings and a corsage of red rosebuds. Dr. and Mrs. John L. Gedgoud also sent her a corsage of gardenias. Miss Rees is organist of the First Unitarian Church in Omaha

and has been very active in Guild work. She is a charter member of the Nebraska Chapter and has served as dean. Her church always has been thrown open to the Guild for special occasions and for meetings. A brief business meeting was held after the dinner hour and election of officers was held. The nominating committee recommended re-election of present officers for another term as follows: Cecil C. Neubecker, dean; Hope E. Yates, sub-dean; Helen Manning, secretary; Phyllis V. Joseph, treasurer. The secretary was instructed to cast a unanimous ballot re-electing these officers. About one-half of the chapter members plan to attend the convention in St. Paul.—**HELEN MANNING, Secretary.**

**PEORIA, ILL.**—The Peoria Chapter held its annual banquet at the Peoria Country Club June 8. The dean, Harold L. Harsch, presided. The new officers for the season were installed and announcement was made of the recitals being arranged for next year by Claire Coci and Virgil Fox. The Rev. Idris W. Jones, pastor of the First Baptist Church in Peoria, was the speaker of the evening, his subject being "Experiences of a Pastor in Washington, D. C., Ministering to a Procession," a very interesting and informative resumé of Washington life. Miss Adalaide Ihrig White, the new dean, then gave an outline of her hopes and ambitions for her term of office. . . . The chapter held its annual business meeting at the home of Miss Adalaide Ihrig White May 18. Mrs. Vandalia Burgy, sub-dean, presided. The following officers were chosen to serve the coming season: Dean, Adalaide Ihrig White; sub-dean, James Clusky; secretary, Mrs. George Y. King; treasurer, T. N. Neal; registrar, Mrs. Anna Lucy Smiley; historian, Mrs. Betty Moody Winters; chaplain, the Rev. Idris W. Jones. The social committee served refreshments.—**ANNA LUCY SMILEY, Registrar.**

**EAST CENTRAL ILLINOIS**—The chapter met May 24 in the Urbana Lincoln Hotel for the annual banquet and election of officers. Special guests of the evening were Dr. Otto Kinkeldey, prominent musicologist and visiting professor at the University of Illinois, and Mrs. F. B. Stiven, honorary member of the Guild. Newly elected officers are as follows: Dean, Mrs. George Amer; sub-dean, Mrs. A. L. Wilson; recording secretary, Mrs. Lowell Anderson; corresponding secretary, Mrs. Wesley Reeder; treasurer, Kenneth Bush. The Guild will resume its activities in the fall.—**MILDRED K. DAWSON, Secretary.**

**DECATUR, ILL.**—The Decatur Chapter held its last meeting of the season at the country home of Mrs. O. C. Maxwell, with an impromptu program of light music played by Harry Wheeler. The following officers were elected: Gene Monson, dean; Harry Wheeler, sub-dean; Ann Peterson, recording secretary; Val Jayne, corresponding secretary; Ralph Isome, treasurer.—**VAL JAYNE, Corresponding Secretary.**

**SPRINGFIELD, ILL., CHAPTER**—The Springfield Chapter met May 17 at the First Presbyterian Church. W. A. Brummer, Möller representative, gave a lecture illustrated with colored slides of many of the organs and cathedrals in Europe. On June 9 the annual dinner was held. After a smörgåsbord dinner, annual reports were read and the present officers were reappointed for next year. They are: Mrs. Ethel Bryant Cramer, dean; Mrs. Walter Stehman, sub-dean; Miss Dorothy Wiener, secretary; Miss Mary Louise Gorton, treasurer; the Rev. George L. Nelson, chaplain; Mrs. Walter Stehman, Donald E. Allured and Franklin E. Perkins, program committee; Miss Evelyn Vaughn and Mrs. Harold Bennett, membership committee; Mrs. Russell Schnepf, Miss Ruth Rickles, Mrs. Richard Kaylor and Mrs. Donald Curry, social committee; Mrs. Helen Mahoney, Mrs. Victor Verrall, Mrs. Fern Shofner and Miss Annette Wiesenmeyer, telephone committee. The members then attended an educational seminar at the Bruce Music Company on church organ music by Porter Heaps, demonstrating the versatility of the Hammond organ.

**GEORGIA CHAPTER**—The chapter closed another successful year's work under the able dean-ship of Mrs. Boyne Smith, at a meeting May 24 in the Peachtree Christian Church. Curtis Hughes was host. A delightful program was given by Mr. Hughes. New officers were installed as follows: Raymond Martin, dean; Thomas Brumby, sub-dean; Mrs. Cock Cunningham, registrar; Mrs. Foster Spain, secretary; Mrs. C. W. Dieckman, treasurer; E. L. Harling, auditor; Mrs. Robert Lowrance, librarian. Highlights of the year included a hymn festival (city-wide) at the First Baptist Church under the chairmanship of Mrs. Robert Lowrance; a junior choir festival at Glenn Memorial Church under the leadership of Mrs. James C. Newton. Mrs. Haskell Boyter directing, and a choir and organ institute by Paul Callaway of the Washington Cathedral. Classes for this school were held at Presser Hall, Agnes Scott College, and All Saints' Episcopal Church; and the superb recital by Mr. Callaway was played at the Lutheran Church of the Redeemer.—**FRANCES S. SPAIN.**



News of the A. G. O.—Continued

**WISCONSIN CHAPTER**—At a dinner meeting in the Highland Avenue Methodist church, Milwaukee, May 23, members of the Wisconsin Chapter elected these officers for the year: Mrs. Lauretta Cotton, dean; William Eberl, sub-dean; Miss Jane Krenkel, secretary; Oliver Wallace, treasurer; Cyril Owen, registrar. Mrs. William Jensen and Edward Wise were elected to three-year terms on the executive board and Robert Legler for a two-year term. The chapter voted to change its name to Milwaukee Chapter, since other chapters have been formed through the state. Officers and committee chairmen reviewed the year's activities. At the conclusion of the business meeting Dr. O. M. J. Wehrley, state chairman, installed the newly-elected officers. . . . The final session of the chapter's repertoire class was held at the Lutheran Church of the Redeemer in Milwaukee May 28. Those appearing included Edward Wise, who played "Tiento del Cuarto Tono," Araujo; William Eberl, Toccata, Muffat, and Father John Murphy, Variations on a Noel, Dupré. The group expressed its thanks to the class conductor, Professor La Vahn Maesch, and decided to organize an A.G.O. examination preparatory class in addition to the repertoire class next season.—**MARLAN E. MANDERY.**

**MADISON, WIS.**—Organists and choir directors of Madison have been kept unusually busy with Guild activities during the past weeks. . . . On April 30 the chapter was the host to ministers and prospective brides in a program of religious wedding music, held at the Wesley Foundation. Soloists from various churches of the city presented the following selections: "Where'er Thou Goest," Hildach, by Mrs. Robert Dick; "O Lord on High" Mozart, and "O Perfect Love" Burleigh, by Mrs. L. Paul Jaquith; "Whither Thou Goest," Schutz, by Vera Weikel Adams; "O Christ, Who Once Hast Deigned," Lloyd, and "A Wedding Benediction" Love, by George Stebbins; "O Perfect Love" Willan, and "To Thee, Lord of Love" Lakos, by Mrs. Al Joos; "O Father, Son and Holy Ghost," Kittel, by Mrs. Richard Heine. Paul Jones and Larry Kelleher played the organ accompaniments. Gertrude Stillman and Ruth Pilger Andrews played portions of about fifteen organ selections suitable for use as processional and recessional wedding music. . . . On May 2, at the First Congregational Church, Catharine Crozier, noted recitalist, played under the joint sponsorship of the A.G.O. and the University Music School. A well-balanced program, artistic registrations of the three-manual Kilgen organ and flawless technique were combined to make the program a thoroughly satisfying one. At the April meeting officers were elected for the coming year: Dean, Professor Paul Jones; sub-dean, Professor Leon Ittis; secretary, Marie Nelson; registrar, Mrs. Lillian Karch; treasurer, Cecil Horswill. An item of general interest at the business meeting was the decision of the chapter to request national headquarters to consider changing the name of the American Guild of Organists to one which would indicate the inclusion of choirmasters as members. In addition to the scheduled events of the chapter, organ classes have been held recently by ten organist members of the chapter, meeting in one another's churches, playing and discussing subjects connected with organ study.—**ANNIE HAINSWORTH LAKOS, A.A.G.O., Publicity.**

**BLACKHAWK CHAPTER**—The Blackhawk Chapter began its 1953-54 year in an auspicious manner. The chapter joined with Augustana College in presenting André Marchal, noted French organist, at the Broadway Presbyterian Church, Rock Island, Ill. A reception honoring the artist and his daughter was held in the parlors of the church after the recital. In October the chapter met in the First Presbyterian Church, Clinton, Iowa. James Winn, organist of the church, had arranged a fine program to which guests were invited. Mrs. Frank Ogden, soloist, and Mrs. Jasper Morgan and L. T. O'Connor, violinists, presented the cantata "My Jesus Is My Lasting Joy" by Buxtehude. Dr. McCullough, minister of the church, spoke on "The Place of Music in the Service." Dr. George Ribble of St. Paul's Lutheran Church, Clinton, concluded the program by playing four numbers by Richard Purvis. In November recordings of the coronation and slides of the event were presented by Roderick Petskeyes at St. Paul's Lutheran Church, Davenport. The December meeting was held in the chapel of Augustana College, Rock Island. A film showing the casting of bells was shown. Following the pictures Mr. McDermott talked about the chimes recently installed at Augustana College. Repertoire for Lent and Easter was presented at the January meeting in Salem Lutheran Church, Moline. Mrs. Erik Holmer, Miss Elizabeth Munson and Mrs. Titus Samuelson played several selections. Members brought numbers they had found useful in their church work. The First Congregational Church, Moline, was the meeting-place in February, when the book by Archibald Davison, "Protestant Church Music in America," was reviewed by Mrs. L. H. Stevenson. Mrs. David Borth and Mrs. Donald Miller served refreshments. Contemporary composers were discussed at the March meeting, held in St. John's Lutheran Church, Rock Island. Short

biographical sketches were given of twenty-six contemporary composers, by Mrs. F. M. Fryxell, Mrs. Erik Holmer, James Galley, Dr. Carey Jensen, Robert Kincaid and Charles Rivenburg. In April the chapter was entertained by Mrs. F. M. Fryxell in her home in Rock Island. Interesting recordings were presented, ranging from medieval plainsong by the Benedictine Choir to the Symphony in G by Sowerby. At the annual meeting and potluck dinner at Trinity Episcopal Church, Rock Island, in May the clergy and their wives were guests of the chapter, as well as wives or husbands of members. The program, "The New Look in Wedding Music," was presented.—**LILLIAN H. STEVENSON, Registrar.**

**MASON CITY, IOWA**—The Mason City Chapter held its fourth annual banquet May 18 at Trinity Lutheran Church. Mrs. F. J. Clark led community singing, accompanied by Mrs. Wallace Allen at the piano. A short program of violin music was played by Mrs. Rachel Senior Merrill, accompanied by her sister, Mrs. J. E. Stinehart. A film on the Casavant organ concluded the program. The following officers were elected at the business meeting: Dean, Mrs. Wallace Allen; sub-dean, Mrs. J. E. Stinehart; secretary, Helen C. Johnson; registrar, Marie Von Kaenel; treasurer, Ralph Height, Jr.; librarian, Mrs. F. J. Clark; auditors, Mrs. Charles Fort and Mrs. Ruth Hines. Marie Von Kaenel was program chairman for the evening and the dinner committee was headed by Mrs. Sherman Yelland, assisted by Helen C. Johnson and Mrs. Roscoe Patton.—**MRS. JEROME HUSTED, Registrar.**

**CENTRAL IOWA**—Approximately 300 central Iowans heard Robert Baker when he was presented in a recital by the Central Iowa Chapter May 11 at Plymouth Congregational Church in Des Moines. This was the fifth annual scholarship program to be sponsored by the chapter. After the recital Guild members and their guests were invited to the home of Dean and Mrs. Frank B. Jordan, who were hosts at a reception in honor of Dr. Baker. The guest artist was once a student of Dean Jordan. The next morning a master class was held at St. Paul's Episcopal Church. At that time the scholarship winner for the 1954-55 school year was selected by Dr. Baker. Dean Karns, a student at Iowa State College, was awarded the \$100 scholarship. The alternate is Virginia Marion, a student at Drake University.—**ROBERT M. SPEED, Secretary.**

**DUBUQUE, IOWA**—The chapter elected officers May 24 at a meeting in Loehe Memorial Chapel, Wartburg Seminary. Re-elected were Miss Doris McCaffrey, dean; Porter Ellifrit, Platteville, Wis., sub-dean; Miss Lulu Griffen, secretary; the Rev. Gerhard Bunge, treasurer; Mark Nemmers, registrar; Miss Lillian Staiger, librarian; Dr. Albert Jagnow and Mrs. Arthur Rastatter, auditors. A program of organ selections was offered by Manfred Meitzen, Norman G. Wente, Miles Bruemmer and Dr. Albert A. Jagnow, program chairman.

**INDIANA CHAPTER**—May 11 was a festive occasion for the Indiana Chapter at the Meridian Street Methodist Church, Indianapolis. Florence Millett, social chairman for the evening, had arranged for May day table decorations and formally dressed hostesses. This was our first meeting in the new church, which is colonial in design and gleaming in white and Williamsburg blue. Election of officers resulted in the following slate being accepted for the coming year: Dean, Mallory W. Bransford; sub-dean, Allan F. Schirmer; secretary, Florence Millett; treasurer, Lewis W. Lyons; librarian, Amy Cleary Morrison; registrar, Geneva Howell; auditors, Clarence Elbert and Louise Henderson; executive committee members for a term of three years, Clarence Elbert, Dorothy Scott and Frank S. Watkins. The chancel choir and quartet of the church presented the program. The organist, Dorothy Scott, played three movements from the Widor Sixth Symphony. The choir, directed by Farrell Scott, sang Beethoven's Mass in C major. After the program the choir and quartet received members of the audience in the ladies' parlor, a very elegant and beautiful reception room.—**SUSAN SHEDD HEMINGWAY, A.A.G.O. Secretary.**

**PORTLAND, ORE.**—The May meeting of the Oregon Chapter was held at the St. Paul's Lutheran Church, with Frida Haehlen as hostess. The following members were elected to serve as officers of the chapter: Dean, Charles Gray; sub-dean, Mary Hazelle; secretary, Brenda Ruth Rohrbough; treasurer, Frida Haehlen. After the business meeting Mrs. Grace McKinney sang two groups of songs, accompanied by her husband, Charles William McKinney. The hostess served refreshments to the group. . . . The June meeting was held at the home of Catharine Alexander Saturday evening, June 12. Dean Charles Gray was delegated to represent the chapter at the convention in Minneapolis. Extensive plans were laid for the regional convention in Portland in the spring of 1955. The program for the convention and for the coming year was outlined. A fine group attended this gathering and everybody enjoyed the hospitality extended by Catharine Alexander.—**HOWARD BACKLUND, Recorder.**

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EUGENE L. NORDGREN, B.A., M.Mus., a graduate of Augustana College and School of Music in Rock Island, Ill., and of the University of Michigan, has been minister of music at the well-known House of Hope Presbyterian Church, St. Paul, Minn., for the last eight years and he devotes his entire time to the musical activities of the church. There are seven choirs which he directs. He held similar positions at the First Presbyterian Church, Wausau, Wis.; the First Presbyterian Church, Freeport, Ill.; the Marmelund Lutheran Church, Stanton, Iowa, and the First Lutheran Church, De Kalb, Ill. He also taught public school music and Latin in the Stanton schools. Mr. Nordgren is a member of the Twin Cities Chormasters' Association and has been sub-dean of the Minnesota Chapter of the American Guild of Organists. He organized and conducted the Wausau Community Oratorio Chorus. Mr. Nordgren has appeared in recitals in many churches in the Middle West. He has been on the

faculty of the summer church music workshops at Augustana College.

**WILLIAM WATKINS IS HEARD WITH AIR CORPS ORCHESTRA**

William Watkins, organist of the New York Avenue Presbyterian Church in Washington, D. C., was chosen as soloist for a performance of Hindemith's Concerto for organ and chamber orchestra May 6 when the United States Air Force Symphony Orchestra gave a concert in the Hall of the Americas at the Pan-American Union in Washington. It is believed that this occasion marked the first time that one of the major service bands has used the organ as a solo instrument in a concerto. Mr. Watkins played an Allen electronic organ. It was reported that his performance was outstanding in its technical proficiency and musical understanding. The program was broadcast and at the intermission there was an interview with Lyman McCrary, sub-dean of the District of Columbia Chapter of the A.G.O., on the aims, purposes and activities of the Guild.

**CLAIRE COCI WILL PLAY NEW ORGAN IN SANTA CRUZ, CAL.**

Claire Coci will give recitals July 21 and 22 at the Chapel of the Four Seasons in Santa Cruz, Cal. This will be the third event in a recital series which began May 4 and 5 with the appearance of Richard Purvis. David Craighead was heard June 1 and 2. The organ is a new three-manual Möller and was described in the February, 1954, issue of THE DIAPASON. The organist of the chapel is Irvin M. Smith.

Mr. Craighead's program was as follows: Sinfonia from Cantata 146, Bach; Aria, Peeters; "Roll Call of the Birds" and "The Hen," Rameau; Prelude and Fugue in D major, Bach; Fantaisie in A, Franck; Rhumba, Elmore; Prelude on "The Fair Hills of Eire, O," Beach; Scherzo from Symphony 2 and Finale from Symphony 6, Vierne. A feature of the program by Mr. Purvis was the inclusion of a number of his own compositions.

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A contract to rebuild the gallery and sanctuary organ of St. Francis Xavier Roman Catholic Church, Chicago, which was damaged by fire in Holy Week, has been awarded to Herman J. Tellers of Erie, Pa. The organ chamber that houses the great will be enlarged to accommodate a choir division. With the addition of several new sets of pipes and a three-manual console, a total of thirty-six sets will be enclosed in three expression chambers.

The following stoplist is the result of collaboration between Robert Emmett Gaderer, organist of the church, and Mr. Tellers:

**GREAT ORGAN.**

- Double Open Diapason, 16 ft., 73 pipes.
- Major Open Diapason, 8 ft., 63 pipes.
- Minor Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Quint, 5½ ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tuba, 16 ft., 85 pipes.
- Tuba Mirabilis, 8 ft., 73 notes.
- Claron, 4 ft., 73 notes.
- Koppelflöte, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes, 25 tubes.
- Tremolo.

**GREAT ORGAN (SANCTUARY).**

- Open Diapason, 8 ft., 73 pipes.
- Tibia Plena, 8 ft., 85 pipes.
- Muted Viol, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 61 notes.

**SWELL ORGAN.**

- Lieblich Bourdon, 16 ft., 85 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Stopped Flute, 4 ft., 73 notes.
- Nazard, 2½ ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Tierce, 1½ ft., 61 notes.
- Contra Fagotto, 16 ft., 85 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 notes.
- Oboe Horn, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

Chimes (from Great).  
Tremolo.

**SWELL ORGAN (SANCTUARY).**

- Tibia Plena, 16 ft., 61 notes.
- Open Diapason, 8 ft., 61 notes.
- Tibia Plena, 8 ft., 61 notes.
- Muted Viol, 8 ft., 61 notes.
- Viol Celeste, 8 ft., 49 notes.
- Flute, 4 ft., 61 notes.
- Quint, 2½ ft., 61 notes.
- Flageolet, 2 ft., 61 notes.

**CHOIR ORGAN.**

- Dulciana, 16 ft., 85 pipes.
- Open Diapason, 8 ft., 73 notes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Dulcet, 4 ft., 73 notes.
- Dulciana Twelfth, 2½ ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Decima, 1½ ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great).
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Double Open Diapason, 16 ft., 44 pipes.
- Principal, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Dulciana, 16 ft., 12 pipes.
- Quint, 10½ ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 pipes.
- Major Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Tuba, 16 ft., 12 pipes.
- Contra Fagotto, 16 ft., 12 pipes.
- Tuba, 8 ft., 32 notes.
- Oboe, 8 ft., 32 notes.
- Claron, 4 ft., 32 notes.

**PEDAL ORGAN (SANCTUARY).**

- Bourdon, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.

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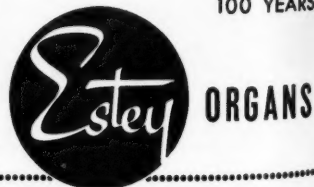
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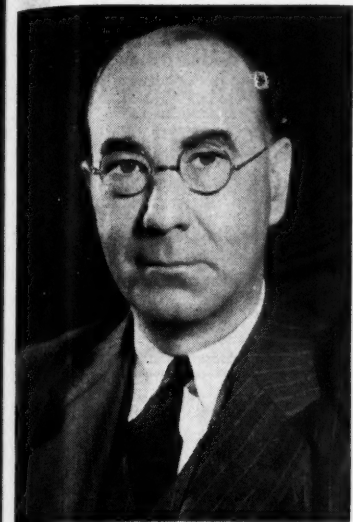
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DR. T. FREDERICK H. CANDLYN



he became a member of the faculty of that institution, which later conferred upon him an honorary doctor's degree. Dr. Candlyn served with the American expeditionary forces in the first world war for twenty months, nine months of which were spent in France.

In 1919 Dr. Candlyn was the winner of the Clemson gold medal of the American Guild of Organists. A composition prize of \$500 offered by the Austin Organ Company under the auspices of the National Association of Organists was won by him in 1926 with his "Sonata Dramatica."

In 1951 Sir Thomas Beecham chose St. Thomas' choir boys to sing with the Schola Cantorum and the Royal Philharmonic Orchestra in a performance of Berlioz's "Te Deum" at Carnegie Hall. Sir Thomas said that Dr. Candlyn's boy choir was one of the finest three in the world. The choir also has received the commendation of Leopold Stokowski.

**PAULIST CHORISTERS GIVE  
CONCERT TO MARK 50 YEARS**

The fiftieth anniversary of the Paulist Choristers of New York City was marked May 13 with a concert appearance of the choir in Town Hall. The Rev. William J. Finn, who founded the group and conducted it until 1940, was present and directed the chorus in two numbers. The remainder of the concert was conducted by the Rev. Joseph R. Foley, who succeeded Father Finn. Featured on the program was a new composition by Frank Campbell-Watson, accompanist for the group. It was a setting of Lanier's "All in an April Evening." The choir sang other numbers by Carissimi, Dubois, Schuetky, Palestrina, Mozart, Victoria, Bach, Handel, Tschai-kowsky, Borowski, Bantok, DeLamarter, Thiman and Jacob.

Father Finn, 72 years old, is now in retirement and lives in Mount Vernon, N. Y. It was reported that he walked with a cane but that once on the podium his manner was as authoritative as anyone could wish and that the choir responded to his conducting with some of the best singing of the evening.

Dr. T. FREDERICK H. CANDLYN, whose retirement from St. Thomas' Episcopal Church, New York City, was announced in the June issue, has accepted a position as organist and choirmaster of Trinity Episcopal Church, Roslyn, Long Island, which is not far from his home at Point Lookout. Dr. Candlyn was retired on pension at St. Thomas' June 1 after a tenure of eleven years. He succeeded the late Dr. T. Tertius Noble. Dr. Candlyn expects to devote most of his time to composing and teaching.

Dr. Candlyn was born in Cheshire, England, in 1892 and is a graduate of the University of Durham. He was sub-organist of Doncaster Parish Church for several years. After coming to this country and holding positions in the vicinity of New York, he was appointed organist and choirmaster of St. Paul's Church, Albany, in 1915. Dr. Candlyn was a post-graduate student in Greek, philosophy and modern history at the New York State College for Teachers, Albany. In 1919

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New Issues for the Organ

By WILLIAM LESTER, D.F.A.

Three Movements from the Brandenburg Concertos, by J. S. Bach; arranged for organ and piano by W. A. Goldsworthy; published by the H. W. Gray Company, Inc., New York City.

The particular movements selected by the arranger are the Finale of No. 2, the second movement of No. 5 and the finale of the same. A suite of varied character is so formed—an introductory allegro, a middle slow movement and a brilliant unit for the close. It is good to have this brilliant and adept version for ensemble of piano and organ of one of the master works of the classic school. The new dress results in a first-class addition to the repertory for that combination. The transcription is dedicated to Leslie P. Spelman and the organ group of Redlands University, Redlands, Cal. The music, as laid out by the arranger, offers no great technical difficulties; its high quality and its attractiveness cannot but result in wide use and popularity.

"Bishops' Promenade," by Norman Coke-Jephcott; published by the H. W. Gray Company.

The Promenade is a gusty virile number, attractive in its verve and directness. It stems from the trumpet tunes so beloved by the old English masters, but identified with that definite sense of personality that is a part of everything that this composer sets down. It, the piece, is a very attractive organ lyric, ideally suitable for service postlude or concert use.

Organ Sonatina in C minor, by John C. Brydson; published by Hinrichsen Edition, Ltd., London.

This short sonata is effectively played as a cyclic unit in four contrasting movements, or used as four separate pieces, suitable for service use. The work is in no way difficult, either to play, to comprehend, or to hear. The idiom is conservative, the treatment and technical level are above the competent. The music is attractive, well made, well designed for the organ. In order the sections are entitled (1) Allegro Maestoso, (2) Lento, (3) Allegretto and (4) Maestoso. Teachers ever alert to new teaching material of good quality and pedagogical value will be wise to look over this new work.

"Priore," for organ, by Cesar Franck; new edition edited by Vernon Butcher; published by Novello & Co., Ltd., London.

This piece was published originally in 1862 as No. 5 of the "Six Pieces d'Orgue." Considerable changes (undoubtedly for the better) have been made by the editor of this new issue. Much of the nomenclature has been simplified by enharmonic writing, superhuman stretches have been modified, the registration has been overhauled, systematic phrasing has been supplied and marks of expression have been amplified. The result is a version of the fine work which is much easier to play, will sound better on American organs and no doubt will add to the popularity of the piece.

Three Postludes, founded on hymn-tunes, for organ, by Vernon Butcher; published by Hinrichsen Edition, London.

The three tunes selected by the composer as the melodic bases for the three excellent compositions here presented are

a melody from the "Stralsund Gesangbuch," 1665, as given in the "Chorale Book for England," 163, best known under its German title "Lobe den Herren, den mächtigen König"; "Christe Sanctorum," melody from "La Feillée, Methode du Plain-Chant," 1782; and, lastly, a Grenoble Church Melody, "Deus Tuorum Militum." The three pieces are short, not at all hard to play—but very effective in their masterly writing. They will sound first-class on instruments large or small and should be warmly welcomed for their musical values and usefulness for service use, program inclusion or pedagogical purposes. Altogether, music of unusually high quality and significance.

By JAMES S. DENDY, Mus.B.

When a composer who has distinguished himself in fields other than organ literature and church music writes a piece for the organ it is naturally of interest to players of that instrument. Mario Castelnuovo-Tedesco's "Fanfare," which has been published by the H. W. Gray Company, is a piece of music which challenges the ear and the intellect and at the same time is successful in conveying two emotional ideas—pomp and humor.

The music is based on a twelve-tone row. The opening and closing sections are of a brilliant martial character and the middle section is a light-hearted "burlesco." The only serious question about this is whether it is really organ music, and at this juncture we bump into so many conflicting criteria that we are inclined to say "de gustibus." The "baroque boys" won't like the piece because it isn't polyphonic. The "romantic boys" will not care for it because the composer has extended his chordal vocabulary beyond the dominant seventh. The unrestricted musicians who are ever on the alert for whatever may be of musical value will take a definite interest. By modern standards it is not a difficult piece, but neither is it quite the ideal study piece for a first-year organ student. A full sounding instrument is needed.

Searle Wright's Carol Prelude on "Greensleeves" (Gray) is a charming piece written in trio style. It displays the careful musicianship which we have come to expect of this composer, and it will be pleasing both to the discriminating recital audience and to the "man in the pew." By all means plan to learn it before Christmas. Two additional numbers on the Gray list are "Exaltation," by Clarence Dickinson, and "Flourish for an Occasion," by S. Drummond Wolff. Dr. Dickinson's niche in American organ literature is well-known and well-established. Those who have enjoyed his music through the years will wish to examine this number. Mr. Wolff's piece could be used as a processional, as a postlude or as a wedding march when one is requested to substitute something for the traditional music. It is quite British in character.

Howard R. Thatcher's "Legend for Organ," issued by Frank Marx Music Publisher in New York, takes one's mind back to hundreds of pieces which came out in monthly and quarterly publications that had their heyday back in the 1920s. Joseph H. Greener's "In Peace and Joy" and "Meditation in a Cathedral" are two simple melodic numbers published by Edward Schuberth & Co.

Those interested in contemporary German music may obtain two serious, large form compositions through the Concordia Publishing House. These are Heinz Tiessen's Passacaglia and Fugue and Hermann Grabner's Toccata, Op. 53. The Tiessen work is the more interesting of the two, based on a chromatic theme and nicely developed, but not nearly as imaginative as one is inclined to expect after

hearing the theme. The Germans still can't resist changing from triple-forte to piano in the course of three measures. Most Americans are inclined to have a natural suspicion of the musical value of a composition which calls for antics of this sort more than once or twice.

Peters and Hinrichsen continue to provide us with valuable re-issues and new issues of old works. The "Complete Keyboard Works of Thomas Tallis" will be of great interest both to players of the organ and to students of the history of music. The same publisher lists five trios by Bach entitled "Art of Part-Playing." Other Bach issues from Peters-Hinrichsen are: "Three Popular Organ Works" (Pastorale, "Fugue a la Gigue," Fugue on a Theme by Corelli); Three Preludes on "In dulci Jubilo"; "Ricerare a 6 Voci aus dem 'Musikalischen Opfer'", arranged for the organ by Hermann Keller; Three Extended Chorales from Church Cantatas ("Let Heaven and Earth Rejoice," "O God, Thou God of Faith" and "Christ Jesus, Only Son of God"), arranged for organ solo by Stainton de B. Taylor.

Richard Strauss' Festival Procession for organ, with trombones and timpani ad libitum, edited by Max Reger, is available for the first time in fifteen years. It is published by Schlesingersche Buch & Musikhandlung and is available in this country through the C. F. Peters Corporation. The Peters order number is 6008. The trombone and timpani parts are included.

Karg-Elert's well-known "Trois Impressions" ("La Nuit," "Clair de Lune" and "Harmonies du Soir") have been re-issued separately by the Edward B. Marks Music Corporation, which also offers these re-issues: "In Paradisum" and "Noel," Dubois; "Priore," Borowski; Toccata from Symphony 5, Widor. The Arthur P. Schmidt Company has re-issued Karg-Elert's "Dialogo" from "Partita Retrospettiva."

There are some interesting new transcriptions from England. Oxford offers the Final Chorus from Bach's "St. Matthew Passion," arranged by J. V. Peters. Novello has issued Handel's "Passepied" from the "Aylesford Pieces," arranged by John Brydson, and Mozart's Fantasia in F minor and major for a Mechanical Organ, arranged by Henry G. Ley.

A volume of preludes, interludes and postludes called "Chapel Service," published by Edward Marks, is made up of simple arrangements written on two staves. Some of the composers represented are Arkadelt, Gluck, Handel, Fischer, Pachelbel and Rinck.

The works of Dom Paul Benoit have become well known in recent years, especially among organists of liturgical churches. J. Fischer is responsible for a collection of nine numbers published under the title "Pieces d'Orgue." The list is as follows: "Christ the King"; "Jubilate Deo Omnis Terra"; "The Good Shepherd"; "For Advent"; "Fidelis Servus"; "Communion"; "The Transfiguration"; "In the Love of Christ Jesus"; Prelude and Fugue on "Victimae Paschali Laudes."

THOMAS MATTHEWS RECEIVES DEGREE OF DOCTOR OF MUSIC

Thomas Matthews, director of music at Seabury-Western Theological Seminary, Evanston, Ill., was awarded the honorary

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degree of doctor of music at the commencement of Ripon College, Ripon, Wis. Dr. Matthews is organist and master of the choristers at St. Luke's Church, Evanston, and is on the faculty of the School of Music of Northwestern University.

MISS EMILY K. STANLEY DIES; SERVED LONG IN GALVESTON

Miss Emily K. Stanley, organist of the First Church of Christ, Scientist, Galveston, Tex., for more than twenty-five years, died June 6 in Galveston. She had been active in musical circles and was a member of the American Guild of Organists and other groups. She was born July 11, 1892, in Galveston and had studied music in Germany.

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## Recitals by Volkel Enter Twenty-Third Year at Chautauqua

Dr. George William Volkel, organist and choirmaster of All Angels' Episcopal Church, New York City, will resume his post as official organist of the Chautauqua Institution, Chautauqua, N. Y., for the twenty-third season this summer. His pre-season recital, in Hurlbut Memorial Church, Chautauqua, will comprise Handel's Concerto in G minor, "The Swan," Saint-Saens; "Scherzo Symphonique," Faulkes; An Old Irish Tune, "The Fair Hills of Eire, O," by Mrs. H. H. A. Beach; Caprice, "The Brook," Dethier, continuing with the Sonata in A minor by Karg-Elert; Bairstow's "Evening Song," the Scherzo from Easter Carol-Prelude "Gwalschmai," by Richard Purvis. The recital is scheduled for July 3.

In July Dr. Volkel will give a series of Thursday afternoon recitals in the amphitheater at 4 o'clock, playing also the first two Sunday afternoons at 3 o'clock. The programs for these recitals on the Massey memorial organ are as follows:

Sunday, July 4, at 3 o'clock—Sonata in C minor, Baldwin; "Carillon," Sowerby; Scherzetto "Will-o'-the-Wisp," Gordon B. Nevin; Cantilene (Symphony No. 2), Edwin S. Barnes; "Carillon" ("O Filii et Filiae"), Richard K. Biggs; Nocturne, Robert A. Pereda; "Song of the Basket Weaver" and "Up the Saguenay," Russell.

Thursday, July 8, at 4 o'clock—Symphony No. 1 in C minor (complete), Widor; "Ave Maria Stella," Dupre; Sonata in E flat major, No. 1, Bach; Prelude, Fugue and Variation, Franck; "Carillon de Westminster," Vierne.

Sunday, July 11, at 3 o'clock—Chorale Prelude, "Allein Gott in der Höh (four movements), Bach; "In Summer," Charles A. Stebbins; "La Media Noche" (Hispania Suite), Stoessel; Elegie, Scherzetto, Lied (Pieces in Free Style), Vierne; Five Verses from the Psalms, Dupre; "Piece Heroique," Franck.

Thursday, July 15, at 4 o'clock—Allegro (Sonata), Elgar; Prelude and Fugue in E minor (the Little), Toccata, Adagio and Fugue in C major and Four Chorale Preludes, Bach; "O World, I E'en Must Leave Thee" (Chorale Prelude), Brahms; "Ad Nos, ad Salutarem undam," Liszt.

Thursday, July 22, at 4 o'clock—Sonata in the Style of Handel, Wolstenholme; Aria, Peeters; "L'Organo Primitivo," Yon; Fantaisie in A major, Franck; Sketches in C major and C minor, Schumann; "Finlandia" (Tone poem), Sibelius.

Thursday, July 29, at 4 o'clock—Dorian Prelude: "Dies Irae," Bruce Simonds; Toccata in F (Canon), Bach; Three Chorale Preludes, Bach; Evensong, Schumann; Spinning Song, Palmgren-Volkel; "Christmas in Sicily" and "Speranza," Yon; Fantasia and Fugue on the name "BACH," Liszt.

### VIRGINIA GEESAMAN OPENS CEDAR RAPIDS, IOWA, ORGAN

A Reuter organ of twenty-two ranks was opened May 23 in the Central Park Presbyterian Church, Cedar Rapids, Iowa, with a recital by Virginia Geesaman. The organ replaces a Johnson instrument which was 80 years old. At the dedicatory recital Mrs. Geesaman played: Fugue in C major, Buxtehude; "Jesu, meine Freude" and Prelude and Fugue in E flat major, Bach; Canon in B minor, Schumann; Andante Cantabile from Symphony 4, Widor; Scherzo from Symphony 2, Vierne; Pastorale, Edmundson; "Herzlich Lieb hab ich," Karg-Elert; "Carillon," DeLamarter; Chorale Prelude on "Germany," Edmundson.

Mrs. Geesaman has been organist of the church for eleven years. She is a graduate of Coe College in Cedar Rapids, where she studied under Eleanor Taylor.

HAROLD BLAINE COURTNEY, chairman of the advisory board of Edition Le Grand Orgue, received the honorary degree of doctor of music from Findlay College, in Ohio, at the commencement June 6. Dr. Courtney, who began his musical career as a choir boy at St. Anne's Episcopal Church in New York City with Dr. Robert Leech Bedell, organist and choirmaster, later turned his talents to be an operatic tenor and in this capacity became a prize pupil and protegee of Leon Rothier, famous basso of the Paris and Metropolitan Operas. Dr. Courtney is also connected in an executive position with the Sailors' Snug Harbor, New York City.

### Books to Interest Organists

Two books which have come to the desk of this reviewer are not written specifically for the organist or choirmaster; yet both contain so much information of value to the serious student of organ playing and the discerning church musician. One is a big book by a well-known author: "Music in the Renaissance," by Gustave Reese, published by W. W. Norton & Co. The other is a smaller book by a writer known to few organists: "The Harpsichord," by Eta Harich-Schneider, published jointly by Bärenreiter-Verlag and the Concordia Publishing House.

Anyone who has taken an advanced course in music history is familiar with Reese's "Music in the Middle Ages." For those who know that book we need do no more than say that Reese now has done for the Renaissance what he did a few years ago for the Middle Ages. Because of the great interest aroused lately in Renaissance motets and because of their increasing popularity as church music, many choral directors will do well to read this book. In the first place, it makes interesting and fascinating reading. In the second place, for those who stay so busy being "practical" musicians that they have little time to think of scholarly matters it will serve as a "refresher course" and a stimulating "brain teaser." In the third place, it will be a valuable reference book and a source of all sorts of miscellaneous and intriguing information. In this book one will find the original version of Arkadelt's gay love-song "Nous Voyons Que les Hommes Font Tous Vertu d'Aimer," to which someone in the nineteenth century put the words "Ave Maria" and which since has become known all over the world as "Arkadelt's Ave Maria." But this is relatively insignificant compared with some of the greater mysteries of the fourteenth, fifteenth and sixteenth centuries which Dr. Reese unravels.

The Harich-Schneider book is called "An Introduction to the Technique, Style and the Historical Sources of the Harpsichord." The reason why this book is of value to the organist is that much of it has to do with the interpretation of music

written in the seventeenth and eighteenth centuries. There are detailed discussions of such matters as fingering, phrasing and articulation, ornamentation, tempo and rhythm and figured bass playing. One of the most interesting sections is that on tempo. The author sets out to prove that the general concepts of "quick" and "slow" have not changed since baroque music was written. This conclusion is based in part on the reconstruction of Loulie's chronometer. One also will find advice on the playing of ornaments. The author shows that practices in this regard varied widely with different groups of composers and that we cannot therefore apply the same rules to Bach which would be applicable to some of his predecessors. Many prevalent ideas about the playing of old music are debunked in a scholarly fashion. There is an appendix of musical examples. J. S. D.

ANNA M. MONROE, A.A.G.O., is resigning at the end of this season as organist-director at Trinity Lutheran Church, Philadelphia. Miss Monroe has served this church thirty-four years.

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than the 15th of the month to assure  
insertion in the issue for the next month.  
For recital programs, etc., the closing  
date is the 10th.

CHICAGO, JULY 1, 1954

The subscription price of The Diapason was made \$1.75 a year effective Jan. 1, 1954. Remittances of incorrect amounts cannot be accepted.

## On to the Twin Cities!

Every devotee of the organ and of church music has in store for him this month a week of benefit and pleasure, if he finds it possible to attend the biennial convention of the American Guild of Organists in St. Paul and Minneapolis. For a year or longer the slogan "All roads lead to the twin cities" has been reiterated so that no one might overlook the coming event in the Northwest. Now the completed program has been brought to the attention of all members of the Guild and has served to whet their appetites. The location of the convention has strengthened the hope that the midsummer weather will be tempered to all who gather for the meetings and recitals.

One who has attended a majority of the national conventions of organists for forty years can vouch for the boon these meetings have proved to be. After a year of hard work a period of rest and refreshment that comes between the close of one season and the beginning of the next is of real benefit. An opportunity is afforded to hear more eminent organ recitalists in five days than one can hear in the course of an entire year even in a large city. The addresses, the good fellowship and the satisfaction of forming new acquaintances and friendships, the choral events and the sightseeing all contrive to make attendance at the convention an experience to which to look back with satisfaction in the years to come.

In providing this stimulus to the organist and choir director the A.G.O. is performing one of its most valuable services. So once again we direct attention to the fact that "all roads lead to the twin cities" in July, 1954; and we trust a great throng will travel these roads.

## Hens Provide the Organ

Sunday labor should not be a violation of one of the Ten Commandments when it is performed by a hen. And a service rendered by a bird can be turned into a benefit to the church. Of all this we have been made aware by one of our faithful readers who also reads the *Poultry Tribune*, which should go well as a supplement to his perusal of THE DIAPASON.

He has sent us the following interesting story from the April issue of the magazine devoted to chickens:

"Thousands of Sunday eggs combined with perseverance to buy an organ for the Associate Reformed Presbyterian Church of Due West, S. C. The women of the church began an organ fund when the building was erected in 1925. Fund-raising in this small community of modest incomes was not easy.

"The women donated to the fund the eggs their hens laid on Sundays. In addition they used all the usual money-raising methods, including ice cream suppers and quilting bees. Twice their savings were wiped out by bank failures. But the women persevered and the hens cooperated on Sundays.

"Twenty-eight years and \$17,000 later, the church installed the organ."

There was a day when the American hen helped to support the preaching in our churches by laying the eggs that were a part of the produce that went to the parsonage in lieu of better financial remuneration for the pastor. But the hens in South Carolina have enlarged their sphere, we might say, and the music as well as the preaching enlists their support. The fondness of the clergy for fried chicken must not be overlooked. There used to be a saying that when a Methodist annual conference met in a city the chicken mortality in that area suddenly increased greatly.

Anyway, the South Carolina plan should be commended to other churches, especially in localities where hens still are an important factor in creating the farm wealth of America.

## SCHOOL OF CHURCH MUSIC

### AT GARDEN CITY CATHEDRAL

A school of church music conducted by the Joint Commission on Church Music of the Episcopal Church will hold a four-day session at the Garden City Cathedral, Long Island (near New York City), from Monday afternoon, Aug. 23, to Friday noon, Aug. 27. The courses will include boy choir training by Paul Allen Beymer of Cleveland and Norman Hollett of the Garden City Cathedral; plain-song and Anglican chanting by Ray Francis Brown of the General Theological Seminary, New York; service playing and organ repertory by Vernon de Tar of the Church of the Ascension, New York; organ design and registration and choir repertory by Edward B. Gammons of the Groton School and choir repertory and criticism of original compositions by Leo Sowerby of Chicago. The Very Rev. James Green, dean of the Cathedral of the Incarnation, Garden City, will be host to the school. The Right Rev. James P. DeWolfe is chairman of the music commission.

The facilities of the cathedral, the cathedral house and the cathedral schools are ample for the purposes of the music school and the beauty and dignity of the cathedral and its surroundings make a perfect setting for study and worship.

## LOUISE A. HOWLETT IS DEAD;

### PLAYED AT CHURCH 34 YEARS

Mrs. Louise Allen Howlett, for thirty-four years organist and choir director of the First Presbyterian Church of Skaneateles, N. Y., died March 2 after a long illness.

Mrs. Howlett was a native of Conquest, N. Y., and attended Syracuse University, where she majored in music. Her organ study was with Dr. George A. Parker and under the late Abel Decaux at the Eastman School of Music. At her church Mrs. Howlett presided over a large four-manual Möller organ. The story of how this organ was given by an elderly woman who unexpectedly inherited a large sum of money was the subject of a feature article written by Mrs. Howlett for THE DIAPASON in 1935. Besides her church music work Mrs. Howlett taught a number of piano pupils. She was a member of the Central New York Music Teachers' Association, the Syracuse Chapter of the A.G.O., the Auburn Music Teachers' Association and the Skaneateles Music Society.

Mrs. Howlett was the widow of Lewis P. Howlett, a Syracuse attorney. She is survived by a daughter, Jane Louise Howlett of Skaneateles; a son, James L. Howlett of Fulton, N. Y.; two grandchildren, and a brother, Marshall R. Allen of Olean, N. Y.

## Book by Mrs. Ora J. Bogen

Ora J. Bogen, for many years an organist in Chicago, is the compiler of a recently-published book, "Thought Catchers, an Anthology of Inspired and Inspiring Quotations of Many Thinkers of the Past and Present." The author is a past dean of the Illinois Chapter of the A.G.O., a former president of the Chicago Club of Women Organists and a past president of the Harrison Wild Organ Club. She has collected quotations for many years as a hobby and recently found herself with fifteen notebooks and some spare time. The present volume is the result of this happy combination.

The 158-page book, bound in blue cover-stock and small enough to fit into one's coat pocket, contains words of wisdom from such varied sources as Thoreau, Shaw, Wagner, Dwight L. Moody, Mary Baker Eddy and the Bible. The author says that she purposely used quotations of leaders of mankind from various religions and races to show that truth is true, no matter where it is found. Those who head the list with the largest number of quotations are Franklin and Emerson, with Lincoln following closely. Of the ancient philosophers Marcus Aurelius and Confucius are well represented.

The typography of the book is attractive and it will be a good choice for a gift to anyone who enjoys reading of this type. The book is privately published by Mrs. Bogen at 930 North Catalina Avenue, Pasadena 6, Cal.

## CATHEDRAL CONCERT IS LED

### BY NORMAN PROULX IN PARIS

Norman Proulx, Mus.B., *premier prix* of the Conservatoire de Paris, who was appointed organist and choirmaster of the American Pro-Cathedral in Paris (Episcopal) earlier this season, directed a concert of sacred music in the cathedral May 23. Mr. Proulx formerly was organist of the First Congregational Church in Wellesley Hills, Mass., and at the Old South Church in Boston. The concert, which created much interest in Paris musical circles, was presented with the choir and soloists of the cathedral and the orchestra of the Cadets du Conservatoire, in collaboration with the Radiodiffusion-Télévision Française and the Conservatoire National de Musique.

Mr. Proulx directed the orchestra and choir in the rarely-heard "Vesperae de Dominica" and three sonatas for organ and strings, by Mozart. Mlle. Genevieve de la Salle, organist of St. Médard and professor at the Ecole Cesar Franck, played the organ, Mlle. de la Salle also played the Bach chorale prelude "Aus tiefer Not," the pedal chorale being taken by two trombones. Stravinsky's Mass for choir, soloists and double wind quintet closed the program.

As the capacity audience at this concert shows, the American Cathedral in Paris plays a very active role in the musical life of the French capital. Earlier this season a series of vesper organ recitals was played, featuring Messrs. Dupré (organist of St. Sulpice), Proulx, Marchal (organist of St. Eustache) and Fleury (organist of the Cathedral of Dijon). The organ is a Cavallé-Coll of sixty-five ranks.

## CHARLES E. IVES, ORGANIST

### AND NOTED COMPOSER, DIES

Charles E. Ives, noted composer, organist and New York business man, died May 18 at the age of 79 years.

Mr. Ives was born in Danbury, Conn., in 1874. His father, George E. Ives, was a bandmaster in General Grant's army. Mr. Ives matriculated as a music student at Yale University, where he studied under two famous American teachers, Horatio Parker in composition and Dudley Buck in organ. During his college years Mr. Ives was organist for St. Thomas' Church and the Centre Church in New Haven and, after he left Yale, held two positions as organist and choirmaster in churches. He was a co-partner in one of the largest insurance brokerage firms (Ives & Myrick) of its kind in the country.

Mr. Ives' recognition as a composer came late in life. He was 72 years old when he received the Pulitzer prize in 1947—the first award ever given to him—for a composition that had been lying about, unplayed, in his barn for thirty-five years. His style of composition was revolutionary and most critics agree that

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of July 1, 1914—

The specification of a large four-manual Skinner organ ordered for Finney Memorial Chapel at Oberlin College was presented.

Charles Marie Widor, giving a recital before more than 3,000 people on the new Usher Hall organ in Edinburgh, was badly upset by a cipher as he played his Toccata from the Fifth Symphony, according to an account sent to THE DIAPASON by Russell D. Hill, a prominent Chicago real estate man and organ "fan." The recital was given to raise a fund "for the construction of Whitekirk Church, the recent burning of which by the extremists of the female suffrage agitation has caused just and widespread indignation," as the *Scotsman* announced.

Twenty-five years ago, according to the issue of July 1, 1929—

Louisville's largest organ, a Pilcher four-manual in the new War Memorial Auditorium, was dedicated May 31 with Charles M. Courboin at the console.

The first A. G. O. national convention in the South was held at Memphis, Tenn., the first week in June. There were ten recitals among the events on the program.

Carnegie Hall in New York City, famous center of music, was to have a Kilgen organ and the specification of the instrument was presented.

The W. H. Reisner Manufacturing Company of Hagerstown, Md., observed its twenty-fifth anniversary.

The new four-manual Reuter organ at the Moody Memorial Church in Chicago was heard by a congregation of 4,000 people who filled the church for the opening recital by E. Stanley Seder June 13.

Four-manual organs continued to be the order of the day and the new ones reported in THE DIAPASON, the specifications of which were published, included the following: A Skinner for Alabama College, Montevallo, Ala.; a Hook-Hastings for Hamline Methodist Church, St. Paul, Minn.; a Kimball for the Methodist Church of Greencastle, Ind.; an Austin for the First Baptist Church in Brockton, Mass., and a Skinner for the First Congregational Church of Grand Rapids, Mich.

Ten years ago the following news was recorded in the issue of July 1, 1944—

Albert Cotsworth, dean of Chicago organists, died June 13 after an extended illness. Mr. Cotsworth was in his ninety-third year.

The tenth anniversary of the Rhode Island Chapter of the American Guild of Organists was observed with a splendid program of events from May 29 to June 4 in Providence.

The Wisconsin Chapter, A.G.O., held its annual meeting and celebrated the twenty-fifth anniversary of its formation May 27. A dinner meeting was held at the Surf in Milwaukee. Nine of the twelve past deans were present.

Moonlight organ recitals, a wartime blackout music feature in Honolulu, continued to draw large congregations at the Central Union Church, where R. Kenneth Holt played the organ and had the assistance of choral organizations. The series came to a close for the season with the recital on the evening of May 5, when 400 people heard the program.

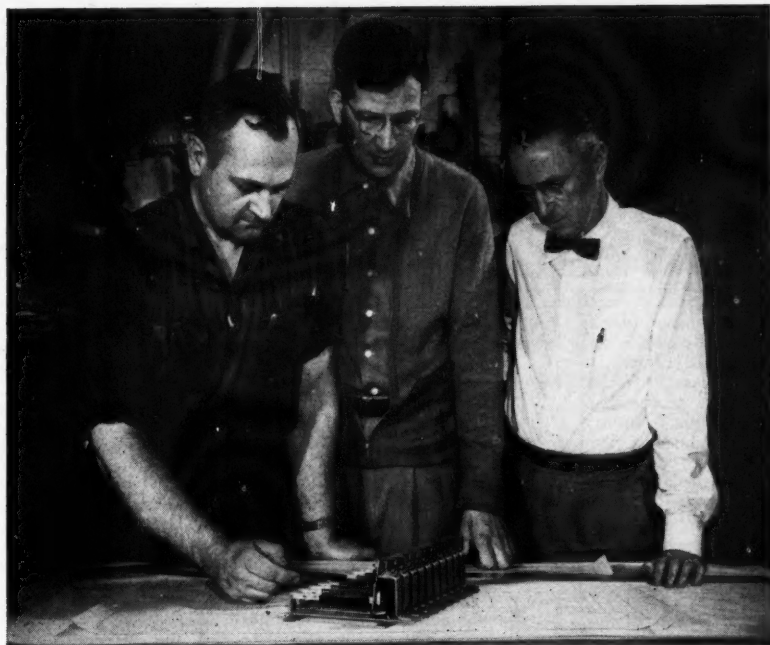
his music was far ahead of its time. As early as 1898 he had written an organ composition with a chord in D minor superimposed upon one in C major, perhaps the first example of polyharmony. The composer's works include four symphonies, instrumental sonatas and pieces, chamber music, more than 200 songs, organ and choral works.

Mr. Ives is survived by his widow, Mrs. Harmony Twichell Ives, and a daughter, Mrs. Edith Ives Tyler of New York.

THE ENGLISH CENTRAL COUNCIL for the Care of Churches has set up an organ advisory committee, which, it is expected, will give valuable help to parishes faced with the problem of building new organs or reconstructing old ones, placing at their disposal the advice of experts, who will make a personal visit where necessary. Such expert advice may save money wasted on over-ambitious schemes and prevent the spoiling of historic instruments by needless alteration.

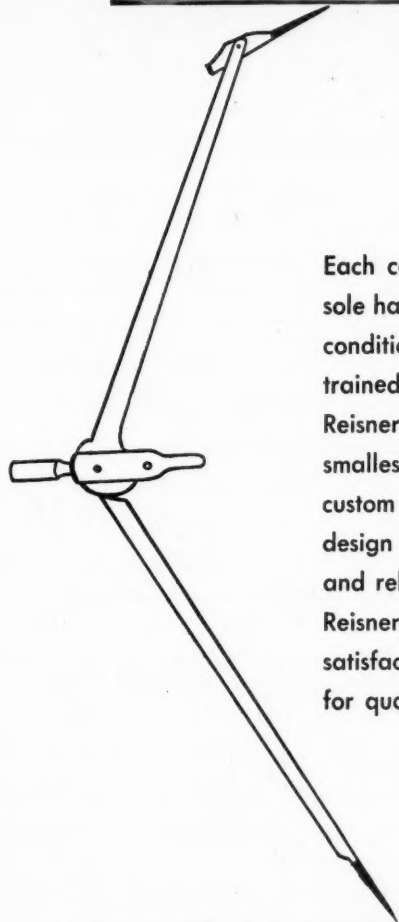


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**ROBERT F. CRONE ASSIGNED****ADDITIONAL CHURCH POST**

Robert F. Crone has been appointed director of music at the Holy Spirit Catholic Church in Louisville, Ky. Mr. Crone will continue his duties as organist and choirmaster of St. Andrew's Episcopal Church, where he has just completed a busy season. A recital by Mr. Crone at that church May 16 marked the opening of the state convention of the Kentucky Federation of Music Clubs. Other musical events at St. Andrew's in the last season have included performances of Mendelssohn's "Elijah" and Handel's "Messiah." Mr. Crone's choir joined the choir of St. Paul's Church in a program of sacred music at the Louisville Arts Club.

Mr. Crone was born forty-six years ago in Cleveland, Ohio, and passed the first nine years of his life there. He developed musical talent at an early age and from 1919 to 1927 sang in the choir of St. Paul's Cathedral, Cincinnati, to which city his family had moved. Much of the time he was soprano soloist. Here he received musical training under the direction of Karl O. Staps, Charles Gray and Harold Frederic. At the same time he studied mechanical drawing, mathematics and cabinet shop work. During the next five years he was associated with H. R. Wilson of Cincinnati in organ building and maintenance and studied organ under Parvin Titus, serving also as assistant organist of Christ Church, Cincinnati. Then followed a course at the Cincinnati Conservatory of Music. Mr. Crone held the post of organist and choirmaster at St. John's Episcopal Church, Roanoke, Va., and then for four years was at St. Paul's Cathedral in Cincinnati. For the next six years he was associated with John Haussermann of Cincinnati and New York. Upon graduation with honors from the Cincinnati Conservatory of Music, where he was awarded a prize in counterpoint and composition, he studied with Carl Grimm and the late George Leighton. Then he was employed in sales and service work by Henry Pilcher's Sons in Ohio and was organist and choirmaster of the Church of Our Saviour, Cincinnati.

**ROBERT F. CRONE, LOUISVILLE ORGANIST**

Mr. Crone is a composer whose works include published settings of canticles and anthems for the Episcopal Church, a mass for men's voices, a mass for mixed voices (performed in part at the 1937 A.G.O. convention), a two-piano fantasy, a string quartet and several short piano pieces. For a time Mr. Crone served as factory superintendent of Henry Pilcher's Sons, organ building firm of Louisville.

**RECITAL SERIES IS OFFERED****AT CHURCH IN SCRANTON, PA.**

A series of recitals on Fridays in Lent was sponsored by St. Luke's Episcopal Church in Scranton, Pa., where Helen Bryant is organist and choir director. Lenten recitals have been played at this church for many years and formerly were sponsored by the A.G.O. Mrs. Bryant was assisted by Mrs. Edgar Dunclee,

Paul Bender, Mildred Lewis, Marilyn Montgomery and Miriam Trethewey.

**HUGH PORTER GIVES RECITAL ON NEW CHARLOTTE, N. C., ORGAN**

Dr. Hugh Porter, F.A.G.O., was presented in recital May 30 in the Covenant Presbyterian Church of Charlotte, N. C., where Mr. and Mrs. Richard Peek are directors of music. Dr. Porter is director of the School of Sacred Music, Union Theological Seminary. He played on the new four-manual Aeolian-Skinner organ before an audience of over 800, with many out-of-town guests from as far away as Atlanta, Ga. The specifications of the organ were printed in the April issue of THE DIAPASON. Dr. Porter's program was as follows: "A Mighty Fortress Is Our God," Hanff; "What God Doth that Is Surely Right," Kellner; Toccata, Adagio and Fugue in C, Bach; "O Lord,

Have Mercy" and "All Glory, Laud and Honor," Bach; Allegretto from Fourth Sonata, Mendelssohn; Symphonic Chorale, "Abide with Us," Karg-Elert; "Primavera," from "Florentine Sketches," Bingham; "May Song," Jongen; "Regina Pacis," from Symphony, Weitz. A reception was held after the recital in the women's parlor of the church and Dr. Porter greeted many friends and former students.

This recital marked the seventh musical program of the year for Covenant Church. The preceding ones consisted of the Brahms "Requiem," J. C. F. Bach's "The Childhood of Christ," Buxtehude's "Rejoice, Beloved Christians," a program for solo voices and organ, the dedicatory organ recital, played by Richard Peek, organist and choirmaster, and a Christmas candlelight carol service. The eighth and final event of the season is a program of sacred English music June 27, with compositions by Purcell, Greene, Arne, Holst and Vaughan Williams sung by the Covenant choir and soloists, accompanied by organ and two trumpets.

**MRS. ROLLA BROWN RESIGNS****FROM COLUMBUS, GA., CHURCH**

Mrs. Rolla H. Brown has resigned after sixteen years as organist of Trinity Episcopal Church in Columbus, Ga. Mrs. Brown went to Columbus in 1927 from Atchison, Kan., where she learned to play the organ in St. Benedict Catholic Church at the age of 15. She served several churches in that community before going to Georgia. Mrs. Brown played at the First Presbyterian Church of Columbus in 1937 and 1938, and for twenty years she has been organist at Temple Israel. In a statement to the newspaper, Mrs. Brown's rector commended her loyalty and faithfulness. She will continue to teach music and play the organ at the temple.

Carl S. Fudge, Jr., of Cincinnati, who is stationed with the armed forces near Columbus, is serving as temporary organist and choirmaster at Trinity until a successor to Mrs. Brown is chosen. Before going into the service Mr. Fudge was organist of the First Unitarian Church in Cincinnati. He is a graduate of the Cincinnati Conservatory of Music and a native of Frankfort, Ky.

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**MRS. MARJORIE BATES DIES;**  
**FORTY YEARS IN OAK PARK, ILL.**  
 Majorie Flack Bates, who for more than forty years was organist of churches in Oak Park, Ill., died June 14 at the age of 66 years after an illness of five years. Churches which Mrs. Bates had served included Euclid Avenue Methodist, Cuyler Avenue Methodist, Garfield and Austin Methodist.

Mrs. Bates was the daughter of the late Rev. G. K. Flack, noted Methodist minister and singer. She was the widow of Bertram P. Bates, who died in January of last year. Mrs. Bates was a graduate of Northwestern University. She is survived by her daughter, Mrs. John W. Paulger; a son, Dr. Robert E. Bates, who is a major in the army, two sisters and two brothers.

**BONNET'S MEMORY HONORED**  
**WITH WORCESTER RECITALS**

To commemorate the tenth anniversary of the death of Joseph Bonnet three recitals were played in May at the Worcester, Mass., Art Museum, where Bonnet was organist in 1942 and 1943. The first program, May 9, played by David Fuller, included works by Mozart, Vogler, Bach and Hassler. A recital was given by William MacGowan May 16 and on May 23 William Self played a program of compositions collected and edited by Bonnet.

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**TORONTO CENTRE**—The Toronto Centre concluded the season's activities with a banquet and the annual meeting at the Eglinton United Church May 26. James Chalmers, chairman of the centre, presided. After the reading of the secretary's and treasurer's reports, the following were appointed to serve as committee members for the next three years: Donald Brum, Elizabeth Gallimore, Harold Williams and Ronald Woollard. It was decided that during the next two years the committee shall be streamlined by nominating only two members to replace the four whose terms expire; it was also decided that an executive committee consisting of the officers and a few members will look after much of the business previously handled by the full committee. In his report as chairman Mr. Chalmers brought up the matter of future sponsorship of recitals by outstanding artists in Toronto; much discussion ensued, without a decision. Mr. Chalmers also gave a detailed outline of the attractions being presented at the convention in Toronto Aug. 31 to Sept. 2. The final event of the evening was a recital by Frederick Geoghegan, a recent arrival from England, who thrilled everyone with his presentation of the following program: Two Chorale Preludes and Prelude and Fugue in C, Bach; "Les Cloches," Le Begue; "La Nativité," Langlais; Canon in B minor, Schumann; Fantasia on "How Brightly Shines the Morning Star," Reger; Prelude on "Rhosymedre," Vaughan Williams; Three Pieces in Free Style, Vierne; Toccata, "Thou Art the Rock," Mulet.—**JOHN DEBICK.**

**OTTAWA CENTRE**—The May meeting of the Ottawa Centre was held in the home of the secretary and treasurer, Harry Hill. After a business meeting the chairman, Carman Milligan, called on Mr. Hill to explain and demonstrate the Baldwin electronic organ which he installed recently in his home. After the tonal qualities of this instrument had been demonstrated William France of the Chalmers United Church played several of his own compositions. This was followed by a tape recording of Claire Coci's performance on one of these organs. The meeting was then thrown open to all to try the instrument. Though the attendance was not large this was one of the most interesting meetings of the season.—**HARRY HILL, Secretary-Treasurer.**

**MONTREAL CENTRE**—The annual meeting and dinner of the Montreal Centre was held May 25 in Channing Hall at the Church of the Messiah and was attended by seventy-six members and guests. Reports were presented by the chairman, secretary and treasurer. This year the Montreal Centre held an organ competition for students and awarded a scholarship of \$100. This scholarship, donated by Casavant Freres, Limited, was presented to Mde. Vanier, winner of the competition. The election of officers was held and the following were elected: Chairman, W. J. Doyle; secretary, F. L. McLearn; treasurer, A. Bellis; executive committee, H. Duckworth, W. Bulford, G. Little, E. Tait, Mrs. H. Cameron. The guest speaker for the evening, a former member of the Montreal Centre, was Dr. Alfred Whitehead. Dr. Whitehead, who is now living in Amherst, N.S., was organist of Christ Church Cathedral, Montreal, for twenty-five years and during that time contributed greatly as organist, choir director and teacher to the promotion of a higher standard of organ and choral music in Montreal. Dr. Whitehead spoke on "The Music in Pepsy's Diary" and gave an interesting and humorous account of the life of Pepsy.—**GORDON BELSON, Secretary.**

**LONDON CENTRE**—A meeting of the London Centre was held at Huron College May 9. Members gathered in the chapel, where the Rev. Derwyn D. Jones, assistant minister of St. Paul's Cathedral, conducted a half-hour of evensong. At its conclusion, the choir from the Cronyn Memorial Church, under the direction of Kenneth Ansdell, sang the cantata "The Last Supper," by Eric Thiman. At the business meeting afterward a nominating committee composed of Miss Mary Pellatt, Miss Bette Leake and Kenneth Clarke was appointed to draw up the new slate of officers for 1954-55. . . . The London Centre held its annual meeting at Knox United Church June 6. Special music was provided by the Silver Star Girls' Chorus, under the direction of Miss Bette Leake. The

principal business of the evening was the election of officers for the next year. They are as follows: Chairman, Earle Terry; first vice-chairman, Kenneth Ansdell; second vice-chairman, Alfred Rose; secretary, Miss M. K. Needham; treasurer, Mrs. C. D. Luff; additional members, Miss Bette Leake, Mrs. J. L. McLatchie, Bert Keates and Thomas Chattoe.—**MARGARET NEEDHAM, Secretary.**

**OSHAWA AND DISTRICT CENTRE**—The annual meeting of the Oshawa Centre was held June 9 at St. George's Parish Hall, Oshawa. Following the annual reports of the secretary and treasurer the election of officers was held. Those elected for the 1954-1955 season are: Past Chairman, C. H. Osbourn; chairman, Leon Nash; vice-chairman, John Robertson; secretary, Mrs. G. K. Drynan; treasurer, Raymond Martin; executive officers, Mrs. R. Moses, Kelvin James, Matthew Gouldburn, George Rapley. With the new chairman presiding, plans were made for meetings and recitals up to Christmas. At the conclusion of the business meeting George Rapley introduced the speaker, A. E. O'Neill, whose subject was "The Stratford Festival, 1954." Mr. O'Neill reviewed the plots of the three plays to be produced and the characteristics of each play, which was of great interest to the many present who intend to go to Stratford.—**Mrs. G. K. DRYNAN, Secretary.**

**GALT, ONT., CENTRE**—On May 10 the members of the Galt Centre met at the home of Miss Doraine Ross in Preston. Reports were submitted and approved showing a very successful year. Officers for the coming year were elected and are as follows: President, Tom Morrison; vice-president, Miss D. Ross; secretary, C. P. Walker; treasurer, G. Schaller. The program of the evening was presented by Miss Ross and consisted of an illustrated travel-talk on her trip to Britain and the continent. The pictures were superb, and Miss Ross gave a running commentary on the pictures as they appeared. Refreshments were served by our hostess.—**C. P. WALKER, Secretary.**

**ST. CATHARINES CENTRE**—The festival of church choirs held May 18 in the Welland Avenue United Church was an outstanding success musically, and though the number of choristers doubled the number of the audience, we considered it one of the finest accomplishments of the centre. Eleven choirs participated, with 325 voices from all denominations, fully gowned, and the various colors of blue, wine and black with white surplices against the pink and pale blue background of the newly-decorated edifice added much to the atmosphere of beauty and reverence of the occasion. The audience joined the choirs in the singing of familiar hymns and it was a thrilling experience. The Rev. R. Craham Barr of the First United Church officiated.—**Mrs. T. W. SCHWENKER, Secretary.**

**CALGARY CENTRE**—Mrs. Olive L. Moon was elected chairman for the 1954-55 season of the Calgary Centre at the centre's annual meeting, held May 11 in Grace Presbyterian Church. Other officers elected were: Lawrence Moon, vice-chairman; W. K. Robson, secretary-treasurer. The business meeting was followed by a tour of inspection of the organ of Grace Church. The new console was installed recently. We were also treated to a short recital by Dr. Victor Graham, organist of the church.—**Mrs. MADGE T. CLARKE, Secretary.**

**WINDSOR CENTRE**—The annual meeting and election of officers of the Windsor Centre was held May 26 at St. George's parish hall, Walkerville. Fifteen members were present and the chairman welcomed Bernard Leshley, newly-appointed organist and choir-master of All Saints' Church. The annual reports showed a successful season. The following officers were elected for the 1954-55 season: Chairman, Leslie H. Day, A.Mus. L.C.M. (England); vice-chairman, the Rev. T. B. Mailloux, C.S.B., A.R.C.T.; secretary, Miss Evelyn N. Dixon, A.T.C.M.; treasurer, Victor P. Batten; directors, Miss Thelma Morden, A.R.C.T., Leonard J. Little and Sidney A. Tarleton. Refreshments were served at the close of the meeting and a social half-hour was enjoyed. . . . The May meeting of the centre was held May 12 at Leamington. Dinner was served at the Auto Stop Hotel. After dinner a very enjoyable program was presented in Knox Presbyterian Church. The combined choirs of Knox Church and St. John's Anglican Church sang "All in the April Evening," by Hugh S. Robertson, and "Angel Voices Ever Singing," by Bortniansky, under the direction of Elmer E. Hartwick, musical director of St. John's Anglican Church. Donald Irwin, soloist of the Christian Science Society, sang Dudley Buck's "Fear Not Ye, O Israel." Mrs. W. B. Watson, organist-director of Knox Presbyterian, played the organ accompaniments. Leslie H. Day, A.Mus.L.C.M., chairman of the centre and organist and choir-master of St. George's Anglican Church, Walkerville, played the following organ solos: Prelude and Fugue in C minor, Bach; Minuet from "Berenice," Handel; "An Easter Alleluia," Gordon Slater; Toccata (Symphony 5), Widor. A social half-hour followed the program and a delightful evening was brought to a close with Bernard Leshley, Mus. B., newly-appointed organist and choir-master of All Saints' Church, Windsor, playing several selections.—**NELLIE COX, Secretary.**

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**OTTAWA CENTRE**—Members of the Ottawa Centre were the guests of Dr. D. A. Ramsay and the Kingsway United Church choir Saturday evening, March 20. The occasion was an inspection of the new two-manual Casavant organ recently installed by Mr. Blanchard of Casavant Freres and designed by Carman Milligan. Mr. Milligan, chairman of our centre, gave an interesting talk on "Organ Design." After a very interesting meeting the members of the centre were served refreshments in the church parlors by members of the choir.—**HARRY HILL, Secretary-Treasurer.**

**BRANTFORD CENTRE**—A meeting of the Brantford Centre was held April 25 in Zion United Church. The program was arranged by George A. Smale, organist of the church. Mr. Smale played the following organ numbers: Second Suite, William France; Intermezzo, James H. Rogers; "Longing" (manuscript), S. R. Gaines, and "Exultemus," Percy Whitlock. A choral demonstration was given by the choir, which sang "Immortal, Invisible," Thiman, and "To Thee, Oh Lord," Rachmaninoff. Fred Lewis, baritone, sang two solos from the Biblical Songs by Dvorak. Plans for future meetings were announced by the chairman, Miss Eleanor Muir. A social half-hour was enjoyed.—**ELSIE J. SENN, Secretary.**

**OWEN SOUND CENTRE**—Good Friday evening, April 16, five choirs from Owen Sound and Mount Forest combined to present a Lenten service in Knox United Church, Owen Sound. The solo "He Was Despised" was sung by Miss Dolores Enderwick, and in addition four Lenten hymns were sung, with the congregation joining. Six ministers assisted by reading suitable portions of the Scriptures.—**R. H. DOUGHERTY, Secretary-Treasurer.**

**HAMILTON CENTRE**—Miss Norma Plummer was elected chairman for the season of the Hamilton Centre, at the annual general meeting, held May 17 in Trinity United Church hall, Burlington. Other officers elected are: Gordon Douglas, F.C.C.O., vice-chairman; Edgar Sealy-Jones, secretary; Ernest Crickmore, treasurer; and the following executive committee members: Dwight Munger, Miss Sylvia Higson, and Gordon Morrall. For the general council Miss Florence D. Clark, F.C.C.O., is the centre's nomination and Howard W. Jerome, A.C.C.O., is the chairman's appointee. The meeting was preceded by the annual dinner, with Rabbi Bernard Baskin as guest speaker. In his thought-provoking address on "The Ten Wisest Things Ever Spoken by Man"

he gave a summary of world literature to discover man's most inspired sentiments. Among those he listed were the Golden Rule, quotations from Micah and Jesus, and other great thoughts through the ages to modern times. Bob Burrell concluded the evening's program with a farce demonstration on the construction of the bagpipe.—**EDGAR SEALY-JONES, Secretary.**

**KITCHENER CENTRE**—Members and friends of the Kitchener Centre had an opportunity to see and hear the newly-installed Möller organ May 31 at St. John's Catholic Church. Participating in a brief recital were local organists—Dr. Glenn Kruspe, Edgar Merkel and Mrs. Arthur Singlehurst, organist and choir director of the church. The model is the "Double Artiste," Mel Willets, Canadian representative for M. P. Möller, was present to speak about the organ. The annual meeting took place in the church hall, with James Hopkirk presiding. Following the reports election of officers was conducted by Lorne Pflug. The present slate was re-elected: President, James Hopkirk; vice-president, Leonard Grigg; secretary, Miss Helen Critchison; treasurer, Edgar Merkel; social convenor, Miss Esther Becking; DIAPASON secretary, Mrs. Arthur Singlehurst. At the supper hour a welcome was extended by Mrs. Arthur Singlehurst in the absence of the pastor, Father Gleason. A presentation was made to Mr. and Mrs. Lorne Pflug, who are leaving the city, by Eugene Fehrenbach. Refreshments were in charge of Miss Esther Becking, assisted by Mrs. Gerald Dietrich, Mrs. Bill Frasier and Miss Terry Beck, members of St. John's choir.—**ELEANOR SINGLEHURST.**

**VANCOUVER CENTRE**—A happy evening of fellowship was enjoyed by all who attended the annual meeting of the Vancouver Centre in the ladies' lounge of St. Andrew's Wesley Church, Vancouver, May 26. The following officers were installed for the 1954-55 season: Chairman, Burton L. Kurth; secretary, George B. Gibson; treasurer, Herbert P. G. Fraser; executive committee, Mrs. Eleanor M. Bush, Leslie G. R. Crouch, G. Herald Keefer and Donald King. Past chairman is Leonard Wilson.—**G. HERALD KEEFER, DIAPASON Secretary.**

**DAVID HEWLETT DIRECTED** a concert of choral music at Calvary Church in New York City on Whitsunday. Works performed were Poulenc's Mass in G and "Litanies a la Vierge Noire" and Titcomb's "Te Deum Laudamus."



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## New Issues for the Choir

By JAMES S. DENDY, Mus.B.

Dr. and Mrs. Clarence Dickinson have been responsible for some of the most valuable issues of sacred choral music published in modern times. The Dickinsons have "rung the bell" again. This time it is a series of early American Moravian church music, encompassing fifteen separately published numbers, the last of which is a set of six responses. Anyone who has so much as scratched the surface of the history of church music in America is familiar with the importance of the music brought to this country by the Moravian groups. And the performances by the descendants of these early immigrants—notably those in Bethlehem, Pa., and Winston-Salem, N. C.—have attracted the attention of musicians the world over. To have this much Moravian music made available in this form is an event.

Our recommendation is that every serious director order the entire series for his perusal and enjoyment. All the numbers are arranged for mixed chorus and organ. One is for double chorus and in another there is an optional part for youth choir. Orchestral parts are available from the publisher, the H. W. Gray Company. The titles and original composers are as follows: "Sing, O Ye Heavens," "It Is a Precious Thing," "The Golden Gates Are Lifted Up" and "Blessed Are They," Johann Friedrich Peter; "The People That in Darkness Wandered," Johannes Herbst; "Go, Congregation, Go!" John Antes; "For Me, O Lord My God," Peter Wollé; "Lord Our God," Jeremiah Dencke; "Behold a Sight," Simon Peter; "All the World Shall Sing," Francis Florentine Hagen; "Glory Be to Him," Wolf; "O the Blessedness Is Great," Johann Christian Bechler; "Thy Guiding Hand," Karl Gottlieb Reissiger; "Thou, Lord, Art Our Shepherd," Christian Gregor.

Six anthems just released by Gray come from the pens of five of the most distinguished composers of choral literature in America. Leo Sowerby is represented by two numbers—"Fight the Good Fight of Faith," for SATB a cappella (short, moderately difficult), and "The Armor of God," for mixed voices with organ, a longer number, quite characteristic of the composer. Everett Titcomb's "Sing unto the Lord," SATB with optional baritone solo, is a not too difficult and dignified festival anthem. David McK. Williams' "Christ Is the King," for SATB with organ, is an impressive "big choir" number. Edward Shippen Barnes has composed a setting of "The Lord My Shepherd Is" for altos and sopranos. W. A. Goldsworthy's "A Hymn of Joy," SATB a cappella, is said to be "in the Byzantine manner." It is for use as a short anthem or introit.

Every year about this time we find it necessary to have a "general housecleaning" in the choral review department. The seasons of Advent, Christmas, Epiphany, Lent and Easter have drawn attention away from the highly necessary category known popularly as the "general anthem." Some of these have been laid aside to make way for longer discussions of seasonal numbers and unusual issues. Others have just been sent in by publishers who choose this time of year to bring out groups of miscellaneous anthems. Many of these require little more than a listing, but this does not reflect upon their merit. It is simply a convenient way of calling attention to a greater number of new publications than would be possible if every number were discussed. Some of the composers are men of well-established reputation and readers will wish to order sample copies.

The Oxford University Press offers several selections, one of the most interesting of which is "Almighty Word," a hymn-anthem for Advent and general use arranged for congregation, choir and organ by Anthony Scott, based on the tune "Tallis" as set by Vaughan Williams. John Churchill has arranged Vaughan Williams' "The Twenty-third Psalm" for soprano solo and SATB. Other Oxford publications are: "Hear My Prayer O God," Adrian Batten, arranged by Watkins Shaw, for SSATB a cappella; Communion Service in E minor, E. T. Cook, SATB; "Brother James' Air," arranged by C. Armstrong Gibbs for SAB, also part optional.

Continuing with British publications, we have a group of numbers from No-

vello & Co. (H. W. Gray in New York and British American in Chicago are the agents): Four Nine-fold Kyries, adapted by Harold G. Ley, SATB, originally composed by Ley, Stanford, Wesley and Smart; "Christ Is Our Cornerstone," John Cook, SATB; "O Lord, How Manifold Are Thy Works," Martin Shaw, for unison voices, Harvest or general; "Sing to the Lord," Arthur J. Pritchard, SATB; "Praise to the Spirit," Martin Shaw, for tenor or soprano solo and SATB; "O Ye that Love the Lord," F.A.G. Ouseley, SATB; "Lead Us, O Father," Michael Doswell, SATB a cappella; "Lord, Who Shall Dwell in Thy Tabernacle," Alwyn Sprulice, SATB; "The Souls of the Righteous," Desmond Ratcliffe, TTBB a cappella; "O My God, I Am Not Worthy," Vittoria, edited by Bernarr Rainbow, TTBB a cappella; "Deliver Me from Mine Enemies," Robert Parsons, edited by Philippe Obousier, SSAATB a cappella; "Before the Ending of the Day," Guy H. Eldridge, SATB; "God, That Madest Earth and Heaven," John Graves, SATB; "Where Is Thy God, My Soul?" Lyndon Marguerie, SATB a cappella; "Sun of My Soul," Josquin des Pres, edited by John A. Parkinson, SATB a cappella.

Theodore Presser has made several additions to its "Early Choral Masters" series. The following are for SATB a cappella: "Lord, As Thou Wilt, Deal Thou with Me," Orthmayer; "All Glory Be to God on High," Schröter; "Exultate Deo," Alessandro Scarlatti; "Tenebrae Factae Sunt," Perez; "Adoramus," three settings by Perti and Aichinger; "Christus Factus Est," Anerio; "Come, Holy Ghost, God and Lord," Walther. Numbers scored for more than four voices are: "Lord, Who Is My Guide but Thee?" Schütz, double mixed chorus; "I Am the Resurrection and the True Life," Schütz, double chorus; "How Lovely Shines the Morning Star," Praetorius, SATTB; "Jesus, I Will Ponder Now," Zeuner, SAATB; "Hodie Christus Natus Est," Sweelinck, SSATB.

Presser also offers these numbers: "God, Be in My Head," G. Alex Kevan, SATB a cappella; "Praise, My Soul, the King of Heaven," David Stanley York, SATB divisi a cappella; "Holy Spirit, Truth Divine," David Stanley York, SATB; "There Is None Like unto Thee," Edwin Liemohn, SATB divisi a cappella; "Once to Every Man and Nation," David Stanley York, TTBB with organ; "Thankful People, Raise Your Song," SATB.

Paul Christiansen has composed a set called "Four Prophecies." The numbers are available separately from the Augsburg Publishing House. They may be used singly or as a cycle of four movements. All are for SATB a cappella with a minimum of divisi. The titles are "The Solitary City," "The Desert Shall Blossom," "The Annunciation" and "Mary's Response."

Of special interest among the new Concordia issues are two numbers by Marcello, edited by Richard Wienhorst. Both are two-part and may be sung either by sopranos and altos or by tenors and basses. The titles are "Oh, Hold Thou Me Up" and "O Lord, Deliver Me." Other Concordia publications, which include numbers by well-known ancient and modern composers, are: "Isaiah, Mighty Seer," Willan, SATB divisi and organ; "Come, Holy Ghost," Carl Halter (antiphon for Whitsuntide), SATB; "Come, Holy Ghost, God and Lord," Ludwig Lenel, based on a fifteenth century melody, SATB a cappella; "We Praise Thee, O God," Willan, unison with organ (an abbreviated Te Deum); "Jesu, Grant Me This, I Pray," S. Drummond Wolff, SATB; "At the Name of Jesus," Handl, a cappella; "Hail to the Lord's Anointed," Schröter, SATB a cappella; "We All Believe in One True God," Vulpus, SATB a cappella; "To Our Redeemer's Glorious Name," Tye, SATB a cappella.

In the Waring Choir Series, published by the Shawnee Press, Inc., there are four SATB numbers by Clifford McCormick. These are "The Earth Is the Lord's," "Go Ye into All the World," "By the Waters of Babylon" and "Early in the Morning." The first is accompanied, with a soprano or tenor solo. The others are a cappella. Joseph Roff's "I Look to Thee in Every Need," SATB with optional organ, and Roy Ringwald's "In This Our Time," SATB a cappella, are from the same press.

Harold Flammer offers: "God of Our

Fathers," Warren, concert version by E. F. Davies, TTBB; "Holy Is Thy Name, O Lord," Vogler, arranged by E. F. Davies, SSA and SA; "High in the Heavens," Arthur Bergh, SATB, optionally a cappella; "The Lord, the Mighty God Hath Spoken," Frances Williams, SATB; "Great God of Wonders," Edwards, arranged with descant by West Richards.

These are from Clayton F. Summy—all SATB with organ: "Day of Mourning," Mozart-Calvin Stowers; "Hear Us When We Call," Marcello-Dietrich; "He Shall Feed His Flock," Handel-Robert G. Olson; "God Is My Strength," Bach-N. Lindsay Norden; "Peace I Leave with You," Roberts-Calvin Stowers; "Into the Woods My Master Went," Samuel Keck.

Galaxy has issued an arrangement by George W. Kemmer of "There Is a Balm in Gilead," for SATB and piano. Richard Warner's "Alleluia to the Triune Majesty," for unison or SA, is published by C. C. Birchard. From BMI Canada we have: "O Holy Spirit, Lord of Grace," Richard S. Eaton, SATB with soprano or tenor solo; "My Lord, My Master, at Thy Feet Adoring," William France, TTBB a cappella.

Eunice Lea Kettering's latest published composition is "The Last Song," for men's voices a cappella (Willis Music Company). There are two interesting "modern" numbers from the Mercury Music Corporation, the first of which is rather lengthy: "The Song of Koheleth," Albert Harris, for women's voices (SSA) with baritone solo and piano accompaniment; "Let Us Now Praise Famous Men," Lehman Engel, SATB a cappella. Henry Leland Clarke's "Happy Is the Man," SATB, is from the same publisher.

The R. D. Row Music Company has published a new number by Edward G. Mead, "Rejoice in the Lord," for SATB. The Newberry Library in Chicago has issued a group of three Balkan carols arranged for voices and organ by Yury Arbatsky. They are published under the title "A Triptych."

## WILLIAM SPRIGG TO COMPOSE AT PETERBOROUGH COLONY

William Sprigg, assistant professor of music and organist of Hood College and organist and choir director of the Evangelical Lutheran Church, Frederick, Md., has been invited to be a resident composer during August at the famed Peterborough Colony of the Edward MacDowell Association in Peterborough, N. H. He has been awarded a complete fellowship which will cover all his expenses. Established in 1908 by Mrs. Edward MacDowell as a memorial to her husband, the distinguished American composer, the Peterborough Colony of the Edward MacDowell Association is a place where writers, painters, sculptors and composers can find opportunity to work under most favorable conditions. The property of the association includes 600 acres of wooded hillside in the foothills of the White Mountains, twenty-three studios and twelve central buildings. Each colonist is provided with a studio, appointed with necessities for work in his particular field.

Mr. Sprigg received national recognition last fall for his award of \$500 from the Baltimore Symphony Association for

GLADYS SCHADE KLABER



GLADYS SCHADE KLABER is shown here at the console of the new Austin organ at the Mount Lebanon Presbyterian Church, Pittsburgh. Mrs. Klaber, whose husband, Elmer, is a practicing attorney, is a graduate of the Eastman School of Music. Her son Richard, a senior at Bucknell University, has just returned from the American University in Washington, D. C., where he was one of thirty college men selected from over the country for a political science project. The Klaber's daughter Carol is a student at the Mount Lebanon High School and plays double bass in the Chautauqua Junior Symphony. A second son, David, is 9 years old.

his symphonic tone poem, "Maryland Portraits in Contrast," which was performed Dec. 16 by the Baltimore Symphony Orchestra. Mr. Sprigg intends to devote his time at the colony to finishing an organ sonata and writing a concerto for organ, strings and timpani.

## HANDEL'S "JEPHTHA" IS SUNG BY CHOIR IN WASHINGTON, D. C.

The seldom-heard oratorio "Jephtha," by Handel, was performed June 11 in Washington, D. C., by the Mormon Choir of that city. The forty-five-voice group was under the direction of Dr. W. LeGrand Maxwell. This was believed to be the first Washington performance of Handel's last oratorio. There was a large audience present and the concert was re-broadcast June 5 and 12 from station WGMS.

SPECIALIZED TRAINING in the art of carillon playing, starting June 21 and continuing through June 26, was offered at the Schulmerich School of Campanology, with all classes conducted in the new memorial chapel of the University of Maryland at College Park. Instruction was by Dr. Alexander McCurdy, head of the organ departments at Curtis Institute, Philadelphia, and at the Westminster Choir College, Princeton, N. J.; Professor Arthur Lynds Bigelow, bellmaster of Princeton University, and James R. Lawson, carillonneur of the University of Chicago.

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**Catholic Choirmaster Test.**

By **THE REV. JOSEPH R. FOLEY,**  
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Director of the Paulist Choristers of New York.

The attention of Catholic organists and choirmasters is directed to the approaching examinations for the Catholic choirmaster's certificate of the American Guild of Organists, June 9. This examination is given annually to candidates who wish to attain the status of academic membership in the A.G.O. Since the A.G.O. has gone out of its way to establish a special examination for Catholics, suited to the specifically different requirements of Catholic worship, I would like to commend it to the attention of many Catholic choirmasters throughout the country who by reason of long experience and much musical background in their specialized field of church music might easily qualify for the Guild certificate.

This certificate, first granted in 1949 because of increasing interest on the part of Catholic organists in the Guild and its activities and standards, is issued by authorization of the board of regents of the University of the State of New York; and to its possessors (all too few!) it is a hallmark of professional achievement, as are the other Guild certificates. The examination covers the field of liturgical music and its production. Gregorian music and accompaniment, polyphony, other styles of figured music, choir techniques, the liturgy insofar as it touches on the choir, Latin and rudiments of music and harmony all are matters for examination. In the conduct of the examination there are two divisions, one written, the other oral and practical. The paper work, for which three and one-half hours are allotted, only presupposes that the choirmaster is possessed of competence in the background and equipment of his field. The practical section calls for: (1) oral examination on Latin pronunciation, the mass, vespers, Holy Week, Forty Hours, the calendar of the liturgical year, etc; (2) for accompanying both Gregorian and figured music, brief improvisation on an announced Gregorian theme and directing a choir (provided for the occasion) in different types of music.

Both the St. Gregory Society and the American Guild of Organists are committed to the common purpose of improving church music, and they are anxious to implement this purpose by seeing the attainments of Catholic choirmasters recognized professionally. There must be upwards of a hundred well-qualified choirmasters in the country who could successfully stand for this certificate. Or are all the efforts of the Plus X School of Liturgical Music, the Gregorian Institute of America and the numerous courses and summer sessions sponsored by dioceses and religious communities all over the country, plus the accumulated experience of years in this branch of service of the church, to be counted for naught? It is a challenge to all—priests, sisters, laymen and women—in the field of church music,

to give evidence of their training and talents, as of their willingness to advance the cause of liturgical music, by qualifying for this examination.—Reprinted from *The Catholic Choirmaster*.

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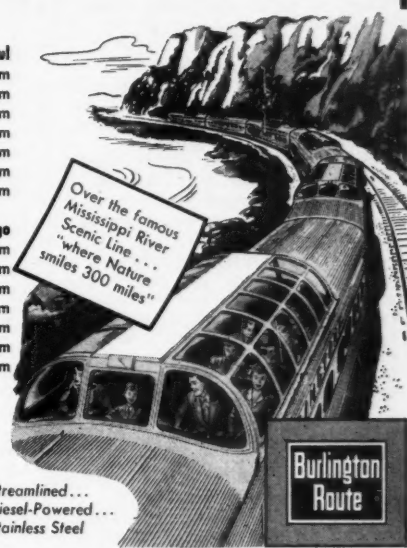
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## "Romantic" Versus "Baroque" Studied; Need It Be Either?

By ALLAN BACON

In a democratic society public discussion of any social theory or philosophic or aesthetic problem would seem to be always in order. The "Romantic versus Baroque" controversy, regarding principles of performance, of interpretation and of organ construction, which has been going on for some little time now, and in which many of us have joined vociferously from time to time, while it is all to the good, nevertheless seems to be getting a little out of hand. A certain clarification of some of the fundamental issues involved seems to be in order.

Exponents of the "Back to Bach" argument would have us believe that organ playing and organ building all over the world—but particularly here in the United States—is in a deplorable state. We should begin at once, we are told, a reformation of taste and conception in organ construction and design, a veritable resurrection of the instrument of the so-called classical period; and unless we wake up now, the art of true organ building and playing will be lost forever.

Strong words, these, and yet those who espouse this point of view seem quite sincere and determined to achieve their goal—namely, all organs today should be constructed exclusively on the "baroque" principle, and all chimes, harps, celestes, "orchestral" stops, expression shutters and crescendo pedal omitted. Those who take the opposing point of view, however, tell us that you cannot turn back the hands of the clock of human "progress"; that a lot of water has run under the bridge since Bach's day, that people have become used to these novel gadgets and tone colors and like them, and will continue to demand them, and that an immense amount of very fine music has been written in recent years which requires the "romantic" type of organ for its proper performance—and why relegate all that music to the museums?

Now, listening to both of these opposing lines of reasoning leaves the sincere inquirer after truth in somewhat of a dilemma. "When doctors disagree—" etc. Or, to change the metaphor, when the irresistible body meets the immovable force—Where does the truth lie?

Consider the argument of the purist, or "Back to Bach" exponent. It is quite true that most organs in America today (and it is no doubt true of many organs in Europe—how many, I know not) are incapable of a correct performance of the music of either Bach or his contemporaries and predecessors of the polyphonic era. And, after all, Bach, is still a best-seller today, and if his music cannot be performed correctly, then something, indeed, should be done about it. We organists all know only too well the reason why Bach's music does not "come off" well on the average American organ. Too much thick 8-ft. diapason tone, not enough (generally not *any at all!*) compensating mutation work to clarify the movement of inner voices, especially when they "cross", etc. We all know the answers. And we all know some of the other answers, too. The *mezzo-forte* and *forte* tone of the average American organ is dead and colorless and lifeless, as compared with the rich, fiery, brilliant tone of a true baroque "ensemble". So, your baroque exponent is right. Modern organs have, somehow, missed the boat.

But your romantic exponent is all loaded for this very argument. He will ask us: Would you have us set our clocks back some 250 years and completely revamp all organ playing and organ design until they conform to the standards and customs which prevailed during the Bach and the pre-Bach eras?

Let us consider, for a brief space, what this would entail. The great Edwin H. Lemare evidently had some ideas along those lines. I heard the rumor many years ago—and it has since then been substantiated—that when he came out to San Francisco, nearly fifty years ago, to act as municipal organist, officiating at what was then possibly the largest organ on the Pacific coast, his first official act was to nail down the crescendo pedal. He would not use it himself—and he wished to make sure no one else would! An organist, then, in

undertaking a program which included a Franck chorale and a Sowerby chorale prelude, would be confronted with an instrument exactly similar to the one Bach played.

On one point, however, the so-called "purists" are not unanimous. Some will go just so far—but not all the way. Should builders go back to the tracker action? It is, indeed, an important point, for it is doubtful if an organist could, in a piece such as the G minor Fantasia, on a light electric action, achieve identically the same results as Bach achieved on his heavy trackers. He *might* be able to—but then, how would he *know*? Whereas, if he were actually playing on a tracker the organist would have reasonable assurance he was really getting the same effects Bach did. It is an important point, and I leave it to the purists to settle it.

Well, then, the organist plans and gives a recital, on one of these "baroque" instruments, and the public is invited to come and hear him—an organ recital is, after all, pointless without an audience—with or without an admission fee. We have to imagine, then, an audience sitting for an hour and a half, or more, listening to a program played on a baroque organ, with the relatively limited range of musical effects possible on an instrument of that type. Whether the program included the Franck and Sowerby works mentioned above would not matter in the over-all effect. The audience would be listening, to all intents and purposes, to the same kind of music, played in the same manner, as did the people who listened to Bach in the early eighteenth century. What would be the reaction of a typical audience of music-lovers, here in the United States, to such a program? Would they like it, enjoy it wholeheartedly and applaud vigorously at the conclusion, and demand encores? Or, after the initial novelty had worn off and what had been at first a new experience began to show signs of a deadly monotony, would they drift out quietly, somewhere during the program, resolved never to go to another "organ recital"? I do not claim to know what they would do. I only know what I have seen audiences do in such circumstances. I know what I myself would probably do when subjected to a boring and monotonous experience.

What would happen if, by some miracle of magic, Bach could visit us today and go on tour, and, by some further miracle, instruments were found available for him to use which were reasonable facsimiles of the instruments of his day? — Would people flock to hear him? At first, yes, undoubtedly, for prestige works wonders and the name "Bach" would guarantee a sold-out house everywhere he played. At first, that is. But after the novelty had worn off and people discovered that, for some mysterious reason, every program sounded very much like the last one, the attendance would gradually diminish. We organists would, of course, remain faithful to the very end and would avail ourselves of every possible opportunity to hear the great man; but what about the rank and file, that great body of music-lovers in this big country of ours, the people who patronize and support our community concerts, operas, orchestra concerts and other recitals—what about the people who pay good money to hear Rubinstein, and Heifetz, and Horowitz and Menuhin, not just once but again and again, and still again?

It has been my privilege to attend a recital by a famous organist and performed in the strict "classic, baroque" style. The entire program was by Bach and all organists present (and musicologists, I presume, if any) knowing the purpose and intent of both composer and performer, remained until the end and enjoyed every note of it. But many in the audience behaved otherwise. My friend, who remained politely until the end, protested to me vigorously afterward.

"I hated to be rude and leave before it was over," he said, "but do you organists really call that an enjoyable evening of music? If that's what 'organ recitals' are, I'm staying home next time!"

We simply must keep certain facts in mind in dealing with a problem of this kind. First, we are living in the mid-twentieth century, and during the last 250 years enormous changes have come about in the music of our Western world—changes in the way music is composed, in the instruments upon which it is performed

and in the way we have conditioned ourselves to listen to it. These changes have been an inevitable accompaniment to, and have paralleled changes and adjustments in our social and cultural life. Psychologists have discovered—and have been telling us for years—that music "does things to us," that it is intimately connected with our emotional life and that it has tremendous capacities and potentialities as a humanizing and a socializing agent. Parallel with this discovery of the psychological effect of music upon our emotions, via our nervous systems, our Occidental music has developed greater and ever greater capacity for emotional expression and intensity of feeling. This was made possible through the development of instruments upon which music of emotional intensity, *expressive* music, could be produced. Pioneered by the violin, which has always been capable of a wide variety of expressive dynamics, the clavichord and the harpsichord gave way to the pianoforte; the organ builders of Bach's time invented swell shutters, which made possible a variety of dynamics with the same set of pipes; and the motley and heterogeneous assemblage of instruments of Monteverdi's time became, under Haydn and Beethoven, the well-knit organization known as an "orchestra", consisting of the different "choirs" of brass, woodwind, string and percussion—and lo!—*tone color* arrived on the scene!

The second fact which must be considered is, that, judged by our modern conceptions and attitudes toward music, Bach, while we continue to call him the "Father of modern music" (and deservedly so) nevertheless was a rock-ribbed conservative and was quite out of sympathy with certain tendencies during his day which pointed the way in which music was inevitably to develop. (This is not a criticism of Bach—heaven save the mark! It is merely a statement of an historical fact.) For example, the pianoforte was invented simultaneously in Europe by three different men, and thus pointed the direction in which Western music was, inexorably, going to develop. Bach tried it and didn't like it. He preferred the clavichord. Also, the expression pedal, controlling the swell shutters, was invented. He had no use for it. The explanation for this is simple: these "new ideas" called for the injection into music of something which was completely foreign to his nature—emotional intensity. It was anathema to him, and there wasn't anything he could do about it!

Another thing: Bach was not in the least interested in "tone color" *per se*. If his clarinetist failed to show up for rehearsal in the choir loft at the Thomaskirche he would assign the part to a violinist or flutist, if he had one to spare. He did not care, especially, who played the part, so long as he played accurately and made his entrances on time. Imagine, if you can, the great Stravinsky conducting a rehearsal of his famous "Sacre," and when the bassoon player was discovered absent the French horn player would naively volunteer to play those opening notes. Igor would probably first shoot the wretch and then proceed to resign all over the place.

Yes, the Western world has gone a long way during the last 200 years in the matter of emphasis upon tone color and emotional intensity in our music. It has, in fact, gone so far that these things have really become a *sine qua non*. Music deprived of these essentials almost ceases to be music in the minds of many people. But some of our "purist" friends have the hardihood to suggest that we turn our musical calendar back and begin performing our organ music *sans* these two ingredients, as it was performed 200 and more years ago. While it is true that the organ is gaining in popularity here in America, it still is not, and never has been, a popular instrument in the same sense that we say the piano and the violin are "popular". It would seem naive indeed to argue that organ recitals would gain in popularity if we were to remove from them the two vital elements which the Occidental world has been developing and cultivating assiduously these past 200 years—namely, intensity of emotional expression and tone color.

There is a very good reason why many people of culture and good taste will say—as I have had them say to me when trying to enlist their support of a recital by a visiting organ virtuoso—"You know, I don't care for organ music." Many readers

will probably testify to a similar experience. And we can hardly blame them when we consider the facts. Their entire experience with "organs" has been limited to the nondescript two-manual wheeze-box in the church which they attend (I think statistics show that two-manual organs outnumber three and four-manual instruments about two to one in this country), or possibly some electronic gadget, presided over by an amateur "organist"—with sometimes devastating results—and they never in their life have heard a fine organ properly played. They assume that what the much-advertised virtuoso will produce will be what they hear on Sunday. They endure the Sunday ordeal as part of their religious duty, but, given a choice, they gladly stay home from an "organ recital".

The answer, friends, to the romantic versus baroque controversy is that both sides in the argument are right, but neither one gives the complete, overall picture. As a philosopher would put it: It is not a question of "Either-Or", but of "Both-And". In fact, many of the protagonists on both sides of the argument seem to be unaware that American organ builders have already solved the problem in their own way. It has presumably been common knowledge now for many years that our modern builders have been incorporating in their larger instruments a positiv division, unenclosed and independent from the rest of the organ (if so desired) upon which the organist can, if he wishes, play the Bach C major Concerto (for example) or the Dorian Toccata with exactly the same registration and effect as Bach himself would have played it. The most nearly perfect solution of the problem is the newly installed Harrison & Harrison organ in the Royal Festival Hall, London. Here we have an instrument which would seem to be the answer to any organist's prayer, regardless of which side he espoused in the controversy we have been discussing. Our purist friend would find two entire divisions—great and positiv—unenclosed and with a list of stops that should make his mouth water. The romantic fan, on the other hand, would find the swell, choir and solo manuals *enclosed* and capable of "orchestral" colors. (Chimes and harp are, it is true, omitted—but there's a vox humana on the swell!) Here, then, is the solution to our problem; so, friends, let's shake hands all around and stop this futile bickering and get back to our practicing.

One recent critic must be dealt with, however, ere we bring this to a close. When he says "The present situation in the United States is most disheartening—unless we wake up now, the art of true organ building and playing will be lost forever", he is deliberately offering a gratuitous slap in the face to the members of the Associated Organ Builders of America—not to mention an illustrious group of organ virtuosi in this country who can hold their own with the best that Europe has to offer and whose names will go down in history as among the great organists of all time.

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**THOMAS CURTIS FINISHES FIFTH YEAR AT ELYRIA, OHIO, CHURCH**

The three choirs of the First Congregational Church of Elyria, Ohio, are completing their fifth season under the direction of the Rev. Thomas Curtis. They have provided music for two services every Sunday morning. Special events since September have included organ recitals by Virgil Fox, Arthur Croley and Mr. Curtis; a concert by the choir and chamber orchestra of the College of Wooster, under the direction of Richard T. Gore and Alan Collins; and a Palm Sunday performance of the Faure "Requiem" by the chancel choir with organ, strings and harp. The church was host in February to the third annual church music festival under the sponsorship of the Elyria Council of Churches, when a chorus of 125, representing nine churches, sang under Professor Robert Fountain of Oberlin Conservatory.

Mr. Curtis is instructor in organ at Bowling Green State University. In April he was soloist with the university symphony, conducted by Gerald McLaughlin, in a performance of the Ninth Concerto of Handel. On the afternoon of May 30 he and Mrs. Curtis, a soprano, presented a program at St. Mark Lutheran Church in Fremont, Ohio, on the Schlicker organ installed last summer. At the organization meeting of the Lorain County Chapter of the A.G.O. June 8 Mr. Curtis was named chaplain and program chairman for next year. He was formerly program chairman of the Northeastern Pennsylvania Chapter and dean of the Toledo Chapter.

**PAUL VAN DYKE'S CHOIR GIVES CONCERT IN ROSEMONT, PA.**

A program of church music was sung May 17 by the choir of the Church of the Good Shepherd, Rosemont, Pa., where Paul C. Van Dyke has been organist and choirmaster for the last ten years. The organ in this church has just been rebuilt and a new console has been installed by the Kilgen Organ Company. Numbers performed at the concert were as follows: "With a Voice of Singing," Shaw; "Pange Lingua," Plainsong; Sanctus, Benedictus and Agnus Dei from "Missa Marialis," Plainsong; "In Peace and Joy I Now Depart," J. S. Bach; "Salvation Now Is Come to Earth," Bach; "Let All the World in Every Corner Sing," Chapman; "God Be in My Head," Nicholson; "Easter Alleluia," Van Dyke; "O Bone Jesu," Palestrina; "O Lord Most Holy," Franck; "Jesus, Joy of Man's Desiring," Bach; "Hosannah," Dubois; "Eternal Praise," Titcomb; "The Shadow of Thy Wings," Andrews.

**ROSCOE C. EVANS IS HONORED BY GUILD IN ATLANTIC CITY**

Roscoe C. Evans, for twenty-five years caretaker of the famous Convention Hall organ in Atlantic City, has gone to Boston to assume duties with the Aeolian-Skinner Organ Company. The Atlantic City Chapter of the A.G.O. gave a dinner in honor of Mr. Evans Jan. 15 and made him an honorary member. The speaker for the occasion was Emerson L. Richards, designer of the Convention Hall instrument and former state senator.

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MARJORIE JACKSON



MARJORIE JACKSON, head of the organ department at Mississippi Woman's College, Hattiesburg, has been awarded a Fulbright scholarship and will study in Belgium under Flor Peeters for nine months. In June Miss Jackson visited friends in Chicago during a stopover en route to her old home in Ohio. Before going to Mississippi she was organist of the First Congregational Church in Evanston and taught at North Park College. Miss Jackson received her bachelor's and master's degrees from the American Conservatory of Music in Chicago, where she was a pupil of Dr. Frank Van Dusen. In 1947 she was winner of the American Conservatory organ contest and appeared as soloist with the conservatory orchestra at the commencement exercises in Orchestra Hall. In 1948 she won the young artists' contest sponsored by the Society of American Musicians and gave a recital under the society's auspices in Lutkin Hall at Northwestern University. Prior to her study in Chicago Miss Jackson attended Peabody Conservatory in Baltimore, where she held a scholarship in composition and studied organ with Edouard Nies-Berger. She played viola in the Columbus Symphony for two years. After receiving her degrees at the American Conservatory Miss Jackson spent some months in New York City as a pupil of Claire Coci.

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DR. HENRY FUSNER



DURING THE PAST SEASON Dr. Henry Fusner conducted the motet choir in a series of musical services at Emmanuel Baptist Church, Brooklyn, N. Y. Dec. 6 Bach's Christmas Oratorio was sung. Dec. 20 the annual candlelight carol service was presented in the candlelight church. Haydn's "Creation" was sung Feb. 28. Thursday in Holy Week a special program of Passion music was sung. The service included the Schuetz "Seven Words From the Cross," accompanied by a string orchestra. Dr. Fusner has also had a busy season as conductor of the Clinton Hill Symphony of Brooklyn. The first concert, Dec. 15, featured Phyllis Krauter in the Saint-Saens Cello Concerto. On March 30 the soloist was Viliam Simek in the Mendelssohn Violin Concerto. May 18 the orchestra presented among other works the "Coffee Cantata" by Bach.

**ROBERT LODINE IS MARRIED TO BETTY DICK IN MUNICH**

Robert Lodine, M.Mus., F.A.G.O., Chicago recital organist and faculty member of the American Conservatory, was married late in June in Munich, Germany. Mr. Lodine's bride was Betty Dick, a native of Bismarck, N. D., who has been employed by the allied military government in Nuremberg. Besides his duties at the conservatory Mr. Lodine is organist and director of music at the United Evangelical Lutheran Church of Oak Park and

organist of Temple Isaiah Israel in Chicago. In the spring semester he was a guest lecturer at the University of Illinois.

Mr. Lodine was born in Jamestown, N. D., Nov. 3, 1928. He received his bachelor of arts degree from Jamestown College and was awarded the degree of master of music by the American Conservatory. His teachers were Joseph Black, Edward Eigenschenk and Leo Sowerby. In 1949 Mr. Lodine was awarded the organ prize at the conservatory. That same year he won the young artists' organ contest sponsored by the Society of American Musicians, the district and state contests of student musicians sponsored by the National Federation of Music Clubs and the local Guild student contest. The Society of American Musicians sponsored him in a debut recital in Lutkin Hall. The next year he placed first at the regional A.G.O. contest in Detroit. In 1951 he won the district and state contests of the young artists' auditions of the National Federation of Music Clubs.

Mr. Lodine spent several months in 1951 and 1952 in Europe studying with André Marchal. He also coached with Jean Langlais and Gaston Litaize. While abroad he gave recitals in England, France, Sweden and Italy. Upon his return to this country Mr. Lodine passed the examinations for the F.A.G.O. certificate.

Miss Dick also attended Jamestown College and did graduate work at Oxford University in England. She is a musician and while in Nuremberg has been studying organ under Rudolf Zartner. Before going to Europe Miss Dick taught at All Saints' School in Sioux Falls, S. D.

This summer Mr. Lodine has invitations to give recitals in Germany, Sweden and London. He and Mrs. Lodine will return to the United States aboard the Queen Elizabeth in August. They plan to make their home in Chicago.

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RICHARD J. HELMS



RICHARD J. HELMS, minister of music at the Second Presbyterian Church, Kansas City, Mo., has been elected dean of that city's chapter of the A.G.O., succeeding Luther Crocker, organist of the First Lutheran Church. Mr. Helms attended West Chester State Teachers' College, West Chester, Pa., and Lebanon Valley College, Annville, Pa., and there received a B.S. degree, after which he won a bachelor of music degree from Westminster Choir College. His organ study was pursued under Harry Wilhelm, Porter Campbell, Harry Sykes, Walter Baker and Alexander McCurdy. While in the army he was a chaplain's assistant.

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

**WILLIAM SPRIGG SPONSOR OF ORGAN-ORCHESTRA PROGRAM**

Nearly 300 persons heard a program of music for organ and concerted instruments by William Sprigg, assistant professor of music and organist of Hood College and organist and choir director of the Evangelical Lutheran Church in Frederick, Md., in the Evangelical Lutheran Church May 13. The concert was sponsored by the women's league of Gettysburg College. Assisting Mr. Sprigg were Richard Smith and Jack Johnson, trumpeters, and Ernest Harrison, English horn player of the National Symphony Orchestra in Washington, D. C., as well as a ten-piece string orchestra made up of Hood College and community players and the church choir of twenty-seven voices.

Mr. Sprigg recently was guest organist for the festival of baroque music held at St. John's Episcopal Church in Hagerstown, Md., Charles McKee director, and played the Toccata, Adagio and Fugue by Bach and Concerto No. 13 ("The Cuckoo and the Nightingale"), Handel, with the baroque orchestra under the baton of Ernest White. April 19 Mr. Sprigg accompanied the Hood College choir and the Franklin and Marshall College glee club on the organ in Town Hall, New York City, in a concert by the two organizations.

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Concerts on the sixty-one-note "Arlington" carillon, produced by Schulmerich Carillons, Inc., will be heard daily from the roof of the St. Paul Hotel during the convention of the American Guild of Organists July 11 to 16 in St. Paul. The daily recitals will be played by Professor Arthur Lynds Bigelow, bellmaster of Princeton University. The Sibley room at the hotel has been engaged for representatives of Schulmerich Carillons.

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C. GRIFFITH BRATT, Mus. M., A.A.G.O., head of the music department of Boise Junior College, Boise, Idaho, has completed a very active year at the console of the college's new organ. Mr. Bratt played a series of thirty-three half-hour broadcasts over radio station KDSH on Sunday afternoons immediately after the nationwide broadcasts of the New York Philharmonic Orchestra. These programs, covering the periods of organ music from the sixteenth to the twentieth century, were received enthusiastically by the radio audience. An outstanding job of commentary and announcing was done by J. Roy Schwartz of the college English department and much of the success of the programs was due to the excellent script which he prepared. The organ was a gift to the college by Mrs. Laura Moore Cunningham and is a three-manual Austin of forty-four ranks.

In addition to the radio programs Mr. Bratt gave recitals at Gooding, McCall and Moscow, Idaho. In Moscow he played one of a series of dedicatory programs on the new three-manual Casavant at the University of Idaho. Mr. Bratt is organist-choirmaster of St. Michael's Episcopal Cathedral, director of the Boise Junior College *A Cappella* Choir and professor of theory and organ at the college.

**DEATH TAKES PER OLSSON, VETERAN NEW YORK ORGANIST**

Per Olsson, A.A.G.O., 72 years old, organist and choirmaster of Trinity Lutheran Church, New York, died June 1 at his home. He had been ill since last November.

Mr. Olsson, born in Växjö, Sweden, was educated at the Royal Academy of Music, Stockholm. He also studied with Guilman in Paris. Mr. Olsson came to this country fifty years ago. Prior to his becoming organist of Trinity Church he was director of music at Upsala College, East Orange, N. J., and had served in the same capacity at Gustavus Adolphus College, St. Peter, Minn. Mr. Olsson recently gave his 1,000th organ recital in his church—as recorded in THE DIAPASON.

His wife, Mrs. Esther Broberg Olsson, is organist and choir director of Zion Lutheran Church, Brooklyn. Also surviving are a daughter, Doris, and several brothers and sisters in Sweden. One brother whom he never saw is a cathedral organist in Sweden.

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## Concert Organ's Future Expansion Is Considered Near

By SETH BINGHAM

This article proposes nothing new. There have been organ recitals ever since the instrument took definite form centuries ago. Such celebrated names as Cabezon, Sweelinck, Frescobaldi, Scheidt, Marchand, Bach, Guilman, Bonnet and Farnam come to mind, to say nothing of a considerable number of more recent concert performers. Nor is it our purpose to champion the concert organist as opposed to the church organist; usually they are one and the same person. Rather we wish to review presentday conditions in the concert organ field and discuss its future possibilities.

If we ask what are the essentials for a concert performance by a pianist, violinist or organist, the reader will undoubtedly answer: a performer, an instrument, a locale and a repertoire. He might add that an audience—the bigger the better—helps; publicity is useful, criticism can be. And proper remuneration must not be overlooked.

Should the reader in his turn inquire how often we get all these desirable features in an organ recital, I'm afraid our answer would have to be: about once in a blue moon.

Why should this be so? It certainly does not apply to recitals by pianists and violinists. For that matter why do so many performers on other instruments still look down on the organ profession? In thousands of American towns and cities the leader of musical culture is the organist. Besides directing his church choir he will be found supervising public school music, conducting an orchestra, doing private teaching and generally proving himself a live asset to his community. The reason for the condescension shown by many pianists, orchestral players and musical intellectuals must lie elsewhere.

Suppose we consider one by one our essentials for recital performance, beginning with the performer himself. By this we mean an artist in the best sense of that much-abused term: an organist of consummate technical and interpretative powers; an intelligent, well-rounded musician able to convey the composer's message with style and feeling. A generation ago many a Tom, Dick and Harry advertised as a concert organist, though few could qualify. The term, at least for advertising purposes, has fallen into disuse. What is more significant is the emergence of a group of younger American virtuosos who can and do qualify; they fully measure up to the highest artistic attainments of contemporary violinists and pianists.

The second essential for concert performance is an adequate instrument. (We are not here concerned with so-called theater or "movie" organs, already obsolete—most of them vanished with the advent of the sound-track; nor with electronic "organs" with permanent tremolos used by radio and TV studios for soap-opera flavoring.)

Here is our first real problem. There are no essential differences between two first-rate grand pianos or between two violins of the finest workmanship, whereas no two organs are exactly alike. They vary enormously in size, volume, tonal ensemble, solo effects, stop nomenclature and gadgetry. In order to do himself and his program justice the recital organist must usually spend several hours familiarizing himself with each new instrument he plays; for, unlike a violin, 'cello or even a piano, the pipe organ is not transportable. (It is, of course, possible to construct a small organ of limited resources in several transportable units which can be assembled in a few hours.) What is more, the majority of our best instruments are in churches and not in concert halls. Church property being tax exempt, it is illegal to sell tickets or charge admission to a concert in a church. For the organist this raises a serious financial obstacle not encountered by other concert artists whose appearances are booked in public halls.

Which brings us to our third essential—locale. Leaving aside for the moment the discussion of what constitutes an ideal concert organ, one may pertinently ask why so few concert halls possess a worthy organ, or any organ at all? Some may

reply: because the organ lacks rhythmic life (false) and emotional expression (true in one sense); others that its natural habitat is the church (not always, according to history), or that the organ can never become really popular (some of our concert players have already exploded this myth). Still others insist that the organ is never in tune with the orchestra (if they mean that the woodwinds have trouble tuning with the organ diapason, they have something; but strings and brass combine in perfect pitch with the organ); or they may claim there is not enough worthwhile "concert literature for the organ" (a loose phrase, better dealt with when we come to repertoire).

These objections are hardly valid as excuses for the absence of suitable organs from our concert halls. A few cities boast (or boost) municipal organs; some educational institutions and conservatories have installed them in public auditoriums, many more in chapels, but a locale with a magnificent organ such as that in Boston's Symphony Hall is still the exception.

In our view two facts explain this scarcity of concert organs. Economically-minded concert hall owners, managers and boards of trustees have hitherto regarded them as an expensive luxury; and until comparatively recent times outstanding performers (mostly from Europe) have been few and far between. This second condition no longer prevails: the outstanding performers, most of them native-born, are here in our midst; several have already demonstrated that with a first-class instrument at their disposal the public will pay to hear them play it.

Now comes the thorny question of repertoire: what music is available and what admissible? The answer: practically all good organ music.

Broadly speaking, the great body of organ literature may be classed as sacred music primarily intended for church use. This would apply particularly to such works as Frescobaldi's "Fiori Musicali," the "Hymns" of Titelouze, chorale preludes by Scheidt, Pachelbel, Buxtehude and Bach, Couperin's organ masses, Mendelssohn's First, Third and Sixth Sonatas, the organ compositions of Franck, Tournemire's "L'Orgue Mystique," Sowerby's "Communion Meditations" and numerous modern pieces based on hymns and plainchants.

Should then this wealth of material containing many of the world's great organ masterpieces be excluded from concert programs? By no means! Sacred choral works by Lassus, Mozart, Bach and Beethoven are constantly sung in concert; likewise the formal beauty and moving grandeur of the best religious works for organ place them on a par with great secular music.

Closely allied with organ music of a purely religious nature are the architectural preludes, fugues, toccatas, fantasias, sonatas and symphonies covering the baroque, classic and romantic periods. They are the tonal counterparts of the church's vaulting, pillars and stained glass, and they embody genuine spiritual values for the listener. Their brilliant decorative design assures them a warm welcome among concert-goers. (Witness the numerous piano transcriptions of these organ works.)

Equally at home in church and concert-room are those organ pieces of folk origin, or art versions of carols and noels of which LeBegue and d'Aquin have left us ravishing examples. So we find that practically all worthy organ literature is available for concert use, including a certain number of frankly secular works written for concert only.

BUT—and it is a large one—supposing he has a suitable instrument and locale; if the concert organist hopes to compete with violinists, cellists and pianists on equal terms he must first learn how to build a program. Scan the make-up of the recital programs in this issue of THE DIAPASON; how many meet the requirements? And what are some of these requirements? Musical taste to begin with. The cheap and trivial must be rigorously excluded. Your aim as a concert organist is to win the audience's respect and liking for the music and incidentally for your playing; whether they take a shine to you personally—for unlike the church organist you will perform in full view of the audience—is purely secondary. Naturally everyone wishes to be liked. "The average

American," writes Cornelia Otis Skinner, "sets greater store by demonstrations of affection than any other living creature with the possible exception of the cocker spaniel."

Contrast is necessary. Avoid overloading with long, difficult works just because you wish to show the public (or rival organists) that you, too, can play them. Don't attempt to catch the eye with the prestige of this or that composer's name. If you are a professional artist of the stature of a Casadesu or a Francescatti, why not study their piano or violin repertoire? They know how to vary their offerings from grand formal works to shorter, simpler pieces with direct melodic and rhythmic appeal. For they—and you—are dealing with a heterogeneous public of human beings with varied tastes and presumably a fair amount of musical discrimination.

Do not disdain the gay, even the humorous. Audiences enjoy musical tension, but they also crave a bit of relaxation. Avoid the tedious, the dull, the too-cerebral, the dry and academic. But have the courage to let them hear such challenging modern composers as Alain, Crandell, Dupré, Langlais, Messiaen, Peeters, Sowerby and Van Hulse. Study new works and do not fall into the rut of the one-program recitalist. Don't ride the old "sure-fire" battle horses to death. Find the proper place for different schools, styles and epochs. All this is part of the psychology of putting together a program—no small job.

At this point someone is sure to ask: "Just when is this golden age to be ushered in, with out-of-this-world performers of great organ works on superb instruments in our leading concert halls?" Well, not tomorrow and not all at once. One must have patience; there's a lot of spade-work to be done. Imagine, for instance, that the concert hall societies have already voted to install top-quality organs. What type and make, and who is to decide? Evidently only the best brains in the business will do. Just as evidently the instrument of three, or better, four manuals, should be as nearly complete and well-balanced as possible, voiced in proportion to the auditorium's size and resonance, with the pipe-work advantageously placed. In addition to the classic build-up of diapasons, flutes and mixtures for Bach-type polyphony, and adequate chorus reeds for Mendelssohn, Liszt, Franck and their successors, there must be graded strings, solo reeds (including vox humana) and soft voices for certain modern works. Separate mutations forming a solo *cornet* are needed; also an independent pedal division capable of maintaining a clear melodic line without recourse to couplers. Chimes and harp are desirable if the budget can accommodate them. There could be no objection to attachments for musical clocks and glass harmonica (very nice for Haydn and Mozart centennials.) But we really could dispense with the theater organ's percussion battery, xylophone, Chinese block, ukulele, ocarina, jewsharp, cock crow, klaxon, cowbells, steam whistle, thunder, lightning and rain effects, fire alarm, hydrogen bomb explosion and other such toys to amuse kiddies.

The well-composed concert organ of sixty to 100 ranks permits playing such naively beautiful things as Scheidt's "As Jesus Stood Beside the Cross," Frescobaldi's "Toccata per l'Elevazione," the "Ave Maris Stella" of Titelouze, Pachelbel's "O Lamm Gottes," Couperin's "Qui Tollis" and "Deus Dominus," Clerambault's "Basse et Dessus de Trompette," Buxtehude's "Now Pray We to the Holy Spirit," De Grigny's "Recit de Tierce en Taille" and many similar masterpieces not so long ago referred to as "pre-Bach tripe." It is equally fine as a vehicle of expression for the so-called romantic school, the splendid sonorities of a Vierne symphony, the pagan charm of a Hindemith sonata and for contemporary organ literature both American and European.

Although not all great pianists use instruments of the same make, the number of outstanding firms meeting their severe demands is definitely very limited. The same applies to the art of organ building; it is an artist-craftsman job whose secrets and know-how are handed down from one generation to another, often from father to son; assembly line technique cannot match it. Only a few achieve preeminence in this art, advertising superlatives to the

contrary notwithstanding. All the more reason why extreme care should mark the selection of a concert hall organ—and its builder.

The free organ recital is sometimes announced in the church bulletin or through a mailing list, but seldom advertised in the newspapers. Paid admission concerts, however, are customarily advertised and often receive free advance notices as well as a news report after the performance. It pays to advertise, particularly when one has something really first-rate to offer. (Incidentally your best advertiser is the satisfied listener.)

Actually many of the finest performances of choral and organ music are to be heard in churches, but music critics ordinarily confine their visits to paid-admission concerts, simply carrying out their routine assignments; so it is not their fault if the church's musical events receive scant public attention. As soon as organists find it possible to use a concert hall instrument and charge admission their programs will be reviewed the same as those of violinists or pianists.

Critic and performing artist both have their responsibilities; the latter must neither coddle his public nor bore it. Critical comment should be free from personal bias, but frank and honest. If a recitalist, however famous, sees fit to lead off with the Franck Finale (the composer must have had a valid reason for the title of this glorious work) then the critic should see fit to point out the player's psychological error. While critics can and do go wrong (Arthur Whiting once defined the critic as "the lowest form of musical life"), yet through constant listening they develop a flair for what is good or bad and their praise or blame will prove helpful to the performer who knows how to profit from it. But how many concert organists can take sincere criticism? This question was asked years ago in an eloquent article by the late Palmer Christian. There is unfortunately another angle. The average press critic knows less about the organ and its literature than he does about stocks and bonds or bees and honey. Even with the performer, the instrument and the locale at our service, the growth of intelligent criticism will be necessarily slow and gradual.

In June of 1950 all events of the week-long national A.G.O. convention in Boston, including organ recitals, were fully covered with extended critical comment in a three-page report by a thoroughly qualified representative of *Musical America*. (This must constitute a record.) His critical observations held up a mirror for the recitalists to see themselves as others saw (or heard) them (forgive the mixed metaphors). Be it said in passing that the playing was of a consistently high order, needing no alibis. All of which is most heartening and encouraging for the future.

Well, where are we now and what is the score? On the credit side: An outstanding native group of concert artists second to none; a vast and varied organ repertoire covering four centuries; many splendid concert halls. On the debit side: A lack of fine organs in these concert halls. Too many cheap organ recitals which discredit us in the eyes of other musicians and the public.

Here is more spade-work. It concerns the recitalist's remuneration, and it will take a lot of spading, for it involves living down the cheap organ recital. We have all listened to a few fine recitals, and to too many poor ones. We never hear of Casals, Szighetti or Myra Hess giving a long series of weekly recitals—free at that!—with an entirely new program every week. Organists themselves or their teachers are partly to blame, although sometimes they are under pressure to engage in this meal-ticket practice. Rightly or wrongly, many people stay away from entertainment that costs them nothing; they figure it can't be worth much. In the case of organ recitals we must confess they're often right. It is doubtful whether Menuhin or Horowitz could continue to draw crowds with free daily recitals. But these gentlemen are not in the habit of giving free performances, and a growing number of recital organists are following their example, refusing to appear except for a professional fee, leaving the managers to iron out the details with sponsors, Guild chapters or committees that raise the necessary funds through donations, sub-



scriptions, etc. True, most of these recitals are still played in churches. But all signs indicate the growing popularity of the organ as a concert instrument. The A.G.O. organ playing competitions are a great stimulus. Radio broadcasts are helping. As more public concert instruments become available the "ham" recitalist, unable to meet professional competition, will tend to disappear and the meal-ticket recital will die a natural death—or so we venture to hope.

Let those perturbed souls who fear lest the rise of the concert organ spells the secularization of the organ and its music be reassured: we can see no possibility short of a communist invasion that the organ will lose its preeminence as a church instrument in the foreseeable future. Quite the contrary; through the ages sacred music and secular music have intermingled to their mutual benefit. Moreover, really top-flight concert artists will always constitute a very small percentage of the organ profession. The stimulus of their competition can only prove beneficial to all.

It seems reasonable to expect that with the aid of public-spirited citizens, through municipal grants and private donations, we shall soon see other communities installing magnificent instruments in their public auditoriums.

We believe the era of the concert organ in America has dawned; we welcome it and shall rejoice to witness its healthy expansion.

**GEORGE MARKEY ON FACULTY OF THE PEABODY INSTITUTE**

George Markey has been reappointed to the faculty of Peabody Conservatory of Music in Baltimore, where he will assume the responsibilities of the late Richard Ross. New practice facilities are being added at Peabody, including two new organs, two rebuilt and tonally revised instruments and a new console for the J. Wilson Leakin memorial organ in the concert hall. This work is being done by the Aeolian-Skinner Company. Mr. Markey will continue his work at the First Presbyterian Church in Newark and at Westminster Choir College in Princeton. His academic studies were taken at the MacPhail College of Music, the University of Minnesota and the Curtis Institute in Philadelphia.

AN OUTSTANDING FACULTY has been engaged for the fourth summer conference on church music to be held July 13-22 at DuBose Conference Center, Monteagle, Tenn. Included will be the Rev. Massey Shepherd, Jr., Ph.D., S.T.D., professor of liturgics at the Church Divinity School of the Pacific, Berkeley, Cal.; Robert L. Van Doren, M.Mus., F.T.C.L., of Columbia, S. C.; Jack Edwin Rogers of Knoxville, Tenn.; Robert Cochrane Penick, M.S.M., of Columbus, Miss., and Sam Batt Owens of Birmingham, Ala. All subjects pertinent to church music will be included in the daily morning sessions. Afternoons will be free for recreation and the evenings will be devoted to the singing of new anthems.

**ORGAN BUILDERS CONDUCT TWO-DAY SESSION IN CHICAGO**

A meeting of the Associated Organ Builders of America, held in Chicago June 15 and 16, brought to the city a majority of the heads of organ companies and concerns manufacturing organ parts and supplies. Sessions were held at the Palmer House. A number of questions of interest to the builders were taken up and a survey was made of the situation. Robert L. Hillgreen, president of Hillgreen, Lane & Co., Alliance, Ohio, president of the association, presided over the sessions. Two new concerns were admitted to membership. Reports were received from various committees of the organization. A luncheon on the second day was a pleasant feature and was marked by a fine fraternal spirit.

**TALBOTT FESTIVAL IS HELD ON CAMPUS OF WESTMINSTER**

The Talbott Festival of Westminster Choir College was held on the college campus in Princeton, N. J., May 26 to 30. The opening musical event was a performance of Haydn's Mass in D minor, under the direction of Nicholas Harsanyi. Other highlights included a faculty organ recital by George Markey and Donald McDonald; a program by the chapel choir, under the direction of Harold Hedgpeth; a concert by the graduate choir, conducted by Warren Martin; a performance of Bach's "St. Matthew Passion," conducted by Dr. John Finley Williamson, and a concert by massed choirs. President and Mrs. Williamson entertained those who attended the festival at tea May 27.

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I-V Mixture 293 Pipes	2 1/2' Twelfth 61 Pipes	16' Fagott 32 Pipes
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Principal 4'  
Rohrflöte 4'  
Octave 2'  
Rohrflöte 2'  
Octave 1'  
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Spitzflöte 2'  
Mixture III  
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MISS JOANN MEIER



MISS JOANN MEIER, a junior student at Chico State College, Chico, Cal., has been invited to appear as organ soloist at the forty-fifth annual convention of the American Home Economics Association in San Francisco July 6 to 9. Miss Meier, who will be attending the convention as a voting delegate to the college clubs department from Chico State's Beta Tau Beta, is to play for two meetings at the San Francisco municipal auditorium in the civic center. The large Austin organ now housed there was built originally for the 1915 Panama-Pacific Exposition and is one of the few such city-owned instruments still in use.

Joann is a home economics major and music minor at Chico State College and plans a teaching career. Miss Meier has played violin and piano in Chico school and community groups and is at present a violinist in the Chico State College-

Community Symphony. Five years ago she began organ study with Mrs. Marie Erwin and soon became regular organist of the First Church of Christ, Scientist. For the last two years she has been studying organ at the college with Charles van Bronkhorst. She has been accepted for organ study through the coming summer with Richard Purvis, organist of San Francisco's Grace Cathedral.

Miss Meier is secretary-treasurer of the local chapter of the American Guild of Organists and has been elected to the presidency of Delta Gamma Mu, Chico State College music fraternity. Appearances as organ soloist include a Christmas recital for the Guild.

MASS BY DES PRES IS SUNG AT CONNECTICUT COLLEGE

The Palestrina Society of Connecticut College on May 23 gave the second presentation of its thirteenth season in Harkness Chapel, New London, Conn., under the direction of Paul F. Laubenstein. Its main offering was the "Missa Pange Lingua" of Josquin des Pres, for four mixed voices, a highly original work full of surprises and prophetic of later polyphonic and harmonic developments. Preceding the mass the Gregorian hymn of the same name, around whose opening notes the whole mass is built, was sung by Messrs. Massad and Spargo, sopranos. Three motets by Palestrina also were sung. Two of these were based upon Psalm 123—the "Ad te Levavi Oculos Meos" and the "Miserere Nostri, Domine." The third, really a spiritual madrigal for five voices, set to Italian words, expressed a longing for the beatific vision: "Soave Fia il Morir" ("O Gentle Death"). Among the numbers played by Sarah Leight Laubenstein at the organ were the Phrygian Chorale Prelude by F. C. Schreiber, the "Esto Nobis" Prelude by J. J. McGrath and Everett Titcomb's "Regina Coeli".

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# Programs of Organ Recitals of the Month

**H. William Hawke, Ganoaque, Ont.**—A recital was played by Mr. Hawke June 1 at the Queen Street United Church, Kingston, Ont. He was assisted by the Orpheus Choir, under the direction of Pearl Nesbit. Organ numbers were: Suite in D, Stanley; "The Primrose," Peerson; Air and Gavotte in F, Wesley; Toccata and Fugue in D minor, Bach; Suite for a Musical Clock, Handel; Andantino in G minor and Chorale in A minor, Franck; "Stella Matutina," Dallier; "Bonde Francaise," Boellmann; "Dreams," McAmis; Toccata on "Deo Gratias," Biggs.

**Norman Coke-Jephcott, Stony Point-on-Hudson, N. Y.**—Dr. Coke-Jephcott will give a recital at the Cathedral of St. John the Divine in New York City July 4 at 3:30 p.m. His program will begin with Purcell's Trumpet Voluntary. Dr. Coke-Jephcott will then play the following of his own compositions: Traditional Irish Air, "Bishop's Promenade"; Fugue on "B-A-C-H"; "Legende"; Variation and Toccata on "America".

**Clarence Mader, A.A.G.O., Los Angeles, Cal.**—The three-manual Aeolian-Skinner organ which has been installed in Immanuel Baptist Church, Long Beach, Cal., was opened by Mr. Mader at a recital March 30. The instrument was described in the September, 1951, issue of THE DIAPASON. Mr. Mader's program was as follows: Suite in F, Corelli; "See What His Love Can Do" and Fantasie and Fugue in C minor, Bach; "Wake, Awake, for Night Is Flying," Peeters; Chorale and "Spring Holiday," Mader; Chorale in B minor, Franck; Allegretto from Sonata 4, Mendelssohn; "Sleigh Ride," Zilcher; "Joshua Tree," Leach; "Bells of Arcadia," Couperin; Finale from "Saul," Stehle.

**Alan Ross, Culver, Ind.**—Mr. Ross chose the following for a recital June 7 at Culver Military Academy: Prelude and Fugue in E, Buxtehude; "Hark, a Voice Saith All Are Mortal" and "O Whither Shall I Flee," Bach; "Piece Heroique," Franck; Gavotte, Martini; Gavotte, Wesley; Toccata, Sowerby.

**R. Cochrane Penick, Columbus, Miss.**—The dedicatory recital on a Haygren electronic organ at Our Saviour Lutheran Church was played by Mr. Penick May 23. His program, entitled "Five Centuries of Organ Music," was as follows: Fantasie, Sweelinck; "Da Jesus an dem Kreuze stund," Scheidt; "Christ ist erstanden," Heinrich Bach; "Meine Seele erhebt den Herren," Strunk; "Von Gott will ich nicht lassen," J. C. Bach; "Nun lob, mein' Seel', den Herren," Pachelbel; "Ach Herr, mich armen Sünder," Buxtehude; "Herzlich thut mich verlangen," Brahms; "Ein feste Burg ist unser Gott," J. S. Bach; "Was mein Gott will, das g'scheh allzeit," W. F. Bach; "Gelobt sei Gott," Willan; "Ach Gott, vom Himmel sieh darein," Penick; "Nun danket alle Gott," Karg-Elert; Cantabile, Franck; Toccata, Dubois.

**Harold Fink, New York City**—A recital will be played by Mr. Fink July 22 at the Lutheran Church of the Atonement in Asbury Park, N. J., at 8 p.m. His program has been announced as follows: Concerto in F, No. 13, Handel; Trumpet Tune, Purcell; Prelude in A minor and Prelude in B minor, Bach; "Lord, Hear the Voice of My Complaint," Allegro from Trio-Sonata in C and "Fugue a la Gigue," Bach; Prelude, Fugue and Variation, Franck; "Ein feste Burg," Faulkes; Canzona from Sonata in E flat and Intermezzo, Rheinberger; "In Summer," Stebbins; Allegro Vivace from Symphony 1 and Finale, Vienne.

**Rene Dosogne, Chicago**—The last recital in the Ars Musica series at St. Ita's Catholic Church was played by Mr. Dosogne June 13. His program consisted of the three Franck Chorales. Mr. Dosogne was assisted by the men's choir, who sang the office of vespers. This was followed by the service of benediction.

**Luther T. Spayde, M. Mus., Fayette, Mo.**—Dean Spayde of the Swinney Conservatory of Music, Central College, played the dedicatory recital on the three-manual organ in Salem Evangelical and Reformed Church, Higginsville, Mo., May 23. The program was as follows: "Psalm XIX," Marcello; "Basse et Dessus de Trompette," Clerambault; "Air Tendre," Lully; Prelude and Fugue in D major, Bach; "Ave Maria," Schubert; Gavotte, Wesley; "In Summer," Stebbins; "Canyon Walls," Clokey; Nazard ("Suite Francaise"), Langlais; "The Bells of St. Anne de Beaupre," Russell; Toccata, Widor. On June 6 Dean Spayde played the dedicatory recital on the three-manual organ in the First Presbyterian Church, Independence, Mo. He was assisted by Miriam L. Bischoff, soprano.

**David W. Hinshaw, Baltimore, Md.**—Mr. Hinshaw, organist and choirmaster of the Church of the Epiphany, gave a recital May 26 for the business women's auxiliary of that church. The program was designed to be a brief survey of organ music. Mr. Hinshaw played the following: "Agincourt Hymn," Dunstable; Ricercare from "Flori Musicali," Frescobaldi; Toccata in E minor, Pachelbel; "We Pray Now to the Holy Spirit," Buxtehude; Prelude, Elias; Passacaglia, Raison; Passacaglia and Fugue and

Adagio from Trio-Sonata 5, Bach; Six Movements from Suite for a Musical Clock, Haydn; Grave and Adagio from Sonata 2, Mendelssohn; "Suite Gothique," Boellmann; Meditation on "Picardy," Sowerby; Pastorale, Milhaud; Fantasia on "Ton-y-Botel," Purvis; Adagio and Intermezzo from Sixth Symphony, Widor.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson's pre-service music at the Church of the Pilgrims has included the following: Suite, "Beside the Still Waters," Lloyd Webber; Three Improvisations, Webber; Diptych for All Saints, Op. 103, de Maleingreau; Sonata in D minor, Op. 47, C. S. Lang; Processional, Thomas J. Crawford; Chorale Preludes, Ludwig Lenel; Cathedral Suite, Thomas J. Crawford; "The Lord is My Light," Handel; "Eucharistia," Garth Edmundson; Chorale Preludes, Healey Willan; "Preludes de Careme," de Maleingreau; "Benedicta Tu," Everett Titcomb; Preludes on Hymns for Lent, Camil van Hulse; Fantasia on "O Filii et Filiae," d'Andrieu; Easter Music, William Wehmeyer; Partita, "Christ ist erstanden," Richard Purvis; Four Psalm Fantasies, Hans Huber; Fantasia, Op. 136, York Bowen; Introduction and Passacaglia in A minor, C. S. Lang; Fugue-Trilogy on E.G.B. Lang; Seven Chorales, Op. 8, John Hausermann.

**Mrs. Reginald Merrill, Cleveland, Ohio**—The dedicatory recital on a Hammond electronic organ was played by Mrs. Merrill May 2 at St. John's Lutheran Church, Independence, Ohio. Her program was as follows: "Psalm 18," Marcello; "My Heart is Filled with Longing," Bach; "Now Thank We All Our God," Karg-Elert; Meditation, Bubeck; "Abendlied," Schumann; Preludio and Adagio Molto from Sonata 3, Guilman; "Adoration," Borowski; "A Beateuse Rose Hath Blossomed," Brahms; "Jubilate Deo," Silver.

**Claude Murphee, Gainesville, Fla.**—Mr. Murphee has been invited to play one of the summer recitals on the municipal organ in Portland, Maine, July 28. His program will be as follows: "Fireworks Music," Handel-Biggs; "Hark, a Voice Saith All Are Mortal" and "I Cry to Thee," Bach; Prelude and Fugue in A minor, Bach; "Fountain Reverie," Fletcher; Rondo in G, Bull; Chorale in A minor, Franck; "Les Petites Cloches" and Nocturne, Purvis; "Song of the Clock," Urseth; "Carillon," DeLamarter; Concert Variations, Bonnet.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—For his recital June 27 at the Spreckels organ pavilion Mr. Brown chose: "The Charlatan," Sousa; "Jubilate Deo," Silver; Chaconne in A minor, Durand; "Madrilena," Wachs; Caprice, Warren; Two Waltzes, Chopin; "Jesus, Joy of Man's Desiring," Bach; "Valse Triste," Sibelius; Three "Mountain Sketches," Clokey; "Hymn of Glory," Yon.

**Regina Shaughnessy, New York City**—Miss Shaughnessy, a pupil of Vernon de Tar at the Juilliard School of Music, gave a recital April 29 in the concert hall. Her program was as follows: Sonata No. 3, in D minor, and "Dies sind die heil'gen zehn Gebot," Bach; "Maria, zart von edler Art," Schlick; Prelude and Fugue in E flat major, Bach; Chorale and Variations from Sonata 6, Mendelssohn; "Les Anges," from "La Navitve," Messiaen; "Romance" from Symphony 4, Vienne; "Les Rameaux," Langlais.

**Robert J. Powell, Baton Rouge, La.**—The Louisiana Chapter of the A.G.O. sponsored Mr. Powell, the newly-elected sub-dean, in a recital May 16 at St. James' Episcopal Church. He played: "The Heavens Declare the Glory of God," Marcello; "Liebster Jesu, wir sind hier" and Prelude and Fugue in E minor, Bach; Concerto 10, Handel; "Herzliebster Jesu," Brahms; Andante Sostenuto from "Symphonie Gothique," Widor; "Elegie," Peeters; Scherzetto, Vienne; "Les Rameaux," Langlais.

**Charlotte Key, New York City**—A recital was played by Miss Key April 22 at the Juilliard School of Music, where she is a pupil of Vernon de Tar. Her program: Concerto in D minor, Vivaldi-Bach; "O Lamm Gottes, unschuldig," Bach; Fantasie in F minor, Mozart; "Te Deum," Langlais; Air with Variations, Sowerby; Chorale in A minor, Franck.

**Frances Peters, Ashland, Va.**—The music department of Randolph-Macon Woman's College presented Miss Peters in a recital May 7. Her program: Chaconne, Couperin; "I Call to Thee" and Prelude and Fugue in A minor, Bach; Introduction and Passacaglia in D minor, Reger; Aria, Peeters; "Lebhaft" from Sonata 2, Hindemith; Pastorale, Whitlock; "Noel," d'Aquin; Prelude on "Rhosymedre," Vaughan Williams; Finale from Symphony 1, Vienne.

**Clarence R. Warrington, Ithaca, N. Y.**—A recital was played by Mr. Warrington May 31 at Sage Chapel, Cornell University. The program: Concerto 5, Handel; Three Chorale Preludes with Trumpet, Krebs; Promenade, Air and Toccata, Haines; Prelude and Fugue in D major, Bach.

**Charles Wilhite, Monroe, La.**—Mr. Wilhite played the following program May 30 at Grace Episcopal Church: Rigaudon, Cam-

pra; Aria, Handel; "Fugue a la Gigue," Bach; "My Faithful Heart Rejoices," Brahms; Chorale in E major, Franck; Variation on a Hebrew Hymn, Kohs; Fugue, Honegger; Finale from Sonata on the Ninety-fourth Psalm, Reubke.

**Frederick Boothroyd, Mus.D., Colorado Springs, Colo.**—For his recital at Grace Church May 20 Dr. Boothroyd chose the following: "Requiem Aeternum," Vienne; Prelude on an Old Dutch Song, Bull; Chorale in B minor, Franck; "On Hearing the First Cuckoo in Spring," Delius; Three Movements from Symphony 1, Vienne.

**Alan Bucher, Noroton, Conn.**—Mr. Bucher played the dedicatory recital May 21 on an organ at the Union Church, Turn of River, Stamford, Conn. His program included: "Profund Somell," Rossini; Allegretto, W. F. Bach; "In the Tempo of July," Bucher; "Marche Champetre," Boex; Prelude in G minor, Pieme.

**James B. McGregor, Columbus, Ohio**—Mr. McGreagor gave a recital June 13 at St.

John's Evangelical Protestant Church. He played: Toccata in E minor, Pachelbel; "My Heart Is Filled with Longing," Brahms; "Ah, Leave Us with Thy Grace," Karg-Elert; Prelude and Fugue in G major, Bach; "Romance" from Symphony 4, Vienne; Pastorale, Sumsion; Intermezzo and "Elegy," Bailey; Prelude in G minor, Pieme.

**Charles Davis Smith, Redlands, Cal.**—Mr. Smith, who is a church music major at the University of Redlands, gave his senior recital May 25 in Memorial Chapel. He played: Triple Fugue, in E flat, and Largo and Allegro from Sonata 2, Bach; Trio for Two Flutes and Organ, Stamitz; Variations on an Original Theme, Peeters; Introduction, Passacaglia and Fugue, Willan. Mr. Smith was assisted by two flutists and the University of Redlands Choir.

**MR. AND MRS. EDMUND BERRY** have moved from Ogden, Utah, to Boise, Idaho, where Mr. Berry will be minister of music and Mrs. Berry organist of the First Baptist Church.

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By REGINALD L. McALL, Mus.D.

The climax of the Hymn Society's thirty-second annual meeting June 1 was a worship service in preparation for the assembly of the World Council of Churches, to take place in Evanston, Ill., Aug. 15 to 31. The service was held at the Fifth Avenue Presbyterian Church, New York, under the joint auspices of the society and the Protestant Council of the entire city. It was addressed by Dr. Henry P. Van Dusen, president of Union Theological Seminary, who gave a masterly review of the way in which the movement for fellowship among the Christian churches of the whole world had developed, taking final form at Amsterdam in 1948, and now continued in the assembly in Evanston. We were also fortunate in the presence of Dr. Samuel M. Cavert, executive secretary of the World Council, who brought the greetings of that body.

The share of the Hymn Society in the hymns to be used at Evanston was indicated in THE DIAPASON last month. The new leaflet of eleven hymns was used for the first time at this service, six of them being led by the youth choir of the Madison Avenue Presbyterian Church, under the Rev. Robert B. Lee, their organist. Dr. Robert Baker of the host church was organist for the entire service. There was also guided prayer for the Evanston assembly, led in turn by representatives of the Methodist Church of Australia; the Church of South India; the Syrian Church of Malabar, South India, and the Disciples, Protestant Episcopal and Russian Orthodox Churches of North America. The hymns, all set to familiar tunes, were sung with sturdiness and unusual clearness, due largely to the excellent tempos used by Dr. Baker. We noted one direction that could well be copied for such interdenominational services. After the words "Lord's Prayer" was the suggestion to use the word "trespasses."

At the business meeting full reports were made by the chapters and standing committees of the society. A fine account of his work in promoting local committees and chapters was brought by the Rev. W. Scott Westerman, chairman of the committee on chapter organization.

A feature of the buffet supper which followed the afternoon meeting was the introduction of four writers of hymns included in the latest hymn quests of the Hymn Society. They are the Rev. Fred W. Church of Silver Springs, N. Y., author of "Eternal God, Whose Mandate"; the Rev. Bradford Gray Webster of Smethport, Pa., who wrote "O Jesus Christ, to Thee"; the Rev. John Underwood Stephens, now of Ogunquit, Maine, writer of "Lift Up Your Eyes," and the Rev. Frederick B. Morley, Oceanside, New York City, author of "O Church of God, United". Their greetings were of deep interest, especially their personal accounts of the way these lyrics were conceived. Greetings were read from a dozen other authors who were unable to be present.

Among nominations for the society's official leadership were the following changes: Dr. James R. Sydnor of Richmond, Va., became third vice-president, while Miss Lilian Carpenter, F.A.G.O., of New York; Edward H. Johe of Columbus, Ohio, and Miss Marion C. Ohlsson of Jersey City joined the executive committee.

The new Service Book and Hymnal of the Lutheran Church of America will include three hymns selected from those chosen by the Hymn Society in its various competitions. They are: A missionary hymn by Henry Hallam Tweedy, one on the Bible by Sarah E. Taylor and one on the modern city by the late Thomas Curtis Clark.

We have referred to the work done by Mr. and Mrs. Richard R. Alford in developing the music at the First Methodist Church, Boise, Idaho, during the past

two years. On June 1 they moved to Glendale, Cal., to begin service at the First Methodist Church of that city. From the bulletin for May 16 at Boise, which gave their final choir festival program, we take these figures: There were seven choirs, with a total membership of 350. Of these sixty had perfect attendance, with over 120 with an almost perfect score. We would remind those who desire information about services of intercession for the second assembly of the World Council in Evanston that we have the leaflet containing eleven new hymns, the program of the service in New York mentioned above, and also the winning hymn printed separately, with the text in three languages, set to "Donne Secours." Information about these will gladly be sent on application. The five hymns on the city can be obtained in a small leaflet, the winning hymn by Bradford Gray Webster being also printed on a sheet with its tune for insertion in hymnals. The ten hymns on the Bible are being used widely, and are available for Bible Sunday services next fall.

**MEMORIAL RECITAL SERIES  
 PLAYED BY CLARENCE MADER**

Clarence Mader, organist of Immanuel Presbyterian Church in Los Angeles, played a series of four recitals in May as a memorial to members of that church who died in the last year. Of special interest were the first recital, May 9, which was a program arranged as a service of worship, and the third recital, May 23, which was entitled "A Service of Psalms." The former program was listed as follows: Prelude in C, Vierne; Introit from Op. 56, No. 17, Tournemire; Processional, Cowell; Invocation, "Arabesque," Charles Spinks; "The Lord's Prayer," Buxtehude; anthem, "The Tables of the Law," Alexandre Mottu; Scripture, "Thou Art the Rock," Mulet; Creed, "We All Believe in One True God," Bach; prayer, Lento, Franck; hymn, "Our God, Our Help in Ages Past," Whitford; offertory, "Sheep May Safely Graze," Bach; sermon, "The Celestial City," Ernest Austin; benediction, "Song of Peace," Langlais; postlude, "Praise God, All Ye Christians," Karg-Elert.

The settings of Psalms which were played by Mr. Mader May 23 included compositions by Marcello, Zipoli, Bach, Karg-Elert, Castelnuovo-Tedesco, Whitlock, Howells, Van Hulse, Dupré, Frank Bridge and Reubke.

Mr. Mader was assisted May 30 by Margaret Hutchcroft Fabrizio, pianist, who played "Four Personalities for Piano," by Mr. Mader. Two of Mr. Mader's organ compositions were included on the May 16 program. Herman G. Klemme, D.D., assisted Mr. Mader by acting as narrator at the recitals.

This was the second series of memorial recitals played by Mr. Mader at his church.

**ALTMAN WILL PLAY RIEGER  
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A Rieger organ of the baroque type will be played by Ludwig Altman, the San Francisco organist, at the Carmel, Cal., Bach festival in July. The instrument will be placed in the high school auditorium, where the regular concerts are to take place. A program of music for organ and orchestra will be played July 20 by Mr. Altman and the festival orchestra under the direction of Gastone Usigli. Included will be Handel's Concerto 1, Mozart's Andante and Rondo for organ and strings and the Sinfonia from Cantata 29, by Bach.

Mr. Altman will give a recital July 22 at which he will play the following: Variations on "My Young Life Hath an End," Sweelinck; Toccata and Chromatic Double Fugue in C minor, Pachelbel; Toccata on the Elevation, Frescobaldi; Toccata and Fugue in F major, Buxtehude; Andante in C minor, Johann Christian Bach; Fugue in G minor and Six Chorale Preludes, Bach; Triple Fugue in E flat major and "Before Thy Throne I Now Appear," Bach.

AUGUST MAEKELEBERGHE, the Detroit organist, was invited to play a twenty-minute recital at the commencement of the School of Nursing of Mercy College. The event took place May 29 at the Detroit Institute of Art. This was the first time that an organ recital had been included in the ceremonies.

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POSITION WANTED—ENGLISH ORGAN builder desires responsible position. Wide experience design, construction, supervision. Would consider localized service work, making organ parts to order. Address G-9, THE DIAPASON.

WANTED—IN FALL, BY ORGANIST OF fifty years' experience in Episcopal Church, a former pupil of Tertius Noble, also fellow American Guild of Organists, a position for fulfilling a music ministry. Apply G-6, THE DIAPASON.

POSITION WANTED — ORGAN PIPE maker. Experience of thirty-five years. Can furnish references. Address G-8, THE DIAPASON.

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FOR SALE—LARGE FOUR-MANUAL, five-division Austin pipe organ of fifty stops, including Pitman chests. Console completely rewired and put in excellent condition in 1952. Organ in good shape. Eighteen general, thirty-two manual, and four pedal pistons. Electro-pneumatic action, manual and pedal reversibles. Small part of the organ built in 1907; completely rebuilt and added to in 1925. Delivery in April, 1954. Replacement value \$50,000. Asking price \$10,000. Address John R. Lively, Sixth United Presbyterian Church, Highland Avenue, Pittsburgh 6, Pa. [tf]

FOR SALE—CARILLON OF TWENTY-three cast bells made by an English founder in 1928, the largest bell weighing 1288 pounds. Carillon of 35 cast bells made by a Dutch founder in 1952, the largest bell weighing 1870 pounds. Sixteen tubular tower chimes made by an American producer. All instruments complete with action and other operating devices. Available immediately. Write for full details to Schulmerich Carillons, Inc., Sellersville, Pa. [8]

FOR SALE—TWO DOUBLE-MANUAL Estey reed organs, one fully electrified; also several smaller organs, various makes. One rebuilt electronic Everett Orgatron, \$425. One Knabe nine-foot ebonized concert grand rebuilt and refinished to mint-new condition, bargain at one-half present list value. Mifflin Company, 234 East State Street, Trenton 8, N. J.

FOR SALE—REBUILT WURLITZER Orchestral organ. Two-manual horseshoe console. Four ranks plus usual percussions. Two-h.p. Spencer blower, 12 inch pressure. Will install any place. For complete specification and price call or write DON DAVETT, PIPE ORGANS, 15 Berkeley Street, Maplewood, N. J. South Orange 2-0093 or South Orange 3-4517.

FOR SALE—ESTEY TEN-RANK TWO-manual reed organ, electric action; built about 1940. Self-contained blower. Modern styling, handsome finish, excellent condition. Full 32-note A.G.O. pedalboard. Complete with bench, crated for shipment, \$1150.00. Terry's Music Store, 309 Main, La Crosse, Wis.

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FOR SALE—ORGANS—ONE USED SINGLE-manual Minshall-Estey, 1953 Model. One used single-manual Orgatron, \$495.00. Two used two-manual Hammond organs. All reconditioned and guaranteed. Suitable for home or church. SHOCKEY'S, 28-30 Summit Avenue, Hagerstown, Md.

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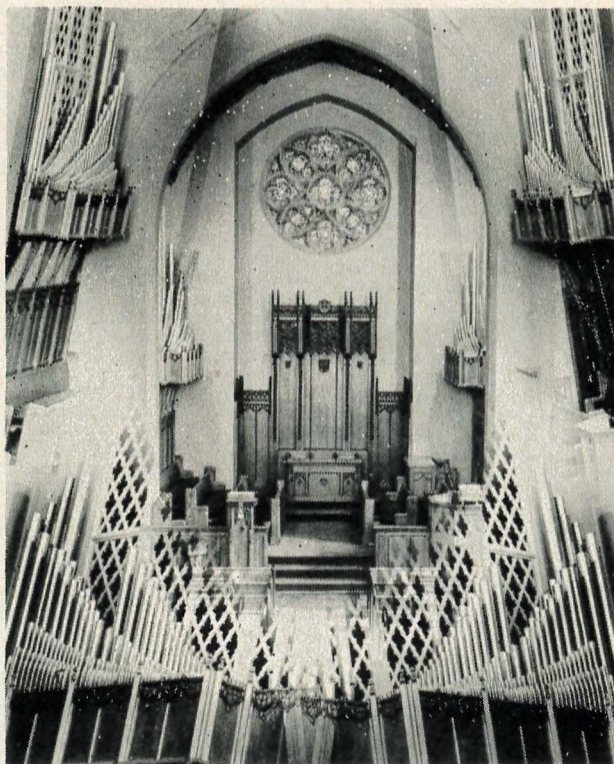
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Octave  
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16' Bombarde  
8' Bombarde  
4' Bombarde

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3 rks. Fourniture  
Chimes



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d'Gambe  
8' Viole  
Celeste  
4' Principal  
4' Harmonic  
Flute  
3 rks. Plein Jeu  
16' Clarinet  
8' Trompette  
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Tremolo

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8' Dolcan  
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4' Nachthorn  
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