

# THE DIAPASON

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## PROGRAMS FOR PUBLIC ON WANAMAKER ORGAN

### PROMINENT PLAYERS HEARD

Before Philadelphia Store Opens at Noon Wednesdays Recitals Are Given for Audiences Admitted to the Grand Court.

A special spring and summer series of recitals on the great organ in the Wanamaker store in Philadelphia has been arranged as a special feature and a number of nationally-prominent organists have been invited to give the programs. The recitals take place every Wednesday from 11:15 to 12 o'clock. As the various departments of the store do not open before noon this gives music-lovers the opportunity to hear the famous instrument during a period of quiet. Only the grand court is open to admit the recital audience. Among those who thus far have played are Walter Baker, Alexander McCurdy, David Craighead, Virgil Fox, Stanley Plummer, Rollo Maitland, David Ulrich and Catharine Morgan.

H. William Hawke was the recitalist June 13 and his program was made up as follows: Sonata No. 1, Hindemith; "The Primrose," Martin Peerson; Flute Solo, from a Sonata, Arne; Gavotte, Wesley; Fantasia and Fugue in C minor, Bach; "Meditation a Ste. Clotilde," James; "Carillon," Vierne.

As Memorial Day fell on Wednesday, the recital that week was played the next day, when Dr. Maitland presented a program made up as follows: "We All Believe in One God," Bach; Allegro Vivace from Fifth Symphony, Widor; Fantasia and Fugue on the Chorale "Ad Nos" (abridged), Liszt; "My Soul Doth Magnify the Lord," Bach; Caprice, "The Brook," Dethier.

On May 16 Miss Morgan played these compositions: Allegro, First Concerto, in G, Handel; Chorale, Honegger; Prelude and Fugue ("St. Anne's") in E flat major, Bach; "Rose Window," Mulet; Allegro Vivace and Finale, First Symphony, Vierne.

Stanley R. Plummer, organist and choir director at the Naval Hospital in Philadelphia, played the following numbers April 25: Chorale and Finale (Gothic Suite), Boellmann; Prelude to "Lohengrin," Wagner; "Water Music," Handel; Meditation and Toccata, Plummer; "Come, Sweet Death," Bach-Plummer; "Westminster Chimes," Vierne.

David Ulrich presented the following program April 11: "Kyrie Eleison," Karg-Elert; Menuet (Second Partita), Bach; "Sunset," Karg-Elert; Fugue in G major, Bach; Andante Sostenuto, from "Symphonie Gothique," Widor; Chaconne, Couperin.

### SERGEANT GORDON FARNDLELL HEARD BY LONDON ORGANISTS

Sergeant Gordon Farndell of Warren, Ohio, who has been stationed in London, gave a recital May 12 for the London Society of Organists, using the following numbers: "Seelenbräutigam," S. W. Muller; Dorian Prelude on the "Dies Irae," Simonds; "Seven Casual Brevities," Rowland Leach; "Comes Autumn Time," Sowerby. The next day, which was Victory Sunday, he played two church services in London. In the morning he was at the console of the Balham Congregational Church and he played the evening service at Hampstead Parish Church (Anglican).

Sergeant Farndell is no longer stationed in London, but a furlough enabled him to return to the city and prepare for these engagements. He is still with the army education branch, whose school is providing an educational program for service men awaiting their turns to be sent home or to the Pacific theater.

## DR. CARL WIESEMANN, WHO GOES TO NEWARK CHURCH



CARL WIESEMANN, MUS.D., has resigned his position at St. John's Lutheran Church, Hagerstown, Md., to take effect July 31, and has accepted the post of organist and choirmaster at Grace Episcopal Church, Newark, N. J., where he will begin his work Sept. 1.

Dr. Wiesemann has been active in organizing the Cumberland Valley Chapter of the American Guild of Organists and was elected its dean last fall. Appointed as regional chairman of the Guild for Maryland, the District of Columbia and Virginia, he has been promoting the first regional conference, held in Hagerstown June 25 and 26. Before going to Maryland last fall 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 at St. Matthew's Cathedral, Dallas, and as head of the organ department of the Texas State College for Women, Denton, Tex., he made an enviable reputation

### CANADIAN ORGANISTS MEET AUG. 29 AND 30 IN LONDON, ONT.

London, Ont., will be the location for the two-day convention of the Canadian College of Organists Aug. 29 and 30. Under the chairmanship of Harvey Robb, members of the host center are planning a program of unusual interest. The University of Western Ontario will provide a beautiful setting for many of the convention activities. Arrangements are being completed for recitals by several members of the College, as well as an outstanding organist from the United States.

Further details of the program will appear in the next issue of THE DIAPASON. Members of the A.G.O. are cordially invited to join with the C.C.O. Aug. 29 and 30.

### DEATH TAKES LATHAM TRUE IN SAN FRANCISCO AT AGE OF 71

Dr. Latham True, educator, composer and organist, died May 31 in St. Luke's Hospital, San Francisco. Dr. True was born in Portland, Maine, seventy-one years ago, the son of Jabez True, whose family came to this country from England in 1630. He received his early musical training under Herman Kotschmar and George Marston. He was graduated from the University of Toronto in 1894 and then went to Leipzig, where he

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 department accredit the private music teacher in Texas.

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. He is a member of Phi Mu Alpha, Sinfonia Fraternity. Dr. Wiesemann was honored by having one of his compositions played on a broadcast of American organ compositions by Dr. Charles M. Courboin.

studied for three years. He also did work in London under Prout. He returned to Portland in 1898 and taught organ, piano and harmony, and was organist in Portland churches.

Dr. True organized the Kotschmar Club and served as its first vice-president and second president. He received the degree of associate from the Royal College of Organists, London, and was a fellow of the American Guild of Organists.

In 1922 Dr. True and his wife, the former Edna Webb of Portland, who survives, moved to California, where he became dean of the music department of the Castilleja School in Palo Alto, retiring three years ago.

### FEDERLEIN THIRTY YEARS AT TEMPLE EMANU-EL IN N. Y.

Completing his thirtieth year on May 1 as organist of Temple Emanu-El in New York, Gottfried Federlein is looking forward to many more active years there. Having undergone a major operation shortly after Christmas, he is now on a sabbatical leave until September, missing much of Emanu-El's hundredth anniversary celebration, which occurred during the winter. After full recovery and a good rest he is anticipating his return to one of New York's finest organs and religious edifices.

## JAMES H. SIMMS FIFTY YEARS AT HIS CHURCH

### HONORED BY OMAHA THROG

Anniversary Service Draws Fellow Organists and Many Others to All Saints' Church for Warm Tribute of Affection.

By HENRIETTA M. REES

James H. Simms, organist and choir-master of All Saints' Episcopal Church in Omaha, Neb., celebrated fifty years of service at that church May 27. This is a record for Omaha which has never before been approached.

An anniversary service took place at the church at 4:30 under the auspices of the Nebraska Chapter of the American Guild of Organists, of which Mr. Simms is the only honorary member. The large choir of All Saints' was augmented to double its normal size by soloists from many choirs in the city. Members of the Guild attended in a body and followed the choir in the processional. Many of the Guild members were former pupils of Mr. Simms, and here and there through the capacity audience many other pupils and former choir members were to be found.

The program included two addresses—one by the Rev. Frederick W. Clayton of All Saints' Church and the other by the Rev. John Willoughby Cyrus, chaplain of the Guild. Mr. Simms played a "Prelude on Gregorian Themes" by Titcomb and directed the anthems and the Te Deum in E by Parker, with Martin W. Bush, F.A.G.O., at the organ. Evelyn Smith, A.A.G.O., played Grand Chorus by Guilman and Mr. Bush played Trumpet Tune and Air, Purcell. Several unaccompanied choral numbers were conducted by Mr. Simms. Incidental solos were sung by Mrs. Virginia Slabaugh Morgan and Ralph Appelman.

After the service the women of the church presided at an informal tea in the parish-house for those who were present. When the celebration was over Mr. Simms remarked with his characteristic humor, "Well, next Sunday I shall start on my second fifty years."

Much could be said about Mr. Simms. He comes from England, from a family of long-lived church musicians. An older brother exceeded Mr. Simms' present record by having served at the same church for fifty-eight years. Another Simms made a record of fifty-four years at his church.

Mr. Simms has always stood for the best in music. His choir holds a high position for its interpretations of the music of the service and no selection of low grade ever finds a place on his programs. Mr. Simms is affectionately known to his friends as "Simmsie" and his humorous comments have been named "Simmsie-isms" and are quoted widely among his admirers.

### SHELDON FOOTE APPOINTED TO LARGE FLORIDA CHURCH

Sheldon Foote, F.A.G.O., has accepted an appointment as minister of music at the First Avenue Methodist Church, St. Petersburg, Fla. At present he occupies a similar post at Trinity Methodist, Grand Rapids, Mich. He expects to leave for Florida in August.

The St. Petersburg church is one of the largest in the city, with a membership of more than 2,000—so large that two identical services are held on Sunday morning. There is also a full attendance in the evening and 600 to 800 attend the midweek service. As soon as conditions permit a modern edifice will be built and a new organ will be installed.

Mr. Foote will organize children's and youth choirs in addition to the sanctuary choir and a full musical program will be developed.



**MUSIC DOMINATED LIFE OF WALTER J. CLEMSON**

**LONG CAREER AS ORGANIST**

Was Born in England in 1857 and Came to New England in 1885—Medal Given by Him Awarded Annually for the Best Anthem.

Walter J. Clemson, a founder of the A.G.O. and for many years one of the best-known organists of New England, whose death on April 18 was announced in THE DIAPASON last month, had held a high position in the musical world for a generation. Further data concerning his career were received too late for the June issue.

Mr. Clemson was born in London Feb. 17, 1857. His father was a manufacturer. Mr. Clemson was graduated from Cambridge University with the degree of bachelor of arts in 1885. He came to the United States that year, spent several months here and returned to England in 1886. There he received his master of arts degree and then returned to Taunton, Mass., where he lived until a few years ago, when he went to Boston.

Soon after his return to Taunton he was appointed organist and choirmaster at St. Thomas' Episcopal Church. He also held the posts of junior and senior warden and did much for the welfare of the church as a whole. For several years he gave freely of his services as instructor of music at the Taunton High School, led community singing in the city at large, and was interested in the Taunton Choral Union and similar organizations.

In 1893 Mr. Clemson offered a gold medal to be awarded the best anthem and the award became an annual event.

Mr. Clemson served during the Boston police strike as a member of the Taunton Company of the Massachusetts State Guard and for several years was chairman of Taunton Chapter, American Red Cross.

In 1888 Mr. Clemson married Harriet A. (Mason) Sparks, widow of William E. Sparks.

**BECKER AND LESTER TO PLAY DE PAUL UNIVERSITY RECITALS**

Arthur C. Becker, dean of the De Paul School of Music, Chicago, and William Lester, well-known Chicago organist, will present a series of six recitals at De Paul in the course of the summer session. The series will be given in the Little Theater at De Paul University, on the third floor at 64 East Lake Street.

Dr. Becker is professor of organ and theory at De Paul and organist-choirmaster at St. Vincent's Church. Dr. Lester is organist of the First Congregational Church.

All the recitals will be given at noon, the two organists playing alternate programs on the three-manual organ. Dr. Becker's recitals have been announced for three Wednesdays—June 27, July 11 and July 25. Dr. Lester will play Thursday, July 5, and two Wednesdays—July 18 and Aug. 1. The public is invited to attend this series.

**MISS GERTRUDE L. BUXTON DIES IN PORTLAND, MAINE**

Miss Gertrude L. Buxton, a piano teacher and organist in Portland, Maine, more than fifty years, died June 2 in the home of her sister, Mrs. Harry W. Eaton, after a long illness. She was born Oct. 1, 1875, at White Rock. Miss Buxton for many years was organist at the First Parish Church, Portland, succeeding Latham True, who died two days earlier in San Francisco. She also was organist at the old Free Street Baptist Church, Portland, several years. Miss Buxton was a member of the Portland Rossini Club and the American Guild of Organists.

TO MARK THE SIXTIETH anniversary of Bethany Lutheran Church, Erie, Pa., Miss Florence Rubner, organist and choir director of Bethany, arranged a service of music Sunday evening, June 3. Her organ numbers were: Festival Prelude on "Ein feste Burg," Faulkes; "Priore," Delmas; Chorale, "Blessed Jesu, at Thy Word," Ahle; Chorale Prelude, Bach. Among the anthems were "Come unto Him," from "The Messiah," Handel; "Panis Angelicus," Franck; "Deck Thyself, My Soul," Handel; "Gloria Patri," Palestrina; "To Thee We Sing," Tkach; "Create in Me a Clean Heart," Mueller, and "Hymn of Praise," Luvaas.

**MISS MARY S. ENVALL**



MISS MARY S. ENVALL, organist of the First Lutheran Church of Galesburg, Ill., for half a century, was honored by the congregation May 11 at the parish-house of the church. What was ostensibly a family supper turned out to be a recognition party in honor of Miss Envall, who began her service as organist of the church Jan. 1, 1895.

The Rev. Leman Olsenius was master of ceremonies. Dr. C. E. Bengtson, who for twenty-three years was pastor of the church, now retired, paid a tribute to Miss Envall's faithfulness. Frank H. Johnson, member of the board of administration, a former choir director, spoke of the artistry she displayed. On behalf of the congregation Mr. Johnson presented a gift to Miss Envall, who responded graciously.

Miss Envall began her musical career early, singing in the choir when a student at the Galesburg high school. Her first music lessons were given her by her sister, the late Emily Envall Dahlberg. After her sister's death in 1892 Miss Envall became organist of Immanuel Lutheran Church at Altona, Ill., serving there two years. The present beautiful church, dedicated in 1928, has a three-manual Möller organ.

In order to enhance her early knowledge of music, Miss Envall became a student of the Knox Conservatory of Music, studying piano, organ and voice. She was graduated with the class of 1900.

In addition to her musical work, Miss Envall has taught Sunday-school classes, served as officer of a number of church societies, was teacher in the summer vacation school and has taught music to numerous children as well as to adult students.

**CLARENCE WATTERS PLAYS AT WORCESTER ART MUSEUM**

The Worcester Art Museum presented Clarence Watters in Sunday afternoon recitals May 27 and June 10. The programs were carefully chosen to demonstrate the possibilities of the classical organ in the museum.

The program June 10 consisted of these compositions: Prelude and Fugue in G major and First Trio-Sonata, in E flat, Bach; Short Prelude and Fugue in C major, Krebs; "Benedictus," Couperin; Prelude, Clerambault; "Le Coucou," d'Aquin; Adagio, Fiocco; Aria, Loeillet; Andante from First Concerto and Fifth Organ Concerto, Handel.

Mr. Watters has become known as a specialist in the music of the modern French composers. His recitals in the museum have introduced him as an equally fine organist in the performance of compositions of the old masters. His playing was an example of fine taste in registration and was marked by an excellent sense of rhythm. He played these old compositions as the composers intended that they should be performed and as such they became things of beauty.

DR. EDWARD EIGENSCHENK gave a recital May 27 at St. Anselm's Catholic Church, Chicago. On Sunday evening, June 3, he gave a recital at Glen Ellyn in the First Congregational Church, assisted by their choir of fifty voices and a mixed quartet under the direction of Lela Hanmer. On Aug. 15 Dr. Eigenschensk will give a recital for the State Teachers' College, Milwaukee, Wis.

**GUILMANT ORGAN SCHOOL HOLDS ITS COMMENCEMENT**

The forty-fourth commencement exercises of the Guilmant Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York, May 29. The Rev. J. V. Moldenhawer, D.D., pastor of the church, presided and presented the diplomas. Gertrude Wesch, postgraduate, '42, played the processional and Georgene Sellers of the class of '42 the recessional.

Howard Henry Epping, Dudley Malcolm Archer, Elizabeth Geraldine Evans, Jesse Christie Wright, David Brandt and Lily Esther Andujar, 1945 graduates, were heard in the following pieces: Toccata and Fugue in D minor, Bach; Allegretto, Sonata 4, Mendelssohn; "Piece Heroique," Franck; Chorale in A minor, Franck; "Carillon-Sortie," Mulet, and Fugue from "The Ninety-fourth Psalm," Reubke. George Walter Roe, postgraduate, '45, played a Toccata by de Maleingreau.

Lily Andujar was awarded the William C. Carl gold medal and David Brandt the William C. Carl silver medal. Prizes of music were won by Eleanor Bachmann and Barbara Hays, members of the first-year class.

**A. W. FLEGEL, VETERAN ORGAN MAN, DIES IN NEW JERSEY**

A. W. Flegel, a veteran organ man, died June 6 at a convalescent home in Merchantville, N. J., after an illness of several months. He was 72 years old and had been connected with the Aeolian Company at its organ factory in Cranford, N. J., for many years and until the closing of the plant when the company was merged into the Aeolian-Skinner Company. He had installed organs in many large residences in all parts of the country. Mr. Flegel is survived by a niece, Mrs. A. Smith of Camden, N. J. Mrs. Flegel died several years ago. Mr. Flegel had been a reader of THE DIAPASON for twenty-four years.

THE FIDELITY CLASS of the University Christian Church in Seattle, Wash., sponsored a Bach concert May 23 with



**IN THIS MONTH'S ISSUE**

Organ built by Compenius in 1612 for the Fredriksborg Castle in Denmark is described. All of the pipes are of wood.

A special series of recitals is played by prominent organists on the great organ in the Wanamaker store in Philadelphia.

Organ in St. Thomas' Church, New York, is to be rebuilt and tonal scheme changed.

Omaha honors James H. Simms on his fiftieth anniversary at All Saints' Episcopal Church.

Many chapters of A.G.O. elect new officers and close their season.

Corporal Dale W. Young writes about organs he has seen and played on his way into Germany with the armed forces.

**THE DIAPASON.**

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

Dr. Perry E. Gresham, minister of the church, as narrator, Marjorie Myers, contralto, and Joseph H. Greener, A.A.G.O., organist. There was a large attendance and at the conclusion of the program Mr. Greener played "Jesu, Joy of Man's Desiring" and "God's Time Is Best" by Bach. The Rev. Raymond D. Holmes, who seemed to be enjoying the best of health, was to be the narrator, but was stricken suddenly on the evening of May 15 and rushed to the hospital, where he died the following afternoon from a cerebral hemorrhage. Dr. Gresham paid a high tribute to Mr. Holmes, who was a noted lecturer and music critic. At the conclusion of the eulogy the audience was requested to stand as Mr. Greener played the chorale prelude "Hark, a Voice Saith All Are Mortal" in memory of Mr. Holmes.

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## Plays Organs While Battling Way Across Europe into Germany

First of the American organists to write to THE DIAPASON from Germany, where he is with the army of occupation, is Corporal Dale W. Young, in time of peace organist of Zion Evangelical Church and organ instructor at the Jordan Conservatory in Indianapolis, Ind. Corporal Young has been playing and inspecting a number of German organs. His letter is dated in Schweinfurt, on the Main River, May 27, and he gives an interesting account of observations in Europe while serving in the artillery and advancing across the Rhine, engaging in battles and making stops in thirty German cities. His letter in part is as follows:

I thought perhaps you might be interested in some of my wanderings in Europe. In London last October while the war was raging and amid constant danger of flying bombs I turned aside to visit Westminster Abbey. The choral evensong begins daily at 3 in the afternoon. After a peal of Westminster's famous bells, the service began with pianissimo whispers from the magnificent Willis organ. Dr. McKie, official organist of the abbey, was away in service in the R.A.F. Dr. Osborne H. Peesgood, F.R.C.L., the acting organist, played an improvisation for this prelude. It displayed many of the tonal resources of the organ, reached a gigantic climax and then died away. Then the male choir of twelve adults and the clergy entered the nave and proceeded in a silent procession to the choir stalls before the high altar while the organ played another improvisation forte. A young Anglican priest chanted the service of evening prayer from the Anglican liturgy, interspersed with the canticles, including the Magnificat superbly sung in Gregorian tonality by the male choir. \* \* \* The whole experience was entirely satisfying. Someone has worked out a satisfactory microphone setup for the abbey, so that wherever you are seated everything that is said or sung can be heard distinctly and without echo. The high-light of the evensong was Palestrina's "Adoramus Te." The only regret is that I couldn't go back on Sunday to hear what the boys do when combined with the men. This occasion will stand out in my memory as one of the most glorious hours I ever had in listening to church music anywhere.

After our race through France and Belgium and fighting the battle of the Bulge, there came a brief period for rest in Aube, Belgium. I gave a recital at St. Hubert's Catholic Church for our troops Sunday, March 11. A number of civilians also attended. The program included: Rigaudon, Campra; Minuet, K. P. E. Bach; "Behold, a Rose," Brahms; "In Thee Is Joy," Bach; Dorian Toccata, Bach; Chorale in A minor, Franck; Pastorale, Sonata 1, Gullmant; Andante, Allegro Vivace and Finale, Symphony 1, Vierne.

Then we crossed the Rhine, where we fought a fierce battle and for several days were stationed at Linz, on the Rhine, near the Remagen bridge. The German burgomasters all along have insisted that we use their churches for our services. We had a large three-manual in the Lutheran Church there, but the power was off; so we used the portable Estey field harmonium the chaplain carries.

We traveled on at breakneck speed, often kicking up so much dust with our truck that we could scarcely see the gorgeous scenery. Easter came and I played the organ for our troops in an interesting old Lutheran church dated A. D. 1200 on a one-manual organ with pedals dated A. D. 1775. A hefty German girl volunteered to pump the organ by climbing up a ladder and descending about seven feet, standing on two shafts alternately. Riding down this clumsy contraption she would climb the ladder again and again, and this laborious process continued for an hour, to the amusement of the soldiers in the organ gallery. But the young lady was most willing and said, "I do this for God." This Easter was an uncanny experience amid the hostilities. After our service the German civilians entered the church in large numbers for their Easter worship. We retired to the churchyard for communion, and while we continued our worship the enemy congregation sang the old Lutheran Easter chorales to the organ accompaniment, all of which provided a clearly audible and appropriate background for our communion, conducted by the chaplain.

We continued our race, fought the battle of the Ruhr pocket and then advanced southward and landed in Geisenhausen, Bavaria. We rejoiced when Hitler left the scene, but V-E day was quiet—no band, no flag waving, no demonstrative celebrations. Civilians came outdoors, and at night the lights went on. We

breathed a sigh of relief when the hostilities ceased, but about the only comments were: "Well, the job is half done."

Altogether we have stayed in about thirty towns in Germany. Recently there has been some question as to whether the Germans actually hacked down the metal pipes from their own organs and those of other countries for war purposes. This may have been true where the organs were demolished beyond repair, but we do not know of any case in which the church building and organ remained intact that this act was committed. It is true that many of the famous German organs are nothing but rubble, but there are still a number of fine ones left. It has been my privilege to play a number of them, and don't let anyone try to convince you that they are uninitiated in the art of fine organ building. An interpreter from Holland told me that many of the old bells were removed from the Netherland towers by the Germans and used in the German war machine, but he did not know of a single instance in which Dutch organ pipes had been removed.

This morning we left the Schweinfurt air base, where we are living in luxurious quarters formerly occupied by the German Luftwaffe officers, and went into the city of Schweinfurt for troop services at the large old St. John's Lutheran Church. We had to tarry a few moments while the civilian congregation brought its service to a close. The vast crowd and large choir sang "How Brightly Shines the Morning Star." Half of the church was bombed, but the part which included the organ was in good condition and boarded off, and we held our services there. I played the organ.

The organ is a three-manual by G. F. Steinmeyer, built in 1912, with tilting tablets, electro-pneumatic action, flat pedalboard and a cylindrical roller type crescendo pedal (I'd never seen this anywhere before). The entire organ was unenclosed except for the swell (manual 3). There were adequate intra-manual and manual to pedal couplers and combination pistons. The case was wood, with ornate carved gold work decorating the natural tin pipes. I've never discovered a tremulant on a German organ yet, but strangely the tibia has found a place on many concert organs, and truly it is just as out of place as would be a fire-engine siren. There was no borrowing.

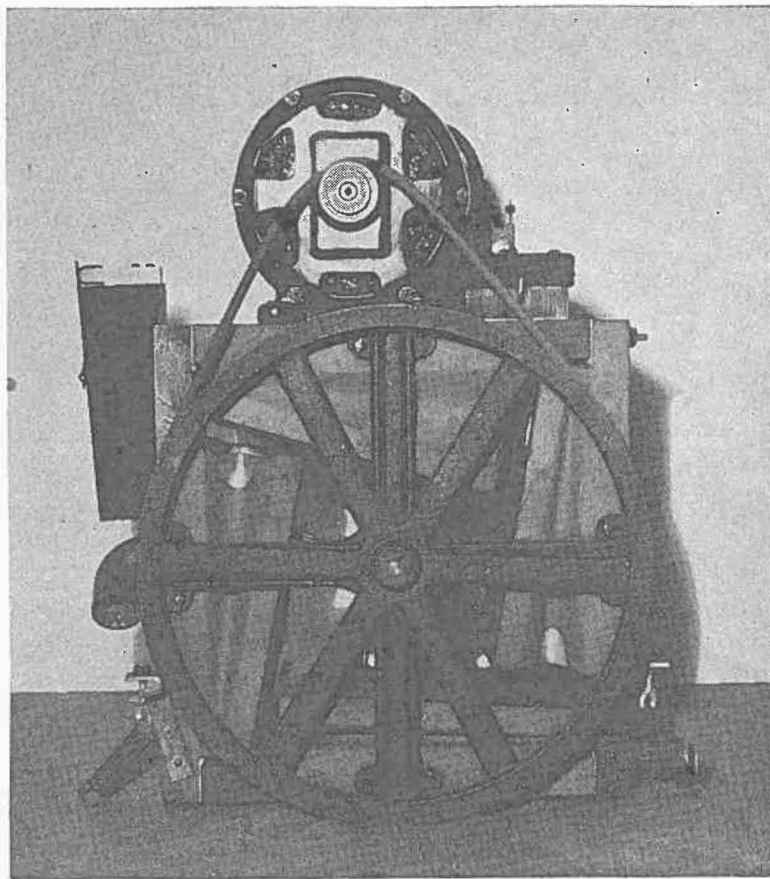
This organ sounded especially clean-cut in contrapuntal work, and for the service accompaniment the ensemble was balanced, except that a light 16-ft. stop on the great such as a 16-ft. gemshorn or similar stop would have helped it. The mixtures were brilliant, without screech or scream, and there were enough 8-ft. stops of sonorous quality to please the ear. \* \* \*

This afternoon I played for the Catholic services at Holy Ghost Catholic Church, an imposing cathedral of Byzantine architecture untouched by the war except for shattered window-panes and plaster from concussions. The Germans are all very generous about our using their organs. The civilians have given us no trouble and seem most willing to cooperate in the restoration, which will take many years. But my rifle is always with me or on the console. We are allowed neither to fraternize nor to take any chances with these people.

I try to practice as much as I can, but we are kept very busy with office and paper work in the artillery headquarters during the occupation. In addition to other duties and helping the chaplain with music for his Sunday services I am doing office work in connection with the educational program the army is launching here as a post-war project for the soldiers. Life could be better, and could be worse, but we have "walked through the valley of the shadow" and are truly grateful we lived through so many narrow escapes to witness the victory and peace once again in Europe. Under the right leadership this country could be a happy place, and we are here to see that Germany straightens herself out and once again becomes a useful member in the family of nations.

### VAN DUSEN CLUB CLOSSES ITS SEASON WITH PROGRAM MAY 14

The final meeting for the season of the Van Dusen Organ Club was held in the organ studio at the American Conservatory of Music May 14. Dr. Van Dusen opened the evening's program with a report on the twenty-seven members of the club who are serving in the armed forces of the country. A recital by student members of the club followed, including: "Hymnus," Fielitz (Marie Anderson); Andante Cantabile from Fourth Symphony, Widor, and "In Dir ist Freude," Bach (Walter Pelz); Allegro and Adagio from Sonata 1, Mendelssohn (Judith Berglof); Finale from Symphony 1, Vierne (Kay Tutules); "Wir glauben All' an einen Gott" and Doric Toccata, Bach (Victor Mattfeld). After the recital John Lewis, A.A.G.O., conducted a forum on new organ compositions.



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Music for Services**

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

Shortly before his lamented death in 1944 at the age of 77 years, Canon Winfred Douglas completed his edition of the "Chorales from the Organ Works of Brahms" (Gray), arranged for chorus of mixed voices. Fortunately he had also prepared some notes from the Brahms letters and the biographers to serve as a preface. These notes have been arranged and expanded by Leonard Ellinwood into an admirable and really indispensable preface to the chorales, now published together in a little set, previously brought out as separate issues. Beside excellent historical notes the preface suggests when the chorales will be appropriate and how they may be used. For example, they can be used at joint recitals by organist and choir, or the organist may play the original organ chorale before a service and follow it with the Douglas choral edition as a processional. Everybody plays the one about the Rose at Christmas—it is one of the perfect folk-tunes of the world; now you may try with your choir nine other chorales. The modest list price of \$1 is to be commended, because everyone will wish to own this set.

The other highly important publication of the month is Dr. Seth Bingham's edition of "Six Chorale Preludes for Organ" (J. Fischer) by Buxtehude (1637-1707). Professor Bingham has furnished exactly what is needed—a brief preface, Bach's harmonization of the five chorales used (the sixth number is a "Te Deum Præ-ludium), suggested registration and tempo marks and, of course, the needed substitution of treble or bass clef for the alto clef, so irritating to those who have few occasions for its use. The handsome cover shows the organ in the Marienkirche, Lübeck, built in 1547 and later played by Buxtehude.

**Anthems for Mixed Voices**

Alec Rowley's "Triumph Song" (Novello) is a sturdy number for "massed singing" in unison with the refrain "We are free." I recommend it for celebrations of victory. Some of us will wish to alter one line, "A curse to those who spoke of fear." I suppose that All Saints' will be a specially significant season this year; for it I recommend a new setting printed on a leaflet of "For All the Saints" (Novello), in which Alfred Alleyne uses voices in unison for stanzas 1, 2, 3, 7 and 8 and harmony for the other three. It could all be sung by men's voices in unison because it lies low.

Another new short number from England is "O Gladsome Light" (Novello), by H. C. L. Stocks, a simple unaccompanied setting of the beautiful translation by Robert Bridges. This is especially appropriate at evensong in Trinitytide. Another anthem recommended for evening services this summer is Edward Margetson's graceful accompanied one, "Through the Day Thy Love" (Boston, '44), five pages in length.

Recently I have seen a copy of an anthem I should have had for review years ago—William Self's "Hymn of Praise" (Boston, '38). It is a direct and massive unaccompanied number with divisions in parts. The last three lines, beginning "The Lord upholdeth all that fall," are a semi-chant that would make an admirable response.

Last month I spoke of an anthem cycle by W. J. Skeat called "The Son of Man" (J. Fischer). I have now received the missing Christmas number in the series of four, "Bethlehem." This attractive section in nine pages I can recommend warmly for use in December. There are short baritone solos and a little division of parts toward the close, but this could be sung well by a quartet.

It is bold indeed to make a new setting of "Go to Dark Gethsemane" when Dr. Noble's famous anthem is used almost universally in the United States, but Margarita Melrose has a new unaccompanied one (J. Fischer) that is worth attention. It is in four parts.

There are a few new editions of older works for the choir. I recommend as the most acceptable of these Mrs. Charlotte Lockwood Garden's "O Son of Mary," from a Saint-Saëns "O Salutaris Hostia" (J. Fischer). This melodious number is arranged for SAB and has a soprano solo.

Of the arrangements by Earl Rosenberg now coming from the press of Carl Fischer there is one of Schubert's "Litany," recommended for All Souls' and for other memorial services. You are, of course, acquainted with the deeply touching original, and this is a skillful edition.

I spoke in an earlier article about the rediscovery of "The Holy City," by

R. KENNETH HOLT



R. KENNETH HOLT, whose good work in bringing organ music to the people of Hawaii has been the subject of attention in THE DIAPASON, is shown in this picture at the large Skinner organ in the Central Union Church of Honolulu. His programs have drawn large congregations within the shadow of Pearl Harbor and have not been interrupted by the war in the Pacific. For example, Feb. 6 his program was as follows: Prelude and Fugue in E minor, "Sheep May Safely Graze" and Chorale Preludes, "Ich ruf' zu Dir" and "In Dir ist Freude," Bach; "Rimembranza," Yon; Caprice, H. Alexander Matthews; "Distant Chimes," Snow; Allegro Cantabile, Symphony 5, Widor; "Impromptu," Vierne; "My Heart at Thy Sweet Voice," Saint-Saens; "Jubilante Deo," Silver.

This was the seventh recital of the season. The last was played April 24. Attendance at these recitals exceeded the most optimistic expectations.

On Feb. 8 Mr. Holt gave a special recital for the faculty and students of the Kaimuki High School.

Stephen Adams, a sacred solo which was heard in every parlor when I was a boy. As I look at an elaborate new choral edition by Edward S. Breck I am bound to say that this period-piece is about as good music as "The Lost Chord" and as good poetry. The new arrangement to which I refer is for mixed voices, with women's trio and tenor solo; it could be performed by four sopranos, three altos, three tenors and three basses—thirteen, count 'em. This is interesting black walnut for a choir concert.

**For Women's Voices**

Mr. Rosenberg has taken the noble theme from the fourth movement of the Brahms First Symphony to make an anthem for SSA accompanied, called "O Come, Let Us Worship" (C. Fischer). There is an alto solo. Some directors might like two of his other editions for SSA: "O Jesus, Thou Art Standing," from Schubert's "Das Wirtshaus," and "O Day of Rest and Gladness," from Schumann's "Stille Thänen" (C. Fischer).

In the Wilhousky series there is Arkhangelsky's "Lend Thine Ear to My Prayer" (C. Fischer), for SSAA, unaccompanied, with tiny opening solos for SA.

Carl F. Mueller's "Now Thank We All Our God," on the grand old chorale, can now be obtained in an edition for SSAA unaccompanied (G. Schirmer, '44). This resonant number might be used at commencement in a college for women as well as for services of victory and thanksgiving.

Miss Gena Branscombe's edition of "Fairest Lord Jesus" (Gray) has an accompaniment which seems to me too thick, and I am not sure that the second stanza might not sound muddy when she goes from three parts to six. The third stanza has a pretty descant.

**Service and Canticle**

A setting of the "Benedictus Es, Domine" in D by Arthur Davis (Gray) is not highly original, but it has admirable fluency and realizes the spirit of the canticle.

W. J. Skeat's Communion Service in F (Gray) is not so original as his anthem cycle, but you may find it a useful short setting, simple and melodious.

**Sacred Solo**

The best of the sacred solos is certainly the one for high voice by Edward Shippen Barnes called "Perfect Peace" (J. Fischer). It opens with a verse from Isaiah, followed by part of Donnan's hymn, "I Do Not Ask to See the Way." As you expect, the music is gracious and very singable.

**"Favorite A Cappella Selections"**

"Schirmer's Favorite A Cappella Selections" (G. Schirmer) is a collection of about twenty numbers, all but three for SSAA—the three are for SSA. Eight are sacred, by Bortniansky, W. F. Bach, J. S. Bach, Moderati, Aichinger, plus three folk-melodies that include a spiritual. The secular numbers are even more attractive. The list-price of 75 cents is moderate indeed.

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The famous organ in St. Thomas' Church, New York, will be rebuilt during the summer, it is announced. The scheme of the reconstruction was drawn up by Dr. T. Frederick H. Candlyn, organist and master of the choristers, in consultation with Ernest M. Skinner, to whom the work has been entrusted.

The great trumpet and clarion are to be revoiced on Willis lines. A new mixture will be added and the twelfth will be changed to a two-rank mixture. The wald flöte is exchanged for a principal, 4 ft., and a new flute, 8 ft., will replace the present flute. A gemshorn, 8 ft., will be installed in place of the philomela. On the swell the double trumpet and clarion will be revoiced as Cavaillé-Coll reeds, the oboe will be replaced by a flügel horn from the solo and the claribel flute, 8 ft., will be replaced by a geigen, 4 ft.

The whole choir will be increased in tone and two mutation stops (tierce and septieme) will be added. The piccolo will become a nazard.

On the solo a new enclosed orchestral trumpet will be added. The fagotto, 16 ft., will be made available on the pedal and revoiced. Two flutes of 8-ft. pitch on the echo organ will be exchanged for a diapason, 8 ft., and a principal, 4 ft., in order to support congregational singing.

The pedal bourdon is eliminated in favor of a gemshorn, playable at 16, 8 and 4 ft., while the great diapason, 16 ft., is to be made available on the pedal at 16 and 8 ft.

Mechanical changes will include new contacts, tilting tablets for the couplers, new manual couplers, reversible pistons for the three 32-ft. pedal stops, a sfor-

zando pedal, six general pistons, reversible pistons for choir to pedal, great to pedal, swell to pedal and solo to pedal, and another piston to the great.

**ALLE D. ZUIDEMA RECEIVES DOCTOR OF MUSIC DEGREE**

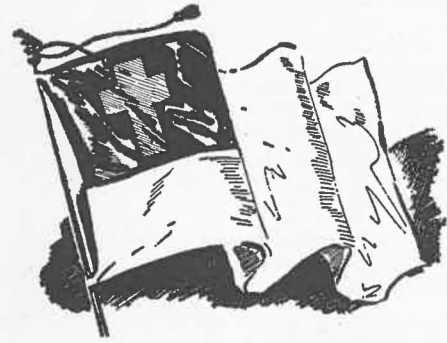
The honorary degree of doctor of music was conferred on Dr. Alle D. Zuidema of Detroit at the annual commencement exercises of Alma College in Michigan June 23.

Dr. Zuidema has long been identified with the musical activities of Detroit and has been organist and director of music at the Jefferson Avenue Presbyterian Church for thirty-five years. Since the completion of the new church edifice in 1926 he has also served as carillonneur. From 1907 to 1927 he was a faculty member of the Detroit Conservatory of Music, earning the degree of bachelor of music (1911) and doctor of music (1918). He also served as a member of the board of trustees for ten years. Since 1927 he has been a faculty member of the Detroit Institute of Musical Art, and is now its secretary and dean.

Dr. Zuidema's training in organ playing has been extensive and was acquired under the tutelage of Dr. F. L. York, L. L. Renwick, Clarence Eddy, Henri Libert and Charles Marie Widor. Theoretical subjects were studied under F. L. York, Leona Jominy, Beulah Winton, Gustav Strube of Baltimore, Felix Borowski of Chicago and Jacques Pillois of Fontainebleau, France. His piano teachers were C. N. Colwell, a pupil of Moszkowski; F. L. York, Ruby Pratt, Robert Casadesus and Isidore Philipp of Paris.

**WESTMINSTER CHOIR COLLEGE GRADUATES CLASS OF 1945**

The Rev. Dr. W. Edward Jordan, pastor of the Calvin Presbyterian Church of Philadelphia, has been elected vice-president of Westminster Choir College, Princeton, N. J., Dr. John F. Williamson, president of the college, has announced. Dr. Jordan delivered the commencement address at the annual exercises May 31. A graduating class of twenty-five received degrees of bachelor of music. Eight others received the degree of master of music.



*His Banner*

*"Fling out the banner, let it float  
Skyward and seaward, high and wide  
The sun that lights its shining folds  
The cross on which the Saviour died."*



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## Works of Service Men on a Special Broadcast from Harvard Museum

As a special event in the Harvard University series of organ programs, presented Sunday mornings, with E. Power Biggs at the Aeolian-Skinner organ in the Germanic Museum, compositions by men in the armed services were offered June 3. The works performed were written by Robert Noehren of the Maritime Service, Corporal Rayner Brown and Warrant Officer Cecil Effinger, and by the fallen French organist, Jehan Alain. Mr. Biggs was supported by a group of Boston Symphony Orchestra players, conducted by the orchestra's concertmaster and associate conductor, Richard Burgin.

Mr. Biggs played the first movement of Sonata No. 1 by Mr. Noehren, who is now stationed in the music department of the Maritime Service Training Station at Sheepshead Bay, N. Y., and who formerly was organist and director at the Fountain Street Baptist Church, Grand Rapids, Mich.

Corporal Brown's Concerto for organ and string orchestra received its first performance by Mr. Biggs and the orchestra. The work is in three movements. The composer wrote his concerto especially for the Germanic Museum broadcasts. Corporal Brown is a native of Des Moines, Iowa, where he was born in 1912, and was a prominent Los Angeles organist before the war.

Mr. Biggs played Alain's "Litanies," well known through having appeared on the programs of recitalists, in memory of the young Frenchman, who died for his country just before the fall of France.

Warrant Officer Effinger's Concertino was played by orchestra and organ as the final number on the program. The composer, born in Denver, is a graduate of the Army Music School in Virginia and wrote this work as the first item in what promises to be a series of works for the organ and army bands. It was written two years ago at Fort Logan, Colo.

### ANNUAL DINNER GAY EVENT FOR CHICAGO CLUB OF WOMEN

The annual dinner of the Chicago Club of Women Organists, held June 4 at the Second Presbyterian Church, Chicago, closed a very successful season for this organization.

After dinner the order of business included the reading of annual reports, discussion of old business, the report of the nominating committee and the election of the following officers: Tera Sells, vice-president; Judith Storlie Pershing, recording secretary; Sophie M. P. Richter, corresponding secretary; Ruth Baginski, Gladys Burgess and Marie Swab, members of the board.

Introduction of guests followed the election of officers and greetings were extended by Walter Flandorf, retiring dean of the Illinois Chapter, A.G.O.; Mrs. Ora Bogen, incoming dean; Dr. Frank Van Dusen, Miss Esther Timmermann, president of the Van Dusen Organ Club, and Mrs. Royden J. Keith, national board member for Illinois of the Federation of Music Clubs.

The business portion of the meeting was closed by the induction of the new officers and the assembly then devoted its entire attention to a minstrel show written for the occasion by Mrs. Flandorf, the president. The cast, assisted by Jane Symons Oien, guest artist, consisting of Marietta Burroughs, Martha Armstrong, Velma Miles, Vera Flandorf, Tera Sells, June Cooke, Esther Wunderlich, Alice Olson, Ethel Clutterham Meyer, Marion Dahlen and Alice R. Deal, very ably demonstrated that organists (particularly woman organists) have a sense of humor. The evening closed on this note of fun and good fellowship.

MARIE D. KLOTZ, Publicity Chairman.

THE HARRISON M. WILD Organ Club held the last meeting of the season June 12 at Normandy House, Chicago. About twenty-five attended the luncheon, at which Mr. and Mrs. W. D. Fellows of Aurora were guests of honor. Mrs. Fellows was formerly Katherine Howard Ward, a prominent Chicago organist. Emory L. Gallup gave an interesting report of the New York spring festival of the A.G.O. Bertram Webber was reelected president of the club, with Ernst Melbye as vice-president and Mrs. Florine Schlamp secretary and treasurer.

DR. NELLIE BEATRICE HUGER



VISION, COUPLED WITH the ability to understand human nature, has given Dr. Nellie Beatrice Huger an enviable place in the field of religious music in Detroit. Her belief that racial discrimination has no place in music resulted in the formation of the Guild of Church Musicians, a subsidiary of the Detroit Council of Churches, which has one of the outstanding programs in this country. A branch of the council is the "Little Church of the Air," with its fine male chorus, of which Dr. Huger is the director.

Fifteen years ago Dr. Huger opened her summer school at Waldenwoods for church musicians who had not been able to do extensive studying. Since then the school has grown to nationwide importance, with students enrolled from nearly every state in the Union.

In addition Dr. Huger is chairman of the Catholic, Jew and Protestant roundtable, head of the religious music department of the Detroit Institute of Musical Art, affiliated with the University of Detroit; director of music at St. Mark's Methodist Church, and a successful voice teacher. Notwithstanding the demands upon her time, Dr. Huger is ready at all times to give guidance and counsel to those engaged in church work who wish to draw upon her store of experience. E. R. M.

### WILLIAM W. WHIDDIT PLAYS FOR JUBILEE OF OLD CHURCH

As a feature of the 225th anniversary of the First Presbyterian Church of Goshen, N. Y., William W. Whiddit was invited to return after an absence of forty-five years, and he gave a recital June 15. The recital came after the family picnic in the church park, which was a climax of the week of celebration. Mr. Whiddit was organist and director of the choir of the Goshen church from 1893 to 1900 and since that time has been connected with churches in the South. For twenty years he has been organist and choir director of St. Peter's Episcopal Church in Charlotte, N. C.

Howard S. Dayton, who since 1903 has been organist of the church in Goshen, invited Mr. Whiddit to take part in the jubilee.

Mr. Whiddit inherited his musical talent from both his parents. His father, as a boy in England, was a member of the Canterbury Cathedral boy choir, and his mother, Lucretia Jennings, was of a musically prominent family in Catskill, N. Y. While in Goshen Mr. Whiddit married Miss Calar Louise Whidden, who also was musically gifted, and their daughter, Marie Louise, now Mrs. Edward Remick, followed in her parents' footsteps as a musician.

Mr. Whiddit's career began early. He was organist of a Newburgh, N. Y., church at the age of 14 and was only 18 when he went to the Goshen church. Subsequently he studied in New York and abroad.

MISS LORRAINE STARZ, an organ pupil of Dr. Edward Eigenschenk at the American Conservatory of Music, is winner of the organ contest for playing with the symphony orchestra at the fifty-ninth commencement of the conservatory. She played the Concerto in D minor for organ and orchestra by Gullmant at the commencement concert in Orchestra Hall on the evening of June 19.

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J. MAX KRUEWEL



with his mother as his first teacher at the age of 6. Subsequently he studied with Miss Marie Sharp of Thorntown, Ind., and Lucretia Rea of Rochester, Ind. At Springfield, Ill., where his father was pastor of the Kumler Methodist Church, he was appointed organist at the age of 13 and studied under T. L. Rickaby, a contributor to the *Etude Magazine* for a period of forty years. Mr. Kruwel attended Millikin University at Decatur, Ill., and studied piano with Max Swarthout and organ with Donald Swarthout. Upon entering the University of Illinois he studied with Russell Hancock Miles, with whom he majored in organ. He was graduated at the University of Illinois with the degrees of B.A. and Mus.B. For several summers he did graduate work at Northwestern University in the department of church and choral music. For several years he was minister of music at Salem Evangelical Church, Quincy, Ill., before going to the position in Kansas City.

Mr. Kruwel's choral organization includes five choirs, with an enrollment of 400. Four of the choirs sing every Sunday morning. The processional is impressive as the choirs march to their places in the chancel and galleries of the church, led by trumpeters and flag-bearers, with accompaniment of piano and organ. A large part of the choral music is arranged antiphonally, especially for the four choirs.

Mr. Kruwel's unpublished compositions include organ, piano, vocal and choral numbers. The annual presentation of Handel's "Messiah" and the Christmas vesper service are among the highlights of the year's musical services.

Over 100 young men formerly in Mr. Kruwel's choirs are in the various services of their country.

J. MAX KRUEWEL is a church musician who makes his influence felt not only on the organ bench, but in the councils of ministers, with the young people of his parish, and with his pen. He devotes his time to the ministry of music of the Linwood Methodist Church of Kansas City, Mo., where he has been in charge for the last nine years. His choirs have been in demand for mass-meetings at the municipal auditorium, which seats 17,000 people, and they sang in 1944 for the general conference of the Methodist Church, at which Mr. Kruwel was general chairman of music and official conference organist. On several occasions Mr. Kruwel has been invited to occupy the pulpit of the church, of which Dr. Cassius English Street is the pastor. He is a member of the worship committee of the Kansas City Council of Churches and was requested by the council to organize the choirs of the city, representing all creeds and races, for the first ecumenical service ever held in Kansas City. This was so successful that many requests and responses have indicated that this service should be held annually. The service this year was held at the Linwood Church on Pentecost Sunday, May 20.

Besides giving recitals in various Kansas City churches and in St. Louis and Chicago, Mr. Kruwel has given several on the Wanamaker organ in Philadelphia. Other capacities in which he serves are as teacher of the Criterion class, the largest young people's Sunday-school class in Kansas City, and chairman of the committee for the daily vacation Bible school of the Linwood Boulevard churches. (It is said that more people attend church on Linwood Boulevard than on any other street in the world.) Mr. Kruwel began study of the piano

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| Telemann—Concerto No. V. arr.<br>by Walther. Deck Thyself, My<br>Soul, With Gladness. Lord<br>Jesus Christ, Reveal Thy Face.Folio 11   | Frescobaldi — Kyrie, Christe,<br>Kyrie. Toccata for Elevation,<br>Toccata, Fugue.....Folio 24         |
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NORMAN HENNEFIELD, Editor

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## Edwin Arthur Kraft Stirs Enthusiasm with Recital for the Georgia Chapter

The Georgia Chapter scored a memorable success May 29 when it presented Edwin Arthur Kraft, F.A.G.O., organist and choirmaster of Trinity Cathedral in Cleveland, in one of the most brilliant recitals of the season. The chapter, under the leadership of Dean Frances S. Felder, is making a determined effort to arouse interest and understanding of recitals in Atlanta. Mr. Kraft's recital climaxed a series of three presented by the Guild this season.

It was not alone the virtuosity of Mr. Kraft's performance that stirred the large audience, but the added pleasure of greeting again Atlanta's former municipal organist (1913-14), whose genial, vital personality, as well as his outstanding musicianship, won him a host of admirers and friends. It was he who inspired the founding of the chapter, which through thirty-one years of growth and service has worked untiringly for higher standards in church music.

In a comprehensive review of the recital written for the *Atlanta Constitution* Marguerite Bartholomew includes this comment:

Mr. Kraft's recital was one long to be remembered. To this reviewer he is unique among organists in that his approach is so highly personal and individual. He is scholarly, but never pedantic; vital and electrifying, but never sensational. He has an interpretative ability and imaginative insight that extracts the maximum in interest and color from every composition.

The verve and exuberant vitality that distinguished his playing as a young man has not diminished one iota through the years.

The program included these numbers: Introduction and Toccata, Walond; Minuet, Beethoven-Kraft; "A Tune for the Flutes," Stanley; Fantasie and Fugue in G minor, Bach; Andante, Stamitz; Scherzo in G minor, Bossi; Allegro Maestoso, Sonata in G, Elgar; Caprice ("The Brook"), Dethier; Chorale Paraphrases, "A Mighty Fortress Is Our God" and "Now Thank We All Our God," Whitford; Entr'acte from "The Atoneement of Pan," Hadley-Kraft; Intermezzo, Bonnet; "Electa ut Sol," Daller; "Carillon," DeLamarter; "Sunshine Toccata," Swinnen.

### Western Pennsylvania Events.

The Western Pennsylvania Chapter and friends met at Carnegie Music Hall, Oakland, May 1 to view the new practice organ recently installed. Dr. Marshall Bidwell, organist of Carnegie Music Hall, assisted by the dean, Clyde English, gave an informal demonstration, using both the practice organ and the large concert organ. Refreshments were served by Moorhouse, Bowman & Brandt, builders of the small organ.

The final meeting of the Western Pennsylvania Chapter took place May 22. Dinner was served at the Kenmawr Hotel, Pittsburgh. After dinner a business meeting was held at which the following officers were elected for the coming year: Dean, Clyde English; sub-dean, Julian Williams; treasurer, W. V. C. Bulkeley; registrar, George N. Tucker; secretary, Thomas Moffatt; executive committee, Claire A. Bachmann, Alfred Johnson and Janet Cato. A review of Guild events during the winter showed excellent programs, well attended despite bad weather and transportation difficulties.

After the business meeting the group went to the East End Christian Church, where E. Franklin Bentel, organist-director,

and the chorus choir presented a program of organ and choral compositions.

CATHERINE BACKOFEN, Registrar.

### Russell Gee Northern Ohio Dean.

The annual meeting of the Northern Ohio Chapter May 28 was preceded by a dinner prepared by the ladies of the Church of the Covenant. Reports of the secretary, treasurer and registrar were read and approved. The ballots were counted and the following were the results of the election: Dean, Russell Gee; sub-dean, J. Lewis Smith; secretary, Edwin David Anderson, A.A.G.O.; treasurer, Crandall K. Hendershott, A.A.G.O.; auditors, R. S. Clippinger and Harry Fussner; registrar, Mrs. J. Powell Jones.

After the annual meeting there was a Guild service in the Church of the Covenant, with full processional consisting of the choir of the church, the Guild members and the minister, the Rev. William Graham Cole. The service had been arranged by Robert M. Stofor, M.S.M., organist and choirmaster of the church. Particular attention should be directed to the splendid cantata "As the Leaves Fall," by Harold E. Darke, dedicated to the memory of those who have fallen in the war. The mood of the music (which is rather modern in flavor) aptly fits the words by Lieutenant Joseph Courtney, R.A.M.C.

It has been ten years since our chapter has had a full processional with robes, hoods and insignia, and this, with the very impressive service, made one of our most memorable meetings under the deanship of Paul Allen Beymer, from whose splendid leadership and friendly association we have all profited.

J. LEWIS SMITH, Sub-dean.

### Virginia Chapter Annual Banquet.

The annual banquet of the Virginia Chapter was held at the First Baptist Church in Richmond June 4. A large number attended and several new members were added.

Dean Alton Howell read an interesting report of things accomplished during his two years in office. One of these was the hymn festival, at which nearly a thousand singers of all denominations were heard by an audience of 5,000 people. The report of F. N. McGeoch, the treasurer, showed a large balance on hand, even after meeting the expenses of the hymn festival and two artists' recitals. Wendell Sanderson, director of music in the city schools, played recordings made at the festival rehearsal.

The following officers were elected for the next two years: Dean, Charles W. Craig, Jr.; sub-dean, James R. Sydnor; treasurer, F. N. McGeoch; secretary, Edith P. Hoskins; registrar, Mrs. S. Burt. Committee chairmen are: Mrs. W. B. Anderson, program; Alton Howell, publicity; Miss Ruth Weisiger, membership; Miss Margaret W. Powers, hospitality.

NINA R. SWANN.

### Annual Meeting in Rhode Island.

On the evening of May 14 the Rhode Island Chapter presented Kenneth Morse of Mansfield, Mass., in a recital at the First Congregational-Unitarian Church, Providence. Mr. Morse is a pupil of E. Power Biggs at the Longy School of Music in Boston. The program was as follows: Concerto No. 2, in A minor, Vivaldi-Bach; Chorale, "As Jesus Stood beside the Cross," Scheidt; Scherzetto, Vierne; Chorale in A minor, Franck; Prelude and Fugue in G major, Bach; "Fidelis," Whitlock; "Pageant," Sowerby.

Members and guests of the Rhode Island Chapter gathered June 4 for the annual meeting and dinner in the Beneficent Congregational Church, Providence. Dinner was served by the ladies of the church. There were sixty-one reservations. Hollis E. Grant, dean, presided at the annual business meeting, the eleventh of this chapter. Annual reports were read. Mrs. Florence V. S. Larkin, regent

of the Westerly Branch, was present and brought greetings from her group.

The following officers were elected for the season 1945-46: Dean, Miss Louise B. K. Winsor; sub-dean, Paul A. Colwell; secretary, Mrs. Helen J. Irons; treasurer, Frederick W. Hoffman; registrar, Miss Bessie W. Johns; auditors, Gordon Lee and Carl W. Linkamper; historian, Ansel E. Cheek; executive committee, term ending 1948, Hollis E. Grant, Roy P. Bailey and J. Edwin Conley.

After the business meeting the gathering went to the church auditorium for an informal recital by five of our members. Those participating and their selections were: Prelude in D, Clerambault, and Reverie, Bonnet (Herbert C. Thrasher); Toccata and Fugue in D minor, Bach (Mrs. Kathryn K. Hartley); "Adoration," Joseph J. McGrath, and "A Negro Once Sang of Good Friday," Harvey Gaul (Paul A. Colwell); Trumpet Tune and Air, Purcell, and Cantabile, Jongen (Annie M. Rienstra); Concerto No. 5, in F, Handel; "In Springtime," Chaffin; "Minuetto Antico e Musetta," Yon, and Short Prelude and Fugue in C, Krebs (Roy P. Bailey).

ANNIE M. RIENSTRA, Registrar.

### Metropolitan New Jersey Picnic.

June 2 should have been a good picnic day, yet it turned out to be the coldest June 2 on record in the Metropolitan New Jersey zone, but the annual picnic was enjoyed in spite of the weather. Walter Hewitt was a perfect host at his Prospect Presbyterian Church in Maplewood, N. J.

The musical program was given by two young men who displayed musicianship and poise far beyond their years and experience. Edward Paul and Charles Krigbaum were the winners in the chapter's annual young organists' contest. Edward Paul, 14 years of age, a freshman in high school, played Bach's Little Prelude and Fugue in G and Bonnet's "Romance sans Paroles." Charles Krigbaum, 16 and a junior in high school, played the Bach Dorian Toccata, Bach's "I Call to Thee" and the first movement of Handel's Tenth Concerto. Both young men had studied organ less than one year.

Roberta Bitgood, chairman of the contest, introduced the artists and George W. Volkel of New York commented on the excellence of the performance and presented the two boys with one year's membership in the Guild and a volume of Bonnet's "Historical Organ Recitals." After this Clarence Wells, director of Camp Undercliff, a summer music camp on Lake Placid, showed colored movies of camp activities. This was followed by a social hour and a picnic supper.

The next meeting of the chapter will be held in October.

EARL B. COLLINS, Registrar.

### Binghamton Choir Festival.

The annual youth and junior choir festival was held at the West Presbyterian Church, Binghamton, N. Y., May 6 at 4 o'clock. Albert A. Goldsworthy, dean, was the director and Miss Elizabeth Britton, L.R.A.M., was the organist. Miss Charlotte Hulse was guest cello soloist. The choirs sang "The Lord's Prayer," by Forsythe; "My Shepherd," Mozart, arranged by Mrs. Allene K. Bixby, and a descendant arrangement of "Holy, Holy, Holy." The organ preludes were: "Jesu, Joy of Man's Desiring," Bach, and "Chorale Symphonique," Diggle, and the postlude was "March of the Choristers," by Edward St. Quentin, played by the organist, Miss Britton.

The message to the choirs was given by Dr. Fred E. Lott, pastor of the High Street Methodist Church, and the children were welcomed by the pastor of the West Presbyterian Church, the Rev. Samuel Coleman.

A business meeting of the Binghamton Chapter followed a dinner at Mrs. Badger's tea-room May 21. Election of officers took place. The following were elected: Dean, Mrs. Ruth Richardson, A.A.G.O.; sub-dean, Miss Emily Williams; registrar, Miss Ruth Shrader; treasurer, Mrs. T. Milton Bond; secretary, Mrs. William A. Sharpe. A gratifying treasurer's report was read by Mrs. Bond.

After the business meeting the entertainment was the presentation of slides showing a Western tour by Mr. and Mrs. Earnest Graham.

## Eighteen Choirs Unite in Ithaca Hymn Festival; Address by Dr. Thompson

A hymn festival service, sponsored by the Ithaca Chapter and attended by 1,200 people, in which eighteen choirs from Ithaca and surrounding communities participated, was held Sunday evening, May 27, in the First Methodist Church of Ithaca. Hymn-tunes and anthems from the earliest plainsong to eighteenth, nineteenth and twentieth century works were presented by the various groups, the program as a whole being elucidated and coordinated by an address on "The People's Praise" by Dr. Harold W. Thompson of the English department of Cornell University and of the staff of THE DIAPASON. Professor Thompson gave a brief historical sketch of the composers represented and something of the origin, meaning and function of the hymns sung.

Hymns in which all of the choirs participated were directed by Louise Wallace of the First Methodist Church of Ithaca. Of special appeal were two plainsong anthems, "O Splendor of God's Glory Bright" and "To Thee before the Close of Day," sung by the boy choir of St. John's Episcopal Church, under the directorship of Otto Miller. The First Baptist choir, directed by George Hathaway, was heard in the anthem "Beautiful Saviour," arranged by Riegger. Opportunity to hear again the choral Scripture "Let God Arise" (Psalm 68) by Richard T. Gore, the Sage Chapel choir singing and the composer directing, was greatly appreciated. The poignant singing of the Negro spiritual "Standing in the Need of Prayer" by Mrs. H. Alexander Davis, mezzo-soprano of the Calvary Baptist choir, deserves special mention.

Joan Day of the Candor Methodist Church, Marjorie Hubbard of the First Baptist Church of Ithaca, Barbara Rumsey of the First Unitarian Church of Ithaca, Richard T. Gore, Cornell University organist, and Conrad H. Rawski of Ithaca College were heard in organ solos and accompaniments.

### Wilbur Held Minnesota Dean.

The annual meeting of the Minnesota Chapter was held June 11. Dinner preceded the meeting. New officers are: Dean, Wilbur Held, F.A.G.O.; sub-dean, Charles Ludington; secretary, Jean McIntyre; treasurer, Mrs. Leah May Stephens.

Following the dinner-meeting we went to the Church of St. John the Evangelist, where the parish choir of boys and men, under the direction of Wesley Anderson, organist-choirmaster, sang the service of choral evensong. The Rev. Mr. Lewis, rector of St. Clement's Episcopal Church, St. Paul, chanted the service and preached the sermon. The anthem at the offertory was Thiman's "A Hymn of Freedom." Mr. Anderson's prelude was the Passacaglia by Bach and the postlude Toccata, Snow. This was a fine and fitting service for the concluding program of the year.

FLORENCE HUDSON.

### Rocky Mountain Chapter.

The last meeting for the season of the Rocky Mountain Chapter was held May 20 at St. John's Cathedral in Denver. The following new officers were elected: Dean, Mrs. Vera Lester; sub-dean, David Pew; treasurer, Helen Dow Parker; secretary, Mrs. J. W. Hedges. The directors are Mrs. Thomas Walker, Mrs. J. H. Jamison, Fred Meunier, Everett Hilty and Mrs. Anna Belle Tippet.

After the election and business meeting an interesting discussion on registration was led by David Pew with experiments at the large cathedral organ.

Interesting plans, including artist recitals, are being made for the new season. Mrs. J. W. HEDGES, Secretary.



## News of the American Guild of Organists—Continued

### Western Michigan Activities.

The Western Michigan Chapter closed its series of artist concerts with Alexander McCurdy, organist, and Flora Greenwood McCurdy, harpist. Their brilliant recital was given in Westminster Presbyterian Church in Grand Rapids April 17.

On May 6 the annual business meeting and election of officers took place. Stanley Baughman was re-elected dean, Robert Sheets of Muskegon sub-dean, Sylvia Ten Broek recording secretary, Mrs. Thomas Muller corresponding secretary and Mrs. Henrietta W. Smith treasurer. The Rev. C. S. Linkletter of Central Church of Christ is chaplain and Frank Owen of Kalamazoo was elected to the executive committee. The chapter presented Mr. and Mrs. Stanley Baughman with a gift in appreciation of their hospitality and guidance during the year.

On June 19 we were the guests of Robert Sheets at his summer home on Lake Michigan. His spaghetti dinners are so well enjoyed by the group that this occasion has come to be an annual affair. In the course of the summer we are anticipating a lawn party at the home of Mr. and Mrs. Baughman.

Looking over the past year we may say that we have had an altogether profitable and enjoyable season. Our artist concert series has been a success; we have made the people of Grand Rapids more organ conscious, and we have benefited immensely ourselves.

MARJORIE M. MULLER,  
Corresponding Secretary.

### Officers for Central Iowa.

Officers for the new Central Iowa Chapter, with headquarters in Des Moines, have been selected. They are: Dudley Warner Fitch, dean; Pearl Rice (apps. secretary; Frances Shaw, treasurer; Bessie Black Young, Dr. Frank Jordan and John T. Beeston, members of executive committee.

### Wheeling Chapter Holds First Event.

The new Wheeling, W. Va., Chapter held its first public event Sunday, May 13, at St. Matthew's Episcopal Church. The occasion was a spring choral festival and hymn sing. The choirs of ten churches whose organists or choirmasters are members of the Guild took part. The choir of two hundred voices was directed by Robert Knox Chapman, organist of St. Matthew's Church, assisted by Edwin M. Steckel, organist of the First Presbyterian Church. A crowded church attested public interest in the first service of its kind to be held in Wheeling.

The Guild choir repeated at Oglebay Park Sunday afternoon, May 27, some of the anthems on the occasion of the dedication of a new carillon.

PAUL N. ELBIN, Dean.

### Annual Meeting in Hartford.

The annual meeting of the Hartford Chapter was held at St. Justin's Church May 21. The new officers are: Dean, Miss Theresa M. D'Esopo; sub-dean, Raymond W. Lindstrom; secretary, Mrs. Ruth Mallick; treasurer, Mrs. Genevieve F. Brooks; program chairman, Stanley R. Waterman; membership chairman, Mrs. Helen Anderson; publicity chairman, Louis St. Clair Burr; member at large, Clarence E. Waters; past dean, Frederick Chapman. After the meeting the members attended the service of benediction sung by the well-trained choir of men and boys under the direction of the Rev. Charles L. Hewitt, accompanied by T. Francis Crowley. At the conclusion of the service we were privileged to hear Edgar Hilliar of New York in a recital which included: Trumpet Tune and Air, Purcell; Adagio, Sonata 4, Bach; Prelude and Fugue in D, Bach; Concerto 5, Handel; "Cortege et Litanie," Dupré; "Chant de Mal," Jongen; Chorale in A minor, Franck; Berceuse, Vierne; "Romance sans Paroles," Bonnet; "Carillon-Sortie," Mulet.

The Hartford season was brought to a fitting conclusion with a recital by Clarence E. Watters at Trinity College Chapel May 29. His performance showed the qualities by which Mr. Watters is winning increased recognition as one of our outstanding recitalists.

RAYMOND LINDSTROM.

### Mrs. Faw Ends Three Years as Dean.

Mrs. D. W. Faw retires this year as dean of the Oklahoma City Chapter. Mrs. Faw has been dean for three years. Reviewing these years it is interesting to note that there were only twenty active members when she went into office and that the chapter closes this year with thirty-four members. We have three members who are in the service of our country.

During these years the Guild brought Nita Akin, concert organist, to Oklahoma

City for a recital, sponsored a choir festival, and each year has had two programs open to the public, has enjoyed a Christmas party and has entertained the clergy with a dinner and program. The attendance for this annual event has almost doubled. Mrs. Faw has emphasized the value of bringing to the attention of the clergy the importance of the Guild, what the Guild's principles are and where it stands in relation to the church and the work of the church.

The chapter closed the season with a picnic at the country home of Mr. and Mrs. David C. Johnston near Lake Overholser June 4. Two new members were received and the chapter made a small contribution for the restoration of the organ in Normandy which Marcel Dupré writes about in the June DIAPASON.

Mrs. C. A. RICHARDS, Secretary.

### Wisconsin Chapter.

The annual meeting and dinner of the Wisconsin Chapter took place May 26 in the dining hall of the Kingsley Methodist Church, Milwaukee. After dinner, served by ladies of the church, a short meeting, including election of officers, was held. The following were elected to serve for the ensuing year: Dean, John K. Christensen; sub-dean, Mrs. Iva Mae Muth; recording secretary, Mrs. Leona Whelan; corresponding secretary, Edward O. Aldrich; treasurer, Mrs. Kittie Foster. The following were elected to serve on the executive committee: Mrs. Rees Powell and Arnold Mueller.

When the business was dispensed with, those present participated in games and entertainment provided by Mrs. MacGregor Jones.

EDWARD O. ALDRICH,  
Corresponding Secretary.

### William Shafer Erie Dean.

The Erie Chapter elected William Shafer to be its dean for the next year at a meeting held June 11 in the home of Mr. and Mrs. Hans Funk. Other officers include: Sub-dean, Mrs. Ruth E. W. McKnight; secretary, Miss Marien Dieteman; registrar, Mrs. Mabel Woodbridge; treasurer, Mrs. R. E. Dershimer. A tureen picnic supper was served to the large group present at the meeting. Plans for next year's programs were discussed and included suggestions for a hymn festival and several recital programs.

Participating in an afternoon recital Sunday, May 27, in Salem Evangelical Church, Erie, were the following: William Shafer, Miss Marien Dieteman, Robert Carr, Mrs. Mabel Woodbridge, Mrs. Ruth E. W. McKnight, Mrs. Alma Haller Way, Dr. F. L. Whittlesey, Miss Patti Peffer and Leonard Voelker.

MARIEN DIETEMAN, Secretary.

### Meeting at Champaign, Ill.

The University Place Christian Church, Champaign, where Lanson F. Demming is organist and choirmaster, was host to the Champaign-Urbana Chapter May 26. The dean, Mrs. LeRoy R. Hamp, presided at a short business meeting and plans were made for next year. Suggestions were solicited and all present responded with their ideas. At the close of the business meeting a social session was enjoyed, at which each member told how he became interested in becoming an organist. Refreshments were served by Mrs. Alice Swartz and Mrs. Bernice Mueller.

NADINE W. KISTNER, Registrar.

### Junior Choir Festival in Utica.

The annual junior choir festival of the Central New York Chapter was held at Calvary Episcopal Church in Utica May 15. Dean George M. Wald conducted the nine choirs from Utica and New Hartford churches, with George Davis at the organ. The recital was played by Margarethe Briesen. The singing was refreshing and musical and everyone felt that the festival was one of the most successful we've ever had.

On May 16 at Grace Episcopal Church the chapter presented Carl Weinrich in a recital. There was a splendid crowd and the brilliantly-played program of this real virtuoso of the organ was well received.

The annual meeting was held May 22 at Plymouth Church. Dean Wald presided. Reports were given that showed a successful season and plans for a still more active year were discussed. The nominating committee presented this slate of officers for re-election: Dean, George M. Wald; sub-dean, Margarethe Briesen, A.A.G.O.; registrar, Nellie Snell, F.A.G.O.; secretary, Margaret Griffith; treasurer, Paul C. Buhl.

Refreshments were served with Mrs. C. Lloyd Fague and Miss Griffin in charge. The Rev. James Gordon Gilkey, Jr., was a guest.

MARGARET GRIFFITH, Secretary.

### Robert Kee Thrills Jacksonville.

Robert Kee, Sp. (W) 1/c, presented by the Jacksonville Chapter in the Riverside Presbyterian Church June 12, brought to Florida music-lovers a rare treat in a truly masterly exhibition of organ playing. It was notable for delicacy of expression, keen musicianship, mastery of

the instrument and an understanding of registration. Mr. Kee possesses a prodigious technique and plays with poise and dignity.

The program consisted of these works: "Cuckoo and Nightingale" Concerto, Handel; Two Aquarelles, Delius; Toccata and Fugue in D minor, Bach; Arabesque and Scherzo, Vierne; Sonata, "The Ninety-fourth Psalm," Reubke.

Mr. Kee, in time of peace a Chicago organist, is now director of music at the Protestant chapel of the naval air station in Jacksonville and prior to this was stationed at Great Lakes, where he trained and directed the Bluejacket Choir.

MARSHALL H. PIERSON.

### Lecture-Recital in Miami.

A lecture-recital by Henry Gregor, distinguished pianist and lecturer, provided members of the Miami Chapter with an evening of unusual interest and enjoyment at the residence of Mrs. Edward G. Longman, dean of the chapter, May 21.

After a brief business meeting, at which the dean presented her annual report, Bruce Davis, F.A.G.O., introduced Mr. Gregor, whose topic was "Latin-American Music." In a most interesting talk, particularly engaging because of its informality, Mr. Gregor traced the Moorish influence on Spanish music and the influence of the African Negro and of the ancient Inca Indians on music of the east and the west coasts of Latin-America. Each was aptly illustrated by many excerpts from masterpieces of piano composition.

In conclusion Mr. Gregor played for the first time in public his newly-completed American Etude, a composition which seems destined to be heard on the programs of outstanding pianists.

KATHARYN CROWDER, Secretary.

### Northern-California Chapter.

As the climax of another eventful year in the life of the Northern California Chapter the annual meeting and banquet was held at the Alexander Hamilton Hotel, San Francisco, May 22. After the invocation by the Rev. F. Dignam, curate of St. Luke's Church, and introductory remarks by the dean, Kathleen S. Luke, a program of short talks termed "Hors d'Oeuvres" was given by chapter members and friends. Speakers were Gordon Wilson, organist of Old St. Mary's Church in Chinatown, San Francisco; Marjorie Wood, accompanist for the Oakland Choral Club, and Philip Stone, whose subject was "Again the Organist's Spouse."

Those chosen to hold office for the year are: Frances Murphy, dean; Florence White, F.A.G.O., sub-dean; Ruth Sparver, secretary; Walter Kennedy, treasurer; Val C. Ritschy, registrar.

Following reports by the secretary, Ruth Sparver, and the treasurer, Walter Kennedy, the dean spoke of the need for development and growth within the chapter and also as regards the formation of branch chapters in neighboring localities. Concluding the program members and friends were privileged to hear an address by Warren D. Allen, A.A.G.O., professor of music and education at Stanford University. Mr. Allen's talk on "Our Marching Civilization" was given through the medium of phonograph recordings, the subject matter having been used on the air by the Standard School broadcast.

V. C. R.

### Garden Party Closes Indiana Season.

For its final program of the year the Indiana Chapter and guests had a garden party at the beautiful home of Mr. and Mrs. Samuel O. Dungan in Indianapolis June 6. The weather failed to cooperate, so we adjourned to the large social room. Games and frivolous entertainment were the order of the evening. We paused for only one serious moment, to honor Dr. Charles F. Hansen, who recently retired after many years of devoted service in the Second Presbyterian Church. Organists present were particularly interested in the fine antique melodeons, the collection of which is a hobby of the host.

The chapter closes a very successful year. Programs have been well attended and the records show eighty-two members in good standing—more than any previous year.

HELEN M. RICE, Secretary.

### Missouri Chapter Closes Season.

The final meeting of the season was held by the Missouri Chapter at Bethel Evangelical and Reformed Church May 28, with Wilford B. Crawford as host. The evening festivities began with a dinner at the North Side Y.M.C.A. and from there we then went to the church.

A most encouraging report was given in regard to the Biggs recital in St. Louis. The offering taken at the Second Baptist Church, plus a patrons' list instituted by our chapter, more than met the cost of the enterprise and we are now so situated that we can well prepare for a fine list of recitalists next fall and winter.

Dean Wilhelmina Nordman expressed her appreciation to all the officers and committees for their assistance in making the year a successful one. Special men-

tion was given to Gladys Walker, chairman of the program committee. Walmer Brummer, chairman of the patrons' fund committee, also received a special word of recognition.

The following officers for the new year were chosen: Howard B. Kelsey, dean; Gladys Walker, sub-dean; W. B. Crawford, secretary; Alice Mace Nowland, registrar; Arthur R. Gerecke, treasurer, and Berdelle Moch and Edward A. Grossmann, auditors. The following were elected to the executive committee: Oscar H. Jost, Margaret Mrazek and Elsa Koelling.

Mr. Crawford, dean of music at the high school of Ferguson, Mo., brought the brass choir and mixed chorus of the school, who presented a beautiful program. Also on the program was one of our newest members, Donald McDonald, who played several numbers on the organ. We were happy to welcome into membership Miss Erma Hettich, one of our younger organists in St. Louis.

On June 4 Miss Eileen Hoffeld, one of our members, gave a recital at Centenary Methodist Church. She was assisted by Carol Heidelberg, mezzo soprano, and Rhoda Knippenberg, pianist. Miss Hoffeld is a talented pupil of Edgar L. McFadden of Centenary Church and is organist at Calvary Evangelical and Reformed Church, Overland, Mo. The program included the following: Toccata and Fugue in D minor, Bach; Sonata in E minor, Rogers; "Mountain Sketches," Clokey; "To the Setting Sun," Edmundson; Meditation, Bubeck; "Dreams," McAmis, and Toccata in G major, Dubois.

ARTHUR R. GERECKE, Treasurer.

### York, Pa., Chapter.

The York Chapter will hold its annual summer outing at the bungalow of Mrs. Danner Chronister Tuesday evening, July 10.

A banquet May 22 closed activities of the season. It was held at St. Peter's Lutheran Church. The tables were beautifully decorated with spring flowers and candles. Two large bouquets of spring flowers were given as door prizes. Vocal numbers were sung by Stewart Arnold, accompanied by Miss Sprengle. "Movies" were shown by Charles Wolfgang. There were about thirty-five present.

The officers who assume their duties for the coming season are: Mrs. Edythe Wareheim, dean; Catherine Chronister, sub-dean; Doris L. Wareheim, secretary; Mrs. Florence Futer, treasurer; Mrs. Evelyn Herman, registrar; Mrs. Evelyn Souerwine and Mrs. Evelyn Herman, auditors. The executive committee members are: Mrs. Berkheimer, Mrs. Helen Beaverson and Martin Renken. Mrs. Edythe Wareheim will serve her fifth year as dean.

DORIS L. WAREHEIM, Secretary.

### Dora Poteet Plays in Texarkana.

The Texarkana Chapter presented Dora Poteet, director of the organ department at Southern Methodist University, Dallas, Tex., in a recital May 7 at the First Presbyterian Church, Texarkana, Ark. The program opened with the Bach chorales "We All Believe in One God, Creator" and "Jesu, Joy of Man's Desiring." Then followed a brilliant performance of the Bach Prelude and Fugue in G major. The Martini Gavotte and the Allegro from the Tenth Concerto, Handel, completed the first group. Franck's "Piece Heroique" was played by Miss Poteet on this "V-E Day" program and it was one of the highlights. "Clair de Lune," Karg-Elert; Scherzo, Gigout; Hymn Prelude on "Bethany," Bingham, and Toccata (Fifth Symphony), Widor, completed the program.

Miss Poteet was well received by a large and appreciative audience.

KATHERINE MCCARTNEY HIBBITTS, Dean.

## SETH BINGHAM

Organist and Choirmaster  
Madison Avenue  
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Associate Professor of Music  
Columbia University

Special course of private  
instruction in choral and  
organ composition for  
church composers.

921 MADISON AVE.  
NEW YORK

# "Workings" of Test Questions in 1945 Examinations of A. G. O.

### Associateship Counterpoint

Add an Alto in 1st species and a Bass in 4th species.

**A** C. F. Mode VII (Mixolydian) Harold Heeremans

Add a Soprano and Alto in 5th species.

**B** Mode IV (Hypo-Phrygian) Harold Heeremans

Add Soprano Alto and Tenor in 1st species.

**C** Mode II (Hypo-Dorian) Anne V. McKittrick

### Associateship Fugue Subjects and Answers

**A** S. C.S. Harold Heeremans

INVERSION

**B** S. 7 C.S. Anne V. McKittrick

INVERSION

### Associateship Melody Harmonization

(For Organ)

Anne V. McKittrick

### Associateship Unfigured Bass Harmonization

(For Organ)

Harold W. Friedell

Adagio

### Associateship String Test Solution

Write a melody for Violin above the following Violoncello part.

Norman Coke-Jephcott

VIOLIN

CELLO

### Associateship Hymn Tune

Harold W. Friedell

Grant us, O Lord, Thy splen-did peace, fair love and saint-ly might;

And on our dim and fleet-ing day, shed Thine im-mor-tal Light.

### Fellowship Counterpoint

Add an Alto in 2nd species and a Tenor in 3rd species.

**A** Mode I (Dorian) Transposed Norman Coke-Jephcott

Add Alto, Tenor and Bass in 5th species.

**B** C. F. Mode XIV (Hypo-Ionian) Norman Coke-Jephcott

### Fellowship Ground Bass

(For Organ)

Anne V. McKittrick

Lento

### Fellowship Fugue Work

Instructions to Candidate:

The following is the Exposition of a four-part Fugue for Organ. Continue the fugue from this point by writing a suitable episode leading to the entry of the subject in the Relative minor. The Episode and the middle entry must be about eight measures.

Norman Coke-Jephcott

### Fellowship Melody

T. Frederick H. Candlyn

VIOLIN I

VIOLIN II

VIOLA

CELLO

**Richard Purvis**  
Organist—Composer—Conductor  
Bandleader U. S. ARMY



A. G. O. Examination Workings—Continued

News of the A. G. O.—Continued

Fellowship Orchestration

HAROLD HEEREMANS

FLUTE I II

OBOE I II

CLARINET IN Bb I II

BASSOON I II

HORN IN F I II

HORN IN F III IV

TRUMPET IN C I II

TROMBONE I II

TROMBONE III

TUBA

TIMPANI

VIOLIN I

VIOLIN II

VIOLA

CELLO

BASS

FLUTE I II

OBOE I II

CLARINET IN Bb I II

BASSOON I II

HORN IN F I II

HORN IN F III IV

TRUMPET IN C I II

TROMBONE I II

TROMBONE III

TUBA

TIMPANI

VIOLIN I

VIOLIN II

VIOLA

CELLO

BASS

**Sanderson Dean of Texas Chapter.**  
 The Texas Chapter, A.G.O., held its final meeting of the season at Christ Episcopal Church, Dallas, May 21. Dinner was served to fifty members, patrons and guests. The principal business of the meeting was the election of officers for the year. The following ticket, having no opposition, was elected by acclamation: Dean, Henry W. Sanderson, A.A.G.O.; sub-dean, Mrs. Isabel Bloomdahl; secretary, Leota Agee; registrar, Gertrude Day; treasurer, Mrs. Charles G. Still; auditors, Sarah Gallaher and Anita Hansen; parliamentarian, Mrs. Frank Frye; chaplain, the Very Rev. Gerald G. Moore, D.D.

Reports of committees were read. Miss Katherine Hammons reported on her trip to New York, where she attended the A.G.O. music festival. At the close of the session Mrs. Frye presented to the retiring dean, Miss Hammons, a beautiful hand-made silver bracelet, designed by Hobe.

On June 3 the chapter gave a tea at the home of Coleman Cooper. Mr. Cooper is the founder and director of the Apollo Boys' Choir. He is also a patron member of the Texas Chapter. In the receiving line were the retiring officers and the newly-elected officers. Each retiring officer introduced his successor. Frozen punch and cookies were the refreshments, served by Dora Potet and Mrs. Henry Sanderson.

**Mrs. Collins Louisiana Dean.**

The Louisiana Chapter's final meeting of the season took place June 11 at the home of Dr. Stanley Preston in Baton Rouge and the following officers were elected: Dean, Mrs. Frank Collins; sub-dean, the Rev. J. S. Ditchburn; secretary, Mrs. Alton Pierce; treasurer, Charles Read. Plans were made to publish a yearbook for 1945-46, which will be prepared by the program committee in the fall.

F. CRAWFORD PAGE, F.A.G.O., Secretary.

**Waterloo Chapter.**

The Waterloo, Iowa, Chapter presented D. Deane Hutchison in a recital at the First Presbyterian Church May 23. The auditorium was well filled and the numbers were well received. The high point of the evening was reached in the French and Italian numbers of Widor, Vierne and Yon.

The June meeting of the Waterloo Chapter was held June 12 at the First Congregational Church, where Emlyn Owen is now organist. A program was given by Mrs. Harold Smith, Mrs. Harold Patterson, Mrs. Roger Hellenschmidt and Emlyn Owen. After the recital a business and social meeting was held at the home of Mr. Owen, where Dean Ellen L. Parrott told of her trip to New York and the festival.

The new officers for next year were announced. At the close of the evening refreshments were served by Mr. and Mrs. Owen.

Meetings will be resumed in September. ADELAIDE E. ALTLAND.

**Annual Meeting in Cincinnati.**

The annual election and dinner of the Southern Ohio Chapter was held at the Fenwick Club, Cincinnati, May 26. Dean Carl F. Kuehner gave a resumé of the events during the year and thanked the officers and membership for their hearty cooperation. Mrs. Cleon Dickens, the secretary, gave an interesting report on the membership and those who are in the service and named the ten new members accepted during the year. Mrs. Dickens explained that on account of her arduous duties in other fields she was unable to continue as secretary. The treasurer, Mrs. Lucile S. Meyer, submitted the financial report. Robert S. Alter reported for the auditors that the books had been examined and found to be correct. Walter De Vaux, on behalf of the membership committee, stressed the necessity for raising the dues because of the need for operating funds. Mr. Alter spoke in praise and appreciation of the work done by Dean Kuehner.

J. Warren Ritchey, past dean, proposed that it would be interesting to give members of the Guild an opportunity to play groups of their favorite selections from time to time for the chapter, as this would give the membership an opportunity to become better acquainted with the artistry of the members and would broaden their knowledge of organ literature.

The nominating committee submitted its report and ballots were cast for the following: A. Sears Pruden, dean; J. Walter De Vaux, sub-dean; Malcolm Fogg, secretary; Lucile S. Meyer, treasurer; Helen Smith, registrar; Nelson Burroughs, D.D., chaplain; Clarence Ackerman and Robert S. Alter, auditors.

Dean Pruden holds B.A. and M.A. degrees from Wesleyan University, where he played the organ and composed music for operettas. His music is well-known in college circles. His songs were the only original compositions used at the festivities in the recent centennial celebration commemorating the founding of

Chi Psi at Union College. He has been active for many years as an officer in the Southern Ohio Chapter, of which he has been sub-dean for the last two years, and the Cincinnati MacDowell Society. Several of his operettas have been produced locally and he was responsible for many of the outstanding gridiron successes of the Cincinnati Civic Club. In addition to his duties as organist and musical director at the First United Church, Avondale, he is in demand as a recitalist and speaker on musical subjects and his pianologues have been the feature of many MacDowell Society and other affairs.

Sub-Dean J. Walter De Vaux will be an energetic and efficient assistant to Dean Pruden because of his large experience in organization matters. He is organist and director at the North Presbyterian Church and organist and master of music of the Scottish Rite Cathedral. Both the dean and sub-dean are active businessmen.

The Southern Ohio Chapter held its annual service at the Church of Our Saviour, Cincinnati, Sunday, May 20. Dean Carl F. Kuehner, organist and choir-master, arranged a beautiful program. As a prelude he played the "Benedictus" by Karg-Elert. The choir of fifty voices sang the following anthems: "Jesus, Lord of Life and Glory," Dumler; "Magnificat," Vaughan Williams; "Save Us, O Lord," Bairstow, and "Greater Love Hath No Man," Ireland. Dr. Nelson Burroughs, chaplain of the chapter and rector of Christ Episcopal Church, delivered a splendid address. A feature which added to the service was the reading aloud by the congregation of the "Declaration of Religious Principles of the Guild," also a special prayer written for the Guild by Dr. W. S. Snoddy, rector of the church.

The Postlude on "Hanover" by Thiman brought the inspiring service to a close. Tea was served in the parish-house.

HELEN M. SMITH, Registrar.

**Central Pennsylvania Election.**

The Central Pennsylvania Chapter met at the German Lutheran Church, Altoona, May 21. The following officers were elected: Dean, Walter H. Kelley; sub-dean, Harry Hitchen; secretary, Mrs. H. L. Darr; treasurer, Miss Mary Wertz; registrar, Mrs. Charles Gleichert. A social hour followed the business meeting.

MRS. H. L. DARR, Secretary.

**Annual Meeting in Buffalo.**

The annual meeting of the Buffalo Chapter was held June 5 at Tuyn's restaurant. The business session consisted of the annual reports of officers and committees, Dean DeWitt C. Garretson, A.A.G.O., presiding. The Rev. John G. Fleck, D.D., chaplain of the chapter, delivered an inspiring address. There was also a music quiz entitled "So You Think You Know Music?" in which all present took part.

Officers elected for the 1945-1946 season are: Dean, Charles R. Nicholls, M.Mus.; sub-dean, Mrs. Clara Mueller Pankow; secretary, Edna L. Springborn; treasurer, Gilbert W. Corbin; registrar, Mrs. May Goehler Boehm; librarian, Everett F. Beach; auditors, Mrs. Susa H. Spaulding, A.A.G.O., and Harry E. Kitchen, A.A.G.O.; chaplain, Dr. James W. Laurie; executive committee for a term of three years, Stephen Palmer, Mus.B., Paul J. Miller and Frederick C. Wunsch, M.A.

The summer school on improvisation conducted by Dr. Frederick Schlieder of the School of Sacred Music, Union Theological Seminary, New York, was held in the First Presbyterian Church the week of June 18. This brought to a close another successful and enjoyable season for the chapter.

EDNA L. SPRINGBORN, Secretary.

**Northeastern Pennsylvania.**

At a recent meeting of the Northeastern Pennsylvania Chapter Robert H. Andrews was re-elected dean, Frieda Nordt sub-dean, Helen Bright Bryant secretary, Ruth A. White treasurer, Mrs. Albert Freitag assistant treasurer and Llewellyn Jones and Frieda Nordt auditors. Beside these officers the following will serve on the executive committee: Edith Markwick, Maude Thomas and Mrs. Grace St. John.

Plans for the fall include a lecture on organ construction by Albert Freitag and a junior choir festival.

HELEN BRIGHT BRYANT, Registrar.

**Utah Chapter Closes Season**

The last meeting of the Utah Chapter for the season was a social and business meeting held at the home of Mr. and Mrs. L. H. Strong May 26. Dean Alexander Schreiner conducted the business meeting. Election of officers took place and a vote of thanks was given to the outgoing officers and to our dean. Officers elected are: Gwen L. Summerhays, dean; Henry W. Thornton, sub-dean; Mrs. Edna Burkhardt, secretary; Irene Jacobson, treasurer, and Beth Hooper, registrar. Refreshments were served. The social and business meeting was preceded by a horse show at the Mount Olympus stables of Mr. Strong.

ALICE S. HENSLEY, Registrar.



## THE DIAPASON

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CHICAGO, JULY 1, 1945

## A Note of Hope in Bach's Church

It is interesting to note that in the church of Johann Sebastian Bach, and against a background of Bach's compositions, which constituted the music of the service, should be held the first reported service in which Germans asked God for forgiveness for their "colossal blood guilt." This service was held in the famous St. Thomas' Church, Leipzig, with thousands in attendance, according to an Associated Press dispatch under date of May 27. Orchestral and organ compositions were played on the organ and by the Gewandhaus Symphony Orchestra. At the organ, it is stated, was "Bach's present-day successor," who probably was Günther Ramin, known to many Americans through his recital tour on this side of the Atlantic some years ago. The service was arranged to give thanks for the release of the Rev. Martin Niemöller from his long imprisonment.

"There were tears in the eyes of many men and women as the words of the Rev. Guenther Walther rang across the vast spaces of the church," the report says. "Inside the church was packed to capacity. Other thousands listened outside its open doors and windows and joined in the song service."

"Forgive us our colossal blood guilt which became manifest in the last period of the war," Mr. Walther prayed, making reference to the concentration camp revelations.

"Permit us to worship Thee and cast us not from Thy countenance. Do Thou take in hand the future of our people and do Thou make right what humans did so wrong."

All this may give encouragement to those who despair of the future of the German people. As long as Bach's music continues to inspire worshippers, as long as the Thomaskirche stands as the home of the Bach tradition, as long as there is a leaven of right-minded people who show contrition and a realization of the wrongs done by their nation, there remains the germ from which will grow a new and different Germany.

## Rated High by Radio Listeners

That a high value is placed upon classical organ music by radio listeners who are discriminating is indicated by the results of a poll taken by *Musical America*. This publication announces that among instrumentalists regularly featured, E. Power Biggs rates second with his Sunday morning broadcasts from the organ built by G. Donald Harrison on the Germanic Museum of Harvard University. The first place goes to Alec Templeton, the pianist. Both Mr. Biggs and Mr. Templeton are heard from coast to coast over the Columbia Broadcasting System.

This survey, the only one of its kind, is the second annual poll by *Musical America* and was taken among the music editors and critics of daily newspapers in every state in the Union and in the prin-

cipal cities of Canada with the purpose of ascertaining their preferences among the musical fare currently offered to radio listeners in North America and to obtain their reactions to trends and policies pertaining to music on the air.

Over 500 ballots went out to men and women of the press whose business it is to write about music for their respective papers.

"As informed and experienced music-tasters they represent an imposing body of opinion of more than ordinary significance," as the editor of *Musical America* states. Both Mr. Biggs and the organ fraternity as a whole are to be congratulated on this evidence of continent-wide appreciation.

## When a Critic Takes a Big Risk

To anyone conversant with and appreciative of good music it must be apparent very often that there is much need of capable critics to review the performances that take place. In no branch of music is this more evident than in the field of the organ. Now and then one finds a newspaper critic really able to review an organ recital and sympathetic with the organ profession, but it is all too seldom. To write for a metropolitan paper on music it is usually demanded that the critic have an understanding and appreciation of orchestral, piano, violin and vocal art. But when it comes to the organ no such qualifications seem to be required, though the majority of us have been taught from childhood the rule that we should not talk about anything concerning which we know nothing.

What inspires these comments is a review of a recent performance of a young organist of talent by the critic of a great newspaper—the world's greatest, if we are to believe what it has claimed on its flag every day for some years. Evidently this critic approached his task with some misgivings as to his equipment for the job, for he begins thus: "Organ playing is a very special province of music, not to say a cult, and the commentator who ventures into this heavily mined field does so at the risk of life and limb."

He seems to have risked the mines and proved his bravery, and so in the course of his essay we find these gems:

"To our unorganized ears Miss H— appeared to be quite a capable executant.

"It has always been difficult for us to detect exactly who is responsible for some of the things one hears at organ recitals—the composer, the organist or the sheer devilry of the instrument itself. When a wisp of a girl, by merely manipulating a few levers, can produce a volume of tone that makes a skyscraper rock, there is room for any kind of suspicion."

Flippancy perhaps has its place in some magazine and newspaper stories—at any rate it seems to be fashionable in many of them—but why pick out an organ recital, which is more or less a serious artistic effort, to give the reviewer an opportunity to display his lack of any conception of the instrument? It might be even better to omit such reviews, relieve the critic of risking his "life and limb" and spare his "unorganized ears."

## ADRIENNE MORAN IS BRIDE

## OF LIEUTENANT Z. H. REISNER

Miss Adrienne Moran, the Chicago organist, was married to First Lieutenant Zac Hugo Reisner of the army at the First Congregational Church of Oak Park May 4. Dr. Albert B. Coe, pastor of the church, of which the bride is the organist, performed the ceremony.

The bridegroom has been in the Aleutians for eighteen months and in Alaska for the last six months. He is now attending the advanced officers' training school at Camp Lee, Va. At the conclusion of the course he will return to Alaska and Mrs. Reisner expects to resume her work in Oak Park and Chicago. Miss Norma Sweney, a pupil of Mrs. Reisner at the Sherwood Music School, is substituting in Oak Park, and Mrs. Mary Porter Gwin has taken over her teaching at the Sherwood School and at the Zion Conservatory in Zion.

## Eight Recitals Draw 6,300 Detroit People To Institute of Arts

The experiment of a series of eight recitals on the large organ in the Detroit Institute of Arts evidently justified the faith and energy of Dr. Cyril Barker. In a previous article this year THE DIAPASON outlined the proposed series, which was unusual, as it was sponsored jointly by the arts commission of the city of Detroit and the Crowley-Milner Company, one of the large department stores. As evidence of the growing interest, the final program attracted 1,350 people, which is about 100 more than the auditorium seats. The aggregate attendance at the recitals was over 6,300.

Assisting artists and groups were engaged; each program, however, was at least 70 per cent organ. Eighty-five organ compositions were used, interspersed generously with works by American composers. The programs were designed to reach and interest the average person without offending the trained and more discriminating taste of the professional musician. In reaching both of these objectives Dr. Barker and his assisting groups were successful. This is indicated by a constantly increasing attendance throughout the series and by the type of listener found at the recitals. They came from all walks of life—lawyers, physicians, business men as well as housewives, stenographers and clerks. In addition to these, there was a whole-hearted response from musicians and music students.

Added to the series of eight programs one special program was presented April 3, with E. Power Biggs as guest recitalist. The house was full, and the audience was generous in its appreciation of the artistry of Mr. Biggs.

## R. DEANE SHURE COMPOSES

## CADET NURSE CORPS HYMN

R. Deane Shure, the Washington organist and composer, has written a hymn in tribute to the cadet nurse corps of the United States Public Health Service, which celebrates its second anniversary July 1. The composition is a birthday gift to the corps, the country's youngest and largest uniformed group of women.

Mr. Shure is president of the Washington, D. C., Composers' Club and director of music at the Mount Vernon Methodist Church. His compositions have been presented by such organizations as the symphony orchestras in Washington, Chicago and Rochester and by the Stokowski Youth Orchestra. Perhaps his best-known works are the "Palestine Suite" for the organ and his symphony "Circles of Washington." He is now writing a hymn-book for children on the life of Christ, which will be published soon.

Frances Shippen, who has written the words for the cadet nurse corps hymn, is a member of the Washington staff of the division of nurse education, United States Public Health Service.

## Minneapolis Bach Festival

A Bach festival May 14, 15 and 16 brought to a brilliant close the season of the Bach Society of Minneapolis. This organization is a group of eighty enthusiastic singers, professional and amateur, who work throughout the year under the direction of Donald Ferguson, music educator and writer.

The festival, which took place at Northrop Auditorium, University of Minnesota, reached its climax in a presentation of the B minor Mass which was outstanding for the security and sensitive responsiveness of the chorus. The soloists were prominent singers of the twin cities whose work was uniformly good. Accompaniments were played by an orchestra of members of the Minneapolis Symphony and by Edward Berryman, organist.

The evening of May 15 was devoted to a recital by Arthur B. Jennings, university organist, on the large four-manual Aeolian-Skinner in the auditorium. Those who have heard Mr. Jennings play know that they may always expect from him colorful work which reflects the attention of a thoughtful scholar. The program itself was much more varied than is usually the case in Bach recitals and the treatment was likewise varied. The Toccata and Fugue in D minor was

## Looking Back into the Past

Thirty-five years ago the following news was recorded in the issue of July 1, 1910—

Improvements costing \$12,000 were to be made during the summer to modernize the organ in Carnegie Music Hall, Pittsburgh, under the supervision of Dr. Charles Heinroth, organist of Carnegie Hall.

Leo B. Riggs was appointed organist of the Hotel Astor in New York to preside over the large four-manual Austin organ.

The Western Chapter of the A.G.O., now the Illinois Chapter, held its last service of the year at St. James' Methodist Church, Chicago, June 20. Miss Tina Mae Haines played the service and Harrison M. Wild was guest organist.

Twenty-five years ago the following news was recorded in the issue of July 1, 1920—

The third convention of the American Guild of Organists was held at Oberlin, Ohio, June 22 to 24. Recitals were played by Rollo F. Maitland, William E. Zeuch, Edwin Arthur Kraft, Lynnwood Farnam, Charles M. Courboin and Eric DeLamar.

Ten years ago the following news was recorded in the issue of July 1, 1935—

"The largest convention of organists ever held on American soil" was that of the A.G.O. in New York the last week of June. Nearly 900 members were registered for the meetings. The program featured choral and orchestral music, as well as a group of outstanding recitals.

Alexander McCurdy was appointed head of the organ department of Curtis Institute of Music, Philadelphia.

Porter Heaps' "A Thanksgiving for All Created Things" won the Gray anthem prize awarded under the auspices of the A.G.O. Leon Verrees won the prize for the best organ composition offered by THE DIAPASON under the auspices of the Guild, with his Chorale Prelude on "O God, Our Help in Ages Past."

The stop specification of the large organ under construction for the imposing edifice of the East Liberty Presbyterian Church, Pittsburgh, was presented. The Aeolian-Skinner Company was building the instrument.

done dramatically; the Siciliano and the chorale "Jesus, Joy of Man's Desiring" were full of orchestral color; the last movement of the Fourth Sonata was noted for clarity of registration, and the Concerto in A minor was pompous and meditative in turn. The program closed with the brilliant Fantasia and Fugue in G minor.

The concert May 14 included two shorter choral works, the cantata, "Gottes Zeit ist die allerbeste Zeit" and the opening chorus from the cantata "Wir müssen durch viel Trübsal," and an instrumental group. Paul Oberg, dean of the University Music School, was heard in the clavier concerto from which the last-named choral work was taken, Luigi Carlini played the Chaconne for violin alone and Julia Denecke, flutist, joined the orchestra in the Overture in B minor.

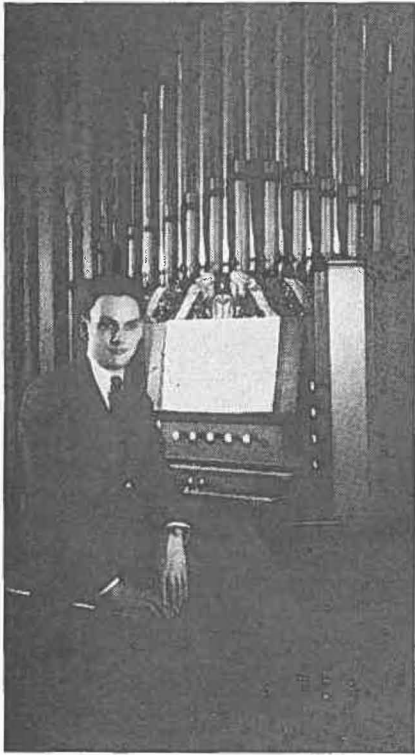
This was the fifth festival of its kind to be presented by this group and under Professor Ferguson, to whom the musical public of the Northwest is greatly indebted.

THE PALESTRINA SOCIETY of Connecticut College, New London, at a musical vesper service Sunday, May 27, in Harkness Chapel, gave as the second presentation of its fourth season T. L. de Victoria's "Missa O Magnum Mysterium," in an edition recently made available by Cyr de Brant. This was preceded by de Victoria's motet of the same name, from which much of the thematic material of the mass is derived. The society was assisted by Arthur W. Quimby, college organist, who played numbers by Gabrieli, Palestrina, Scheidt and Couperin. The vocal soloist of the occasion was Helen E. Palmer, soprano, who sang two arias by Bach with oboe obbligato played by Shirley H. Corthell, and "Schafe können sicher weiden," with obbligato for two flutes, played by Helen L. Crumrine and Paul F. Laubenstein, director of the Palestrina Society.

CLAUDE L. MURPHREE'S organ students gave a recital at the University of Florida in Gainesville May 20. Those who appeared on the program were Mrs. Ruth Vick, Maurice Hinson, Mrs. Tad Goodwin Brown, Joseph Adkins and Charmaine Linzmayer.



OSWALD G. RAGATZ



OSWALD G. RAGATZ, head of the organ department at the school of music of Indiana University, Bloomington, who has established himself as a performer of high merit through his recital work, is shown in the picture at the two-manual Holtkamp organ of baroque style, installed at the university in 1942. This instrument is in Mr. Ragatz's studio.

Mr. Ragatz began organ study when he was 14 years old, in his home town, Sterling, Colo. Then he went to Denver to work with Karl Staps of St. John's Cathedral. He received a bachelor of arts degree from the University of Denver in 1939, having also continued organ work in college. He played oboe at the same time in the Denver Civic Symphony and the university symphony orchestras. While in Denver he served as organist at All Saints' Episcopal Church and at the Broadway Baptist Church.

After graduation from Denver University Mr. Ragatz went to the Eastman School of Music, receiving his master of arts in 1941. He studied with Harold Gleason and was organist at Emanuel Lutheran Church during the two years he was in Rochester. This was followed by a semester of teaching at Wilson College, Chambersburg, Pa. Then he was appointed organist-director at Hitchcock Memorial Church, Scarsdale, N. Y. He was there for a year, during which time he studied with Dr. Clarence Dickinson and did work toward the master of sacred music degree at Union Theological Seminary.

In September, 1942, Mr. Ragatz was appointed instructor in theory and organ at Indiana University. For the last two years he has also been organist-director at the First Methodist Church in Bloomington.

In addition to his school and church work Mr. Ragatz directed the University Choral Union one year and has done much recital work, including appearances in Baltimore, Washington, Denver, Chambersburg, Pa., Indianapolis and Bloomington.

The choir at his church is made up almost entirely of students in the university, with a membership of about fifty, and the music ranks with the best in the state.

Last June Mr. Ragatz married Miss Mary Louise Christena, who holds a bachelor of music degree in organ from Indiana University and who also attended the Union Seminary School of Sacred Music. She is at present organist at the First Christian Church, Bloomington.

THE CHOIR OF THE Church of the Messiah and Incarnation, Brooklyn, of which Edouard Nies-Berger is organist and choirmaster, gave its last concert before vacation on June 20. The program included numbers for the choir by Macfarlane, Ireland, Annabel M. Buchanan, Schubert and Faure, and organ numbers by Bach, Franck and Vierne. Recital engagements of Edouard Nies-Berger in the past season included performances in Chicago, Alton, Ill., New York City, Brooklyn, Red Springs, N. C., Harrisonburg, Va., and Coatesville, Pa.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Seascapes," by William T. Timmings; published by Elkan-Vogel Company, Inc., Philadelphia.

This impressionistic piece is an attempt to portray, through organ tone, the various moods of the ocean, peaceful to stormy. It is an unusual composition both as to content and form. Clever application is made of the process of thematic change so successfully used by Liszt in his symphonic poems for orchestra. The music is not difficult and will be effective on almost any organ. The registration, while colorful and suggestive, is not on the extravagant side. Concert players in search of novelty material that can also boast the virtue of being of valid musical worth will do well to look over this new issue.

Six Chorale Preludes by Dietrich Buxtehude, edited, collected and arranged by Seth Bingham; published by J. Fischer & Bro., New York City.

A treasure-trove of beautiful music is to be found in this slender volume. The organ repertory is steadily becoming enriched with these pre-Bach works, all too long neglected because of the composer's use of various old c'efs, as well as difficulty in getting hold of the old editions—most of them of foreign extraction and obscure publishers. This book contains some of the finest music written for the organ by the great Buxtehude, edited in superb fashion by an authority in the field. The service lists of church organists to whom their work is a consecrated vocation, and not mere ear titillating, will be the richer for the six pieces published in this set. The erudite editor has chosen happily the sextet of numbers of high and equal value. His treatment of these masterpieces has been reverent, fitting and highly intelligent.

Folios 23, 24 and 25 in "Masterpieces of Organ Music" (organ works of Titelouze, Frescobaldi, and Sonatas by Ritter, Bassani and Zipoli), edited by Norman Hennefeld; published by the Liturgical Press, Inc., New York City.

Music of significance is found in these, the latest folios published in the monumental series of ancient music for the organ. The Titelouze volume presents us with three pieces: Magnificat on Sixth Tone, Verse I of "Ut Queant Laxis" and "Ave Maris Stella," Verse 1. The Venetian prodigy, Frescobaldi, is represented by two Kyries, two brilliant Toccatas, a "Christe" and a Fugue. The contents of the book of organ sonatas comprise cyclic works by the Swedish Ritter and the Italians Bassani and Zipoli. It is in no manner any belittlement of Bach or Handel to heap praise on these, their illustrious predecessors. Rather it is a high compliment that history has placed them in their acknowledged preeminence when music of such high quality and of such magnificent quantity was in existence and high repute in their time. The repertory of the organist is being greatly enriched and enlarged with the splendid publications now so generously being made available for common use.

"Organ Pieces the Whole World Plays": "Familiar Organ Classics"; published by Broadcast Music, Inc., New York City.

These two volumes of organ music were compiled and edited respectively by A. E. Wier and Nicholas de Vore some years ago, and published by D. Appleton & Co. Because of the high grade of the contents, the quality of the editorial contributions and the substantial mode of issue, the two books enjoyed wide popularity and generous sales. Now the collections have been taken over by another publisher, as listed above, and are re-issued with some revision and additional registrations for the Hammond organ. With practical values so enhanced, the two books may fairly look forward to continued and increased favor and use. They remain among the best collections of their type and are still tops in value for the price charged.

"Salve Regina," by Robert L. Bedell; published by Clayton F. Summy Company.

With a thematic basis of the beautiful archaic Gregorian chant, the composer has worked out an instrumental meditation of high quality and musical interest. A chordal preludial section, expressively chromatic after the Franck model, leads to an imitative statement of the plain-song theme in free rhythm and apt ecclesiastical style. The initial material recurs as a fitting close. Ideal matter for service use—well worth inclusion on high-grade concert lists.

MATTHEW LUNDQUIST of the faculty of Niagara University in New York has been appointed professor of music and chairman of the department of music at Defiance College and went to his new position in June. Professor Lundquist will take over the college a cappella choir and the community choral society of Defiance.

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- (Prize Anthem of the American Guild of Organists, 1945)
- Fairest Lord Jesus (S.S.A.).... Arr. Gena Branscombe .16
- If Ye Love Me (T.T.B.B.)..... Tallis, arr. Oberle .15
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## Work of Compenius in Danish Castle, Built in 1612, Is Described

An organ all of whose pipes are of wood and which still stands as originally erected by Esaias Compenius, the German builder, in 1612, is described for the benefit of readers of THE DIAPASON in data submitted by Miss Othelia Bowman of San Francisco. This historic instrument is in Fredriksborg Castle, near Copenhagen, Denmark. Miss Bowman is organist at the synagogue of Homewood Terrace, a large Jewish institution in San Francisco, and also is organist of Second Church of Christ, Scientist, in Berkeley, Cal. Before the war she played at the American Church in Berlin. Miss Bowman visited Denmark and saw the organ in 1937. Jens Laumann, organist of the castle, gave a private recital for Miss Bowman and she writes that the tone of the organ was "wonderfully rich and mellow."

A translation of an article in a Danish publication gives the following interesting facts about the Fredriksborg organ:

It has twenty-seven stops, two manuals, and among its features are a great bock horn, a bagpipe and small bagpipes. Praetorius gave the original specification in his publication, the "Graphic Organ." The organ was originally installed in Hesse Castle in Germany in 1612, but was presented by Count Hesse to King Christian IV and placed in the chapel of the Fredriksborg Castle by Compenius. He died immediately after the work was finished and was buried in Fredriksborg.

The special additional stops deserve attention as they were much more important at that time than later. These stops were intended to imitate the sounds of bells, the voices of birds, cuckoo or nightingale, bagpipes, drums, etc.

The great bock is the oldest kind of tremolo built. It has only one valve, which is opened and closed by means of a spring and by means of the air which is in the air passage. The two tremolos differ in that the vibrations of the bock tremolo are quicker than those of the second tremolo. The writer says:

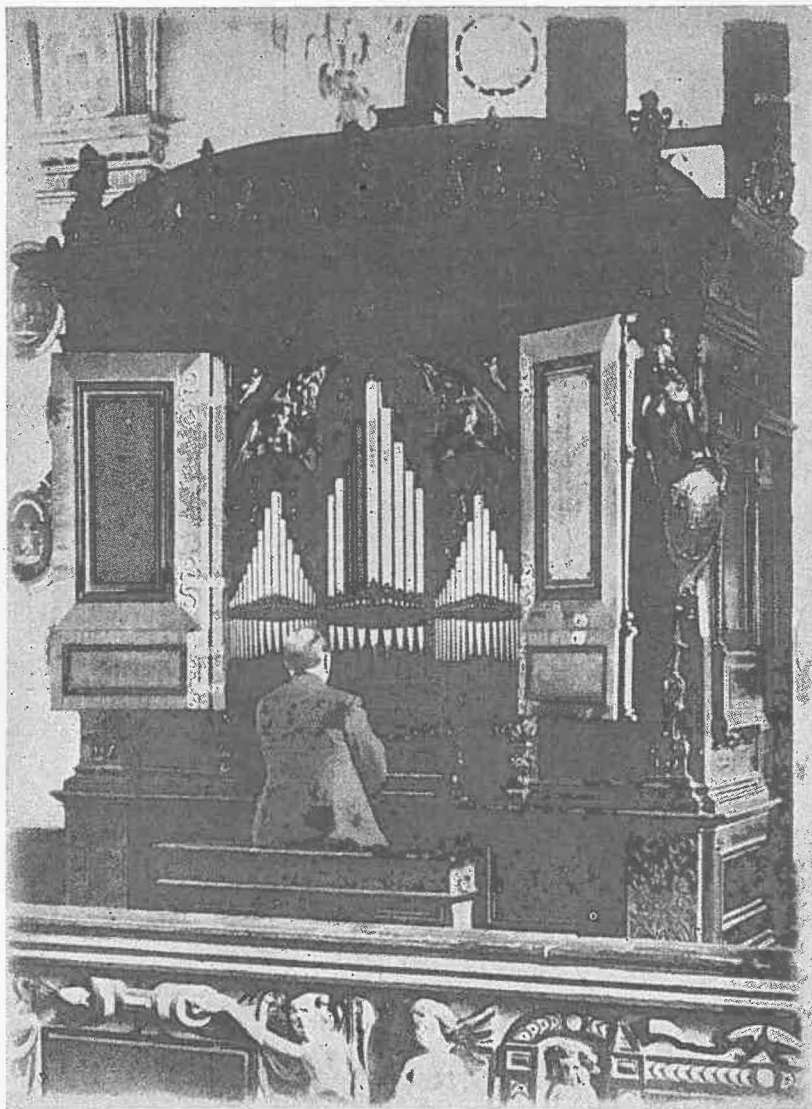
"The two bagpipe stops, bagpipe and small bagpipe, make quints and octaves sound like pedal notes. The bagpipe is here a so-called double-bass, that is to say, a low-pitched pipe. The small bagpipe consists of a number of flute stops, the succession of tones being  $F^{\circ} c^{\circ} f^{\circ} c^1, f^1, c^1$ . Any of them can be inserted in a certain manner so that the stops may be employed either singly or two at a time. Besides, there is an arrangement by means of which the F sounding stops may be turned to G. Thereby different effects may be obtained.

"The pedal specification, with high-pitched stops, as bass fife, 4 ft. (German flute), bass virgin regal, 4 ft., bass nacht horn, 2 ft., bass bauer flöte, also deserve attention, for it all represents the style of organ principals of that time.

"This organ cannot be compared with other organs of that time, either with regard to sound or workmanship, as it is made entirely of wood, which was then very seldom used for pipes. It was during the Thirty Years' War that the building of wooden pipes came into vogue, for it was too expensive to make them of metal. Esaias Compenius' wooden organ, which did not contain a single metal pipe, must have been a sensation."

The exterior of the organ, shown in the cut, is especially beautiful. It is an oak chest about twelve feet high and nine feet five inches broad. It is of comparatively small size, for the entire work, containing 1,001 pipes, is contained in this chest. To save space the builder placed several groups of pipes horizontally. With others he was obliged to change the proper order, because there wasn't enough room, and he had to place them separately. On each side of the case there is a figure of a woman carrying a shield, with the escutcheons of Denmark and Brunswick-Lüneburg. In the center there are double folding doors and when they are opened the pipes become visible. They are made of the most expensive wood, such as ebony, olive wood and pear wood, and are richly decorated with ivory carvings and plated with gold. In the upper half of the inside of the case forty-five pipes belonging to the principal stops are visible. The largest two are

### COMPENIUS ORGAN IN FREDRIKSBOG CASTLE IN DENMARK



surrounded by two angels. Angels are also carved on the smaller groups of pipes.

In November, 1693, by order of King Christian V, the two organ builders Hans and Peter Petersen-Botzen moved the organ from the court chapel in Fredriksborg to the gorgeous hall of knights in the castle. During the seventeenth century the organ was famous because of its wonderful tone quality. Then it was not used, being only considered a curiosity. In 1864 a new organ was built for the church services. The castle of Fredriksborg was almost destroyed by a great fire in 1859. It was a piece of good fortune that the organ had been moved to another place in the neighborhood of Copenhagen. When the castle was rebuilt the organ was taken back to its original place. Since then it has again been above the altar in the chapel of the knights of Dannebrog.

The first one who was interested in the work again, though more on account of its external beauty, from an artistic point of view, was Kammerherre Meldahl. That it also possessed musical value was discovered by the French consul in Elsinore, C. M. Philbert. In 1891 he published a report about it in *Le Monde Musical*. He calls it "an artistic treasure of great beauty, especially valuable as one of the richest, most remarkable, in short one of the most important monuments in the history of organ building of the seventeenth century." From that time on the beauty and importance of this masterpiece became gradually better known. The French organ builder Felix Reinburg of Cavallé-Coll said the following: "This organ was built by a man who knew organs extraordinarily well, a man who knew his trade so well that in some things he was even beyond his time. I have very seldom seen an organ which, to such an extent, bears the impress of completeness as this organ does." A commission for reconstruction of the organ was formed. The house of Cavallé-Coll was entrusted with this task and the work was repaired a second time during the summer of 1895.

Following is the stoplist:

UPPER MANUAL.  
Principal, 8 ft.  
Principal (of ivory and ebony), 4 ft.  
Gedeckt Flute, 4 ft.  
Chamoishorn, or Small Viol, 4 ft.

Block Flöte, 4 ft.  
Gedecktquint, 3 ft.  
Little Super Gedeckt Flute, 2 ft.  
Ranket, 16 ft.

LOWER MANUAL (Nine Stops).  
Quintaton, 8 ft.  
Little Gedeckt Flute, 4 ft.  
Little Super Chamoishorn, 2 ft.  
Nasard, 1 1/2 ft.  
Little Vibrating Cymbal.  
Principal Discant, 4 ft.  
Discant Block Flöte, 4 ft.  
Krummhorn, 8 ft.  
Fiddle Regal, 4 ft.

PEDAL (Nine Stops).  
Bass Gedeckt Flute, 16 ft.  
Bass Chamoishorn, 8 ft.  
Bass Quintaton, 8 ft.  
Bass German Flute, 4 ft.  
Bass Nacht Horn, 2 ft.  
Little Bass Bauer Flöte, 1 ft.  
Bass (Sordono Bass), 16 ft.  
Bass Dulcian, 8 ft.  
Bass Virgin Regal, 4 ft.

WILLIAM HENRY KNAPP, well-known choir director and for fifteen years director of the glee club at the Northwestern University School of Music, died May 24 at his home in Evanston after an illness of two days. His age was 75. In recent years Mr. Knapp directed the Community Choral Society and the choir of St. Matthew's Church in Kenosha, Wis. He had served for twenty-five years as director of music at the Church of the Ascension in Chicago. Mr. Knapp was an alumnus of Whitewater (Wis.) State Normal College and Oberlin College.

THE UNITED TEMPLE CHORUS of Long Island announces its second annual competition for the Ernest Bloch award for a composition based on a text from the Old Testament and suitable for women's chorus. A prize of \$150 with publication by Carl Fischer, Inc., and performance by the chorus at its next spring concert comprise the award. Further information can be obtained from the United Temple Chorus, Box 736, Woodmere, N. Y.

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[See front page of this issue for announcement of the C.C.O. convention.]

### Galt Center.

The inaugural banquet and recital sponsored by the newly-organized Galt Center took place Wednesday evening, May 23. Galt members and friends, with visitors from Toronto, Niagara Falls, Guelph, St. Catharines, Preston and Kitchener, assembled for this history-making event in the musical life of Galt. A. F. M. Timms, organist and choirmaster of Wesley United Church and chairman of the center, presided at the banquet in the Iroquois Hotel. He expressed his pleasure in welcoming so many guests from other centers. C. P. Walker, secretary, introduced the visitors and Ewart Bartley, vice-president, introduced the members of the Galt Center.

Eric Rollinson, Mus.B., F.R.C.O., president of the C.C.O., addressed the gathering, congratulating the center on its courage in organizing and outlining the aims behind such a project. H. G. Langlois, for more than twenty years general secretary of the C.C.O., expressed his good wishes for the new center, remarking that continued effort assured future success. Greetings were extended by Glen Kruspe, Kitchener; F. W. Timms, Niagara Falls, and Mrs. Eric Dowling, St. Catharines.

The evening concluded with an excellent recital in Knox Presbyterian Church, played by J. J. Weatherseed, Mus.B., F.R.C.O., organist and choirmaster of Deer Park United Church, Toronto. The following varied program was received with much enthusiasm: Chorale Preludes, "Our Father, Which Art in Heaven" and "Christ Lay in Death's Dark Prison," Scheidt, and "Rejoice, Ye Christians" and "Jesus Christ, Our Lord and Saviour," Bach; Fugue in G minor (short), Bach; Trumpet Voluntary, Purcell; Minuetto, Tenth Concerto, Handel; Presto in B flat, J. C. Bach; "Sonata Britannica" (Allegro non troppo ma Fuoco and Larghetto), Stanford; "Piece Heroique," Franck.

CLAUDE P. WALKER, Secretary.

### Kitchener Center.

The meeting of the Kitchener Center May 21 took the form of a lecture by Dr. Graham Godfrey, conductor of the Bach Choir of Hamilton and an outstanding authority on the music of the church. Owing to unavoidable circumstances Miss Anna Pond of Guelph, who was to have played a recital for us on this occasion, was unable to be present, but we are looking forward to hearing Miss Pond in the fall.

Chairman Lorne Pflug presided and the speaker was introduced by A. J. Packer. Dr. Godfrey's paper dealt with church music in general and choir music and choir training in particular, and he left with his audience valuable suggestions as to methods of dealing with difficulties which arise in the training of groups of singers. The only regret of those present was that time did not permit Dr. Godfrey to deal with his broad and interesting subject in greater detail. Sincere appreciation of the group was expressed by Ralph Kidd. During the social period refreshments were served under the sponsorship of Miss Louise Germann and the members had the pleasure of discussing with Dr. Godfrey their various problems.

A brief business session disclosed the fact that a substantial donation to the British Organ Restoration Fund will be received shortly as a result of the concert of the K-W Philharmonic Choir and Orchestra. The announcement of the formation of a center in Galt was read and the

invitation to attend the christening on May 23 was responded to by five members of the Kitchener Center. It was decided to suspend activities until September, at which time a picnic will be held at the country home of Leonard Grigg. DOROTHY PETERSEN, DIAPASON Secretary.

### Brantford Center.

A business meeting of the Brantford Center was held June 9 at the home of George White, chairman. The following officers were elected for the year: Past chairman, George A. Smale; chairman, George C. White; vice-chairman, Markwell Perry; secretary-treasurer, Miss Eleanor Muir; assistant secretary, Miss Mary Henderson; executive committee, Mrs. J. F. Schultz, Mrs. Norma Marlatt, Dr. H. K. Jordan and A. G. Merriman.

The treasurer reported that a substantial sum had been raised for the British Organ Restoration Fund by the efforts of the members and by private donations. The activities of the center for the last year were reviewed and the invitation of Dr. H. K. Jordan and Mrs. Jordan to hold a picnic at their home was accepted. Plans for the fall were discussed, after which the hostess served refreshments.

ELEANOR L. MUIR, Secretary.

### St. Catharines Center.

St. Catharines Center members met Sunday evening, May 27, as guests of Mr. and Mrs. R. Douglas Hunter. We enjoyed an informal address by C. L. Bird, supervisor of music in the St. Catharines public schools. Mr. Bird had much entertaining material to offer concerning the excellent work done in the schools. Before the meeting was concluded with a social period we enjoyed recordings of organ works played by Dr. Charles M. Courboin and E. Power Biggs. Tentative plans were drawn up for a summer outing.

EDITH BENSON, Secretary.

### SOUND PRODUCED THROUGH LIGHT ON POLAROID GLASS

Edwin H. Land and Martin Grabau of Cambridge, Mass., have been awarded patent No. 2,376,493 on apparatus developed to produce sound through the action of light on polaroid glass. Thirty-three claims were awarded on the patent, which was assigned to the Polaroid Corporation of Dover, Del.

The inventors based their patent upon the discovery that "where two light-polarizing elements are interposed in the path of a beam of light, with one of these elements adapted to rotate and the other to remain stationary, variation of the elements will produce a fluctuation in the intensity of the transmitted beam. If the rotated element is made to turn at 220 revolutions per second, for instance, the beam will fluctuate at a frequency of 440 vibrations per second. If these fluctuations then are translated into electrical oscillations of the same frequency, without distortion, which in turn are translated into mechanical vibrations of a suitable diaphragm in a loudspeaker, a tone will be produced. This will be a pure tone, the exact pitch of the A above middle C on a piano."

Through a number of controls "the speed of the rotating element may be varied to produce a higher or lower tone and the polarizing axes may be adjusted to give every possible combination of harmonics and subharmonics."

A musical instrument "of the general characteristics of an organ" is proposed, on which it would be possible "by suitable control of overtones and harmonics to reproduce the tones of virtually any conventional musical instrument."

The apparatus consists of a number of comparatively simple parts—an electric sodium lamp or a common mercury vapor lamp as a light source, a reflector, a photo-electric cell to build up the oscillations, an amplifier and a loudspeaker, plus the polaroid screens and the necessary controls.

WILLIAM D. SHAW joins the Clayton F. Summy Company on July 1 as sales manager to the trade, according to an announcement by Albert H. Foster, vice-president. During the last six years Mr. Shaw has been sundry sales manager for G. Schirmer, Inc., of New York. He was a member of the board of directors and the trade practice committee of the Music Publishers' Association and a member of the board of directors and secretary-treasurer of the Music Education Exhibitors' Association.

## Letters from Our Readers

### An Open Letter to Organ Builders.

Kalamazoo, Mich., June 16, 1945.—To The Associated Organbuilders of America. Gentlemen: In your card in the June issue of THE DIAPASON you quote Daniel Burnham: "Make no little plans: they have no magic to stir man's blood. . . . Make big plans: aim high in hope and work . . ."

As an organist I would like to inquire what you have done in the way of shaping big plans for raising the standards of organ design when this ghastly war is over. Have you adopted a uniform policy governing the minimum provisions for tonal quality and balance? Or will you again allow one-legged pianists and ill-advised committees to dictate specifications typical of the 1920's?

A marvelous opportunity, it seems to me, awaits you if you will restrict the building of church organs, no matter how small, to instruments particularly suited to the church. Such a policy will automatically rule out competition with the theater type of organ and its contemporary electronic counterpart. These latter are ideal for the night club, the dance floor and the stage. We have no quarrel with them if they are kept where they belong. Pipes, properly scaled and voiced, are still the only medium that will produce a tonal ensemble distinctively representative of church atmosphere. The true church organ can be marketed on the basis of its distinctive tonal qualities, indispensable to the church service, and not produced by any other type of organ.

We have allowed our taste to be influenced by the confusion in our present-day musical thinking. The great American public regards its music largely in the light of pure entertainment. We have substituted primitive rhythm for basic beauty. The saxophone and accordion rate "tops" among the instruments. Our favorite glamor girls moan their songs with a husky nostalgia; the male singers moo like contented cows. Except for a few splendid symphony and recital programs, the typical "classical" (sic!) radio program consists of a strange potpourri—two or three respectable numbers sandwiched in between an oily orchestration, slithering in slime; a sacred song with words mismatched to a bombastic, melodramatic setting; a "guest artist" singing a late jive hit; etc., etc.

The legitimate concert and opera artists, too, attracted by the happy squealing at the trough, have elbowed their way in for a try at the husks. The educators, upon whose shoulders has fallen the mantle of a rich European heritage, have dipped this mantle in a vat of circus red. We fail to distinguish between popular music and art music, between the grandstand and the inner chamber, and so are caught in the whirlpool of our own indecision.

Our church organs must not be compromised to meet this popular clamor. By the very fact that the church is an institution set apart and consecrated to high ideal and noble purpose, it can take a leading part in blazing the trail back to musical sanity. A renaissance is pending. May the organ builders be found in the vanguard!

"Make no little plans. . . . Make big plans. . . ."

HENRY OVERLEY,  
 Music Department, Kalamazoo College.

### Will Macfarlane, Musician and Friend.

Minneapolis, Minn., June 2, 1945.—Editor of THE DIAPASON: It was my privilege to know Will Macfarlane practically all my life. I first met him when I was a very young man and choirmaster and organist at St. Andrew's Memorial Church, Yonkers. It was at that time that Will took a similar position at St. Thomas' Church, New York, and moved to Yonkers to live. He was a good business man and built several houses to sell.

It was not long before he became conductor of the Yonkers Choral Society and invited me to be its organist. Most of the concerts were given in the then new Phillipsburg Hall and included the stand-

ard oratorios and miscellaneous programs. There was always an orchestra of professional New York players. Mr. Macfarlane also conducted an annual "Messiah" performance by the choral society in my church, with organ only. And we often went to nearby towns for similar events.

It was at St. Thomas' and Temple Emanu-El that Will did his really big work, and for many years, until his retirement, he was one of our outstanding recitalists. During his time St. Thomas' people worshiped in the temporary structure of wood that was built inside the old walls after the great fire, and while he was organist at the temple the new Odell organ was installed. One year Easter and Passover fell on the same day. Will told me how he trekked from one church to the other, dipping into the most important parts of the services at both places.

How much we have enjoyed using his music! It is both practical and of truly intrinsic worth. The record of "Christ Our Passover" is phenomenal. It was written at the request of the publisher and at a considerably higher royalty rate than is usual. During the thirty-nine years of its existence it has been possibly the most popular Easter anthem in churches of all kinds. I doubt if Handel's "Hallelujah" is more widely given on Easter Day. And a more recent success is "Open Our Eyes." This is not an easy anthem, but it enjoys wide popularity.

After I moved West I did not see my friend for a long time. Then in 1939 I found that I was summering barely a mile from his own summer cottage on Surprise Mountain, Kearsarge, N. H. It was a happy renewal and resulted in a steady correspondence that continued until a short time ago. Those who have ever been at the Macfarlane summer home will never forget the breath-taking view over the White Mountains and the charming hospitality of Will and Florence. I recall one day in particular when we found Ernest M. Skinner, Frank Ward and Herbert Peabody and his son there. We had two-piano music, good talk, a delightful bite and always the heavenly view.

Will Macfarlane was a real factor in the church music life of this country. He had great natural ability, untiring diligence, endless enthusiasm, and a charm of personality that made true and lasting friendships.

STANLEY R. AVERY,  
 O. and C. St. Mark's Cathedral, Minneapolis, Minn.

PUPILS FROM THE ORGAN class of Miss Katharine Fowler gave a recital at the Columbia Heights Christian Church, Washington, D. C., May 27. Those who played were: Clifford Woodford, Mildred Buss, Grace Stout, Harold Bernard, Mary Ruth Egbert, Jacqueline Blick and Barbara Kay.

## ORGAN REBUILDING

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# Programs of Organ Recitals of the Month

**Frederick C. Mayer, West Point, N. Y.**—At his recital in the cadet chapel of the United States Military Academy June 1 Mr. Mayer played: Variations on the Chorale "O Jesus Christ, Light of My Life." Rinck; "Evening Star," from "Tannhäuser," Wagner; Intermezzo from "Cavalleria Rusticana," Mascagni; "The Corps" (transcribed by the organist), Harling; "Alma Mater," U.S.M.A. (transcribed by the organist), Kuecken; "Cantilene Nuptiale," Dubois; Grand Chorus, Dubois.

In his program May 20 Mr. Mayer included: "Une Fete a Trianon," Roubier; Elevation in E minor, Dupré; Prelude and Fugue in C minor, Bach; "Narcissus," Nevin; Introduction to Act 2 and "Chorus of Peace Messengers," from "Rienzi," Wagner; "War March of the Priests," from "Athalie," Mendelssohn.

**Earl B. Collins, East Orange, N. J.**—Mr. Collins gave the last recital of the season at the First Presbyterian Church Sunday afternoon, May 13. He was assisted by Dorothy Minty, violinist. The organ numbers were these: Two Trumpet Tunes and Air, Purcell; "Belgian Mother's Song," Courboin; "The Bells of St. Anne de Beaupré," Russell; "Evening Bells and Cradle Song," Macfarlane; "Carillon-Sortie," Mulet.

**Frederick Chapman, M.S.M., Hartford, Conn.**—Mr. Chapman, organist and choir-master of Christ Church Cathedral, Hartford, gave the recital at the Washington Cathedral on the evening of June 5, playing: Trumpet Voluntary, Purcell; "We All Believe in One God," Bach; "Qui Tollis Peccata Mundi," Couperin-Dickinson; Introduction and Allegro, Stanley; "Cortege et Litanie," Dupré; Cantabile, Jongen; Scherzetto and "Lied," Vierne; "Twilight at Fiesole," Bingham; Allegro from Second Symphony, Vierne.

**Margaret Whitney Dow, F.A.G.O., Los Angeles, Cal.**—Miss Dow was guest organist at the University of California at Los Angeles June 8 and presented a program consisting of the following works: Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Third Chorale, Franck; "Twilight at Fiesole," Bingham; Scherzo, Second Symphony, Vierne; "Benedictus," Reger; Finale, First Symphony, Vierne.

**Ethel Sleeper Brett, Sacramento, Cal.**—At the final concert of the Methodist Sacred Chorus, given Sunday evening, May 27, in the First Methodist Church, Mrs. Brett played the following organ numbers: Allegro Vivace, Fifth Symphony, Widor; Funeral March and Seraphic Chant, Gullmant; "Praeludium," Jarnefeld; "A Song in the Night," Feele; Finale, Sonata in C minor, Reubke; "Now Thank We All Our God," Karg-Elert.

**Frederick Stanley Smith, A. A. G. O., Raleigh, N. C.**—Mr. Smith gave a lecture-recital at the First Evangelical and Reformed Church of Burlington, N. C., for the Burlington Music Club May 17 and made use of the following works: Prelude to "Symphonie pour Orgue," Op. 18, Barnes; Sonata in E minor, first movement, and Intermezzo from "Miniature Suite," Rogers; "Paeon" (dedicated to Mr. Smith) and "Drifting Clouds," Timmings; Caprice, Matthews; "The French Clock," Bornschein; Finale from Sonata for Organ, "Introspection," "Spring Morn," "Contemplation" and "Paeon Exultant," Frederick Stanley Smith.

**Thane McDonald, Camp Peary, Va.**—Sp(W)3c McDonald played the following numbers in a recital at the Bruton Parish Church, Williamsburg, Va., April 27: Prelude, Clerambault; Sinfonia to "Lord, for Thee My Spirit Longs," March from "Dramma per Musica" and Sonatina from "God's Time Is the Best," Bach; "Bible Poem," "Abide with Us," Weinberger; Rustic March, Boex; "Benediction," Karg-Elert; "Now Thank We All Our God," Karg-Elert.

**Leonard S. Whalen, Roslindale, Mass.**—Mr. Whalen gave a recital at the Bridge-water State Teachers' College, on the Aeolian-Skinner organ, May 20. This was the Clara C. Prince memorial recital. The program consisted of these compositions: Chorale, "Herr Jesu Christ, Dich zu uns wend," Bach; Prelude and Fugue in D minor, Bach; "Les Cloches," Le Bègue; Andantino, Franck; "Noel Basque" (Introduction and Variations), Benoit; Cantilene in F (Sonata No. 2, in D minor), Rheinberger; Trumpet Tune, Purcell; "Cibavit" on Gregorian Theme, "Pange Lingua," Titcomb; "Christmas in Sicily," Yon; "The Squirrel," Weaver; Credo, Titcomb.

**Miriam Natilee Marston, Burlington, Vt.**—Miss Marston, organist of the University of Vermont, gave a recital in Ira Allen Chapel Sunday afternoon, May 20, playing the following program: Prelude in E flat, "Sheep May Safely Graze," Siciliano from Second Sonata for Flute and Clavier and Chorale Prelude, "Good Christian Men, Rejoice," Bach; Pastorale from First Sonata, Gullmant; Intermezzo from Sixth Symphony, Widor; "Stained Glass Window" (from "Esquisses Byzantines"),

Mulet; "Oh, the Liltin' Springtime," Stebbins; "Northern Lights" (from Norwegian Tone Pictures), Torjussen; Chorale in A minor, Franck.

**Homer Whitford, Waverley, Mass.**—Mr. Whitford gave a request program at the McLean Hospital June 5, playing: Largo ("Xerxes") and Gavotte, Handel; Air from Suite, Bach; "The Lost Chord," Sullivan; "Ave Maria," Schubert; Andantino, Lemare; Minuet, Beethoven; Finale, Symphony 1, Vierne; "Dreams," Grand March ("Tannhäuser") and "Liebestod" ("Tristan"), Wagner; "Pomp and Circumstance," Elgar.

Because of the large number of requests submitted a second request recital will be given early in July.

**Sergeant Charles van Bronkhorst, Chico, Cal.**—Sergeant van Bronkhorst was assisted by the string ensemble of local musicians which he has organized, as told in the June issue of THE DIAPASON, in a recital June 4 at the First Baptist Church. The organ selections included: Prelude and Fugue in E minor ("Cathedral"), Bach; Pastorale, Scarlatti; Suite from "Water Music," Handel; "Priere a Notre Dame," from "Suite Gothique," Boellmann; "The French Clock," Bornschein; "Grandmother Knitting," from "Fireside Fancies," Clokey; Toccata from Fifth Symphony, Widor; "A Lovely Rose Is Blooming," Brahms; "Romance sans Paroles," Bonnet; "Clair de Lune," Karg-Elert; "The Squirrel," Weaver; Felton's Third Concerto was played by the ensemble with the organ, as arranged by E. Power Biggs. Sergeant Modell conducted an organ and string ensemble performance of Corelli's Trio-Sonata No. 1 and the final ensemble number consisted of two sonatas for organ and strings by Mozart.

**Harry E. Cooper, Raleigh, N. C.**—In a recital at the Meredith College auditorium Sunday afternoon, June 3, Dr. Cooper played these works: Prelude on "Ein feste Burg" (dedicated to Harry E. Cooper), Garth Edmundson; Fugue in G major, Bach; Scherzo from Second Symphony, Vierne; Oriental Sketch No. 3, in C minor, Bird; "The Squirrel," Weaver; Cradle Song, Kreisler; Finale ("Stella Maris"), from Symphony for Organ, Weitz.

**Clvde English, Pittsburgh, Pa.**—Mr. English gave the recital at Carnegie Music Hall Sunday afternoon, May 27, presenting this program: Meditation, Bubeck; Scherzo and "The Grandmother," Gordon Balch Nevin; "A Mighty Fortress Is Our God" and "Where Cross the Crowded Ways of Life," Homer Whitford; "To an American Soldier," Van Denman Thomson; Toccata in F major, Bach; Cantabile from Sixth Symphony, Widor; Toccata in G major, Dubois.

**Donald L. Coats, Los Angeles, Cal.**—Mr. Coats, organist of St. Paul's Cathedral, gave the Friday noon recital at the University of California in Los Angeles May 25. His program consisted of: Prelude on the Welsh Hymn-tune "Bryn Calfaria," Vaughan Williams; Aria, "See What His Love Can Do" (Cantata No. 85), Bach; Suite from "Water Music," Handel; "Dedication," from "Through the Looking Glass," Tavor; Variations on an Original Carol (MS.), Diggle; "To an American Soldier," Thompson; "Marche Slav," Tchaikowsky.

**Edward H. Johe, Washington, Pa.**—In a recital that opened the baccalaureate service of the East Washington High School at the Second Presbyterian Church May 20 Mr. Johe presented this program: Three Hymn-tune Fantasies, McKinley; "Jesu, Joy of Man's Desiring," Bach; Rhapsodie on Breton Melodies, Saint-Saens; "Silence Mystique," from "Gothic Impressions," Edmundson; "Benedictus," Rowley; "Cortege" and Fanfare, Edmundson.

Sunday evening, May 13, Mr. Johe played these numbers in a recital at his church: Prelude on two Sixteenth Century Tunes, Edmundson; "A Nordic Reverie," Margrethe Hokanson; Chorale Prelude, "O Blessed Jesu," Brahms; "Summerland," William Grant Still, arranged by Nies-Berger; Larghetto from Clarinet Quintet, Mozart; Prelude on the Chorale "Now Thank We All Our God," Bach, arranged by Claude Means.

**Hugh A. Mackinnon, San Francisco, Cal.**—For his recital at Grace Cathedral Sunday afternoon, May 13, Mr. Mackinnon selected this program: Prelude and Fugue in B minor, Bach; Pastorale in E, Lemare; "Romance sans Paroles," Bonnet.

On May 6 the program was as follows: "Elegiac Melody," Ireland; Chorale Improvisation on "Winchester New," Thimman; Melody in C, Wolstenholme; Andante Espresso, Elgar.

**Dudley Warner Fitch, Des Moines, Iowa.**—Mr. Fitch will give his last recital until fall at St. Paul's Episcopal Church at 4:30 p.m. July 9, when his program will consist of these compositions: Suite of Pieces by Bach, transcribed by Edmundson; "A Summer Idyl," Noble; "Toccata Pomposa" (dedicated to Mr.

Fitch), Diggle; Bell Prelude, Clokey; "Benedictus," Rowley; "Tavanay" (Minuet), Vincent; "In Summer," Stebbins; Finale, C minor Symphony, Holloway.

**S/Sergeant James B. Porter, Wilmington, Del.**—Sergeant Porter gave a recital at the army air base June 3 at which he presented the following program: Fantasia in G, Bach; Allegretto, Fourth Sonata, Mendelssohn; Sketch in F minor, Sketch in D flat and Sketch in C major, Schumann; "Finlandia," Sibelius; Antiphon, "I Am Black but Comely, O Ye Daughters of Jerusalem," and Magnificat 5, Dupré; "Bell Prelude," Clokey.

July 3 at 8:30 at the army air base Sergeant Porter will play: "Fireworks Music," Handel, arranged by Biggs; "St. Anne" Fugue, Bach; "If Thou but Suffer God to Guide Thee" and "Blessed Jesus, We Are Here," Karg-Elert; "Rosace" and "Tu es Petra," Mulet.

**Harold F. Arndt, A.C.C.O., A.A.G.O. (Chm.), Allentown, Pa.**—The following program was presented by Mr. Arndt in Zion Church, Windsor Castle, Pa., Sunday evening, June 24, under the auspices of the women's guild of the church: Chorale Preludes, "Rejoice, Beloved Christians" and "Hark! A Voice Saith Alas! 'Tis Mortal," and Toccata and Fugue in F minor, Bach; Solemn Prelude ("Gloria Domini"), Noble; Evensong, Johnston; "Hymn of Glory," Yon; Largo ("Xerxes"), Handel - Kraft; "Water-Sprites," Walter H. Nash; "Toccata Basse" (pedal solo), Bedell; "Marche Religieuse," Gullmant; Festival Prelude on "Ein feste Burg," Faulkes; "Will-o'-the-Wisp," Nevin; Prelude-Pastorale on "Fairrest Lord Jesus," Edmundson; Toccata in E major (pedal cadenza by Yon), Renzi.

**Miss Julia Ward, LeRoy, Ohio.**—Miss Ward, organist of the LeRoy Methodist Church, played the following program for the guest meeting of the Creston Book and Music Club at the Presbyterian Church, Jackson, Ohio, June 8, assisted in two numbers by J. C. Hiestand, flutist: Preludio, Third Sonata, Gullmant; "Hymn of the Nuns," Lefebvre-Wely; Andantino, Lemare; "To a Wild Rose," MacDowell; Menuet (flute with organ), Paderewski; B minor Prelude, Bach; Pastorale and Intermezzo, Miniature Suite, Rogers; "Ave Maria" (flute with organ), Bach-Gounod; Toccata in D, Kinder.

**G. Leland Ralph, Sacramento, Cal.**—Mr. Ralph gave a program for the Sacramento Chapter, A.G.O., with the assistance of Rosalie Brandt, pianist, at the First Baptist Church June 5. The organ numbers were: Trumpet Voluntary, Purcell; "Chant de May," Jongen; "Flight of the Bumble-bee," Rimsky-Korsakoff; Scherzo in E major, Gigout.

Organ and piano ensemble selections were the following: Rondo Capriccioso, Mendelssohn; Adagio, "Moonlight Sonata," Beethoven; "Jesu, Joy of Man's Desiring," Bach; "Fantasia Impromptu," Chopin; Arabesque No. 1 and "La Fille aux Cheveux de Lin," Debussy; "Warsaw Concerto," Addinsell.

**Graciano Salvador, Ph.D., Chicago.**—Dr. Salvador, assisted by the Mater Dolorosa Choir, gave a dedicatory recital on the evening of June 17 at the Church of the Assumption. His numbers were the following: Allegro Giocoso, Handel; "Nostalgia," Torres; "Pantomime," de Falla; Toccata and Fugue in D minor, Bach; Chorale Fantasia, Bartmuss; "In Moonlight," Kinder; Capriccio and Toccata No. 2, Scarlatti; "The Evening Star," Vierne; "Carillon," Sowerby; Canzone, Reger; Concerto for the Flutes, Rinck; Toccata, Renaud.

The choir sang an anthem by Mario Salvador, son of the recitalist and himself a well-known organist, entitled "All the Ends of the World Have Seen."

**Harold Heeremans, New York City.**—Mr. Heeremans gave a recital at the Cathedral of St. John the Divine on the afternoon of June 3. His program included: Sinfonia, "We Thank Thee, God," Bach; Chorale Prelude, "To God on High Be Praise," Bach; Prelude and Fugue in C sharp minor, Heeremans; Berceuse, Vierne; "Carillon," Vierne.

**Rev. Gerhard Bunge, A.A.G.O., Ottumwa, Iowa.**—Mr. Bunge played at the dedication of St. Paul's Lutheran Church, Rockwell City, Iowa, and gave an evening recital June 3. His programs consisted of these pieces: Chorale Prelude, "Praise to the Lord," Radecke; "Sanctus," Gounod; Prelude and Fugue in B flat major, Bach; Prelude and Chorale in E major, Franck; Scherzo from E minor Sonata, Rogers; Chorale Prelude, "Deck Thyself, My Soul," Karg-Elert; Chorale Prelude, "Beautiful Saviour," Bunge; Sortie Toccata, Dubois; Andante Cantabile, Widor; Grand Chorus in March Form, Gullmant.

**W. Arnold Lynch, A.A.G.O., M.Mus., Topeka, Kan.**—With the assistance of Elizabeth Searle Lamb, harpist, Mr. Lynch gave a recital at the First Presbyterian Church Sunday afternoon, May 20. The organ numbers included: "Psalm XVIII," Marcello; Prelude in D, Clerambault; Cantabile, Franck; Introduction

and Allegro, Ravel; "Vom Himmel hoch," Edmundson; "Eclogue," Wagenaar; "The Bells of St. Anne" and "The Song of the Basket Weaver," Russell; "Concertstück," Op. 39, Pierre.

**Henry S. Fusner, New York City.**—Mr. Fusner gave the following recital at the Juilliard concert hall April 25: Prelude and Fugue in B minor, Bach; Sixth Symphony, Widor; Cantabile, Franck; Scherzo from Second Symphony, Vierne; Allegro Appassionato, Dethier.

**C. Harold Einecke, Grand Rapids, Mich.**—Dr. Einecke's last two programs for the Wednesday afternoon recitals at the Park Congregational Church included the following numbers: "Sunrise," Jacob; Andante Cantabile from String Quartet, Tchaikowsky; "Spring," Herbert Hyde; "Angelus," Francis Snow; "Psalm XVIII," Marcello; "Qui Tollis," Couperin; "Ave Maria," Bossi; Sketch No. 4, Schumann.

**Earl Stewart, Charles City, Iowa.**—An organ-piano program in which Mr. Stewart was assisted by James Boylan, pianist, was presented at St. John's Lutheran Church May 20. The ensemble numbers were these: "Jesu, Joy of Man's Desiring," Bach; Largo Appassionato (Sonata Op. 2, No. 2), Beethoven-Kampf; "The Swan," Saint-Saens-Hanke; Symphonic Piece, Clokey; "Exultation" ("Piece Symphonique"), Weaver.

**Austin C. Lovelace, A.A.G.O., Williamsburg, Va.**—At the Bruton Parish Church May 20 Mr. Lovelace was guest organist and gave the "half-hour meditation of organ music," playing these works of contemporary American composers: "Pax Vobiscum" and "Pastorale Ancienne," Edmundson; Prelude on "Rock of Ages" and Prelude on "I Need Thee Every Hour," Bingham; Prelude-Pastorale on "Fairrest Lord Jesus," Edmundson; "Dreams," McAmis; Idyll, Purvis; Variation and Toccata on "America," Coke-Jephcott.

**David Pew, M.S.M., Denver, Colo.**—In a vesper recital at St. John's Cathedral June 3 Mr. Pew's selections were the following: Prelude in E flat, "Anna Magdalena's March" and "Jesu, Joy of Man's Desiring," Bach; Sketch in F minor and "At Evening," Schumann; "The Swan," Saint-Saens; Four Versets on the "Ave Maris Stella," Dupré.

**William F. Spalding, Denver, Colo.**—Mr. Spalding, who gave the vesper recital at St. John's Cathedral June 24, played these compositions: Prelude in G major, Bach; "Hymn to St. John," de Cabezon; Variations on a Theme by Lawrence Whipp, Spalding; Prelude and Fugue in F minor, Dupré; "Angelus," Matthews; Toccata, Mulet.

**Dorothy Hunt, Greenville, Ohio.**—Miss Hunt was presented by the music department of Earlham College, Richmond, Ind., in a senior recital at Goddard Auditorium Sunday afternoon, June 10. Miss Hunt, who is director at St. Paul's Lutheran Church in Greenville, played these numbers: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Herzlich tut mich verlangen," Bach; Idyl, Purvis; "Bells through the Trees," Edmundson; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; First Symphony, Vierne.

**Gertrude Davis, New Haven, Conn.**—Miss Davis, organist and director at the Methodist Church of Ansonia, Conn., was presented by Miss Pauline Voorhees in a recital at the Center Church in New Haven June 14. Her program was as follows: Prelude in B major, Bach; "Carillon," Sowerby; Chorale in A minor, Franck; Scherzo from Fourth Symphony, Widor; "Rhapsodie Catalane," Bonnet; Pastorale and Finale, Second Symphony, Widor.

**Grace Marie Rinck, Grand Rapids, Mich.**—Miss Rinck was presented by C. Harold Einecke in a recital at the Park Congregational Church June 7. Her program: Allegro, Sixth Symphony, Widor; Andante and Vivace, Third Trio-Sonata, Bach; "Twilight at Fiesole," Bingham; Chorale in A minor, Franck; "The Cuckoo," Weaver; "Evening Song," Schumann; Fantasia and Fugue in G minor, Bach.

**Ralph H. Brigham, Rockford, Ill.**—In a recital at the Christian Union Church Sunday evening, May 20, Mr. Brigham of the Second Congregational Church played: Theme and Variations, Faulkes; "Mountain Idyl," Schminke; "Chinoiserie," Swinnen; Prelude and Fugue in E minor, Bach; Fantasia from Symphonic Suite, Rimsky-Korsakoff; "The Tragedy of a Tin Soldier," Nevin; Humoresque ("The Primitive Organ"), Yon; "Finlandia," Sibelius.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following before services at the Church of the Pilgrims in June: "Theme Varie," Remy Clavers; "Chiddingfold Pieces," Thomas F. Dunhill; Fantasia in D minor, Alan Gray; Scherzo in A flat, Birstow; "Carillon," DeLamarer; "Let There Be Light," Albert Doyen; Fantasy (after Rheinberger), Harvey Grace; "Agnus Dei," Bach.



## Programs of Organ Recitals

**Martin W. Bush, F.A.G.O., Omaha, Neb.**—Mr. Bush's program for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, June 17, was as follows: Prelude, Clerambault; Allegro Vivace from Sonata, Sammartini; Sarabande, Schenck; Choral Song and Fugue, Wesley; "Angel's Farewell," from "The Dream of Gerontius," Elgar; March on a Theme by Schumann, Schminke; "Benedictus," Reger; Caprice, "The Brook," Dethier.

**Mae Weeks Hinton, Bangor, Maine**—Mrs. Hinton gave a recital at Grace Methodist Church Sunday evening, June 10, assisted by Mrs. Pauline Weatherbee, pianist, presenting this program: Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "He Shall Feed His Flock," Handel; Chorale in A minor, Franck; Cradle Song, Gretchaninoff; "Evensong," Baird; "When Children Pray," Fenner; piano and organ, "Capriccio Brillante," Mendelssohn; Berceuse, Dickinson; "Hymn of Glory," Yon.

**Gordon E. Young, Lancaster, Pa.**—Mr. Young, assisted by the chancel choir and Lorna Dee Young, pianist, Maralan Blankenship Walker, harpist, and a brass quartet, gave a program at the First Presbyterian Church May 22. These were the instrumental offerings: Rigaudon, Campra; Prelude and Fugue in B minor, Bach; "Carillon-Sortie," Mulet; "Matin Provençal," Bonnet; piano and organ, Symphonic Piece (Dialogue and Intermezzo), Clokey; Toccata from Fifth Symphony, Widor (Mr. Young and brass quartet).

**Francis E. Aulbach, Aurora, Ill.**—In a recital at Trinity Episcopal Church Sunday afternoon, June 3, Mr. Aulbach played: Toccata and Fugue in D minor, Bach; "Kamennoi-Ostrow," Rubinstein; Canon in B minor, Schumann; Toccata for Flute, Yon; Toccata in E minor, de la Tombelle.

**Robert Leech Bedell, New York City**—In a recital at the Greene Avenue Baptist Church Sunday afternoon, May 27, Dr. Bedell played: Chorale and Fugue, Sittard; Largo, Third Symphony, Vierne; Fugue in G minor, Bossi; Larghetto, Wesley; Festal Song, West; "Adoration Mystique" and Impromptu-Caprice, Bedell; "A Cyprian Idyl," Stoughton; Toccata, René L. Becker; Slumber Song, Parker; "Polonaise Militaire," Chopin;

Reverie, Debussy; Intermezzo, Bedell; "A Chinese Landscape," Deppen; "Dance of the Hours," Ponchielli.

**Thomas A. Long, Charlotte, N. C.**—Dr. Long gave a recital at Johnson C. Smith University June 19, presenting a program made up as follows: Prelude in C sharp minor, Rachmaninoff; "The Lost Chord," Sullivan; Largo from "Xerxes," Handel; "By Still Waters," Sheppard; Prelude, Act 3, "Lohengrin," Wagner.

### FRANCIS E. BARNARD GOES TO SIOUX FALLS COLLEGE

Francis E. Barnard, who has been head of the department of music of Kletzing College, University Park, Iowa, has been appointed associate professor of music at Sioux Falls College, Sioux Falls, S. D. His duties will be assumed the second term of the summer session. Mr. Barnard also will be organist at the First Baptist Church of Sioux Falls.

Mr. Barnard has served on the faculties of the Detroit Conservatory of Music, the Detroit Institute of Musical Art, Seattle Pacific College and Wessington Springs College. His church positions have been at the University Baptist Church in Seattle and the Central Presbyterian Church in Detroit. His degrees of bachelor and master of music are from the Detroit Institute of Musical Art. His teachers have included Dr. Edward B. Manville of the Detroit Institute of Musical Art, Professor George F. McKay of the University of Washington and Dr. Palmer Christian of the University of Michigan.

COURSES IN ORGAN and church music will be given at the Juilliard summer school in New York when it opens its thirteenth season July 2. Lillian Carpenter and Hugh Porter will give organ instruction and David McK. Williams, organist and choirmaster at St. Bartholomew's, will teach liturgical background, history and practice of hymnody, the cathedral service, the study of anthems and services for small groups and the interpretation of anthems and oratorios.

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**Frederick Marriott**  
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Composer, Improviser*

Frederick Marriott, the University of Chicago organist and carillonneur, long known as a recitalist of eminence, gave evidence also of his talents as a composer and improviser at his recital in Rockefeller Chapel on the evening of May 31. To prove that the floods could not overwhelm the fine chapel organ or the man who presides over it, Mr. Marriott gave his performance without the presence of the great division, which had been flooded and was undergoing repairs, while the organ chamber was awaiting replastering as a result of the damage caused through a leak in the roof, as previously reported in THE DIAPASON. The large audience which came to hear him was proof of the strong following Mr. Marriott has built up.

The program ranged from the sixteenth century to the spring of 1945 and was so varied that there was not a dull moment from the dignified opening number, Thomas Tallis' Third Mode Melody, which established a churchly atmosphere suitable to the chapel, to the last strains of the improvisation with which the evening closed. The sparkling interpretation of the well-known Clerambault Prelude was followed by the Bach Fantasia in G major, in the climax of which one hardly missed the great. Two Bach chorale preludes were on the program—"God, the Father, Lives with Us" and "Lord, Have Mercy"—and to the second the colorful registration gave a sublime touch. One noted with interest that Mr. Marriott used the chimes, which, as history records, Johann Sebastian Bach did not despise. The beautiful Franck Chorale in B minor finished the part of the program devoted to the past. Vierne's melodious "Lied," one of the "Twenty-four Pieces," was an interlude before the present-day compositions were reached.

Count Leonce de Saint-Martin's "Postlude de Fete" was played for the first time by an American recitalist. This piece, in a modern idiom, is used by the present organist of the Cathedral of Notre Dame in Paris on special occasions. It was played from the manuscript given to Mr. Marriott by the composer.

Then the audience was introduced to Mr. Marriott as a composer with his latest works—an Etude dedicated to Dr. Palmer Christian and first played by Mr. Marriott last year at the University of Michigan, and "Cathedral at Night," written for Dr. W. Lloyd Kemp, organist and choirmaster of Christ Church in the model village of Cranbrook, near Detroit. The Etude, a graceful scherzo-like piece, no doubt will make an appeal to recitalists when it is published, as it will be a delightful intermezzo on any program. "Cathedral at Night" is descriptive program music and is a tone poem of large dimensions and intensely dramatic. The dimming of the lights in the chapel enhanced the effect. One may safely predict great popularity for this composition, especially where a large organ in a cathedral setting is available.

The improvisation was on themes by Ralph Fiedler and Richard Wegner and Mr. Marriott did not see them before the actual performance. It was evident that he had caught the germ of his art from Marcel Dupré, his teacher, and developed it by his own fertile imagination and creative talent. Even one whom it is difficult to stir to enthusiasm over improvisations was thrilled by the many moods displayed, and the grand full organ climax brought one to his feet at least figuratively.

Frederick Marriott studied organ and improvisation with Dupré and was under the tutelage of this French master as late as 1939 and spent the year 1936 in Belgium studying carillon playing under the renowned carillonneur, Jef Denyn. Mr. Marriott was graduated from the Ecole de Carillon with highest honors and was the only non-Belgian ever to achieve that distinction. For the last eleven years he has been organist and carillonneur at Rockefeller Chapel.

DR. EARL V. MOORE, director of the school of music of the University of Michigan, received the honorary degree of doctor of fine arts from Drake University, Des Moines, Iowa, June 4.

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WILLARD E. RETALLICK



WILLARD E. RETALLICK recently completed twenty-five years as a professional church organist and choirmaster. He is at present organist and choirmaster at the Cathedral of St. John, Providence, R. I., a position he has held for sixteen years.

Mr. Retallick's early training was under Richard Law, former organist of St. John's Church, Troy, N. Y. Later he studied with Dr. T. F. H. Candlyn, now of St. Thomas' Church, New York City. He is a graduate of St. Stephen's College and Brown University.

Besides his position as cathedral organist he is choir director at the Church of the Epiphany, Providence, and at St. Mark's Church, Riverside, R. I.

Mr. Retallick was formerly organist and choirmaster of All Saints' Cathedral, Albany, and for seven years was organist and choirmaster at Temple Beth-El, Providence.

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In honor of her career of fifty years as a church organist Mrs. Walter H. Hadley, A.A.G.O., was honored by the First Congregational Church of Hatfield, Mass., at a reception May 10 in the church parlors. Mrs. Hadley, who was Miss Rena I. Bisbee, was born into a Methodist minister's family in Skowhegan, Maine, in 1878 and when she was 17 and a high school pupil she was appointed to her first position, at Old Town Congregational Church, Newburyport, Mass. While a student at Middlebury College she played in the Methodist Church. For twenty-eight years she was organist and director at the Watertown Methodist Church. In 1940 she was appointed to her present position in the Hatfield church.

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**Volkel's Fourteenth  
Chautauqua Season;  
First Recital July 1**

George William Volkel will begin his fourteenth consecutive season as official organist of the Chautauqua Institution, Chautauqua, N. Y., July 1. In this capacity he not only plays recitals on the amphitheater organ, but will give three lectures on the music of the Psalms, direct the motet choir at the daily morning services and teach harmony as a member of the summer faculty of New York University. The Chautauqua Choir will sing Mr. Volkel's new "Benedicite" under Walter Howe's direction and the Chautauqua Symphony under Franco Autori will play his string orchestra arrangement of Bach's Pastorale in C minor.

The first of the Chautauqua programs by Mr. Volkel are as follows:

July 1—"Grand Choeur Dialogue," Gigout; Cantabile, Franck; Prelude in D minor, Clerambault; "Noel sur les Flutes," d'Aquin; "Les Cloches" and "Une Vierge Pucelle," Le Begue; Second Verset of the Psalms, Fifth Verset of the Psalms and "Ave Maris Stella" (Finale), Dupré; "Rosace" and "Noel," Mulet; "In dulci Jubilo," Karg-Elert.

July 8—"Grande Piece Symphonique," Franck; "Belgian Mother's Song," Benoit-Courboin; Prelude in C minor, Mendelssohn; Allegretto in A flat, Bossi; "Anna Magdalena's March" and "Ave Maria," Bach; Air and Variation, Sowerby; "Christmas," Dethier.

Mr. Volkel has completed his third year as organist and choirmaster of All Angels' Church, New York. He has been fortunate in having an adult choir which has been able to carry on with little disruption in membership because of the war. A special service has been arranged every month since last November on the last Sunday of the month. The church was honored in having Dr. T. Tertius Noble as guest organist and conductor Nov. 26 at a service consisting of Dr. Noble's music.

On the occasion of President Roosevelt's passing the choir was engaged by radio stations WOR and WEAJ to participate in the memorial services. Parts of Brahms' "Requiem" and hymns beloved by Mr. Roosevelt were sung.

Last May the School of Sacred Music of Union Theological Seminary conferred upon Mr. Volkel the degree of master of sacred music. Its director, Dr. Hugh Porter, has invited Mr. Volkel to return in the fall as a member of the faculty.

**MRS. THRASHER IS HONORED  
ON HER 25TH ANNIVERSARY**

Mrs. Warren E. Thrasher completed twenty-five years as organist of the Central Methodist Church of Springfield, Ohio, Sunday, April 22. A special service marked the anniversary and Mrs. Thrasher was presented with a silver tray and candlesticks. The music for the service consisted of selections for choir and organ that were favorites a quarter of a century ago. The church was filled for the service and afterward a reception was held in the church parlors. The presentation was made by the pastor of the church, Dr. Warren W. Wiant, and Walter V. Edwards paid a tribute to Mrs. Thrasher.

After study in Springfield Mrs. Thrasher became a pupil of Lillian Arkell Rixford in Cincinnati and also studied piano with Romeo Gorno. Then for three summers she studied with Clarence Eddy of Chicago, one summer each with Dr. Hugh Porter and George W. Volkel and a short period with Dr. Henry S. Fry of Philadelphia.

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**Modulation in the Service**

By EDWARD A. MUELLER

In the general trend toward a more formalized and unified service in denominational churches, it has become increasingly expedient for the organist to execute modulations. A very common arrangement, for example, is the uninterrupted sequence of offertory, offertory sentence, anthem and hymn. While most organists are able to improvise indefinitely and follow a natural trend into different keys, not so many are able to make a brief, convincing modulation to a particular key.

A common error lies in the idea that if one can reach the tonic chord of a new key a modulation is accomplished, whereas a true modulation to another key is completed satisfactorily only when the tonality is fully established, so that the new tonic is logically the center and chord of real finality of the key system.

It is universally accepted that the three chords—tonic, dominant and subdominant (in minor it is minor tonic, major dominant, minor subdominant)—definitely establish the balanced tonality of a key. Their presence, or at least that of their closely allied relative chords, is necessary. If a key is approached from its dominant side, the mere characteristic close of dominant seventh to tonic is not sufficient; the subdominant or its lower relative should also appear to satisfy the ear. On the other hand, if a key is approached through its subdominant, which, by the way, is the most conventional proceeding, a close on the tonic with a dominant six-four cadence, or just the dominant, is complete and satisfactory.

With these elements in mind, the modulation becomes a definite instrument, a structure of musical form requiring much more thought to construct than a conventional musical period.

The rhythm and pattern of the harmonic progressions also are vital elements in the composition of a modulation. From the aesthetic viewpoint it can be readily understood that the modulation in which the tonality of a key is fully confirmed before making a final close on the tonic is better and more effective than the one in which the tonic is introduced by affirmation, as it were, and then followed by a belated exposition of the principal key chords, ending with a repetition of the tonic. Such a modulation as the latter is apt to be dull and uninteresting.

It should always be borne in mind that the modulation is essentially a harmonic structure. It is possible to move in horizontal lines with unsupported melodies, using chromatic steps when necessary, incidentally leaving tonality in abeyance or expecting the listener to supply mentally the missing background, but this is a dubious method at best. On an adequate background of harmonies, melodic embellishment can be added with much more convincing effect.

**JAMES H. SIMMS, FIFTY YEARS AT OMAHA CHURCH**



**KENNETH R. OSBORNE GOES BACK TO DAVIDSON COLLEGE**

After a year at Kent State University, Kent, Ohio, as acting head of the music department, Kenneth R. Osborne is returning to Davidson College, Davidson, N. C., from which he has been on leave of absence. Mr. Osborne is a graduate of the University of Michigan and taught organ and theory there for three years after graduation. During this period he earned his master's degree. Then he taught for four years at Hope College, Holland, Mich. In 1940 he received his degree of master of sacred music from Union Theological Seminary and that year was appointed to his place on the Davidson College faculty.

**EINECKE TO CONDUCT MUSIC INSTITUTE AT MINNESOTA "U"**

Dr. C. Harold Einecke of Grand Rapids, Mich., has been engaged to conduct a church music institute at the University of Minnesota during the latter part of July and the early part of August. This work will be along the same lines as that done by him last summer at Occidental College in Los Angeles. Dr. Einecke also conducted a one-day institute for the Federation of Church Musicians of the Muskegon area at Muskegon, Mich., June 11 and gave a recital there.

ST. LUKE'S CHORISTERS of Long Beach, Cal., have just completed recording an album of hymns for Capitol Records. The quiet hymns were sung in a studio with orchestra and the "big" hymns were recorded in St. Paul's Episcopal Cathedral, Los Angeles, with the large four-manual organ. The album will be released this fall.

JOSEPH H. GREENER presented three of his advanced organ students in recital May 27 in place of the regular evening service at the University Christian Church, Seattle, Wash. Those who played were Betty Northup, Irene Wilson and Charlotte Bossermann. The program was selected from the works of the masters.

FIRST LIEUTENANT and Mrs. Dillenbeck announce the birth of a daughter on May 15. Mrs. Dillenbeck is the daughter of Dr. T. Frederick H. Candlyn, organist and master of the choir at St. Thomas' Church, New York.

**GEORGE MEAD, JR., RECEIVES DOCTOR OF MUSIC DEGREE**

The degree of doctor of music was conferred on George Mead, Jr., by Columbia University at its commencement June 5. Dr. Mead is organist and director of music at Trinity Church, New York City. He was graduated from Columbia College in 1923 and granted the degree of master of arts in 1925. He was appointed to his post at Trinity Church in 1931.

GEORGE GOLDSMITH DALAND, who was organist and choirmaster of Trinity Episcopal Church in Elizabeth, N. J., for many years, died June 15 at his home in Ithaca, N. Y., after a brief illness at the age of 80 years. He leaves a widow, Jenny Stillman Daland; a daughter, Miss Jan Converse Daland, and three sisters.



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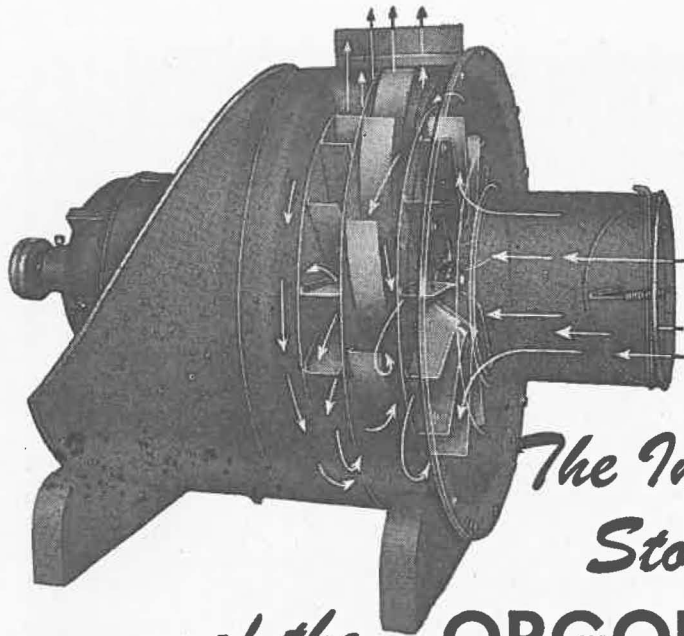
A TYPE OF ENTERTAINMENT new to the soldiers of Lawson Field, a base of the Army Air Forces' First Troop Carrier Command, at Fort Benning, Ga., was presented recently when Sergeant Ray Corey, chapel organist, and Miss Patricia Pattee, lyric soprano, produced "Twilight Tempos," a joint organ and voice program.

The recital was opened by Sergeant Corey with the Prelude and Fugue in D minor of Bach. Interspersed between organ pieces were the vocal renditions of Miss Pattee, with organ accompaniment. Sergeant Corey's organ solos also included: "Clair de Lune," Karg-Elert; Suite for Organ, Rogers; "My Heart Is Filled with Longing," Bach; Finale from Sixth Sonata, Mendelssohn, and the Toccata in D, Kinder.

Sergeant Corey, a native of Poughkeepsie, N. Y., had three years of theater organ study under Frederick F. Tripp; three years of church and concert organ work with Andrew J. Baird, A.A.G.O., and three semesters of special organ study at Louisiana State University under Frank Collins, A.A.G.O. Stationed at Harding Field, Baton Rouge, La., following his entry into the army April 13, 1942, Sergeant Corey was appointed chaplain's assistant and field organist. There he gave recitals and provided the music for all weddings and services. During his last six months at Baton Rouge he averaged sixty-three military services and ten military weddings a month. At this time he was also engaged as assistant organist and choir director of St. James' Episcopal Church in Baton Rouge.

Since his arrival at Lawson Field last March he has played for the church services and has been staff musician of the weekly Lawson Field air show, broadcast locally over N.B.C.

A music and voice major through high school and Long Beach City College, Miss Pattee also studied privately in Long Beach and Hollywood. She is the daughter of Hazel Pattee, teacher of organ and piano in Long Beach.



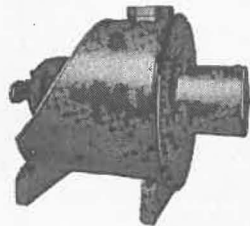
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**WALTER N. HEWITT STUDENT  
AGAIN WINS ORGAN CONTEST**

Edward Paul, 14-year-old organ student of Walter N. Hewitt, has been announced the winner of the student-organist division of the contest for young organists sponsored by the Metropolitan New Jersey Chapter, A.G.O. The contest was held May 12 at the North Reformed Church, Newark, the contestants playing the required numbers on the four-manual Casavant organ.

Edward Paul is the fifth student of Mr. Hewitt to win first place in these contests. Others have been Ralph Hunter, young artist division; Winifred Palmer, student organist division; Donald Pfost, student organist division, and Harry Thurber, young artist division. Mr. Hewitt is organist and director of music at the Prospect Presbyterian Church, Maplewood, N. J.

Mr. and Mrs. Hewitt and children, Frederick Barton and Carol Ellen, leave July 1 for Camp Undercliff, Lake Placid, N. Y., where Mr. Hewitt teaches piano and choral work and Mrs. Hewitt teaches voice.

Master Frederick Barton Hewitt, age 8 years, made his debut as an organist by playing the offertory at the Prospect Church on children's day, June 10.

THE SUMMER SERIES of recitals at Rockefeller Chapel, University of Chicago, which have been a feature for a number of years, had to be canceled this year because of the repairs being made on the organ and the replastering of the organ chamber made necessary by the damage done when the organ was flooded in the spring. Regular recitals will be resumed in the fall quarter. The great division and a part of the pedal have been out of commission since water poured into the pipes and chests.

THE APPOINTMENT OF Gardner Read, Evanston composer and organist, as head of the department of composition and advanced theory at the Cleveland Institute of Music has been announced. Mr. Read succeeds Herbert Elwell, who has headed the composition department of the institute for seventeen years. Mr. Read has been teaching the last two years at the Kansas City Conservatory of Music. He was the winner of the New York Philharmonic-Symphony award in 1937 for his Symphony No. 1, the Padewski Fund Competition prize of \$1,000 in 1943 for his Symphony No. 2, two

Juilliard School of Music publication awards and a Cromwell fellowship for travel and study in Europe during 1938-39. Mr. Read is known to organists for his Passacaglia and Fugue and Chorale Fantasia on "Good King Wenceslas," both published by the H. W. Gray Company.

THE MUSIC WAR COUNCIL of America will hold its annual meeting in New York, at the Hotel New Yorker, July 23, according to an announcement following the monthly meeting of the board of directors in Chicago June 12. The annual business session, at which officers will be elected, will be preceded by a dinner to which all members and friends of the council are invited. The Music War Council will continue to honor musicians and organizations who have been making contributions to the success of the national effort through special wartime musical activities. According to Howard C. Fischer, executive secretary, there is increasing interest throughout the country in the council's distinguished service citations, which have been awarded to over 700 organizations, including well over 50,000 musicians.

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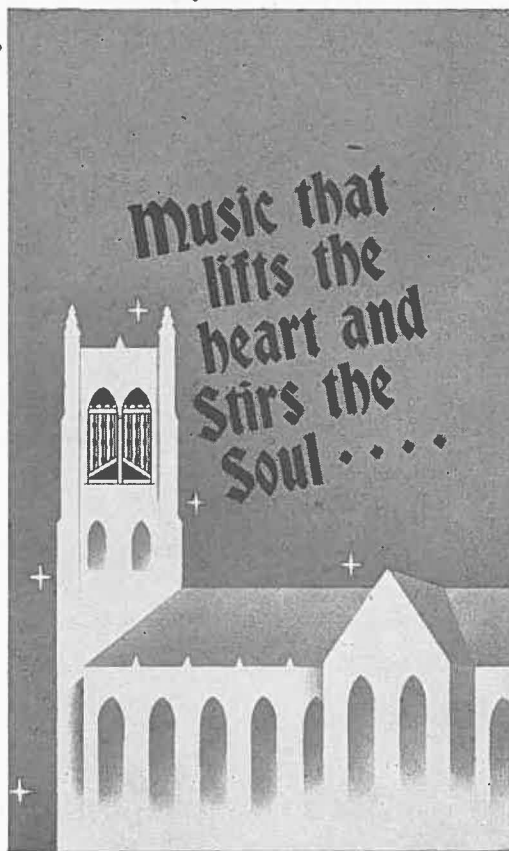
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