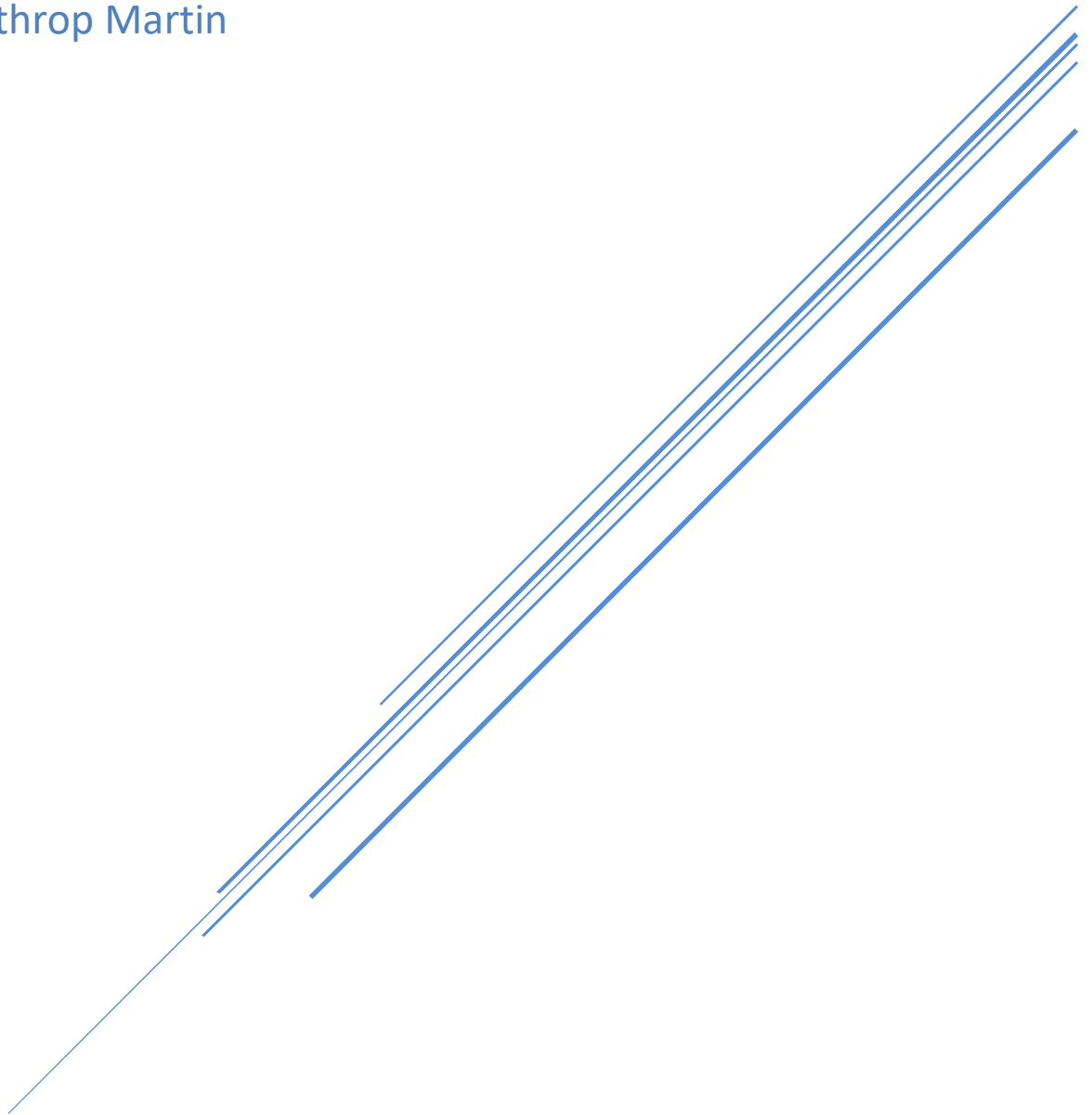


A HISTORY OF THE AMERICAN GUILD OF ORGANISTS IN BOSTON, MASSACHUSETTS 1905-1954

H. Winthrop Martin



Introduction to the transcription

This is a transcription of the doctoral dissertation of Harold Winthrop Martin, which he wrote a in partial fulfillment of the requirements for the Master of Sacred Music degree at Union Theological Seminary, New York City.

I have transcribed the document as close to the original as possible, including original punctuation and spellings.

I have changed obvious misspellings (e.g., where “tablet” was meant, yet “table” was typed, I changed the wording to “tablet”).

Using Word software, the footnotes are numbered sequentially throughout the entire document in the transcription. In the original, footnote numbering begins at every chapter.

I have inserted digital copies of recital and concert programs, where those programs were already loose in the original document. If the original was not accessible, I did not include it, as I did not want to damage the already fragile work.

Any other errors are unintentional.

Claire DeCusati
November 2020

A HISTORY OF
THE AMERICAN GUILD OF ORGANISTS
IN
BOSTON, MASSACHUSETTS
(1905-1954)

Harold Winthrop Martin

April 1, 1954

In partial fulfillment
Of the requirements for the
Master of Sacred Music degree
Union Theological Seminary
New York City

Preface

Most church musicians today are familiar with the work of the American Guild of Organists is doing "... to advance the cause of worthy church music ... ", either through belonging to a local Guild chapter, or through a subscription to the national magazine of the Guild, "The Diapason." The organization has increased by several thousand members in the past few years, largely due to the efforts of its indefatigable President, Mr. S. Lewis Elmer, who has contributed many, many hours and uncountable miles of travel to the task of spreading the gospel of the Guild. Under his presidency, now in its eleventh year, the Guild has established chapters in each of the forty-eight states as well as in the territories beyond the seas such as Hawaii and the Canal Zone. The total Guild membership has now passed the 13,000 mark.

This writer has been intimately associated with the Guild in Boston, Massachusetts for a number of years. Before beginning his studies at Union Seminary he served for six years as a member of the Executive Committee of the Massachusetts Chapter, the latter three as the first Registrar. Thus he has had the opportunity to observe the inner workings of the Guild in Boston.

This account of the history of the Boston Chapter would have been impossible without the generous cooperation of Dean Grover J. Oberle and Sub-Dean George Faxon, who granted him the privilege of perusing the old records of the Chapter and making them conveniently available to him. Thanks are also extended to Mrs. Emma Jane Trembly, Secretary, and Mr. Marshall Sumner Wilkins, Registrar, for their courtesy in letting him borrow their most recent journals in order to cull out pertinent data for this history.

The records of the first ten years of the New England Chapter (as the Boston group was known originally), are not now in the possession of the Chapter. They have been sought for, unsuccessfully, but this gap has been bridged by consulting the files of the "New Music Review" at the offices of the H.W. Gray Company in New York City. Through the kind permission of Mr. Donald Gray and the assistance of Mr. John Rodgers, M.S.M., these records have been put at the disposal of this researcher. President Elmer has been most generous in allowing him to look through the old records at National Headquarters for material on the early years of the Chapter. Sincere thanks are extended to him and to the H. W. Gray Company for their help in this matter.

The late Dr. Hamilton C. Macdougall of Wellesley College and Mr. Herbert C. Peabody, recently deceased, collaborated on a short "Story of the New England Chapter," which appears in "The Story of the American Guild of Organists," published by the H. W. Gray Company in 1946. Some of the ellipses in this history have been overcome by quoting from their account.

Talks with various members of the Guild in Boston have brought to light much information which would never have been found in any journal. Special thanks go to Mr. Harris S. Shaw, Dean of the Massachusetts Chapter during 1944-1947, for his contribution to this record. His remembrances of the early years are sincerely appreciated, while his succinct comments on the various episodes throughout the Guild history have thrown light on some dark corners.

This journal is sincerely dedicated to that infinite array of Boston organists who have contributed to the history of the American Guild of Organists in "The Hub of the Universe." Those who carry on have a worthy heritage to follow. May they always prove true to the trust.

H. W. M.
April 1, 1954

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Chapter I: Early Beginnings

The New England Chapter of the American Guild of Organists was formally begun in December, 1905. "It was the second Chapter to be organized, preceded only by Pennsylvania three years earlier."¹ The record in the "New Music Review" of February, 1906 gives a detailed account of that first meeting: With instructions from the Council, the Warden (Mr. Brewer) and the Registrar (Mr. Day) visited Boston on Wednesday, December 27th and consulted with the members of the Guild residing in that vicinity relative to forming a Chapter of the Guild in New England.

A meeting was called of the 26 members of the Guild residing in Massachusetts, Rhode Island, New Hampshire, and Maine, and a number of the organists of Boston to meet at Mr. Everett E. Truette's studio, 218 Tremont Street, Boston, on Thursday, December 28th at 2 p.m. 22 members and invited organists were present, and 9 members wrote letters saying they were heartily in sympathy with the movement to form the Chapter but they would unavoidably be absent. The Warden explained the wishes of the Council to those present and said that the special committee from the Council were [sic] in Boston to study the best way to form the Chapter; they were not leading, but were being advised by the members who were conversant with affairs in New England.

The Officers of the Chapter who were appointed at the meeting in Boston and elected at the meeting in New York, January 1st, were as follows:

George A. Burdett, Dean
Everett E. Truette, Secretary
Warren A. Locke, Treasurer

The Executive Committee elected by the members of the Guild in Boston were [sic] as follows:

The Dean
The Secretary
The Treasurer
Walter J. Clemson, Taunton
Henry M. Dunham, Boston
Arthur Foote, Dedham
William C. Hammond, Holyoke
Benjamin J. Lang, Boston
Hamilton C. Macdougall, Wellesley Hills
Samuel B. Whitney, Boston

On motion the name of the Chapter thus formed is to be known as "The New England Chapter."

This Chapter will be conducted on lines similar to the Pennsylvania Chapter, and the Executive Committee have [sic] power to make a constitutional and by-laws, which, having been ratified by the Council of the Guild, shall be the authority for the conduct of the Chapter's affairs.

¹ p. 41, The Story of the A. G. O., H. W. Gray Co.

Those present at the meeting in Boston, December 28th, were:

B. J. Lang
H. G. Tucker
Walter J. Clemson, Taunton
Arthur Foote
Warren A. Locke
Robert Allen, New Bedford
Allen W. Swan, New Bedford
Mrs. L. B. Felch, Natick
Alfred Brinkler, Portland
F. N. Shackley
Charles S. Johnson
Charles P. Scott
Wilbur Hascall
B. L. Whelpley
J. F. Driscoll
Alois Bartschmidt
Sargent Morss
George A. Burdett
Everett E. Truette ²

² New Music Review, February, 1906

Chapter II: The Deanship of George Albert Burdett (December 1905 - September 1908)

The New England Chapter's first Dean was the versatile George A. Burdett. He was born in Boston June 17, 1856 and came from a musical line, his father having been in his youth organist at the historic "Bulfinch" Church at South Lancaster.³

At Harvard Mr. Burdett came under the wing of J. K. Paine, graduating summa cum laude in music. He was editor of the Harvard Crimson and helped revive interest in Greek plays. Following college he spent several years in postgraduate study, a portion of the time with Haupt in Berlin, continuing with Fischer in Dresden.⁴

Immediately upon his return to this country, he accepted a call as organist and choirmaster at Harvard Church, Brookline, where his twenty years of service developed the musical ministry into great and ever-growing significance and all-around worth. In 1895 he went to Central Church, Boston, where he was enabled to put into practice many of his high ideals for worship music. After sixteen years in this position, he returned to Harvard Church in 1911, retiring a few years later to devote himself to composition and his publication interests. He was a Founder of the Guild (A.G.O.) and was one of the committee of three (with S. B. Whitney and Henry M. Dunham) appointed from Headquarters in New York to arrange illustrative services before New England had a Chapter. He was appointed to organize and to be Dean of the New England Chapter, the second in the Guild. Several years later (1920-1922) he again was elected to head the group.

Mr. Burdett was an acknowledged leader, and the new Chapter began operations suspiciously. The Chapter's early roster included organists as Arthur Foote, George W. Chadwick, Horatio Parker, John D. Buckingham and George E. Whiting. Hamilton C. Macdougall was at Wellesley, Sumner Salter at Williams, William Churchill Hammond at Mount Holyoke and Charles H. Morse at Dartmouth.⁵

The first Chapter recital was given by William C. Hammond, the second by John Hermann Loud. This tabulation of 1907 records sixty-nine active members and seventy-seven subscribing members, sixteen of whom were Founders, twenty Honorary Associates and 132 subscribers.⁶

The First Public Service of the New England Chapter was held at Emmanuel Church, Boston, on Tuesday evening, November 20, 1906, with a choir of about fifty men and boys under the direction of Arthur S. Hyde, organist and choirmaster:

³ Pp. 42, 45, The Story of the A.G.O.

⁴ Clipping from the Chapter scrapbook.

⁵ P. 42, The Story of the A.G.O.

⁶ P. 45, The Story of the A.G.O.

Prelude: Fantasie in C Major	César Franck
(B. J. Lang of Boston)	
Processional Hymn 450	S. B. Whitney
Cantata: Thou Guide of Israel	Dvorak
Offertory: Vision	Rheinberger
(Hamilton C. Macdougall of Wellesley)	
Recessional Hymn 521	J. K. Paine
Postlude: Finale in E flat	Guilmant
(Allen W. Swan of New Bedford)	

Several Chapter members who were present at that first Guild service are still living, among these are Miss Ruth Bosworth Eddy, A.A.G.O., of Swansea Centre; Homer C. Humphrey of Boston; Alfred Brinkler, F.A.G.O., of Portland, Maine and Miss Georgia B. Easton, A.A.G.O., of Methuen. It is reported that a congregation of twelve hundred people filled the church and evidence of interest were manifest among those present.

The First Organ Recital was given by William Churchill Hammond, A.G.O., at New Old South Church, Boston, on February 27, 1907:

Sonata VI in E minor, Op. 137	G. Merkel
Benediction Nuptiale	Saint-Saëns
Pastorale (Symphony II)	Widor
Passacaglia (composed 1627)	Frescobaldi
Fugue on B-A-C-H	Schumann
Suite in D	Handel
Oriental Sketches	A. Bird
Nocturne in A flat Major	H. W. Parker
A Springtime Sketch	J. H. Brewer
Christus Resurrexit (Inno di Gloria)	O. Ravanello

The Second Organ Recital was given by John Hermann Loud, A.A.G.O, at the Old First Church, Boston, on March 14, 1907:

Sonata XIX, Op. 193	Rheinberger
Lamentation	Guilmant
Fugue in B minor	Bach
Grand Pièce Symphonique, Op. 17	Franck
Two Posthumous Works	Mendelssohn
a. Andante, with Variations	
b. Allegro in B flat	

The Second Public Service was held at the First Baptist Church, Commonwealth Avenue, Boston, April 16, 1907:

Prelude: Adagio (Sonata in G minor)	H. M. Dunham
(Henry M. Dunham of Boston)	

Magnificat in A	Stainer
Offertory: Andantino (Suite in D)	Arthur Foote
(E. Cutter, Jr.)	
Three Selections from Stabat Mater	Dvorak
Postlude: Allegro maestoso (Sonata in G, Op. 28)	Elgar
(Alfred Brinkler of Portland)	

The service was played by James D. D. Comey, organist and choirmaster, assisted by a chorus of 21 solo voices.

The correspondent of the Chapter to the official organ of the Guild, "The New Music Review", in the issue of December, 1907 says:

The services in Portland, New Bedford, and Providence have been committed to the direction of Alfred Brinkler, F.A.G.O., Allen W. Swan, A.G.O., and Arthur H. Ryder of Grace Church, respectively. These gentlemen will form local committees for the arrangements and furtherance of the movement and will enlist the customary assistance in the services.

The Third Public Service was held at St Thomas' Church, Taunton, on November 6, 1907:

Prelude: Pastorale	Trillat
Vision	H. W. Parker
(Allen W. Swan, A.G.O.)	
Magnificat	Iliffe
Nunc Dimittis	Ilffe
Anthem: O Lord, Thou art my God	C. Lee Williams
Offertory: Nocturne	Wheeldon
(Walter J. Clemson, A.G.O.)	
Postlude: Fantasia in G Major	Bach
(B. J. Lang, A.G.O.)	

The service was played by George Shaul.

A recital was given by R. Huntington Woodman, Mus. Doc., A.G.O., F.A.G.O., at First Church in Boston on November 29, 1907:

Passacaglia and Fugue in C minor	Bach
Variations from Concerto I	Handel
Pastorale	Foote
Concert Overture in C minor	Hollins
Cantilene in B flat	Woodman
Scherzo in Canon form (arr. H. W. Parker)	Jadassoon
Pièce Heroique	Franck
Canzone in F minor	King Hall
Toccata	Edward d'Evry

The Fourth Public Service was held at Grace Church, Providence, Rhode Island, on December 2, 1907. The service was played by Arthur H. Ryder, organist and choirmaster and sung by "the surpliced choir"

of the church. Mr. F. E. Streeter, F.A.G.O., and Mr. Henry Clough-Leigher of Boston, former organist of the church, assisted Mr. Ryder at the organ in "the usual manner."

A service was held at the Second Church in Dorchester, Congregational, on November 24, 1907. Dean Burdett of Central Church, Boston, opened the new organ built by the Hook & Hastings Company. He was assisted by John F. Hartwell, organist of the church and the Quartet Choir:

Vision	Rheinberger
Romance	Whealdon
Anthem: I Will Sing of Thy Power	Sullivan
Fiat Lux	Dubois
Ave Maria	Bossi
Alleluia	Dubois
Andantino	Franck
Anthem: Praise the Lord	Randegger
Adagio (Sonata V)	Guilmant
Largo (by request)	Handel
Hymn: Coronation	
Hallelujah Chorus (Messiah)	Handel

A Guild service was held in New Bedford on January 14, 1908 at Grace Church, Episcopal. The service was sung by the vested choir and played by Edgar A. Barrell, organist. The Prelude was played by Homer C. Humphrey of Boston; the Offertory by Robert Allen of New Bedford and the Postlude by George Sawyer Dunham of Brockton.

An exceptionally impressive service was held at St. Paul's Cathedral, Boston, on January 29, 1908. Three vested choirs: St. Paul's, the Church of the Advent and Christ Church, Cambridge, made a body of 100 choristers. Warren A. Locke conducted and Albert W. Snow played the service. B. L. Whelpley played the Prelude; Harry Wry played the Offertory and Alois Bartschmidt, F.A.G.O., the Postlude:

Prelude: Organ Fantasie in C minor	Hans Huber
Anthem: How Blest are They	Tschaikowsky
Anthem: By Babylon's Wave	Gounod
Anthem: O Come Before His Presence	Martin
Offertory: Andante Cantabile	Franck
Postlude: Third Concert Fantasie in D	O. Dienel

At the second annual dinner of the Chapter in March, 1908, speakers were Mrs. H. H. A. Beach and Louis G. Elson. Mr. Elson said in part:

America, to being with, started out a musical desert. The early settlers had no music of their own and all the hymns tunes they had could be counted on the hand. A little later there was published the Bay Psalm Book, the words of which were sometime very prosaic, as poetry was at a low ebb at that time.

The first organ in the colony was owned by Mr. Brattle of Brattle Square. This organ was spoken of as early as 1709 in some of the diaries which have been preserved. When he died, in his will he made the provision that the organ be given to his church if they would accept it, but if they did not,

the organ should be given to the Episcopal Church of Boston. His church would not accept it, so it was given to and placed in King's Chapel.⁷

The Ninth Public Service was held at the Second Congregational Church, Holyoke, on March 15, 1908, under the direction of Professor William C. Hammond. The service was sung by the Chorus Choir of the church, assisted by the Quartet and Chorus Choir of the First Congregational Church, Springfield:

Prelude: Prelude on "O Filii" Edw. Batiste
(Harry H. Kellog, First Church)
Festival Te Deum in A G. H. Westbury
Magnificat in E flat John E. West
Offertory: In Paradisum Dubois
(Prof. Edwin B. Story, Smith College)
Postlude: Finale (Sonata V) Rheinberger

Dean Burdett's annual report of 1908 summarizes the activities of the 1907-1908 season, to wit:

There are seventy-five active members, including fourteen Fellows and Associates, one hundred and thirty-five subscribers and nineteen Honorary Associates. Since November 1907 there have been given eight Guild services under the auspices of this Chapter, viz: two in Boston, and one at each of the following cities: Taunton, New Bedford, Holyoke, Springfield, Portland, Maine; Providence, Rhode Island; also two organ recitals in Boston churches and three receptions were tendered the members at residences having concert organs.⁸

The annual meeting took place May 15, 1908, in Jordan Hall, Boston. Much regret was expressed at the resignation of George A. Burdett as Dean of the Chapter, which position he filled with such success for two years. Professor Hamilton C. Macdougall of Wellesley College was elected to succeed him, with Professor C. G. Hamilton, also of Wellesley College elected Secretary, with B. L. Whelpley as Treasurer. A private recital followed the meeting:

Suite Arthur Foote
(Arthur Foote)
Sonata III Henry M. Dunham
(Henry M. Dunham)
Concert-Satz Otto Dienel
(Alois Bartschmidt)
Concerto for Organ and Orchestra Handel
(N. E. Conservatory Orchestra)
Finale Homer Humphrey
(Homer Humphrey)

The Eleventh Public Service of the Chapter was held at Mount Holyoke College on May 3, 1908, with a choir of 300 voices under the direction of Professor William C. Hammond:

⁷ New Music Review, 1908.

⁸ New Music Review, June, 1908

Prelude to Cantata 106	Bach
(William C. Hammond)	
Processional: The Strife is O'er	Palestrina
Congregational Hymn: O Come, Emmanuel	Hebrew
Festival Te Deum in A	Westbury
Magnificat and Nunc Dimittis in E flat	West
Choir Hymn: Remember Now Thy Creator	
Offertory: Cantabile	Sleeper
(Prof. Henry D. Sleeper)	
Sermon by the Rev. Rockwell Harmon Potter, D. D.	
Evening Anthem: from "The Golden Legend"	Sullivan
Recessional: Fight the Good Fight	A. H. Mann
Postlude: Allegro Vivace (Symphony V)	Widor
(Harry H. Kellogg)	

Those participating included the Quartet and Chorus of the First Congregational Church, Springfield (50 voices); the Quartet and Chorus of the Second Congregational Church, Holyoke (50 voices); the Vesper Choir of Mount Holyoke College (150 voices) and the Junior Choir of the College (50 voices).

Chapter III: The Deanship of Hamilton Crawford Macdougall (1908-1909)

Hamilton Macdougall was born in Warwick, Rhode Island, October 15, 1858. He was early attracted toward a musical career, and studied piano, organ and theory under such masters as J. C. D. Parker, S. B. Whitney and B. J. Lang. He went to London and prepared himself for the examination offered by the Royal College of Organists, Studying with Dr. E. H. Turpin, distinguished organist and theorist. Mr. Macdougall was awarded the diploma of Associate of the College in 1883, the second American to receive this honor.

Returning to Providence, he rapidly rose to the head of his profession as teacher, composer and performer. From 1882 to 1895 he was organist-choirmaster of the Central Baptist Church, where he raised the choir to a high point of efficiency. He gave a yearly series of Saturday afternoon recitals, supplemented occasionally by assisting organists and his own pupils. He became active in the Music Teachers' National Association and organized the Rhode Island state association, serving as its first president.

IN 1895 he became organist at the Harvard Church, Brookline and in 1900 was called to take charge of the music department at Wellesley College. There he found his plans generously supported by the new President, Miss Caroline Hazard, herself an enthusiastic and cultivated musician, with whose assistance the chapel music was greatly enriched in its choral and ritualistic features. Under Dr. Macdougall's leadership, the music department at Wellesley came to the fore as one of the best-equipped music departments in any American university.

He served several years as lecturer at Brown University and the Brooklyn Institute of Arts and Sciences. He was awarded the doctorate of music by Brown University in 1902. Dr. Macdougall was vitally interested in the success of the Guild and contributed greatly to the early leadership of the Chapter. He became Dean in 1908, succeeding George Burdett, and although he only served a single term he always maintained an avid interest in the affairs of the Chapter until his death in 1945. For many years he contributed a column to the monthly issues of "the Diapason," entitled – "The Free Lance." His column was devoted to many facets of music, not only the organ. Under his deanship, the Chapter continued the practice of featuring both organ recitals and public services.

The Twelfth Public Service was held December 3, 1908 at Eliot Church, Newton, under the direction of Everett E. Truette, A.G.O., organist and director. The service included Verdi's "Manzoni Requiem." The Prelude, "Fantasia in A flat," Franck, was played by Henry M. Dunham, A.G.O.; the Postlude, "Allegro appassionata" (Sonata V), Guilmant, was played by George A. Burdett, A.G.O.

The Fourth Organ Recital was given by W. Lynnwood Farnam, A.R.C.M., A.R.C.O., at New Old South Church, Boston, on January 28, 1909, playing from memory this program:

Symphony VI	Widor
a. Largo	
b. Adagio	
Marche Pontificale (Symphony IV)	Widor
Elegie in F# minor	Claussman
Toccata in B minor	Gigout

Choral Prelude: Thou comest now, Jesu	Bach
Toccata, Adagio and Fugue in C Major	Bach
Le Carillon	Wolstenholme
Theme and Variations in A flat	Thiele

The Secretary (C. G. Hamilton) reports that the performance was "...brilliant and masterly and evoked great enthusiasm."⁹

An all-Mendelssohn program was given at Central Congregational Church, Boston, on Sunday January 31, 1909:

Morning Service

Prelude in G
How lovely are the messengers (St. Paul)
Cast thy burden on the Lord (Elijah)
O come, everyone that thirsteth (Elijah)
Postlude: March of the Priests (Athalie)

Afternoon Service

Chorale Variations, Fugue and Finale (Sonata VI)
For He shall give His angels (Elijah)
Lift thine eyes (Elijah)
Hear ye, Israel (Elijah)
Be not afraid (Elijah)
Holy, holy, holy (Elijah)
Postlude: Allegro molto (Sonata VI)

A recital was given by John Herman Loud, F.A.G.O., in Jordan Hall, Boston, on February 24, 1909:

Ciacona	Pachelbel
Prelude and Fugue in G	Bach
Sonata III in A Major	Mendelssohn
Scherzo Symphonique	Lemmens
Second Meditation	Guilmant
Allegro vivace (Pastoral Sonata)	Rheinberger
Andante (Organ Sonata, Op. 65)	H. W. Parker
Passacaglia, B minor (Mss.)	E. Blum

The Fourteenth Public Service was given by the combined choirs of the First Congregational Church of Springfield, Harry H. Kellogg, organist and director, and the Second Congregational Church of Holyoke, William C. Hammond, organist and director, at the Holyoke church on March 14, 1909:

Prelude: Adagio, Op. 42 Merkel
Anthems: Holy, Holy, Holy Maunder

⁹ New Music Review, March, 1909.

O Lamb of God	Maunder
Lord, Have Mercy	Maunder
Festival Te Deum in B flat	Stanford
Anthems: O Clap Your Hands	Stainer
Is it Nothing to You?	Foster
The Beatitudes	Chadwick
Sevenfold Amen	Stainer
Offertory: Andante	Tombelle
Postlude: Hosannah	Lemmens

The annual dinner was held on April 28, 1909 at the Young's Hotel, Boston. Speakers were President W. H. P. Faunce of Brown University, on "The Place of Music in Modern Life;" Mr. Rubin Goldmark, on "The Lasting Qualities in Music" and Mrs. Florence Rich King, F.A.G.O., on "The Woman Organist." Addresses were also made by the Rev. Dr. W. H. Lyon and by Walter J. Clemson, A.G.O.

No mention is made in the reports to the "New Music Review" about when the annual meeting of 1909 was held, whether in the month of April in connection with the annual dinner, or in May or June. It is assumed that it was held in April.

A crisis concerning the legality of "Chapters" came to a head at Headquarter in New York in early 1909:

In certain quarters there was strong opposition to the election of "members" without examination. The objection finally took the form of a formal complain to the Board of Regents at Albany that the Guild had violated its charter and was asked to show cause why the charter should not be revoked. Warden Hedden and Messrs. Brewer and Wright were commissioned to go to Albany to see what could be done to straighten out the matter. It is true that the election of "members" was illegal. The situation would have been serious if the Albany authorities had not been friendly and disposed to do all they could to help us. In order to legalize all that we had done it was necessary to petition the Board of Regents to amend the charter. Before this the constitution must be amended to conform.

The amended constitution was adopted at the annual meeting in New York on May 27, 1909. At a Council meeting June 19, 1909 it was announced that the new charter had been granted. The situation was amusing –there were no chapters – there were no "members." The Council, therefore, at their request, reorganized the Pennsylvania Chapter. The New England Chapter, the Western Chapter, the Ohio Chapter, and the Chapter of Western New York were also reorganized, and those previously elected as "members" were declared colleagues.¹⁰

To conform to this reorganization of the Guild at Headquarter, the New England Chapter reorganized itself and elected officers at

"...the annual meeting of the Chapter in Boston on December 13, 1909. Those elected included:
Dean, Walter J. Clemson, A.G.O.
Sub-Dean, Albert W. Snow
Secretary, James D. D. Comey
Treasurer, B. L. Whelpley, A.G.O.

¹⁰ Pp. 52-53, The Story of the A.G.O.

Executive Committee:

George A. Burdett, A.G.O.

S. B. Whitney, A.G.O

Alfred Brinkler, F.A.G.O.

Henry M. Dunham, A.G.O.

Wallace Goodrich

William C. Hammond, A.G.O.” ¹¹

¹¹ New Music Review, February, 1910.

Chapter IV: The Deanship of Walter John Clemson (1909-1918)

Walter John Clemson, M.A. (Cantab.), F.R.S.A., served as Dean of the New England Chapter for nine years, longer than any other person before or since. As the records of the Chapter are incomplete, it is impossible to determine the actual date of his first election, but it is quite certain that he began his term of service on September 1, 1909. On December 13, 1909, the Chapter reorganized in compliance with the new charter at Headquarters and elected the officers noted on the previous page. Evidently these were the same officers elected at the annual meeting the spring before.

Mr. Clemson was a native of England and came to this country in 1885 as organist-choirmaster of St. Thomas' Episcopal Church, Taunton, where he served the remainder of his life. He was a Fellow of the Guild of Church Musicians in London and became one of the Founders of the Guild in Boston. He was a real "gentleman of the old school." In talks with present-day Guild members, he is described as "extremely dignified and well-bred." Meetings of the Chapter in the days of Mr. Clemson's deanship were chiefly characterized by their formality. The men always wore full-dress suits to Guild events. Alfred Brinkler, F.A.G.O., of Portland, Maine, recalls board meetings those days in which Dean Clemson "...used to entertain us royally at the old St. Botolph Club."¹² Mr. Clemson, believing as he did in the furtherance of compositions by American composers, instituted an award beginning in 1897 for the best composition of the year to be judged by a committee of Guild members at Headquarters. The prize took the form of a gold medal and the "Clemson Medal" was awarded up until 1920. The H. W. Gray Company later added a prize of fifty dollars to the award.

There is no report of any meeting during the 1909-1910 season included in the "New Music Review" until the April, 1910 issue which describes the public service held at Temple Israel, Boston, on March 1, 1910, under the direction of Henry L. Gideon, organist and choirmaster. An address was given by the Rev. C. Fleischer, Honorary Associate of the Guild. The ritual was using in the tradition of the Reformed Synagogue, the choral portions being composed by Arthur Foote:

Prelude: Sonata II	Mendelssohn
(B. L. Whelpley, A.G.O.)	
Anthem: Thine, O Lord	W. Frank Harling
When the Lord Turned Again the Captivity	
Eaton Fanning	
Interlude: Adagio (Symphony VI)	Widor
(H. T. Wade)	
Postlude: St. Anne Fugue	Bach
(Homer C. Humphrey)	

By invitation of Archbishop William H. O'Connell, the Chapter attended Vespers at the Roman Catholic Cathedral of the Holy Cross, Boston, on March 11, 1910. The music was directed by J. T. Whelan and Alois Bartschmidt, F.A.G.O.:

Prelude: Chorale in A minor	Franck
(George Sawyer Dunham)	
Antiphons and Psalms (antiphonally)	
(Sanctuary and Gallery Choirs)	

¹² Letter from Alfred Brinkler to this writer, Mar. 19, 1954.

Gregorian Tones: I, VII, V and VI.
 Magnificat, Tone VIII (harmonized) Ett
 Sermon: His Grace, the Most Rev. Archbishop of Boston
 Ave Regina Witska
 Tantum Ergo Gluck
 And the Glory of the Lord Handel
 Postlude: Finale (Sonata I) Mendelssohn
 (H. G. Tucker)

The Fifth Organ Recital was given March 18, 1910 by Professor Harry Benjamin Jepson of Yale University at Jordan Hall, Boston:

Symphony VIII Widor
 Prelude and Fugue in D Major Bach
 Serenade Miller
 Prelude in G minor Jepson
 Melodia Reger
 Scherzo Gigout

At the annual meeting held April 21, 1910 at the Hotel Brunswick, Boston, Dean Clemson, Sub-Dean Albert Snow and Secretary James D. D. Comey were re-elected. Dean Clemson expressed his cordial appreciation of the service Benjamin L. Whelpley had rendered as Treasurer and his deep regret at Mr. Whelpley's enforced retirement due to ill health. It was at this meeting that Wilbur Hascall began his eleven-year tenure as Treasurer of the Chapter. Thomas Whitney Surette, composer and lecturer, spoke on "Tendencies of Modern Music." Mr. Surette's summary of "...the work of Debussy, Strauss and Puccini was keenly analytical, and his tribute to Beethoven satisfied every one, and particularly those whose sympathies cling to the composers and traditions of the old school."¹³

By invitation of Edward F. Searles, sixty-five members of the chapter journeyed to Methuen on Saturday, June 11, 1910 to hear the new organ in Serlo Organ Hall.

"....This organ formerly stood in the old Boston Music Hall, and in its day was the most celebrated, as well as the largest, organ in the country. More recently it has been revoiced, modern wind pressure and modern action installed, and is now a modern instrument in every respect. Mr. Searles has had the hall specially constructed to display the tonal beauties of this remarkable instrument, and he has succeeded in every way. The acoustics are perfect and the electric light arrangements are unique."¹⁴

The program played by Chapter members on the Methuen organ was as follows:

Prelude in B minor: Bach
 Messe de Mariage Dubois
 Sonata in D minor, Op. 42 Guilmant
 (Everett E. Truette, A.G.O.)
 Prelude and Fugue in E minor Bach
 Pastorale Franck

¹³ New Music Review, July, 1910.

¹⁴ Ibid., August, 1910.

(Albert W. Snow)
 Passacaglia in G minor, Op. 23 (Ms.) Henry M. Dunham
 Caprice in B flat Major, Op. 20 Guilmant
 Finale in C Major (Ms.)..... Homer Humphrey
 (Homer C. Humphrey)

On November 14, 1910, a recital was given at the First Church of Scientist, Boston, by Professor Samuel Atkinson Baldwin, A.G.O., F.A.G.O., of the City College of New York. "Professor Baldwin gave the recital on the seventy-stop Hook & Hastings instrument to a congregation of 4900. The scholarly rendering of the cosmopolitan programme gave keen delight to the hearers, characterized as it was by clarity of execution, mobility of phrasing and exquisite taste in registration." ¹⁵ The program included:

Prelude in E flat Bach
 Choral Prelude: Jesu, meine Züversicht Bach
 Symphony V Widor
 a. Allegro vivace
 b. Allegro cantabile
 c. Toccata
 Prelude to Parsifal Wagner
 Soutenir (a study on one note) Edwin H. Lemare
 Scherzo in G minor M. Enrico Bossi
 Nocturne, Op. 50, No. 6 Arthur Foote
 Theme and Finale in A flat Johann Ludwig Thiele

The Ninth Public Recital of the Chapter was held at the Eliot Church, Newton, December 15, 1910, given by Everett E. Truette, A.G.O.:

Fugue in B minor Bach
 Sonata in G minor Dunham
 Berceuse Faulkes
 Lamentation Guilmant
 Toccata in G Major Truette
 Serenata Wolstenholme
 Concert-Satz in E flat minor Thiele

The Twenty-Fifth Public Service was held in Trinity Church, Boston, Thursday, February 9, 1911. The Rector, the Rev. Alexander Mann, D.D., welcomed the members of the Guild and spoke of the influence exerted by the organization. The program consisted of:

Prelude in [sic] Bach
 Magnificat and Nunc Dimittis West
 Anthems: Say, Watchman Sullivan
 Hail, Gladdening Light George C. Martin
 Adagio (Symphony in G minor) Lemare

¹⁵ New Music Review, January, 1911. (This is undoubtedly the largest audience ever to attend an organ recital in the city of Boston and has never been surpassed to date.)

The Twenty-Ninth Public Service was held at Wellesley College, Tuesday, May 16, 1911.

The choral music, including Arthur Foote's "Mount Carmel" was sung with style by the College choir, under the direction of Professor Macdougall, who accompanied the service on the chapel organ. The resources of the instrument were well-illustrated by Messrs. Geo. A. Burdett, John Hermann Loud and Walter J. Clemson, who play respectively, Cesar Franck's "Andantino in G minor", Guilmant's "Allegro con fuoco" from the Sixth Sonata, and Jon E. West's "Passacaglia." Fifty organists and visitors journeyed from Boston to wander about the beautiful grounds, to be entertained at supper and to listen to a reverent and inspiring service.¹⁶

The program included:

Processional: Sing Alleluia Forth	Macdougall
Service Anthem: [sic]	Foote
Passacaglia	West
Andantino in G minor	Franck
Anthem: The Strain Upraise	Buck
Allegro con fuoco	Guilmant
Recessional: To Thee, O Dear, Dear Country	Macdougall

A recital was given in Trinity Church, Boston, on January 4, 1912 by the parish organist, Ernest Mitchell:

Choral Prelude	Bach
Sonata in A minor	Rheinberger
Pastorale	Foote
Chorale in E Major	Franck
Canon in B minor.....	Schumann
Symphony in G minor	Widor
Finale	Vierne

The Fourteenth Organ Recital was given by Clarence Dickinson of the Brick Church, New York City, on December 13, 1911, at King's Chapel, Boston. "The subjoined programme was conceived with just taste and executed with the brilliancy always connected with Mr. Dickinson's ability."¹⁷

Fantasia in F# minor	Bubeck
Trio	Krebs
Fugue in D Major	Bach
Descant on the Chorale, "Rejoice, Beloved"	Ducis
Toccata	de Meraux
Variations on Two themes from the Cantata "Weeping and Mourning" and the "Crucifixus" from the Mass in B minor, Ending with the chorale, "What God wills is best."	Liszt
Prayer in F Major	Guilmant
Minuet	Seeboeck

¹⁶ New Music Review, July, 1911.

¹⁷ Ibid, February, 1912.

Berceuse	Dickinson
Rhapsodie Guerrière	Sinding

The Thirty- First Public Service was held at the First Baptist Church, Arlington, January 12, 1912:

Prelude: Adagio (Sonata V)	Guilmant
(Miss Georgia B. Easton, A.A.G.O.)	
(Trinity Congregational, Lawrence)	
Anthem: Great is the Lord	Burdett
Anthem: Peace I Leave with You	Roberts
Anthem: Lord, How Long wilt Thou forget me?	Mendelssohn
Offertory: Noel Languedogien	Guilmant
(Harris S. Shaw, A.A.G.O.)	
(Second Universalist, Boston)	
Postlude: Finale (Sonata VII)	Guilmant
(D. Ralph Maclean)	
(Tremont Methodist Episcopal, Boston)	

The service was play be the host organist, Mr. Charles S. Johnson, A.G.O.

The Thirty-Second Public Service was held at the Baptist Temple, Fall River, February 7, 1912:

Prelude: Fantasy	Franck
(Edwin E. Wilde of New Bedford)	
Sonata	Dunham
Anthems: Sing Unto God	Harker
Peace and Light	Chadwick
Offertory: Prière (Suite Gothique)	Boëllmann
(Myron C. Ballou of Providence)	
Postlude: Menuetto (Sonata IV)	Guilmant
(George W. Bottom of Fall River)	

The service was played by Edmund Bottomley, organist and director of music of the Temple. Dean Clemson made a very instructive and noteworthy address on the history of the Guild and the opportunities it affords its members. He brought to the attention of the congregation the purposes of the Guild, to wit:

To advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties and opportunities as conductors of worship; and to obtain acknowledgement of their position from the authorities of the Church.

To raise the general efficiency of organists, by a system of examinations and certificates, and by the fostering of solo organ playing.

To provide opportunities for intercourse among organists; for the discussion of questions of interest connected with their work and for hearing model performances of sacred compositions.

It is interesting to note the similarities and also the changes that have been made in the present “State of Purposes of the Guild,” to wit:

To advance the cause of worth church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties and opportunities as conductors of worship.

To raise the standard of efficiency of organists by examination in organ playing, in the theory of music and in general musical knowledge; at to grant certificates as Fellow, Associates, or Choir Masters to members of the Guild who pass such examinations.

To provide members with opportunities for meeting, for the discussion of professional topics, and to do other such lawful things as are incidental to the purposes of the Guild.

The Thirty-Ninth Public Service was held in St. Paul’s Church, Pawtucket, Rhode Island, October 15, 1912:

Prelude: Procession du St. Sacrament Chauvet
Anthems: O come, let us worship Hauptmann
 How lovely is Thy dwelling place Brahms
Offertory: Canzona Demarest
Postlude: Toccata in C Major Bach

The Fortieth Public Service was held at Harvard Church, Brookline, November 18, 1912 under the direction of Past-Dean George A. Burdett. His Quartet Choir was assisted by Stephen Townsend, baritone:

Prelude: Chorale in A Boëllmann
 (B. L. Whepley of Arlington St. Church)
Kyrie from Mass in A Franck
Anthems: For He shall give His angels Rheinberger
 Still, still with Thee Burdett
 Lo! Summer comes again Stainer
Ninefold Amen Clemson
Offertory: Adagio from Symphony VI Widor
 (Ernest Mitchell of Trinity Church)
Postlude: Sonata III, Movt. I Mendelssohn
 (Everett E. Truette of Eliot Church, Newton)

The Nineteenth Organ Recital of the Chapter was given at King’s Chapel, Boston, February 24, 1913, by Edwin Arthur Kraft, F.A.G.O., of Trinity Cathedral, Cleveland, Ohio:

Paeon (Song of Triumph) H. Alexander Matthews
Scherzo (Sonata I) Becker
Autumn Song Matthews
Melodie Tschaikowsky
Caprice Dethier
Evening Bells Macfarlane
Fantasie Symphonique R.G. Cole

Intermezzo	Bonnet
Canzona	Faulkes
Fantasie Sonata	Neuhoff
Passacaglia in G minor	H. M. Dunham
Pastorale	Arthur Foote
Toccata (Sonata III)	Becker
Caprice	Kinder
Ride of the Valkyries	Wagner

The Twentieth Organ Recital was given March, 13, 1913 at Trinity Church, Boston, by Wallace Goodrich:

Fantasie in G minor	Bach
Two Choral Preludes on Hymns of the Passion	Bach
Prelude and Fugue in E Major	Saint-Saens
Lento assai	Guilmant
Priere	Franck
Upon a Breton Melody	Ropartz
Symphony Romane (four movements)	Widor

The Forty-Sixth Public Service was held April 21, 1913 at Christ Church, Fitchburg, under the direction of Herbert C. Peabody, organist and choirmaster: ¹⁸

Prelude: Vision	Burdett
(George A. Burdett, A.G.O.)	
Magnificat and Nunc Dimittis in A	Stainer
Offertory: Praeludium (Sonata XIX)	Rheinberger
Romanza, Op. 17	Parker
(John Hermann Loud, F.A.G.O.)	
Choral: To God on High	Mendelssohn
Postlude: Grand Chorus in D	Guilmant
(W. W. Farmer of Worcester)	

Dean Clemson as assiduous in promoting increased membership for the Chapter and in April, 1913, he formulated a letter which was sent to "...the other 830 organists in New England not members of the Guild, inviting them to join:

Dear Sir or Madam,

Allow me to call your attention to the work of the American Guild of Organists, which now has twenty Chapters in the United States and Canada. By examination of the list of officers, graduates and colleagues, you will see that, with rare exceptions, the representative organists of new England are members of this Chapter.

To make our membership as comprehensive as possible, it is desired to enlist your interest in the aims of the Guild, as set forth on the last page.

¹⁸ Mr. Peabody is co-author, with Dr. Hamilton C. Macdougall of "The Story of the New England Chapter" (pp. 41-50) which appears in the H.W. Gray publication, "The Story of the American Guild of Organists."

Should you desire to become a Colleague, the procedure is as follows:

You will obtain from the Dean, Secretary or Treasurer, a form of application which must be signed by two organists (members) who can endorse your ability as an organist from personal knowledge.

Your application is then considered by the Executive Committee and, if accepted, is forwarded to Headquarters for ratification.

Having been elected, the sum of three dollars should be paid to the Treasurer; after which you become a Colleague, and are entitled to take an active part in the affairs of the Chapter.

The advantages of membership are clearly in the direction of broadening your personality and your work, by hearing Guild Recitals and Services in representative churches; by meeting fellow organists socially at the Annual Dinner and at informal suppers, on which occasions vital questions of music and management are discussed.

Tickets are issued for all events of the Chapter, and each Colleague receives THE NEW MUSIC REVIEW, an authoritative publication of matter pertaining to music in general, and to the Guild in particular.

If you are interested, kindly address the undersigned, who will give you the information desired.

Cordially yours,

WALTER J. CLEMON
Dean. ¹⁹

The Twenty-Fifth Organ Recital was given by W. Lynnwood Farnam at Emmanuel Church, Boston, on December 11, 1913:

Concerto in C minor	Handel
Choral Improvisation, Op. 65	Karg-Elert
Prelude and Fugue in F minor	Bach
Meditation in A Major	Bairstow
The Repose of the Holy Family (The Childhood of Christ)	Berlioz
Symphony VIII in B Major	Widor

The members of the Chapter were invited by Wallace Goodrich, Dean of the New England Conservatory of Music, to attend his lecture on the Tenebrae Office of the Roman Catholic Church, on a Wednesday morning in April, 1914:

The Office, with its historical and local use, was fully illustrated by the lecturer and was intended to be illuminative of the Tenebrae Office in the Cathedral of the Holy Cross the same evening, to which the members were invited by the Rt. Rev. Msgr. Splaine. Special seats were reserved for the Chapter. The Office was rendered a cappella by His Eminence, William Cardinal O'Connell, the clergy and

¹⁹ New Music Review, July, 1913.

seminarians, and the sanctuary choir, 250 in all, led by Mr. J. F. Driscoll, the cathedral organist. The Tenebrae Office, consisted of Matins and Lauds, containing antiphons, psalms, lessons, versicles and responses was rendered most impressively by the unaccompanied voices, the altar lights being extinguished one by one as the Office proceeded.²⁰

The Fifty-Second Public Service was held at Christ Church, Fitchburg, May 21, 1914, under the direction of Herbert C. Peabody, assisted by the choir:

Organ: (a) Hosanna Wachs
 (b) Andante con moto Ruefer
 (Dr. Hamilton C. Macdougall)
 Magnificat and Nunc Dimittis in E flat West
 Organ: (a) Allegro appassionata Guilmant
 (b) Adagio..... Guilmant
 (William Lester Bates)
 Anthem: King All Glorious Barnby
 Organ: Finale from Symphony I Maquaire
 (Arthur H. Ryder)

A Public Service was given by the Chapter at the Church of the Advent, Boston, on November 13, 1914. This service was in memory of the late Samuel Brenton Whitney, A.G.O. (known as "S. B. Whitney"), former organist of the church. The service was played by Albert W. Snow, the incumbent organist.

Prelude: Lamentation Guilmant
 (Allen W. Swan, A.G.O., First Unitarian Church, New Bedford)
 Processional Hymn S. B. Whitney
 Magnificat in C Major Stanford
 Anthems: Blest are the Dead Stanford
 How Blest Are They Tschaikowsky
 Offertory: Marche Funèbre et Chant Séraphique Guilmant
 (Everett E. Truette, A.G.O., Eilot Church, Newton)
 Recessional Hymn Whitney
 Postlude: Moderato maestoso Borowski

A recital was given at First Church in Newton, Congregational, on January 11, 1915:

Sonata in E flat, Op. 65 Parker
 (John Hermann Loud, F.A.G.O.)
 Prelude in G minor Vierne
 Choral: Es ist ein' Ros 'entsprungen Brahms
 At Sunset Diggle
 Three Movements from Second Concerto Handel
 (Harris S. Shaw, A.A.G.O.)
 Three Movements from Seventh Sonata Guilmant
 (Ernest Mitchell)

²⁰ New Music Review, May, 1914.

The Thirty-Fifth Recital was given at the Unitarian Church, New Bedford, January 26, 1915, by Allen W. Swan, A.G.O.:

Sonata in A minor	Borowski
Choral Improvisations, Op. 65	Karg- Elert
Adagio (Symphony VI)	Widor
Toccata in G minor	Matthews
Andante (Symphony V)	Tschaikowsky
Cantilena in G	Foote
Choral No. 3, in A minor	Franck

The Thirty-Sixth Recital was given at All Saints' Memorial Church, Providence, Rhode Island, February 4, 1915:

Sonata VI	Mendelssohn
Gavotte	Dethier
Prelude, Op. 53	Arensky
(Edwin E. Wilde, A.A.G.O.)	
Concert Overture in B minor	Rogers
Fantasia in D minor	Mozart
Two Fragments from Tristan	Wagner
Sonata III, First Movement	Guilmant
(Mryon C. Balou, A.A.G.O.)	
Scherzo (Symphony IV)	Widor
Second Meditation, Op. 20	Guilmant
Toccata in G minor	Matthews
(John Hermann Loud, F.A.G.O)	

The Thirty-Seventh Public Recital was an interesting one by the fact that all the composers and performers represent on the programme are graduates of Harvard University. As this was essentially a Harvard programme, the recital was held in the Harvard University Chapel at Cambridge. The organ numbers were rendered by Ernest Mitchell of Trinity Church, Boston; Henry L. Gideon of Temple Israel, Boston and Carl Paige Wood of Taunton, while the vocal music was rendered by the Harvard University Choir under the capable direction of Dr. Archibald T. Davison, Jr. The programme contained works by Arthur Foote, G. L. Osgood, George A. Burdett, Percy Lee Atherton, Frederick S. Converse and John K. Paine.

A large bronze tablet in memory of the late S. B. Whitney, for many years organist and choirmaster of the Church of the Advent, Brimmer Street, Boston, was dedicated in the church with a special service on Sunday, March 21, 1915, at which the Rev. William van Allen officiated. The tablet, designed by Robert T. Walker and executed by George E. Gerner, was erected by the New England Chapter of the American Guild of Organists, of which Mr. Whitney was a Founder. It is affixed to the wall of a stall facing the organist's bench in the choir loft. The tablet is two feet long and eight inches deep, inscribed:

In Memory of Samuel Brenton Whitney, 4 June, 1842- - 3 August 1914; Organist of This Church, 1871-1908. A Founder of the American Guild of Organists.

The late organist was dearly beloved by parishioners as well as by fellow-musicians, and several services have been held in the West End Church in reverence to his memory. The committee in charge of the tablet consisted of Dean Walter J. Clemson, B. L. Whelpley, John D. Buckingham and Wilbur Hascall.

The Thirty-Eighth Recital was held on Monday, November 15, 1915, at Park Street Church, Boston:

Prelude and Fugue in A minor	Bach
Scherzo (Sonata I in F Major)	Lemare
Melodia, Op. 59	Reger
Toccata in D Major	Kinger
(John Hermann Loud, F.A.G.O.)	
Fugue in G minor (the greater)	Bach
Die Antworte	Wolstenholme
Symphony V	Widor
a. Allegro Cantabile	
b. Toccata	
(Everett E. Truette, A.G.O.)	
Pastorale (Sonata XII)	Rheinberger
Scherzo (Symphony IV)	Widor
Concerto II, in B flat	Handel
a. Andante maestoso	
b. Allegro	
(W. Lynnwood Farnam)	

On January 10, 1969, an animated discussion of "Organ Arrangements" took place in the rooms of the Harvard Musical Association, Boston, with about 60 members present.

Messrs. Will C. Macfarlane, A.G.O., and John A. O'Shea spoke for, and Messrs. Henry M. Dunham, A.G.O. and George A. Burdett against such "arrangements." The arguments advanced on both sides were pertinent and strong. Everett Truette advocated a middle ground, but deprecated modern programmes in which arrangements and transcriptions predominate. He said that if such arrangements were confined to secular buildings, complaints would lose some of their force; but the advocates of strict organ playing decry the use of any music other than that written for the instrument as foreign to its spirit, and to that extent a debasement of its purpose and dignity.²¹

A recital was given at the Harvard Club of Boston on Sunday afternoon, February 27, 1916, by W. Lynnwood Farnam:

Allegro vivace (Symphony V)	Widor
Two Impressions	Karg-Elert
a. Clair de lune	
b. Harmonies du soir	
Sketch in D flat	Schumann
Toccata, Adagio, and Fugue in C Major	Bach
Larghetto (Clarinet Quintet)	Mozart
Scherzo (Symphony II)	Vierne

²¹ Report of the Secretary (John D. Buckingham), Jan. 10, 1916.

Theme, Variations and Finale in A flat Thiele

A recital was given at the Harvard Club, December 3, 1916 by Richard Keys Biggs:

Sonata in G minor Piutti
The Garden of Iran Stoughton
Fantasia in C minor Bach
Scherzo Dethier
Leibestod from Tristan Wagner
Magic Fire from Die Walkyrie Wagner
Forest Murmurs from Siegfried Wagner
Sakuntala Overture Goldmark

The Fiftieth Organ Recital was given March, 29, 1917 at Park Street Church, Boston:

Suite in F Corelli-Noble
Andante Expressivo (Sonata in G Major) Elgar
The Temptation Malling
Introduction and Scherzo Bartlett
(Alfred Brinkler, F.A.G.O.)
Fantasia in G Major Bach
Lamentation Guilmant
Canzona Stanford
Toccata in C minor Fleuret
(John Hermann Loud, F.A.G.O.)
Barcarolle Faulkes
Chromatic Fantasie in A minor Thiele
Adagio and Finale (Symphony VIII) Widor
(Frank Stewart Adams, A.A.G.O.)

The Seventy-Third Public Service was held at the Porter Congregational Church, Brocton, April 6, 1917.
The service was under the direction of George Sawyer Dunham, organist and director:

Prelude: Allegro moderato (Sonata Pontificale) Lemmens
(John Hermann Loud, F.A.G.O.)
Anthems: Our Father who art in Heaven Gretchaninoff
O Praise the Name of the Lord Gretchaninoff
Joshua Mussorgsky
Offertory: Elegie (Suite I) Borowski
(William N. Andros, South Congregational, Brockton)
Anthems: Bless the Lord, O My Soul Ippolitoff-Ivanoff
Cherubim Song Rachmaninoff
Postlude: Marche Solennelle (Suite I) Borowski
(Bernard B. Nye, First Baptist, Brookline)

At the annual meeting of May 2, 1917 held at the rooms of the Harvard Musical Association, Professor John P. Marshall of Boston University spoke on "The Organ in the Orchestra," describing his duties as the official organist of the Boston Symphony Orchestra.

During the winter of 1917 there was agitation for secession from the national Guild because of controversy over the assessment of dues to members. Happily, this was settled after several months of negotiations, with the Boston group remaining within the Guild.

At an Executive Committee meeting of the Chapter held on April 22, 1918, it was voted “to retain all ex-deans as members of the Executive Committee, ex-officio.” This provision was officially discontinued by vote of the annual meeting of the Chapter held of May 18, 1953, at which time a complete set of By-Laws for the Chapter was adopted. Past-Deans are now invited to meetings of the Executive Committee, but have no vote. They may, however, be elected to the committee.

The 1917-1918 season marked the completion of the nine years’ term of service of Dean Walter J. Clemson.

Chapter V: The Deanship of Everett Ellsworth Truette (1918-1920)

Everette E. Truette, A.G.O., a Founder of the American Guild of Organists and one of the founders of the New England Chapter was elected Dean on May 6, 1918 and took office on September 1. He previously served as the first Secretary of the Chapter. The organization meeting of the Chapter was held in his studio in December, 1905. When he became Dean, John Hermann Loud took over the Secretary's position, succeeding John D. Buckingham who had served for five years.

Mr. Truette was a distinguished Boston organist, composer and teacher, whose pupils numbered in the hundreds. He was born March 14, 1861 in Rockland, Massachusetts and graduated from Phillips Andover Academy in 1878. The same year he entered the Massachusetts Institute of Technology, but soon changed his plans and matriculated at the New England Conservatory of Music, from which he was graduated in 1881. Two years later he received the degree of bachelor of music from Boston University.

He was active in church work for nearly fifty-three years. According to an account of his life work which was published in "The Diapason" on the occasion of his fiftieth anniversary as a recitalist in April, 1931, Mr. Truette had then imparted knowledge of organ playing to 565 persons in his career, and of these more than 300 were holding position in churches in all of the New England states and other sections of the country. A unique organization which is an outgrowth of the love of those who had studied under this teacher was "The Truette Organists' Club," which had a membership of more than eighty.²²

One of the innovations of his deanship was the Symposium on Bach which was held at the rooms of the Harvard Musical Association, 57-A Chestnut Street, Beacon Hill, on March 3, 1919. There were numerous speakers who spoke on the various facets of J.S. Bach, to wit:

Everett Truette: The Forerunners of Bach
Charles D. Irwin: The Life of Bach
B. L. Whelpley: The Piano Music of Bach [sic]
Mrs. Florence Rich King: The Oratorios and Cantatas
John Hermann Loud: The Organ Music of Bach
Henry M. Dunham: Teaching Bach to Pupils
George A. Burdett: After Bach, What?

The Symposium was a great success and each speaker had carefully prepared his data for the occasion. This was the first time that such an extended discussion in the form of a panel had taken place, and all present were favorably impressed.

The first year of Mr. Truette's deanship was featured by a large number of Guild events: 14 recitals were given and 10 public services, a record up to that time. Several were held outside Boston: in Brookline, Quincy, Providence, Pawtucket, Fitchburg, Portland. The membership that year (1918-1919) totaled 234 active members with 153 subscribers. At the second social meeting of the season on Dec. 16, 1918, the well-known French organist, M. Joseph Bonnet, was introduced and spoke briefly. The work of the Portland and Providence branches under the leadership of Messrs. Brinkler and J. Sebastian Matthews was lauded. Ernest M. Skinner gave his illustrated talk on "Modern Developments in Organ Pipes and

²² The Diapason, April 1931.

Their Position in the Art of Organ Building.” The Secretary, Mr. Loud, describes the event as a “red-letter occasion.” ²³

In Dean Truette’s second season, 16 recitals, 8 services, and 3 social meetings were held. At the first social held on October 27, 1919, a large number of Guild Certificates were awarded:

F.A.G.O. certificate to
Mrs. Florence Rich King
Joseph K. Dustin
Edwin E. Wilde

A.A.G.O. certificate to
May Ramsay Thorn
Edward Bellamy Whittredge

Three prominent Chapter members passed to the larger life that season: Horatio W. Parker, composer of “Hora Novissima,” Warren A. Locke of St. Paul’s Cathedral, and Arthur S. Hyde. Lynnwood Franam left Emmanuel Church to become organist of the Church of the Holy Communion, New York City.

²³ Minutes of Social Meeting, December 16, 1918

Chapter VI: The Deanship of George Albert Burdett (1920-1922)

George Burdett served as the first Dean of the Chapter. Twelve years after he left office he again assumed the deanship, succeeding Mr. Truette.

Only 5 recitals were held during the 1920-1921 season (including those of Harry B. Jepson and Lynnwood Farnam) and 2 services with the usual three social meetings and the annual dinner. Warden Victor Baier was guest at the social meeting in November, 1920. He spoke at length on the value of the Guild examinations, stating that they "... are the backbone of the Guild. Of all the Chapters the New England is a livewire all through, the Buffalo Chapter a good second."²⁴ He made reference to the 25th anniversary of the Guild on April 13, 1921 and said that an effort would be made to raise the membership to 2500, it being nearly 2000.

The social meeting of the Chapter always proved exceptionally interesting and have been a good balance for the recitals, programs, and services which the Guild sponsors. At the socials many prominent speakers have been engaged. At the meeting February 27, 1922, Dr. Archibald T. Davison of the Harvard University told this history of the Harvard Glee Club, giving a complete story of how candidates are examined for membership and how it had grown to its present efficiency. He also recounted the trip made to Paris, Rome, Venice, and other points by the Glee Club in the summer of 1921. Another speaker that season was Wallace Goodrich who told of his trip to Europe the previous summer.

Recitals given during the year included:

- Nov. 7, 1921 - Raymond Robinson at First Church
- Dec. 12, 1921 - Francis Snow at Church of All Nations
- Feb. 12, 1922 - John Hermann Loud at the Harvard Club
- Mar. 27, 1922 - Everett Truette at Eliot Church, Newton
- April 3, 1922 - Alfred Brinkler at South Congregational
- Apr. 25, 1922 - Lynnwood Farnam at Emmanuel Church

Public services numbered three: at Second Church, Boston, with Thompson Stone conducting and Anne H. Merritt, A.A.G.O, and Homer Humphrey, organists; at King's Chapel, Boston; a memorial service to Dr. Victor Baier on March 27; and a service at Christ Church, Fitchburg, with Francis Snow, Wallace Goodrich and John Hermann Loud as assisting organists.

²⁴ Minutes of the Social Meeting, November 8, 1920.

Chapter VII: The Deanship of John Hermann Loud (1922-1926)

John Hermann Loud, F.A.G.O, A.R.C.M., has served many years as organist of Park Street Church, Boston, and only recently completed thirty-five years of service as its organist and director of music.

Mr. Loud was born in Weymouth on August 26, 1873. He graduated from Thayer Academy in South Braintree, went on to the New England Conservatory of Music as a student in 1889-1890 and studied in Germany, France and England in 1893-1895. "Who's Who in America" lists Mr. Loud in its columns, stating that his repertoire consists of "... more than 1000 compositions." He received his Associate certificate from the Royal College of Music in London after his study there. He served for a period as organist and director at the Newton Centre Baptist Church until he came to Park Street to serve with the eminent Dr. A.Z. (Arcturus Zodiac) Conrad, its minister, who passed on about fifteen years ago. Park Street Church is located at "Brimstone Corner" of the early Colonial days and is the church where Samuel Francis Smith's hymn "America" was first sung in this country.

Mr. Loud had a keen sense of the responsibilities of the office of Dean of the New England Chapter and was aware of his goals. More native talent was used for recitals than today, as more and more the Chapter seeks for the "big-name" artists. A combination of both is probably ideal. Mr. Loud served four terms as leader of the Chapter, making way for his Sub-Dean, John P. Marshall, in 1926.

Many controversial questions were debated at forums held during the years of his deanship with some definite results as proof that such discussion was held on "The Promiscuous Giving of Free Organ Recitals." With Irving H. Upton, B. L. Whelpley, Frederick N. Shackley, Prof. Marshall and Mr. Burdett taking part. As a result of this panel forum, Dean Loud announced on January 16, 1924 that the authorities of Tremont Temple had invited several organists to give daily recitals on the new Casavant organ there during a period of two week "... at a satisfactory rate of remuneration."²⁵

The question of organists' salaries and organ practice for students was also taken up during Mr. Loud's regime and although not too noticeable results were evident, it served to agitate the subject in the minds of organists of the Chapter.

At the social meeting on January 16, 1924, Past-Dean Truette spoke on "The Organist's Salary." He said "Make yourself indispensable to your church. The Guild is powerless to do anything."²⁶ Charles Irwin said that his salary had been raised once in twelve years and most had been returned to help the parish. He had read of a parish in Michigan where a committee had guaranteed an organist's salary for ten years at \$5000 per year. Drawing largely upon imagination he submitted his conception of an organists' union that could compete with the unions of bricklayers and plumbers. "If this scheme were adopted, in time organists would have become so scarce that their rates would be double those of the pastors."²⁷ It was voted on the motion of Dr. Macdougall "... that to take such steps as they may think proper to bring the matter of the payment of adequate salaries for organists to the attention of Headquarters or of the various chapters of the Guild."²⁸

²⁵ Minutes of Social meeting, January 16, 1924.

²⁶ Minutes of Social Meeting, Jan. 16, 1924

²⁷ Ibid.

²⁸ Ibid.

Other topics discussed at the meetings during the 1923-1924 season were the question of the copyright law and the protection of organ transcriptions of non-copyright music and the question of an established fee for services of organists at weddings and funerals.

One of the highlights of this season was a meeting at Eliot Church, Newton, where Mr. Truette was organist. He gave an exposition of the qualities, timbres and virtues of the registers in the new Casavant organ built in 1921. Following this, a program was played by three Fellows of the Guild:

Sonata on the 94th Psalm Reubke
Mrs. Florence Rich King
Adagio Frank Bridge
Scherzo Alfred Hollins
Frederick H. Johnson
In a Mission Garden Ronald Diggie
Concert Fantasia Bird
Joseph K. Dustin

The season 1925-1926 brought reports of the Committee appointed to investigate the possibility of an Organists' Bureau, the renting of a room for Chapter purposes, and the report of the Committee on Organ Practice. All the reports were negative. The Warden, in a letter to the Dean, suggested "The New Music Review" to be the Guild's official publication, but the New England Chapter members seemed more favorably inclined to "This Diapason."²⁹ The Secretary, S. Harrison Lovewell, reported in his minutes that "... he feels muzzled at not being able to write criticism of recitals for these magazines."³⁰ In his annual report of May 12, 1925, Mr. Lovewell criticizes holding liturgical services in non-liturgical churches, calling them "pseudo-services." In his typically-straight-forward fashion, he also brings up another point regarding music on Guild programs. He says:

During the season there have been many instances of inartistic program-making and the public has been compelled to listen to some remarkably poor selections of salon music.³¹

One of the accomplishments of the 1925-1926 year was the institution of a Committee of Judges to listen to prospective candidates for Guild membership before they could be accepted into the organization. This was to be applied generally to those whose work was unfamiliar to members of the Executive Committee. A notable paper was given by Frederick N. Shackley at the Annual Dinner on February 15, 1926. He spoke on "The King's Chapel Organ of 1756." Several registers of this organ are incorporated in the organ of the First Baptist Church, Brockton, the ancient case being in King's Chapel. The Secretary, in his annual report, urged the restoration of the ancient Brattle organ, once the property of King's Chapel, Boston, "... but now standing in ruinous condition in St. John's Church, Portsmouth, New Hampshire."³² This instrument was built by a London firm named Bridges and brought to Boston in 1713.

Other speakers during the year were Dr. Carl F. Pfatteicher of Andover, Henry L. Gideon of Temple Israel, and Professor John P. Marshall of Boston University, the Sub-Dean of the Chapter, who discussed the

²⁹ Minutes of the Executive Committee, Oct. 6, 1924

³⁰ Annual Report of the Secretary, May 12, 1925

³¹ Report of Secretary at Annual Meeting, May 12, 1925.

³² Report of Secretary at Annual Meeting, May 11, 1926.

status of music in the universities of the United States. Organ recitals were given by Dr. Clarence Dickinson of the Brick Church, New York and Ernest Mitchell of Grace Church, New York, former organist of Trinity Church, Boston. The Secretary notes in his report that the Scrapbook for events of interest to Chapter members has been instituted.



**The New England Chapter
American Guild of Organists
One Hundred and Fifteenth Organ Recital**

By Dr. Clarence Dickinson, Guest Organist

Organist and Choirmaster, Brick Presbyterian Church, New York City

Emmanuel Church, Boston

Rev. Elwood Worcester, D.D., Rector

Monday Evening, April 19, 1926

at 8 o'clock

PROGRAM

FANTASIA AND FUGUE ON B-A-C-H	<i>Liszt</i>
RONDO, FROM CONCERTO FOR FLUTE STOP	<i>Rinck</i> (1770-1846)
"IN THE CATHEDRAL"	<i>Pierne</i>
GILES FARNABY'S DREAM	<i>Giles Farnaby</i> (1580)
His Humour. His Rest. His Dream.	
(a) ALLEGRO MAESTOSO from "Storm King Symphony"	<i>Dickinson</i>
The Allegro Maestoso suggests the impressive, even stern aspects of the rocky heights of Storm King Mountain, the highest point on the Hudson, with moments of calm beauty and serenity.	
(b) MEMORIES	<i>Dickinson</i>
CATHEDRAL PRELUDE AND FUGUE	<i>Bach</i>
ANNA MAGDALENA'S MARCH	<i>Bach</i>
ARIOSO: "DO STAY HERE"	<i>Bach</i>
PIECE HEROIQUE	<i>Cesar Franck</i>
THE OX-CART	<i>Moussorgsky</i>
THE HUMMING BIRD	<i>MacDowell</i>
GOBLIN DANCE	<i>Dvorak</i>
A DUTCH LULLABY	<i>Old Folktune</i>
NORWEGIAN RHAPSODY	<i>Sinding</i>

Note. The usual offertory will be taken to defray the expenses of the recitals and services of the Chapter.

ANNOUNCEMENT

The next recital of the New England Chapter will be given Tuesday, May 4th, at First Church, Boston, (Berkeley and Marlboro Streets), by Mr. Ernest Mitchell of Grace Church, New York City.

Chapter VIII: The Deanship of John Patten Marshall (1926-1930)

John Patten Marshall was elected to his first term as Dean of the New England Chapter in May 1926 and served until 1930, the same length of service as his predecessor, Mr. Loud. In this respect he became the last Dean to serve longer than three years in that office.³³

Mr. Marshall was born in Rockport on January 9, 1877. Like Rheinberger, he began to play in church at the age of 12. From his first position at the First Congregational Church in Rockport, he went to the Universalist Church in Gloucester, then for one year at the Winthrop Street Methodist Episcopal Church, Roxbury. The next ten years were devoted to the music at St. John's Episcopal Church, Roxbury Crossing, a church devoted to the cultivation of plainsong and congregational singing. His love for Gregorian chant must have begun at this time. He served as organist of the First Church in Boston (Unitarian), Berkeley and Marlborough Streets, from 1910 to 1926, becoming organist-emeritus when the church merged with the Central Congregational Church. He succeeded Arthur Foote at First Church, and in turn was succeeded by William E. Zeuch.

Mr. Marshall studied piano with Edward A. MacDowell and with Benjamin J. Lang. He was also a pupil of George W. Chadwick and Homer A. Norris. For ten years he was director of music at the Middlesex School, Concord. His connection with Boston University began in 1902 when he was appointed lecturer on music. In 1928 he became the first Dean of the new College of Music at that University. He also served as "official organist" for the Boston Symphony Orchestra for many years. While he was Dean of the Guild, Holy Cross College in Worcester conferred upon him the degree of Doctor of Music.³⁴

Several outstanding events occurred during his tenure as Dean of the Chapter. Louis Vierne of Paris came to America and played at Holy Cross College under Guild auspices. Speakers at social events of the Chapter included a panel on choir training with Albert Snow, Raymond Robinson and Thompson Stone; also, a talk on church architecture and its relation to music was given by Ralph Adams Cram of Boston. Recitals were played by several Chapter members, including one by Franklyn Glynn at Temple Mishka Tefila, Roxbury.

The series of noonday organ recitals was inaugurated and was found to be notably successful. Various churches were utilized for this purpose and prominent Chapter members played the programs. It was found that attendance at these were even better, in some cases, than at evening programs. Recitals by Lynnwood Farnam and Hugh McAmis were given during the 1927-1928 season.

Papers were given by several musicians and artists; one by Professor Harold W. Thompson of Teachers' College, Albany, New York, who gave a plea in favor of stronger Americanism in music. George C. Phelps, organist and choirmaster of All Saint's Church, Ashmont, spoke to a social meeting of the Chapter on English music. He traced the influences under which the English people developed and the evolution of English music. Regarding the organ, he said that although the English builders invented the swell organ, the pedalboard was some 400 years late in coming to general use. Even as late as 1851, Sir George Smart called it a "gridiron." Seibert Losh of the Midmer-Losh Company spoke of aesthetics and

³³ The last Dean to serve more than two successive terms was Harris S. Shaw, A.A.G.O. (1944-1947). By-Laws of the Chapter adopted May 18, 1953 now prohibit a Dean from serving more than two successive one-year terms.

³⁴ Dean Marshall also served as lecturer in music at Holy Cross College, Worcester, Mass.

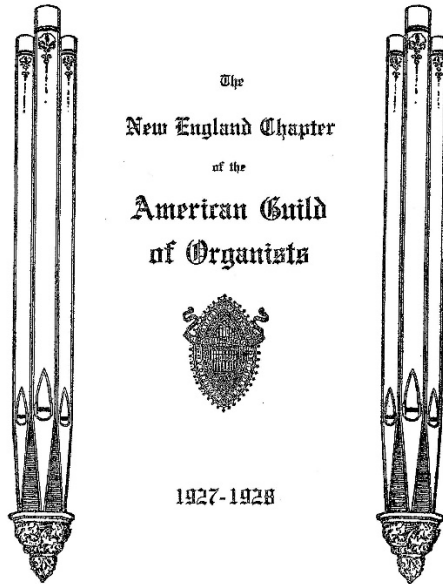
technic of the equipment of the organist, while physics form the foundation of the organ-builder's art. His company, he said, has experimented with a 7-octave organ. Even quarter-tones can be played.

At the first social of the 1929-1930 season, a symposium on organ music was held at the Harvard Musical Association Rooms. The following participated in this forum:

George A. Burdett – The Prelude
Herbert C. Peabody – The Postlude
Hamilton Macdougall – Accompaniments
Edith Lang – Transcriptions

Notice was taken of the 85th anniversary of the birth of Charles-Marie Widor and felicitations were sent to him. Three of his pupils, Daisy Swadkins, Harold Schwab, and Wallace Goodrich reminisced about his methods of teaching. Services were held in several outlying sections of the metropolitan area this season: at West Newton, at Ashmont, and again at Fitchburg. Recitals were given by Marshall Bidwell, Edward G. Mead, Chandler Goldthwaite and Lynnwood Farnam. A joint recital by John Hermann Loud and William Self was given with David Blair McCloskey, baritone.

1927 - 1928 Chapter Membership



Colleagues

Richard Gilmore Appel
Annie M. Archibald
Leroy C. Armstrong
Leland A. Arnold
Jon. M. Aulton
Mrs. Florence Ames Austin
H. R. Austin
Wm. Lester Bates
A. Vincent Bennett
Evel Frances Bird
Horace B. Blackmer
Herbert R. Boardman
Mrs. Geo. H. Brickett
Cynthia M. Brigham
Mrs. Blanche T. Brook
Gordon Sydney Brown
Laura E. Brown
Perry L. Bryning
William B. Burbank
J. Vernon Butler
Gertrude L. Boxton
Harry Upon Camp
Alma F. Campbell
Reginald Lawrence Capon
Marion Louise Chapin
Dr. W. Louis Chapman
Wm. W. Chute
Harold Clark
Howard W. Clark
Susan G. Coffin
Jessie F. Cogswell
Josephine C. Collier
James D. D. Conner
Laurence A. Copeland
Rev. William M. Crane
Raymond A. Crawford
Fred Cronhimer
Mrs. M. C. Crowell
Alice V. Cunningham
Blanche Nathalie Davis
Mrs. W. C. Davis
Dr. Archibald T. Davidson
Nina L. Day
Grace F. Dean
Mrs. Bertrand V. Degeo
Ben. A. Delano
Leo. C. Demack
Elizabeth De Wolfe
Mark S. Dickey
Mrs. Elena H. Donaldson
Herbert W. W. Downes
George S. Danham
Ruth E. Dyer
Walter Brooks Eaton
Luther O. Emerson
Garrison O. Evans
Clara H. Fenton
Mrs. Annette Binford
Flocken
Raymond Floyd
Augustus C. Foster
Roy Wm. Francis
Wm. F. Frank
Gerald F. Frazee
Marion Prescott Frost
Harry G. Frothingham
Lacy May Gannon

Mrs. F. Harold Gardner
Henry L. Glendon
Leslie H. Goldthwaite
Wallace Goodrich
Mabelle E. Grant
William Leonard Gray
Ruth Marion Greer
Charles H. Groat
John H. Gutterman
Mrs. Harold D. Haines
J. Dudley Hall
Vernice L. Hardon
Clarence D. Hart
John F. Hartwell
Evelyn F. Hatheway
Mrs. Mae Ford Haviland
Albert Stanley Heald
Fred L. Hill
Isabel Hogan
Mrs. E. L. Howe
Homer C. Humphrey
Mrs. Mabel Covilland Hunt
Herbert A. Hurd
Charles D. Irwin
Nellie M. Jackson
Edward Walker Jenkins
Mrs. Edith Raye Jewett
Charles S. Johnson
Charles F. Kelley
Horace N. Killam
Eleanor Louise Knight
Walter J. Kugler
Thomas W. Lander
Edith Lang
Malcolm Lang
Leslie N. Last
George Henry Lincoln
George Russell Loud
S. Harrison Lovvett
A. Thorndike Luard
Clifton A. Lunt
Mrs. M. F. MacDonald
D. Ralph MacLean
Patrick J. Malley
John P. Marshall
Miriam Natalie Marston
Margaret Reinde Martin
J. Sebastian Matthews
Mrs. Louise J. Maxwell
P. P. McCormick
Dowell P. McNeill
Margaret J. Melcher
Albion E. Metcalf
Alfred H. Meyer
B. Frank Michelson
Velma Willis Millay
Kenneth W. Moffatt
Adelbert H. Morse
Thomas Moxon
Nathaniel Nichols
Clara A. Nickles
Charles S. Norris
Mrs. Annie J. O'Brien
Marg. E. W. Oliver
Stanley Wilson Orcutt
John A. O'Shea
Gardner F. Packard
Dorothy L. Park

Mildred M. Partridge
Wm. A. Paul
Herbert C. Peabody
Rodolphe Pepin
Alfred W. G. Peterson
William V. Pett
Carl F. Pfaltzheiser
Arthur M. Phelps
Frank P. Pickett
Arnold S. Potter
Mrs. Louise Outter Reiding
Mrs. Alice J. T. Reynolds
Frank W. Reynolds
Eustace B. Rice
Myrtle R. Richardson
Ruth Olive Roberts
Dustin Russell
Arthur H. Ryder
Mrs. Zula Doune Sanders
Mrs. Grace M. Sawyer
Mrs. Eugenia H. Schwilke
Malcolm W. Sears
William Shuford Self
Frederick N. Shackley
Mabel E. Sheddson
Alicia M. Shepard
Wallace A. Shipton
Elizabeth Sheldoff
Robt. E. Skille
Edgar Jacobs Smith
George Arthur Smith
Albert W. Snow
Francis W. Snow
John K. Snyder
Rev. William E. Soule
Mrs. Dorothy A. Sprague
Carl J. Thorndike
Ida L. Treadwell
Edith Tufts
Irvine H. Upton
Kenneth Shaw Usher
James H. Wakelin
Albert Luke Walker
Gene Ware
Edward Hanes Wase
James P. Weber
Clarence B. Wheeler
George W. Grant Wheeler
Benjamin L. Whelpley
Harry C. Whittemore
F. Walter Williams
Lloyd Nesta Williams
Ralph E. Williamson
Elmer Wilson
J. Albert Wilson
Frank T. Wingate
Richard D. Wingate
Mrs. Christine Bigelow
Wright
Henry E. Wry
Wm. E. Zeech
Mrs. Ethel Silsby
Zimmerman

NEW ENGLAND CHAPTER American Guild of Organists

Organized April 18th, 1882
Incorporated December 17th, 1888
Charter Granted December 17th, 1886
Authorized by the Board of Regents of the University of the State of New York

Dean, JOHN P. MARSHALL, Mus. Doc., 675 Boylston Street, Boston
Sub Dean, RAYMOND C. ROBINSON, Mus. Bac., F.A.C.O., King's Chapel, Boston
Secretary, S. HARRISON LOVELL, 128 Highland Ave., Arlington
Treasurer, EDGAR JACOB SMITH, 151 Tremont Street, Boston

Officers

Executive Committee Members
Leland A. Arnold
Miss Rena I. Bisbee
Homer C. Humphrey
Charles D. Iwala
Francis W. Snow
Leibus H. Upton
R. L. Whippley
Henry E. Wry

Past Deans, Ex-Officio
George A. Burdett, A. G. O.
Walter J. Clemson, M.A., A. G. O.
Everett E. Truette, Mus. Bac., A. G. O.
John Hermann Loud, F.A.G.O.

Founders

Benjamin Dwight Allen
Nathan H. Allen
John D. Buckingham
George A. Burdett
George W. Chadwick
Walter J. Clemson
J. Frank Donohue
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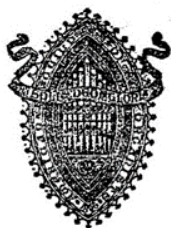
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The New England Chapter
American Guild of Organists
One Hundred Thirty-Fifth Organ Recital

By Lynnwood Farnam, Guest Organist

Emmanuel Church, Boston

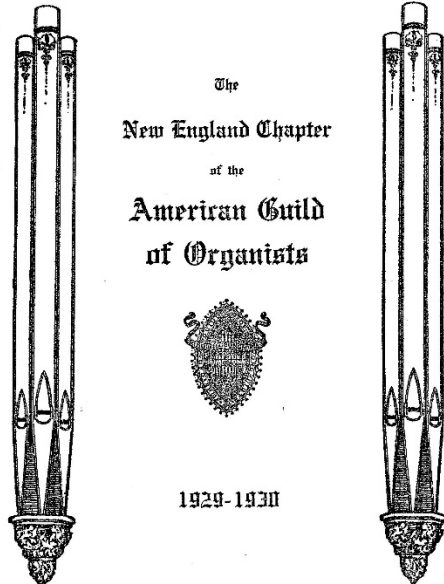
Thursday Evening, May 10, 1928

at eight o'clock

TOCCATA FROM SUITE, OPUS 14	. . . . .	<i>de Maleingreau</i>
FUGUE, C SHARP MINOR	. . . . .	<i>Honegger</i>
VARIATIONS ON AN OLD SONG, "THE WOODS SO WILD"	. . . . .	<i>Byrd</i>
CONCERTO NO. 5	. . . . .	<i>Handel</i>
CHORALE-PRELUDE		
"TO SHEPHERDS AS THEY WATCHED BY NIGHT"	. . . . .	<i>Bach</i>
VIVACE (FROM SIXTH TRIO-SONATA)	. . . . .	<i>Bach</i>
CHORALE-PRELUDE, "JESU, MY CHIEF PLEASURE"	. . . . .	<i>Bach</i>
DORIAN PRELUDE ON "DIES IRAE"	. . . . .	<i>Simonds</i>
CHORALE-PRELUDE, "NUNC DIMITTIS"	. . . . .	<i>Wood</i>
DIVERTISSEMENT	. . . . .	<i>Baumgartner</i>
"THE MIRRORED MOON" (FROM "SEVEN PASTELS")	. . . . .	<i>Karg-Elert</i>
CARILLON-SORTIE IN D	<i>Mulet</i>

Note: An Offering will be taken to defray expenses.

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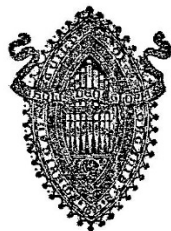
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The New England Chapter
American Guild of Organists
One Hundred Forty-Eighth Organ Recital

by
Lynnwood Farnam
at the
Emmanuel Church
15 Newbury Street, Boston
Dr. Benjamin M. Washburn, Rector
Thursday Evening, May 8, at 8.00 o'clock

PROGRAM

TOCCATA in A	Purcell
LARGO from Fifth Trio Sonata	Bach
CHORALE AND EIGHT VARIATIONS in the form of Partitas on the Chorale, "O Gott, du frommer Gott"	Bach
CARILLON	Leo Sowerby
LA REINE DES FETES ("The Queen of Feasts" - Easter) William Y. Webbe	
CANON in B minor	Schumann
(A) Elevation from Suite No. 2, L'Orgue Mystique	Tournemire
(B) Paraphrase-Carillon from Suite No. 35, L'Orgue Mystique	Tournemire
QUASI LENTO AND ADAGIO from Fantaisie in C, Op. 16	Cesar Franck
WESTMINSTER CHIMES	Vierne

Chapter IX: The Deanship of Raymond Clark Robinson (1930-1933)

Raymond Robinson, Mus.B., Mus.D., F.A.G.O., served as Dean of the New England Chapter for three terms. He was a graduate of the Worcester Classical High School and an honor graduate of the New England Conservatory. He studied piano with B. J. Lang and composition and orchestration with George Chadwick. His organ teachers were Wallace Goodrich and Joseph Bonnet. His experience as a teacher included the position as instructor in music at Wellesley College from 1919 to 1932, instructor in organ, harmony and harmonic analysis at the New England Conservatory since 1920 and instructor in music at Boston University since 1918. He became professor of organ at the latter institution in 1930. He received his Mus. Bac. Degree from the University of Toronto and the Mus. D. from the New York College of Music. His positions as church organist included: All Souls' and Brace Church, Worcester; The First Parish Unitarian Church of Concord; the Central Congregational Church of Boston, where he remained eight years, and King's Chapel, Boston since 1924. He passed away in the spring 1945.

The most outstanding contribution Dean Robinson made for the Guild was his supervision of the national convention of the A.G.O. held in Boston June 20-25, 1932. Details of this event appear later in this chapter. The passing from this life of Lynnwood Farnam who served for several years as organist and choirmaster at Emmanuel Church and who was very active in Boston Guild affairs, was noted. A service of dedication of a plaque to his memory was held at Emmanuel Church on May 31 with Guild members participating in the service. Mr. Farnam passed away November 23, 1930.

Speakers during the 1930-1931 season included Henry Gideon who told of his past season in Europe; also G. Donald Harrison of the Skinner Organ Company. Mr. Harrison spoke at the annual dinner held at the Boston City Club, Feb. 16, 1931; his topic being the general subject of the English organs and organ-builders and eminent organists known to him through his connection with the firm of Henry Willis of London, famous for the many fine organs built by them through several generations. He stated that no fewer than half the organs in cathedrals in England had been built by this firm. He told of the nature of English ideals in organ-building and the general style of performance cultivated by English organists. "His speech was helpful toward a broad view of English contributions to organ voicing, that of particular registers and of ensemble, and illuminating as to the traditions embodied in English organ music and English organ accompaniments."³⁵

Everett E. Truette, past-Dean of the Chapter (1918-1920) was honored at a reception given by the Chapter in commemoration of his fifty years of activity as a concert organist, as an organist and choir-director in leading churches, and as a teacher and composer; at the rooms of the Harvard Musical Association on April 27, 1931. The Secretary's record of this event says:

Mr. Truette was one of the founders of the Chapter. A large number of his friends present included many of his pupils from among the 300 of his students holding church positions. The members of the Truette Club were invited to attend – those not Chapter members being invited to come as guests of the Chapter.

³⁵ Report of the Secretary (Arthur H. Ryder), Feb. 16, 1931.

There were addresses by Past-Deans Burdett, Clemson, Macdougall and Loud. LeRoy T. Fuller, president of the Truette Club spoke for the Club. Dean Robinson summarized the many distinctions won by Mr. Truette in his long and actively continuing musical career.

Mr. Truette told, most entertainingly, of his earlier experiences in the musical life of Boston, leaving it for other to recount his thorough studies in Berlin, Paris, Liverpool, London, and in this country.

As a memento of the occasion, a book of etching of churches in France was presented him by the Chapter. Mrs. Truette, by being present, made the rejoicing complete.³⁶

In May, 1931 at an Executive Committee meeting, it was voted that Mr. Burdett prepare and send a letter to John Hyatt Brewer in recognition of his completion of fifty years of service as organist and choirmaster at the Lafayette Avenue Presbyterian Church, Brooklyn, New York. Dr. Brewer, having been the prime mover in the founding of the New England Chapter and Mr. Burdett having been active in its original organizations to a degree only second to Dr. Brewer.

At the annual meeting of 1931 the Secretary, Arthur H. Ryder, enumerated the events of the season. In addition to the Guild service at Emmanuel Church in Mr. Farnam's memory, it was noted that Mrs. C. Nichols Greene of Chestnut Street had opened her home to the chapter for a meeting in memory of Mr. Farnam, with addresses and music appropriate to the occasion.

Dean Robinson paid tribute to his predecessor, Dr. Marshall, in his annual report and quoted Cardinal O'Connell who said recently upon his thirtieth anniversary as a Catholic Bishop that he "... had long made it a practice to meet every new situation without a fear and yet with no feeling of overconfidence." ³⁷ The Dean said he felt the same way in succeeding someone like Dean Marshall.

Services during the 1930-1931 season were held at Salem and Fitchburg, also a recital at the Methuen Organ Hall by Carl McKinley, and a performance of Brahms's Requiem by the choir of the First Church in Boston, William E. Zeuch, organist and choirmaster.

The 1931-1932 season featured numerous services; at St. Paul's Cathedral, at the Cathedral of the Holy Cross, at All Saints' Church, Ashmont and at the Winchester Unitarian Church. The eminent German organist-composer, Dr. Sigfrid Karg-Elert gave a recital in Jordan Hall. Dean Robinson said: "His concert was both a revelation and a disappointment, the latter because of the type of registration different enough from what I imagined for his works, that is was in a sense disillusioning. We greatly enjoyed the man himself, simple, unassuming, naive, enthusiastic, a thorough artist."³⁸

The National Convention of the A.G.O. (the Tenth such convention) was held in Boston in June, 1932 from the 20th to the 25th.

Despite an economic situation which caused many organists to suffer reductions of incomes or loss of positions, there was a most encouraging attendance, more than 225 being registered. The visitors represented 20 states. The New England Chapter, under the leadership of Dean

³⁶ Report of the Secretary, April 27, 1931.

³⁷ Report of the Dean at annual meeting, May 21, 1931.

³⁸ Report of the Dean at Annual Meeting, May 16, 1932

Robinson and Dr. Hamilton Macdougall, chairman of the Program Committee, received high praise for the perfection of the arrangements and the excellence of the program.³⁹

Convention Events Included:

Program at Jordan Hall by the New England Conservatory Orchestra and guest organists: Palmer Christian, H. Frank Boyzan, Harold Gleason, Albert Snow.

A bus trip to notable organs: the First Church of Christ, Scientist, Temple Mishka Tefila, Roxbury, Holy Cross Cathedral.

Service of Solemn Evensong at the Church of the Advent with the choir of St. Paul's Cathedral singing from the gallery of the south transept.

Recital by Marion Janet Clayton of Brooklyn, New York at the Church of the Covenant. Paper by Dr. Archibald T. Davison. Recital at Methuen by Alexander McCurdy. Recital at First Church by Carl Weinrich. Recital at Trinity Church by Hugh Porter. Recital at Emmanuel Church by Robert Cato.

Other events included a bus trip to the Second Church in Newton (Congregational), West Newton, for a recital by Ralph Kinder and a performance by the Second Church Choir of the Guild prize anthem "Let Not Your Heart Be Troubled," by Mark Shumway Dickey, and a "Magnificat" by Warden Sealy.

The final day of the convention was spent on a tour of two organs in Hartford, Connecticut, through the courtesy of the Austin Organ Company and the Aeolian-Skinner Company. A visit was made to the 4-manual Austin in Bushnell Memorial Auditorium and the organ in the chapel of Trinity College.⁴⁰

The 1932-1933 season opened with a social meeting at the Harvard Musical Association with informal talks by four Chapter members: Albert Snow, Harold Schwab, Kenneth Moffat and John Marshall. Gunther Ramin, the prominent German organist gave a recital at First Church on January 23, 1933. At the annual dinner in February 1933, Warden Charles Henry Doersam was introduced and mentioned the report of the console standardization committee.

Services were held at the Holy Cross Cathedral, at the Second Church in Boston, at the Church of Our Saviour, Longwood (Brookline), and at the First Congregational Parish (Unitarian) in Arlington Centre. Recitals were given during 1932-1922 by E. Power Biggs at the Church of the Covenant and by Edward D'Every of Brompton Oratory, London, a member of the Trinity College board of examiners visiting in the country, also at the Church of the Covenant. A service was held at St. Mark's Methodist Episcopal Church, Brookline, with a chorus from the Boston University School of Religious Education, Dr. H. Augustin Smith, conductor, Harold J. Bartz, organist.

³⁹ Report of the 10th Annual Convention in "The Diapason", July 1, 1932. (No author's signature given.)

⁴⁰ Report of the Dean at annual meeting, May 9, 1933.

The matter of Guild Chapter expansion in New England was brought up at board meetings and the Dean was authorized to write to various Chapter members throughout the region to see what their ideas would be on the subject. ⁴¹

⁴¹ See Chapter XX – Guild Expansion



The American Guild of Organists
New England Chapter

One Hundred Fiftieth Organ Recital

ALBERT W. SNOW

at Emmanuel Church

15 Newbury Street, Boston

THE REV. BENJAMIN MARTIN WASHBURN, D. D., *Rector*

Monday evening, November 17, 1930

at eight o'clock

PROGRAM

THIRD SUITE *Edward Shippen Barnes*
I. Andante moderato, ma rubato
II. Tempo di pastorale
III. Maestoso con moto

THE FIRST OF "FIVE FANCIES" *Noel Ponsonby*

ELEGIAC ROMANCE *John Ireland*

COMES AUTUMN TIME *Leo Sowerby*

ALLEGRO *Pescetti*

LENTO (SIXTH TRIO-SONATA) *Bach*

CAPRICCIO *Landmann*

CANZONA (A MINOR) *Karg-Elert*

ALLEGRETTO *Vierne*

CALME DU SOIR *Quef*

FINALE (EIGHTH SYMPHONY) *Widor*



The American Guild of Organists New England Chapter One Hundred Nineteenth Public Service

The Cathedral of the Holy Cross

His Eminence WILLIAM CARDINAL O'CONNELL, Archbishop of Boston
Reverend NEIL A. CRONIN, Ph.D., Rector
Reverend WILLIAM B. FOLEY

Tuesday Evening, December 8, 1931
at 8.00 o'clock

ORDER OF SERVICE

PRELUDE: Meditation (on an Introit melody in the First Mode) . *Bourdon*
La Fête-Dieu *Dubois*

HYMN: Music composed by His Eminence William Cardinal O'Connell
Author unknown. XVII Century. Meter: Iambic dimeter. Translation by Father Caswall. There are at least four translations in existence. This hymn first appeared in the Office of the Purity of the Blessed Virgin, authorized by Pope Benedict XVI in 1751. Present Liturgical use: Hymn for Matins on the Feast of the Immaculate Conception.

Præclara custos Virginum Intacta Mater Numinis, Cælestis aulæ janua, Spes nostra, cæli gaudium Inter rubeta filium, Columba formosissima, Virga e radice germinans Nostro medicam vulneri, Turris draconi impervia, Amica stella naufragis, Tuæ nos a fraudibus, Tuæque luce dirige. Erroris umbras discute, Syrtis dolosæ amove, Fluctus tot inter, devis Tutam recude senitum. Jesu, tibi sit gloria, Qui natus es de Virgine, Cum Patre, et almo Spiritu, In sempiterna sæcula.—AMEN.	Blest guardian of all virgin souls Portal of bliss to man forgiven Pure Mother of Almighty God Thou hope of earth and joy of heaven! Fair Lily found among the thorns Most beauteous Dove with wings of gold Rod from whose tender root upspring That healing flower so long foretold. Thou Tower against the dragon proof Thou Star to storm-tossed voyagers dear Our course lies o'er a treacherous deep Thine be the light by which we steer. Scatter the mists that round us hang Keep far the fatal shoals away And while through darkling waves we sweep Open a path to light and day. O Jesu, born of Virgin bright Immortal glory be to Thee Praise to the Father infinite And Holy Ghost eternally.
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SERMON: Reverend William B. Foley

OVER

Solemn Benediction of the Blessed Sacrament

PROCESSIONAL

HYMN:	O salutaris Hostia, Quæ cæli pandis ostium Bella præmunt hostilia Da robur, fer auxilium	O saving Victim, opening wide The gate of heaven to man below! Our foes press on from every side: Thine aid supply, Thy strength bestow.	<i>Refice</i>
	Uni trinque Doromio, Sit sempiterna gloria Qui vitam sine termino Nobis donet in patria.	To Thy great Name be endless praise, Immortal Godhead, one in three! Oh, grant us endless length of days In our true native land with Thee.	

HYMN	Tantum ergo Sacramentum Veneremur cernui: Et antiquum documentum Novo cedat ritui: Præstet fides supplementum Sensuum defectui. Genetori Genitoque Laus et jubilatio: Sælus, honor, virtus quoque Sit et benedictio: Procedenti ab utroque Compar sit laudatio.—AMEN.	Lowly bending, deep adoring, Lo! the Sacrament we hail: Types and shadows have their ending, Newer rites of grace prevail: Faith for all defects supplying Where the feeble senses fail. Glory, honour, might, dominion, Be unto our God most high: To the Father, Son and Spirit, Ever blessed Trinity, Praise be given and power eternal Unto all eternity.—AMEN.	<i>Refice</i>
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VERSICLES AND RESPONSES

Panem de coelo præstitisti eis.	<i>Celebrant</i>	Thou didst give them bread from heaven.
Omne delectamentum in se habentem.	<i>Choir</i>	Containing in itself all sweetness.
Oremus.	<i>Celebrant</i>	Let us pray.
Deus, qui nobis sub Sacramento mirabili Passionis tuæ memoriam reliquisti: tribue, quaesumus; ita nos Corporis et Sanguinis tui sacra mysteria venerari, ut redemptionis tuæ fructum in nobis jugiter sentiamus. Qui vivis.		O God, Who under this wonderful Sacrament hast left us a memorial of Thy Passion; grant us, we beseech Thee, so to venerate the sacred mysteries of Thy body and blood, that we may ever feel within us the fruit of Thy redemption. Who livest.

THE DIVINE PRAISES

Laude Dominum omnes gentes: laudent eum omnes populi Quoniam confirmata est super nos miseri- cordia ejus: et veritas Domini manet in æternum. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc et semper, et in sæcula sæculorum.—AMEN.	<i>Psalm</i>	Praise the Lord, all ye nations: praise Him, all ye people. Because His mercy is confirmed upon us: and the truth of the Lord remaineth for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end.— AMEN.
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CAROL: "Nato Nobis Salvatore" (Ninna Nanna) *Mauro-Collone*

POSTLUDE: Final *Dupré*

The organ solos will be played by ALBERT SNOW, Organist and Choirmaster of Emmanuel Church, Boston, and Organist of the Boston Symphony Orchestra.

The Service will be sung by a selected quintet under the direction of PHILIP N. FERRARO, Organist and Choirmaster of the Cathedral.

Miss Aniceta Shea, Soprano	Miss Rosemary Stanford, Soprano
Mr. William Duroso, Tenor	Miss Vera Keane, Contralto
	Mr. William Coughlin, Bass



The American Guild of Organists
New England Chapter

One Hundred and Fifty-third Organ Recital

Dr. Sigfrid Karg-Elert

JORDAN HALL

Monday Evening, January 18, 1932

at 8.15 o'clock

PROGRAM

Johann Christoph Bach

Sonata in C minor

I. Grave II. Scherzino III. Fugue

(Transcription by Sigfrid Karg-Elert)

M. Rossi

Due piccoli pezzi per organetto portativo (Two short pieces for a
portative [portable] organ)

(Transcribed by Sigfrid Karg-Elert)

Sigfrid Karg-Elert

Partita

I. Fantasia II. Dialogo III. Minuetto malinconico
IV. Toccata

Three New Impressions

I. Voices of the Night II. Iberia
III. Romantic retrospective view

Toccatina e corale (from XXIV Preludes)

All the works on the program are performed for the first time in Boston

Dooley Press, 8 Bosworth St., Boston



The American Guild of Organists
New England Chapter

One Hundred Fifty-fifth Organ Recital

RAYMOND C. ROBINSON, Organist

assisted by

GEORGE BOYNTON, Tenor

ERNEST HARRISON, Accompanist

The Harvard Club of Boston

374 Commonwealth Ave.

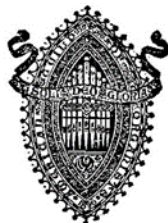
Sunday afternoon, March 6, 1932

at four o'clock

PROGRAM

ORGAN: Toccata *de Maleingreau*
VOICE: Three Songs *Strauss*
1 Alle Seelen 2 Die Nacht 3 Ständchen
ORGAN: Prelude *Margaret Starr McLain*
The Mirrored Moon *Karg-Elert*
Final (Symphony 3). *Vierne*
VOICE: Arietta *Scott*
The Cloths of Heaven *Dunhill*
Yarmouth Fair. *arr. by Warloch*
ORGAN: Marche du Veilleur de Nuit *Bach-Widor*
Sonatina *Bach*
Fugue in E-flat (St. Anne) *Bach*

1932 May 4 One Hundred Fifty- sixth Organ Recital



The American Guild of Organists
New England Chapter
One Hundred Fifty-sixth Organ Recital

The Eliot Congregational Church, Roxbury

Reverend CHARLES CLARK KEITH, Minister

MERTON E. STODDARD, Organist and Choirmaster

Wednesday evening, May 4, 1932

at eight o'clock

PROGRAM

INTRODUCTION and ALLEGRO, from the SONATA ROMANTICA . . . *Yon*
CHORAL PRELUDE, "Christ, who is my life" . . . *Reger*
ROULADE . . . *Bingham*
FUGUE in D Major . . . *Guilmant*
HAROLD SCHWAB

READINGS

Rev. CHARLES C. KEITH

FANTASIA in G minor . . . *Bach*
ANDANTE from the STRING QUARTET . . . *Debussy-Guilmant*
SCHERZANDO . . . *Pierne*
EDWARD JENKINS

READINGS

Rev. CHARLES C. KEITH

OFFERTORY SOLO: "How lovely are Thy dwellings" . . . *Liddle*
ARTHUR D. BROOKS
CHORAL PRELUDES: "Come, O Saviour of the Gentiles" . . . *Bach*
"Good Christian men, rejoice" . . . *Bach*
STELLA MATUTINA . . . *Dallier*
"ELECTA UT SOL" . . . *Dallier*
FRANCIS SNOW

An offering will be taken to defray the expenses of the recital.

1932 June 20 – 25 AGO Eleventh General Convention



The American Guild of Organists

ELEVENTH GENERAL CONVENTION

June 20 to 25, 1932

Annual Convention Service

Tuesday Evening, June 21, 8 o'clock

The Church of the Advent

Trimmer Street, Boston

Reverend JULIAN D. HAMLIN, *Rector*

Solemn Evensong — S. Alban, M.

PRELUDE: Adoration *Seth Bingham*

PSALTER: Psalm 110. Dixit Dominus Tone III, 2
Psalm 112. Beatus vir Tone VII, 5
Psalm 117. Laudate Dominum Tone VIII, 5

OFFICE HYMN: Deus tuorum militum *Greenoble Church Melody*

ANTIPHON UPON MAGNIFICAT: Ave protomartyr Anglorum

Hail thee! England's Protomartyr, soldier of the King of
Angels, Alban, firstling martyr flower, like to rosebud or
lily; may thy pleading avail with God for the welfare of
the faithful.

MAGNIFICAT: Tonus Peregrinus with Fauxbourdons *William Byrd*

MOTET *T. L. Da Vittoria*

Ave Maria, gratia plena Dominus tecum, benedicta Tu in
mulieribus, et benedictus fructus ventris Tui Jesus Sancta
Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in
hora mortis nostrae. AMEN.

SERMON: Reverend Benjamin I. Harrison

MOTET *William Byrd*

Iustorum animae in manu Dei sunt, et non tanget illos
tormentum malitiae: visi sunt oculis insipientium mori:
illi autem sunt in pace.

MOTET *G. P. Da Palestrina*

Holy, Holy, Holy. We laud and praise Thy glorious name.
Heaven and earth are full of Thy Glory. Glory be to Thee,
O Lord most High! Hosanna in the highest!

SOLEMN PROCESSION: Sine Nomine *R. Vaughan-Williams*

TE DEUM LAUDAMUS: Tone VIII, I with Fauxbourdons *L. Viadana*

POSTLUDE: Electa ut Sol *Henri Dallier*

The Fauxbourdons upon Magnificat and Te Deum and Motets of Byrd and Palestrina will be sung from the gallery of the south transept by the Choir of St. Paul's Cathedral under the direction of Arthur Phelps, organist and choirmaster.

The Plainchant and the Motet of Vittoria will be sung in chancel by the men of the Choir of the Church of the Advent under the direction of Frederick Johnson, organist and choirmaster. The Prelude to the service played by Albert Snow, organist and choirmaster of Emmanuel Church; the Postlude played by Francis Snow, organist and choirmaster of Trinity Church.



The American Guild of Organists
New England Chapter
One Hundred Fifty-seventh Organ Recital

E. POWER BIGGS

Associate of Royal Academy of Music
Associate of Royal College of Organists

The Church of the Covenant
Berkeley and Newbury Streets, Boston

Monday Evening, October 24, 1932
at eight-fifteen o'clock

PROGRAM

1. FANTASIA AND FUGUE IN G MINOR *Bach*
This is justly esteemed one of Bach's finest works for the organ. It was probably composed in 1721, at Weimar, where Bach held the position of Court Organist. Notable features of the Fantasia are the richness of its harmonies, contrasted with the most florid running passages, and the boldness of its modulations. The Fugue is in four parts, and although lacking the dramatic freedom of the Fantasia, keeps our attention to the end by its unflagging movement and energy.
2. CHORALE PRELUDE, arranged from Cantata No. 147 *Bach*
An arrangement of the Chorale from the Cantata "Herz und Mund und That und Leben." The Chorale melody enters phrase by phrase against a beautiful flowing melody in the treble.
3. AIR AND VARIATIONS *Haydn*
Arranged from Symphony in D major
A piquant and dainty little set of variations, arranged from the well known symphony.

[OVER]

4. SONATA IN C MINOR *Reubke*

The composer of this sonata was a favorite pupil of Franz Liszt. Born in 1834, he lived only twenty-three years, and yet produced one of the greatest works in the repertoire of the organ. The three movements are played without break, and in representation of the 94th Psalm this sonata is unexcelled for its sustained level of power and interest.

5. THE REED-GROWN WATERS *Karg-Elert*

From Seven Pastels from Lake Constance

Karg-Elert is a pioneer in modern organ writing. Often basing his compositions on some "program," he exploits new and bizarre effects of harmony and registration. The Seven Pastels, of which the reed-grown waters is the fourth, were written in 1921 at Lake Constance, on the border of Switzerland and Germany.

6. CHORALE PRELUDE on 'Nun danket alle Gott' *Karg-Elert*

7. FINALE FROM 6th SYMPHONY *Vierne*

Composed in 1881, and dedicated to the memory of Lynnwood Farnam, the symphony is one of the finest of Vierne's many monumental works.

An offering will be taken to defray the expenses of the recital.



The American Guild of Organists
New England Chapter
One Hundred Twenty-fourth Public Service

St. Mark's Methodist Church
Corner of Park and Vernon Streets, Brookline, Mass.

Tuesday evening, December 6, 1932
at 8.00 o'clock

CHORAL AND ORGAN FANTASIES ON RELIGIOUS FOLK SONGS

Program arranged and directed by H. AUGUSTINE SMITH

Miss Nadia V. Mihailovska, *Soprano*

Mrs. Virginia Kinsley, *Soprano*

Miss Flora Barkley, *Contralto*

Harold Jackson Bartz, *Organist*

Rev. William R. Leslie, Minister of St. Mark's Church

The Choral Art Society, Boston University Schools of Education
and Religious Education

St. Mark's Choir

ORDER OF SERVICE

PRAYER

ORGAN PRELUDE: Rejoice, ye Pure in Heart *Sowerby*
(Variations on the Hymn Tune, "Marion")

ANTHEM: Lord of the Worlds above *Mrs. H. H. A. Beach*
(Variations on "Ein Feste Burg")

HYMN (All uniting)

A mighty fortress is our God,
A bulwark never failing;
Our helper he, amid the flood
Of mortal ills prevailing.
For still our ancient foe
Doth seek to work us woe;
His craft and power are great;
And armed with cruel hate,
On earth is not his equal.

Did we in our own strength confide,
Our striving would be losing,
Were not the right man on our side,
The man of God's own choosing.
Dost ask who that may be?
Christ Jesus, it is he,
Lord Sabaoth his name,
From age to age the same,
And he must win the battle.

[OVER]

MOTET: All my Heart this Night Rejoices *Peter C. Lutkin*
(Written for the Chicago North Shore Festival of 1929)
Founded on the Chorale "Ebeling" or "Bonn"

CHORALE (All uniting)

All my heart this night rejoices,
As I hear, far and near,
Sweetest angel voices;
"Christ is born!" their choirs are
singing,
Till the air, everywhere,
Now with joy is ringing.
Come, then, let us hasten yonder;
Here let all, great and small,
Kneel in awe and wonder.

Love him who with love is yearning;
Hail the star that, from far,
Bright with hope is burning.
Thee, dear Lord, with heed I'll
cherish,
Live to thee, and with thee
Dying, shall not perish,
But shall dwell with thee forever
Far on high, in the joy
That can alter never.

ADDRESS — Rev. WILLIAM R. LESLIE, D. D.

TWO CHRISTMAS CAROLS with Variations

a. In a Stable mean and lowly—*Corsican, arr. by Clarence Dickinson*
b. Hark, now, O Shepherds—*Bohemian, arr. by Morton J. Luvaas*

OFFERTORY: Chorale Prelude on the tune "St. Anne"

C. Hubert H. Parry

PSALM CLXVIII: Lord, who hast made us for Thine own

Gustav Holst

Eight Part Chorus founded on the Chorale "Lasst uns Erfreuen"

HYMN (All uniting)

St. Francis Canticle to the Sun, sung to "Lasst uns Erfreuen"

All creatures of our God and King,
Lift up your voice and with us sing
Alleluia, Alleluia!
Thou burning sun with golden beam,
Thou silver moon with silver gleam,
O praise him, O praise him!
Alleluia, Alleluia, Alleluia!
Thou rushing wind that art so
strong,
Ye clouds that sail in heaven along,
O praise him, Alleluia!
Thou rising morn, in praise rejoice,

Ye lights of evening, find a voice,
O praise him, O praise him!
Alleluia, Alleluia, Alleluia.

Thou flowing water, pure and clear,
Make music for thy Lord to hear,
Alleluia, Alleluia!

Thou fire so masterful and bright,
That givest man both warmth and
light,

O praise him, O praise him!
Alleluia, Alleluia, Alleluia.
(Final stanzas omitted)

SOPRANO SOLO: Alleluia

Hummel

MISS MIHAILOVSKA

ANTHEM: All they of Saba shall come

Joseph Rheinberger

ORGAN POSTLUDE: A Rose breaks into Bloom

Johannes Brahms

BENEDICTION

The Organ Prelude is played by MR. JOHN HERMAN LOUD, F.A.G.O.

The Organ Offertory is played by MISS DAISY A. SWADKINS, A.A.G.O.

The Organ Postlude is played by MR. EDWARD B. WHITTREDGE, F.A.G.O.



**The American Guild of Organists
New England Chapter**

One Hundred Twenty-Sixth Public Service

The Cathedral of the Holy Cross

His Eminence WILLIAM CARDINAL O'CONNELL, Archbishop of Boston

Reverend NEIL A. CRONIN, Ph. D., Rector

Reverend WILLIAM B. FOLEY

Tuesday Evening, February 21, 1933

at 8.15 o'clock

ORDER OF SERVICE

PRELUDE: Noel in G *Louis Claude d'Aquin*

"Panis Angelicus" *Palestrina*

"Praeclara Custos Virginum"

His Eminence William Cardinal O'Connell
LAWRENCE JENKINS, Tenor

ORATORIO: Jephthe *G. Carissimi*

Recitative

Chorus: "Transivit ergo Jephthe"

"Et clangebant tubae"

Bass Aria and Chorus: "Fugite, cedite"

Recitative

Chorus: "Et ululantes filii"

Recitative

Soprano Aria: "Incipite in tympanis"

Chorus: "Hymnum cantemus Domino"

Soprano Aria: "Cantate mecum Domino"

Chorus: "Cantemus omnes Domino"

Recitatives

Chorus: "Abiit ergo in montes"

Soprano Aria and Chorus: "Plorate, colles"

Chorus: "Plorate filii Israel"

SERMON: Reverend WILLIAM B. FOLEY

OVER

Solemn Benediction of the Blessed Sacrament

PROCESSIONAL

HYMN: "O Salutaris Hostia" (Contralto Solo) *Saint Saens*

HYMN: "Tantum Ergo" *Beobide (1882-)*

VERSICLES AND RESPONSES

THE DIVINE PRAISES

"Laudate Dominum" *Traditional*

"Cantate Domino" *Pitoni (1657-1743)*

"Caligaverunt oculi mei" *M. Haydn (1797-1806)*

"Gloria in excelsis Deo" *M. Shaw*

POSTLUDE: Fugue in E flat Major (St. Anne's) *Bach*

The Guest Organists are FRANCIS SNOW, Organist and Choirmaster of Trinity Church, and HOMER C. HUMPHREY, Organist and Choirmaster of the Second Church in Boston.

The Service is sung by the DR. GEORGE L. DWYER CHORAL ENSEMBLE; George Sawyer Dunham, Conductor. The Soloists are:

Rosemary Stamford, Soprano Vera Keane, Contralto

Frans Olsen, Tenor Lawrence Jenkins, Tenor

Walter Keenan, Bass

The Service is played by PHILIP N. FERRARO, Organist and Choirmaster of the Cathedral of the Holy Cross.

Chapter X: The Deanship of Frederick Harrison Johnson (1933-1936)

Frederick H. Johnson, A.B., F.T.C.L., F.A.G.O., became Dean of the New England Chapter on September 1, 1933 and served three terms. He was born in 1883 and passed away suddenly early in 1949. He studied piano with Mme. Helen Hopekirk and George E. Whitney and organ with Everett Truette. He was a graduate of Harvard University. He became director of the music department at Bradford Junior College, Bradford, Massachusetts in 1913. He served as Dean of the church music section of the Wellesley Conference in 1928. He became an instructor in organ at Boston University in 1934. In 1928 he became organist and choirmaster of the Church of the Advent, Boston, and lent distinction to that office for many years. In 1947 he became organist and choirmaster of the Cathedral Church of St. Paul in Boston, remaining there until his sudden death two years later. Mr. Johnson served as the chairman of the examiners for Trinity College, London, examinations in this country. Mr. Johnson resigned as a member of the Guild in November 1942 because of a misunderstanding with officials at Headquarters over the results of one of his pupil's examinations for the Associateship certificate. He resignation was accepted by the Executive Committee of the Chapter on February 8, 1943, after consultation had failed to persuade him to withdraw it.

The season 1933-1934 saw these events:

Organ Recitals by

Carl McKinley at Gordon Chapel, Old South Church
Ernest White of St. James Church, Philadelphia, at Emmanuel Church
Frances Snow of Trinity, Boston, at Grace Church, Providence, Rhode Island (Rhode Island Chapter of the Guild was formed at this time – October 17, 1933)
Palmer Christian at New Auditorium, Worcester
Marcel Dupre at Memorial Chapel, Harvard University
Carl Weinrich at Memorial Chapel, Harvard University

Joint Recital at First Congregational Church, Woburn by Paul Stanton, Dowell McNeil, Ruth E. Bailey

Public Services at

First Baptist Church, Malden, Albion Metcalf, organist and director
Trinity Church, Boston, with choirs from Church of the Advent and Trinity
Christ Church, Quincy, Edward B. Whittredge, F.A.G.O., organist and choirmaster
King's Chapel, Boston, Raymond G. Robinson, F.A.G.O., organist and choirmaster
Perkins' Institution for the Blind, Watertown, John F. Harwell, director

Early in the season the Executive Committee voted to hold a Chapter Convention in the spring, probably in April, 1934 and to hold a young-organists' contest with Clarence Dickinson as judge. This was held on April 24 and 25. On April 23 the contest for young organists was held at the Church of the Covenant and was won by Elizabeth Anderson, a pupil of Dr. Carl McKinley. The prize was \$100, donated by the Aeolian-Skinner Organ Company. Runner-up was F. Carroll McKinstry of Springfield, a pupil of William E. Zeuch.

One of the innovations of Dean Johnson's first year was the publication of a booklet of Christmas programs by Chapter members. It proved to be an attractive brochure.⁴² Numerous social events were held. One was at the home of Mrs. C. Nichols Greene on Chestnut Street, Beacon Hill, with an informal program by Lucius Harris. The annual dinner was held at the University Club in March with Professor Edward Burlingame Hill of Harvard as the speaker.

The Chapter Convention⁴³ on April 24 and 25, 1934 included these features besides the Young Organists' Contest the day preceding the convention:

A program of organ music with orchestra was held at Jordon Hall of New England Conservatory under the direction of Wallace Goodrich. Ralph Vaughan Williams' "Prelude and Fugue for Organ and Orchestra" was performed for the first time in America with Albert Snow as soloist.

A program of 16th and 17th century church music was performed at the Memorial Church of Harvard University by the Harvard Choir under the direction of G. Wallace Woodworth. This was followed by a lecture on "Ideals in Church Music" by Professor Alfred H. Meyer of Boston University.

The second day of the convention Carl Weinrich gave a splendid recital on the organ at Memorial Church. That evening a service was held at the First Church in Boston "... by the combined choirs under the direction of Thompson Stone."⁴⁴ Organ solos were played by Francis Snow, Homer Humphrey and Carl McKinley.

The 1934-1935 season brought a full program of recitals and public services. At social meetings that year speakers included Professor Leo Lewis of Tufts College, G. Donald Harrison of the Aeolian-Skinner Organ Company and Dr. Sydney H. Nicholson, who gave an informal talk on his work with the English School of Church Music.

Recitals given were as follows:

- 169th Recital - Oct. 22, 1934 – Emmanuel Church – Albert Snow
- 170th Recital - Nov. 13, 1934 – Old South Church – Carl McKinley
- 171st Recital - Dec. 3, 1934 – St. John's Episcopal Church, Arlington – Paul Akin – talk on the organ by Edward B. Gammons
- 172nd Recital - Dec. 11, 1934 – Old South Church, Clarence Watters of Hartford
- 173rd Recital - Jan. 10, 1935 – Trinity Church, Boston Renée Nizan (pupil of Vierendeux)
- 174th Recital - Feb. 12, 1935 – Old South Church – Lawrence Apgar of St. Stephen's Church, Providence
- 175th Recital - Mar. 4, 1935 – St. Paul's Cathedral, Boston – Albert J. Ruppel of St. Mary's Church, Wayne, Pennsylvania
- 176th Recital - Apr. 1, 1935 – St. Paul's Cathedral – John Hermann Loud
- 177th Recital - May 13, 1935 – Trinity Church – Francis Snow

⁴² Copy of the brochure included in this document

⁴³ Copy of the Convention brochure included in this document

⁴⁴ Report of the Secretary (Harold F. Schwab). The choirs involved were not enumerated.

Public Services given were as follows:

134th Service - Oct. 8, 1934 – Christ Church, Fitchburg, Fred Cronheimer, organist. Assisting organists: Homer Humphrey, Carl McKinley, Francis Snow, William C. Heller

Nov. 7, 1934 – Recital of Plainchant and other Liturgical Music – Church of St. John the Evangelist, Boston; Everett Titcomb, organist and choirmaster. Assisting organists: Homer Whitford, Edward B. Whitteredge.

Nov. 12, 1934 – 137th Public Service – St. Anne's Episcopal Church, Dowell; William C. Heller, organist and choirmaster. Assisting organists: Frederick Johnson, Raymond Robinson, John Hermann Loud.

Nov. 26, 1934 – 138th Public Service – St. Paul's Cathedral, Boston; Arthur Phelps, organist and choirmaster. Assisting organists: Gerald F. Frazee, Maurice C. Kirkpatrick, Edith Lang.

Dean Johnson began his third term in September 1935. The events of the season included these speakers at socials:

Professor Marshall: talk on the recent convention of English organists
Edward B. Gammons: lecture with illustrations on "The Carillon"
Dr. Charles E. Park: Illustrated lecture on New England
Dr. Archibald T. Davison: Problems of the Choirmaster

Public services held included programs at Christ Church, Fitchburg; All Saints' Church, Worcester; First Baptist, Newton Centre; and at Temple Israel, Boston, a program in honor of the feast of Esther.

Recitals were given by these organists:

Maurice Garabrant at the First Church in Boston
Albert Snow, Francis Snow, William Zeuch at Groton School. Remarks by Mr. Lynes, organist.
Sallie Mason Peabody and Lucille Jensen at Trinity.
F. Carroll McKinstry and George Faxon at Harvard Church, Brookline
Rowland W. Halfpenny at Emmanuel Church, Boston



The American Guild of Organists
New England Chapter
One Hundred Sixty-second Organ Recital

ERNEST WHITE

Organist and Choirmaster, St. James Church, Philadelphia

Emmanuel Church

15 Newbury Street, Boston

The Rev. PHILLIPS ENDECOTT OSGOOD, D. D., L. H. D., Rector

Tuesday Evening, October 3, 1933

at 8.15 o'clock

PROGRAM

INTRODUCTION AND ALLEGRO	<i>Maurice Green</i> (1695-1755)
LARGHETTO	<i>G. B. Bassani</i> (1657-1706)
FLUTE SOLO, FROM A SONATA	<i>Thomas Arne</i> (1710-1778)
ALLEGRO POMPOSO	<i>Thomas Rosingrave</i> (1690-1766)
GAVOTTE IN F	<i>Samuel Wesley</i> (1766-1837)
PARTITA IN C MINOR, "O God, Thou Mighty God"	<i>J. S. Bach</i> (1685-1750)
CHORALE, No. 1, IN E MAJOR	<i>César Franck</i>
CARILLON	<i>Leo Sowerby</i>
SCHERZETTO	<i>Louis Vierne</i>
FUGUE IN C SHARP MINOR	<i>Arthur Honegger</i>
KYRIE ELEISON	} <i>Sigfrid Karg-Elert</i>
LANDSCAPE IN THE MIST	
SARABANDE	
TOCCATA, "Lord Jesus Christ, unto us turn"	

Note: The offering is taken to defray the expenses of the recital



The American Guild of Organists
New England Chapter
One Hundred Sixty-third Organ Recital

FRANCIS W. SNOW

Organist and Choirmaster, Trinity Church, Boston

Grace Church

Providence, Rhode Island

The Rev. WILLIAM LAWRENCE, D. D., Rector

Tuesday Evening, October 17, 1933

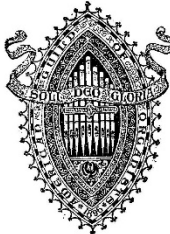
at 8.15 o'clock

PROGRAM

ELECTA UT SOL	}	. . . . .	Dallier
STELLA MATUTINA			
MARCHE DU VEILLEUR DE NUIT		. . . . .	Bach-Widor
DORIC TOCCATA		. . . . .	Bach
NOEL		. . . . .	D'Aquin
A FANTASY		. . . . .	Darke
HUMORESQUE		. . . . .	Yon
ADORATION		. . . . .	J. S. Matthews
PRELUDE, FUGUE AND VARIATION		. . . . .	Franck
INTERMEZZO		. . . . .	Widor
CARILLON DE WESTMINSTER		. . . . .	Vierne

Note: The offering is taken to defray the expenses of the recital

1933 Nov 6 One Hundred Sixty-fourth Recital



**The American Guild of
Organists**
New England Chapter
One hundred sixty-fourth Recital

♦

Palmer Christian
Professor of Organ, University of Michigan

♦

Municipal Auditorium
Worcester, Massachusetts

♦

Monday Evening, November 6th, 1933

Program

I

Tocata in C major.....Bach

The C major Tocata, frequently programmed as including an Adagio in A minor and a Fugue in C (the two latter sections being omitted on this occasion), is a work of compelling strength. In particular, the first section—the Tocata proper, while admittedly indicating the influence of Bach's immediate predecessors, presents to the listener the great vitality and breadth that permeate the composer's larger works.

Prelude.....Corelli

From the Ninth Sonata for Violin, from the pen of one of the first great violinists.

Minuet and Gigue en Rondeau.....Rameau

Rameau was the most important of the French contemporaries of Bach, his research and publications on theoretical subjects having been of great influence.

Fantasia and Fugue in C minor.....Bach

The Fantasia, in 6/8 time, is quite in the manner of some of the orchestral accompaniments and interludes in the choral works, ending on the dominant, it leads directly into the Fugue (4/4 time, a 12/8), which presents a short theme in swinging rhythm. After the exposition, a new theme—rising, chromatic in character—is heard, surrounded by figuration used before, and building up in dynamic and dramatic interest to the stirring recapitulation.

II

Sonata Eroica.....Jongen

Joseph Jongen is Professor of Composition at the Brussels Conservatoire. As in most of his smaller works, the Sonata is marked by individuality of style, knowledge of effect and sure writing.

The work is in one movement; opening with forceful octave passages and several bars of chromatic writing "a fantasia", a dissonance leads to the first announcement of the principal subject—"Ando dolce e espressivo"—which is rather in the mood of a traditional French folk-song. The remainder of the composition consists of a series of variations, either actual or suggested, on this theme.

Specification of the Municipal Organ Worcester, Massachusetts

The W. W. Kimball Company, Builders
Chicago, Illinois

III
Benediction.....Karg-Elert

Neither lack of appreciation in his native Germany nor difficulties of more extensive as a teacher of composition at the Leipzig Conservatory seem to have retarded the work of this important composer. In the midst of strictly traditional musical surroundings, particularly in the matter of organ literature, Karg-Elert wrote occasionally; unfortunately, his efforts are imposing, but of rarely more consequence are the individuality of style and the evidence of keen and independent investigation. His contributions to the literature have enabled in beyond measure; he brought to the organ a type of beauty of which it was worthy in need.

Choral Improvisation on "In dulci jubilo".....Karg-Elert
A series of variations on a traditional melody.

Pantomime.....Jepson
Harry Benjamin Jepson, resident at Yale University, writes with a command of concept and a technique entirely unimpaired. He is said to be opposed to the idea of a "program" in his compositions, yet such titles as "Fugue and Rondo", "Hymn exultant", and certainly "Pantomime" suggest one as being definitely programmatic titles.

Prelude on an ancient Flemish melody.....Gilson
Paul Gilson, resident in Brussels, gives us a composition of unusual merit in this treatment of a plattive theme.

Scherzo.....Rousseau
Serge Rousseau was an eminent French musician of the past generation; he was a member of the faculty of the Paris Conservatoire, and for many years was concert-master at the Opéra.

Prelude to "The Blessed Damozel".....Debussy-Christian
The poem, "La Damselle Elue" by Gabriel Berte, was used as the text of a cantata for women's voices and solo organ, with accompaniment for small orchestra. It is one of the composer's early works, but distinctly foreshadows the individuality of his later productions.

Nocturne.....Grieg-Christian
Compositions such as the Debussy "Prelude" and the Grieg "Nocturne" (an early work for piano) are particularly effective on the modern organ, where delivery of effect and identity of shading are as important as successfully achieved as the more beauteous and stupendous compositions found in some organ literature.

Carillon Sortie.....Mulet
A ringing, vigorous composition making full use of the effect produced by electric bells.

GREAT ORGAN (Open Section)		
Pitch	Name of Stop	Pipes
32'	Contra Genshorn.....	49
16'	Double Diapason.....	61
16'	Contra Genshorn.....	12
8'	Diapason I.....	61
8'	Diapason II.....	61
8'	Diapason III.....	61
8'	Harmonic Flute.....	61
8'	Genshorn.....	12
4 1/2'	Quint.....	61
4'	Octave I.....	61
4'	Harmonic Flute.....	61
3 1/2'	Tenth.....	61
2 1/2'	Twelfth.....	61
2'	Thirteenth.....	61
1 1/2'	Mixture (Plain Jock).....	295
8'	Trumpet.....	61
8'	Chimes (From Solo).....	

GREAT ORGAN (Enclosed Section)		
16'	Contra Bass.....	61
16'	Diapason IV.....	61
8'	Viola.....	61
8'	Bourdon.....	61
8'	Melodia (Contra Bass).....	12
4'	Octave II.....	61
4'	Flute Oberte.....	61
4'	Super Octave.....	61
VI	Harmonics.....	369
16'	Contra Trombe.....	61
8'	Trombe.....	61
4'	Trombe Clarion.....	61
	Trombe.....	

SWELL ORGAN		
16'	Contra Geigen.....	73
16'	Robrborde.....	73
8'	Diapason I.....	73
8'	Diapason II (Geigen).....	73
8'	Clarinella.....	73
8'	Robrborde.....	73
8'	Spitalde.....	73
8'	Flute Celeste.....	61
8'	Viola da Gamba.....	73
8'	Viola d'Oboe.....	73
8'	Salsional.....	73
8'	Voix Celeste.....	73
4'	Octave (Geigen).....	73
4'	Flute Triangulaire.....	73
4'	Robrborde.....	12
4'	Violine.....	73
2 1/2'	Nazard.....	61
2'	Fifteenth.....	61
2'	Flautina.....	

Pitch	Name of Stop	Pipes
1 3/5'	Tierce.....	61
V	Mixture (Fourniture).....	305
16'	Double Trumpet.....	73
8'	Coronopa.....	73
8'	French Trumpet.....	73
8'	Oboe.....	73
8'	Vox Humana II.....	146
4'	Clarion.....	73
8'	Harp (From Choir).....	
4'	Celesta (From Choir).....	
	Tremolo	
	Vox Humana Vibrato	
CHOIR ORGAN		
16'	Double Dulciana.....	12
8'	English Diapason.....	73
8'	Violin Diapason.....	73
8'	Concert Flute.....	73
8'	Cor de Nuit.....	73
8'	Dulciana.....	73
8'	Unda Maris.....	73
8'	Viola.....	73
4'	Principal.....	73
4'	Traverse Flute.....	73
4'	Dulcet (Dulciana).....	12
2 2/3'	Nasard.....	61
2'	Piccolo.....	61
2'	Dolcetin (Dulciana).....	61 Notes
1 3/5'	Tierce.....	61
1 1/2'	Larigot.....	61
1 1/7'	Septieme.....	61
1'	Twenty Second (Dulciana).....	61 Notes
III	Mixture.....	183
16'	Bassoon.....	73
8'	Trompette.....	73
8'	English Horn.....	73
8'	Clarinet.....	73
4'	Clarion.....	73
8'	Harp.....	
4'	Celesta (Dorgan).....	61 Bars
	Tremolo	
SOLO ORGAN (Open Division)		
8'	Tuba Magna (Prepared for)	
SOLO ORGAN (Enclosed Division)		
8'	Orchestral Flute.....	73
8'	Violoncello.....	73
8'	Cello Celeste.....	73
4'	Concert Flute.....	73
8'	Tuba Mirabilis.....	73
8'	French Horn.....	73
8'	Orchestral Oboe.....	73
4'	Tuba Clarion.....	73
8'	Chimes (Dorgan).....	25 Tubes
8'	Harp (From Choir).....	
4'	Celesta (From Choir).....	
	Tremolo	
PEDAL ORGAN (Open Division)		
32'	Major Bass.....	12
32'	Contra Violone.....	12
16'	Diapason I.....	32

Specification of the Municipal Organ

Worcester, Massachusetts

The W. W. Kimball Company, Builders
Chicago, Illinois

GREAT ORGAN (Open Section)		
Pitch	Name of Stop	Pipes
32'	Contra Gemshorn.....	49
16'	Double Diapason.....	61
16'	Contra Gemshorn.....	12
8'	Diapason I.....	61
8'	Diapason II.....	61
8'	Diapason III.....	61
8'	Harmonic Flute.....	61
8'	Gemshorn.....	12
5 1/2'	Quint.....	61
4'	Octave I.....	61
4'	Harmonic Flute.....	61
3 1/5'	Tenth.....	61
2 2/3'	Twelfth.....	61
2'	Fifteenth.....	61
V	Mixture (Plein Jeu).....	305
8'	Trumpet.....	61
8'	Chimes (From Solo)	
GREAT ORGAN (Enclosed Section)		
16'	Contre Basse.....	61
8'	Diapason IV.....	61
8'	Viola.....	61
8'	Bourdon.....	61
8'	Melodia (Contre Basse).....	12
4'	Octave II.....	61
4'	Flute Ouverte.....	61
2'	Super Octave.....	61
VI	Harmonics.....	366
16'	Contra Tromba.....	61
8'	Tromba.....	61
4'	Tromba Clarion.....	61
	Tremolo	
SWELL ORGAN		
16'	Contra Geigen.....	73
16'	Rohrbordun.....	12
8'	Diapason I.....	73
8'	Diapason II (Geigen).....	73
8'	Clara-bella.....	73
8'	Rohrfôte.....	73
8'	Spitzfôte.....	73
8'	Flute Celeste.....	61
8'	Viola da Gamba.....	73
8'	Viola d'Orchestre.....	73
8'	Salicional.....	73
8'	Vox Celeste.....	73
4'	Octave (Geigen).....	73
4'	Flute Triangulaire.....	73
4'	Rohrfôte.....	12
4'	Violina.....	73
2 2/3'	Nasard.....	61
2'	Fifteenth.....	61
	Flautina	



**The American Guild of Organists
New England Chapter
One Hundred Thirty-first Public Service**

Trinity Church

Boston, Massachusetts

The Rev. ARTHUR LEE KINSOLVING, D.D., Rector of Trinity Church

The Rev. JULIAN D. HAMLIN, Rector of The Church of the Advent

TWO-CHOIR FESTIVAL

Monday Evening, November 27, 1933

at 8.00 o'clock

ORDER OF SERVICE

PRELUDE, Cantabile (Second Symphony) *Viern*

DR. CARL MCKINLEY

PROCESSIONAL, Hymn 266 *Vigili et Sanc*

"Ye watchers and ye holy ones"

PSALTER, Psalms 47-127 *Plainson*

MAGNIFICAT *William Byr*

NUNC DIMITTIS *William Byr*

OFFERTORY ANTHEM, "O Sing Unto the Lord" *Francis Snow*

O sing unto the Lord a new song; for he hath done marvellous things.

With his own right hand, and with his holy arm, hath he gotten himself the victory.

The Lord declared his salvation; his righteousness hath he openly showed in the sight of the heathen.

He hath remembered his mercy and truth toward the house of Israel; and all the ends of the world have seen the salvation of our God.

Show yourselves joyful unto the Lord, all ye lands; sing, rejoice, and give thanks.

Praise the Lord upon the harp; sing to the harp with a psalm of thanksgiving.

With trumpets also and shawms, O show yourselves joyful before the Lord, the King.

Let the sea make a noise, and all that therein is; the round world, and they that dwell therein.

Let the floods clap their hands, and let the hills be joyful together before the Lord; for he is come to judge the earth.

With righteousness shall he judge the world, and the peoples with equity.

(OVER)

DOXOLOGY

HYMN 307, "O 'Twas a Joyful Sound" *Horatio W. Parker*

ANTHEMS

a. GLORIOUS IN HEAVEN *Vittoria*
Glorious in Heaven are the souls of all Saints, who walked in the way of Christ, the Lord Jesus.

They loved Him, and followed His footsteps, and as they died for the Saviour, losing life for His sake, they reign with Him for ever.

b. BONE PASTOR *Giovanni Pierluigi da Palestrina*

Very Bread, good Shepherd, tend us,

Jesu, of Thy love befriend us,

Thou refresh us, Thou defend us,

Thine eternal goodness send us

In the land of life to see.

Thou who all things canst and knowest,

Who on earth such Food bestowest,

Grant us with Thy Saints, though lowest,

Where the heavenly Feast Thou showest,

Fellow-heirs and guests to be.

c. CANTATE DOMINO *Hassler*

O sing unto the Lord a new song:

O sing unto the Lord, all the whole earth.

Sing unto the Lord, and praise His name; be telling of His salvation from day to day.

Declare His honour unto the heathen, and His wonders unto all peoples.

d. GIVE UNTO THE LORD *Horatio W. Parker*

Give unto the Lord, O ye kindreds of the people, give unto the Lord glory and strength.

Honor and majesty are before Him, strength and beauty are in His sanctuary.

We want for Thy loving kindness, O Lord, in the midst of Thy temple. Holiness becometh Thine house forever.

Here vouchsafe to all Thy servants

What they ask of Thee to gain,

What they gain from Thee forever

With the blessed to retain.

And to Paradise translated,

There in rest with Thee to reign.

Glory to our God and honor;

Highest He above all heights;

Father, Son, the only perfect

One in praise, and One in might,

Might and praise enduring ever,

In the changeless worlds of light. Amen.

RECESSIONAL, Hymn 295, "For All the Saints" *Williams*

POSTLUDE, Toccata (Second Symphony) *Dupré*

WILLIAM E. ZEUCH

THE CHOIR OF TRINITY CHURCH

FRANCIS SNOW, Organist and Choirmaster

THE CHOIR OF THE CHURCH OF THE ADVENT

FREDERICK JOHNSON, Organist and Choirmaster

Colleague Membership in the Guild is open to any who are or have been professional organists.

A Subscribing Membership may be taken by any music lover who desires to be informed in advance of Guild Activities.

Not Included in this document is the New England Chapter of the American Guild of Organists

Christmas Programs 1933. This can be found on page 68 of the original document.



The American Guild of Organists
New England Chapter
One Hundred Thirty-Second Public Service

Christ Church
Quincy, Massachusetts

The Reverend HOWARD KEY BARTOW, *Rector*
The Reverend MILTON HUGGETT, *Assistant Minister*

Tuesday Evening, January 9, 1934

at 8.00 o'clock

CHORAL EVENSONG

PRELUDE: Andante in D *Hol*

PROCESSIONAL: 544

MAGNIFICAT, Tone II with Fauxbourdons *To*

ANTHEM: Cherubim Song *Bortnyar*

Like a choir of holy angels solemn gathering through the air,
Bring we to our Heavenly Father, life bestowing, thrice sacred song and praise
Far from our hearts on this blessed day,
Do we drive each earthly care away. Amen.
Unto Thee, O God, sing we songs of praise:
Holy Lord, by saints ador'd,
We praise Thee, Lord most holy. Hallelujah!

OFFERTORY ANTHEM: "Let heaven and earth praise the Lord"

Let heaven and earth praise the Lord eternal, *Schu*
Let all the people praise Him, forever. Alleluia!
Praise Him, praise the Lord our God,
Ye nations, praise Him evermore;
Give thanks unto Him for His mercy endureth forever.

(OV)

HYMN: 113

ADDRESS: THE REVEREND HOWARD KEY BARTOW

TE DEUM in D *Oliver King*
(May be found on page 10 of the Prayer Book)

CHORAL RESPONSE: "O God Thou hast made us for Thyself
and our souls are restless until they rest in Thee" *Whittredge*

RECESSIONAL: 537

POSTLUDE: Fifth Symphony (1st Movement) *Widor*

The Service is directed by EDWARD B. WHITTREDGE, F. A. G. O., Organist
and Choirmaster of Christ Church.

The Prelude is played by JOHN HERMANN LOUD, F. A. G. O., Organist and
Choirmaster of Park Street Church, Boston, and the Postlude by LINCOLN SPIESS.

The Offering is taken to defray the expenses of the service.

Colleague Membership in the Guild is open to any who are or have been
professional organists.

A Subscribing Membership may be taken by any music lover who desires to be
informed in advance of Guild Activities.



The American Guild of Organists
New England Chapter

One Hundred Sixty-Seventh Organ Recital

WILLIAM E. ZEUCH

Dartmouth College, Hanover, New Hampshire

Monday Evening, February 26, 1934

at 8.15 o'clock

PROGRAM

SONATA HEROICA *Jongen*

HYMN TUNE FANTASIES *Dr. Carl McKinley*

Mendon

St. Catherine

PRELUDE AND FUGUE, G MAJOR (Peters Book 2, No. 2) . . . *Bach*

CHORAL PRELUDES *Bach*

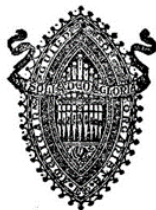
"Christus lag in Todesbanden"

"Wachet Auf"

"Nun freut Euch"

PASSACAGLIA AND THEMA FUGATEM *Bach*

Active Membership in the Guild is open to professional organists, and
Subscribing Membership is available to any music lover who desires to be informed
of the public activities of the organization.



The American Guild of Organists
New England Chapter
One Hundred Thirty-Fourth Public Service

Dwight Hall, Perkins Institution
Massachusetts School for the Blind, Watertown
GABRIEL FARRELL, *Director*

Monday Evening, April 9, 1934
at 8.00 o'clock

ORGAN PRELUDE, "Adagio e Dolce" (Sonata III) . . . *Bach*
INVOCATION
ANTHEM, "Come now and let us reason together" . . . *Briant*
SCRIPTURE READING
ANTHEMS, "Alleluia, Lord God" *Palestrina*
 "Lo, a voice to heaven sounding" . . . *Bortniansky*
SCRIPTURE READING
HYMN 415, "Hark, hark my soul" *Smart*
THE LORD'S PRAYER
ADDRESS GABRIEL FARRELL
ANTHEM, "Still, still with Thee" *Foote*
OFFERTORY, "Priere" *Jongen*
ANTHEM, "How lovely is Thy dwelling-place" . . . *Brahms*
BENEDICTION
ORGAN POSTLUDE, "Final" (Symphony VIII) . . . *Widor*

JOHN F. HARTWELL, *Director of the Choir*
MARJORIE JOHNSTON, *Organist for the Choir*

Prelude by EDWARD W. JENKINS. Offertory by VELMA T. HARDEN.
Postlude by GARDNER C. EVANS.

1934 Apr 23 - 25 American Guild of Organists New England Chapter Convention

CONVENTION New England Chapter American Guild of Organists



Monday, Tuesday, Wednesday
April 23, 24, 25, 1934

ANTHEMS: O Rend the Heavens *Brab*
Lead Me, Lord *Walt*
O Help Us, Lord *Cock*
Nunc Dimittis *Gretchanin*

HYMN

BENEDICTION

POSTLUDE: Toccata on "Herr Jesu Christ dich zu uns wend" *Karg-El*

The chorus is composed of the following choirs:

Immanuel Baptist Church, Newton. Agnes Edwards Hatch, *Director*
Second Church, Boston. Homer C. Humphrey, *Director*
New Old South Church, Boston. Dr. Carl McKinley, *Director*
Arlington Street Church, Boston. Thompson Stone, *Director*
First Church, Boston. William E. Zeuch, *Director*
The Prelude is played by FRANCIS W. SNOW, Trinity Church, Boston; the Offertory by HOMER C. HUMPHREY, Second Church, Boston; and the Postlude by DR. CARL MCKINLEY, New Old South Church, Boston.
The Offering is taken to defray the expenses of the service.

THE PUBLIC IS INVITED

The Executive Committee of the New England Chapter of the American Guild of Organists is as follows:

Dean, FREDERICK JOHNSON, F.A.G.O.
Sub-Dean, EDWARD B. GAMMONS
Secretary, HAROLD SCHWAB, Mus. Bac., A.A.G.O.
Corresponding Secretary, MARION LOUISE CHAPIN
Treasurer, EDGAR JACOBS SMITH

MEMBERS OF COMMITTEE

Homer Humphrey	William E. Zeuch
Marion P. Frost	George Burdett
Velma L. Harden	Walter Clemson
Mrs. Blanche T. Brock	John Hermann Loud
Gerald F. Frazee	John P. Marshall
Albion Metcalf	Hamilton C. MacDougall
Henry R. Austin	Raymond C. Robinson
	Albert Snow

ADVISORY COMMITTEE

ALBERT SNOW, <i>Chairman</i>	EDWARD B. GAMMONS
ALBION METCALF	<i>Dean, ex officio</i>

The Programs are given by courtesy of the Kimball Organ Company

Monday, April 23, 2.30 P. M.

Organ Prize Playing Contest

Church of the Covenant, Newbury and Berkeley Streets, Boston.
The prize of \$100.00 has been given by the Acolian-Skinner Company.

JUDGES: PROFESSOR HOMER C. WHITFORD, Dartmouth College.
CLARENCE WATERS, Trinity College.
CLEMENT LENOM, New England Conservatory.

Tuesday, April 24

Dr. Wallace Goodrich invites the Convention to attend the regular rehearsal of the Orchestra of the New England Conservatory of Music on Tuesday, April 24, at 2 P. M. The rehearsal is followed at 3.15 P. M. by this program of Music for Organ and Orchestra:

FIRST MOVEMENT OF THE CONCERTO IN G MINOR *Rheinberger*
Miss M. Eileen Griffin, Organist
ADAGIO FROM THE THIRD SYMPHONY *Vienne*
Mr. Frank R. Keedy, Organist
PRELUDE AND FUGUE IN C MINOR *Vaughan-Williams*
(The first performance in America)
Mr. Albert W. Snow, Organist

8.15 P. M.

HARVARD MEMORIAL CHAPEL

LECTURE: "Ideals in Church Music"

ALFRED C. MEYER

HARVARD UNIVERSITY CHOIR
G. WALLACE WOODWORTH, *Director*

PROGRAM

MIGHTY LORD (Christmas Oratorio) *Bach*
ADORAMUS TE *Palestrina*
CANTATE DOMINO *Hastler*
I WILL NOT LEAVE YOU COMFORTLESS *Byrd*
O SING UNTO THE LORD *Purcell*
CANONS FOR TWO VOICES *Latus*
Ipse te cogit
(Cantata non vidit)
DIVINE PRAISE *Bortniansky*
MISERERE *Allegri*
CHORALE: To Thee Alone Be Glory (Cantata 41) *Bach*

THE PUBLIC IS INVITED

Wednesday, April 25, 4.00 P. M.

HARVARD MEMORIAL CHAPEL

Organ Recital by Carl Weinrich

PROGRAM

DIFERENCIAS (Variations) sobre el Canto del Caballero *Antonio de Cabezon*
(1570-1566) Spanish
RICERCARE *G. P. da Palestrina*
(1526-1594) Italian
CANZONA *Andrea Gabrieli*
(1550-1580) Italian
TOCCATA PER L'ELEVAZIONE *Giovanni Frescobaldi*
(1583-1644) Italian
VARIATIONS ON THE OLD ENGLISH SONG "FORTUNA MY FOE" *Samuel Scheidt*
(1587-1655) German

HYMNUS: Pange Lingua Gloriosi (three verses) *Jean Titelouze*
(1563-1625) French

PRELUDE, FUGUE AND CHACONNE *Dietrich Buxtehude*
(1637-1707) Danish

CHORALE PRELUDES
a. Aus tiefer Not (Out of the depths)
b. In dir ist Freude (In Thee is Gladness)

ALLEGRO FROM FIFTH TRIO-SONATA

CHORALE PRELUDES:

a. Wenn wir in höchsten Nöthen sein
b. Kyrie, Gott heiliger Geist
c. Nun freut euch, lieben Christen

TOCCATA IN F MAJOR

THE PUBLIC IS INVITED

8.15 P. M.

FIRST CHURCH

Marlborough and Berkeley Streets

REVEREND CHARLES EDWARD PARK, D.D., *Minister*

Service by combined choirs under the direction of

THOMPSON STONE

PROGRAM

PRELUDE: Prelude, Fugue and Variation *French*
SCRIPTURE READING
ANTHEMS: Great We Beseech Thee *Parker*
O Lord Increase My Faith *Gibbons*
HYMN
ADDRESS: Reverend Charles Edward Park, D.D.
OFFERTORY: Adagio (Symphony VI) *Widor*



American Guild of Organists
New England Chapter
One Hundred Thirty-fifth Public Service

Church of St. John the Evangelist
Boylston Street - Boston

REV. SPENCE BURTON, S.S.J.E., Rector

Wednesday Evening, November 7, 1934, at 8.15 o'clock

Recital of Plainchant and other Liturgical Music

BY

The Choir of the Church of St. John the Evangelist
EVERETT TITCOMB, Organist and Choirmaster

PROGRAM

PRELUDE on *Puer Natus Est*

Titcomb

I. PLAINCHANT

1. KYRIE — *Deus Creator*

2. INTROIT — *Puer Natus Est* (Christmas Day)

UNTO us a child is born, unto us a son is given; and the
government shall be upon His shoulder; and His name shall
be called, Angel of mighty Counsel.

PS. O sing unto the Lord a new song; for He hath done
marvellous things. Glory be . . . Unto us . . .



American Guild of Organists
New England Chapter
One Hundred Sixty-Ninth Organ Recital
ALBERT W. SNOW

Emmanuel Church

15 Newbury Street - Boston

The Rev. PHILLIPS ENDECOTT OSGOOD, D. D., L. H. D., *Rector*

Monday Evening, October 22, 1934

at 8.15 o'clock

PROGRAM

Allegro Risoluto	. . . . .	<i>Gottfried Rüdinger</i>
Ziemlich Bewegt } Präludium	. . . . .	<i>Bruno Weigl</i>
Impressions for Harmonium	. . . . .	<i>Karg-Elert</i>
1. Flowerlet pale		
10. Vista before the rain		
12. Morning tints		
Dialogue	. . . . .	<i>Clérambault</i>
Aria da Chiesa	. . . . .	<i>Unknown Author</i>
Choral and Variations, 1-3-5-7-8-10-11	. . . . .	<i>Bach</i>
"Sei gegrüßet, Jesu gütig"		
Elevation	. . . . .	<i>Rousseau</i>
Allegretto Grazioso	. . . . .	<i>Frank Bridge</i>
Extemporisation, "Fidelis"	. . . . .	<i>Whitlock</i>
Silhouette	. . . . .	<i>Carl McKinley</i>
Toccata	. . . . .	<i>Paul Müller-Zürich</i>

Note: The offering is taken to defray the expenses of the recital

Colleague Membership in the Guild is open to any who are or have been professional organists.

A Subscribing Membership may be taken by any music lover who desires to be informed in advance of Guild Activities.



American Guild of Organists
New England Chapter
One Hundred Thirty-fifth Public Service

The Parish of Christ Church
in Fitchburg, Massachusetts

The Rev. A. VINCENT BENNETT, D. D., *Rector*

Monday Evening, October 8, 1934

at 7.45 o'clock

ORDER OF SERVICE

PROCESSIONAL, Hymn No. 468	<i>Haydn</i>
PRELUDE, Moderato Cantabile (8th Symphony)	<i>Widor</i>
ANTHEM, Biblical Song, No. 5 (arr. by Dr. Bennett).	<i>Dvorak</i>
VERSICLES AND RESPONSES	<i>Tallis</i>
PSALM 65	<i>Anglican</i>
MAGNIFICAT (Faux-bourbons by Bach)	<i>Tonus Peregrinus</i>
NUNC DIMITTIS (Faux-bourbons by Bach)	<i>Tonus Peregrinus</i>
ANTHEM, I will praise Thee, O God	<i>Converse</i>
HYMN No. 247	<i>Dulce Carmen</i>
ADDRESS, The Rev. A. VINCENT BENNETT, D. D., Mus. Bac.	
ORGAN INTERLUDE	<i>McKinley</i>
a. Italian Hymn	
b. Hamburg	
c. St. Clement	
FESTIVAL PRELUDE, (arr. by Stoessel)	<i>Bach</i>
BENEDICTION	
ANTHEM, Grant we beseech Thee	<i>Snow</i>
POSTLUDE, Carillon de Westminster	<i>Vierne</i>
RECESSIONAL, Hymn No. 542	<i>Storer</i>

The Congregation is requested to remain seated until the close of the Postlude.

The Prelude will be played by Mr. Homer Humphrey, Organist and Choir-master of the Second Church in Boston; the Organ Interlude by Dr. Carl McKinley, Organist and Choirmaster of the Old South Church, Boston; and the Postlude by Dr. Francis W. Snow, Organist and Choirmaster of Trinity Church, Boston. The assisting pianist in the Bach "Festival Prelude" will be Mr. William C. Heller, Organist and Choirmaster of St. Anne's Church, Lowell. The service will be played by Mr. Fred Cronhimer, Organist and Choirmaster of Christ Church, Fitchburg.



American Guild of Organists
New England Chapter
One Hundred Eighty-second Organ Recital

The Harvard Church
Brookline, Mass.

Reverend ASHLEY DAY LEAVITT, D. D., *Minister*

Monday Evening, February 24, 1936, at 8.15 o'clock

PROGRAM

CHORALE IN A MINOR	<i>César Franck</i>
TRIO, SONATA No. 1	<i>J. S. Bach</i>
IN THE WOODS	<i>Homer Whitford</i>
ALLEGRO VIVACE, Symphony No. 1	<i>Louis Vierne</i>
TOCCATA IN F	<i>J. S. Bach</i>

MR. F. CARROLL MCKINSTRY

**Four Pieces from the works of Bach and the Early Italian
Masters, arranged after the manner of a Suite**

ALLEGRO, "Nun komm' der Heiden Heiland"	<i>J. S. Bach</i>
(In Organo pleno)	
ADAGIO, Toccata trasportata	<i>G. Frescobaldi</i>
ALLEGRO, ma non troppo	<i>G. B. Pescetti</i>
ALLEGRO FUGA	<i>C. F. Pollaro</i>

Of the Modern French School

MUSETTE	<i>Jacques Ibert</i>
SCHERZO	<i>Maurice Durufle</i>

American and English Composers

TONAL FUGUE IN THREE VOICES	<i>Carl Howard</i>
(To be played on flue-work)	
TWILIGHT AT FIESOLE	<i>Seth Bingham</i>
FINAL, "STELLA MARIS" (Symphony 1)	<i>Guy Weitz</i>

MR. GEORGE FAXON

Note: The offering is taken to defray the expenses of the recital

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For further information apply to the Secretary:

Mr. Paul Akin, 14 Standish Avenue, Wollaston, Mass.

ROWLAND HALFPENNY, Mus. M.

Emmanuel Church

The Rev. PHILLIPS ENDECOTT OSGOOD, D. D., L. H. D., *Rector*

PROGRAM

THREE MINIATURES *H. M. Higgs*

DAWN Cyril Jenkins

Mr. Paul Akin, 14 Standish Avenue, Wollaston, Mass.

Temple Israel

Monday Evening, March 9, 1936, at 8.15 o'clock

RABBI HARRY LEVI interpreting traditional Hebrew texts.

ORGAN PRELUDE: Cycle of Eight Short Pieces . . . *Karg-Elert*

Mr. ROBINSON

ANTHEM: L'Dovid Boruch (traditional) *arr. Gaul*

TRADITIONAL CHANT for the FEAST OF ESTHER

POSTLUDE: Finale from the Fourth Symphony . . . *Vierne*

HENRY GIDEON, *Organist and Director*

Solo Lines by

Cello obbligato by CELIA MUSCANTO

secretary:

THE PUBLIC IS INVITED

Chapter XI: The Deanship of William Edward Zeuch (1936-1937)

William E. Zeuch, organist of the First Church in Boston (Unitarian), was elected Dean of the New England Chapter in May, 1936, and served for only one year. He expressed regret, upon his retirement at the annual meeting in 1937, that business interests compelled this action.⁴⁵ Mr. Zeuch is a graduate of Northwestern University and studied organ with Dr. Peter C. Lutkin and with Alexandre Guilmant in Paris. He succeeded John P. Marshall as organist at First Church upon the union of the South Congregational Church with the First Church. Mr. Zeuch served as the first Secretary of the Western Chapter of the Guild in Chicago when it was organized in 1907 under the leadership of Harrison M. Wild. He served on the Executive Committee of the New England Chapter from 1927-1930 and again from 1931 through 1936.

Most of the records of his season as Dean in 1936 and 1937 are not available because the minutes are not included in the Secretary's report for those years. During the 1935-1936 Paul Akin resigned as Secretary and Sub-Dean Edward B. Gammons served as acting Secretary from March until September of 1936, being elected for a full term as Secretary at the annual meeting in May. Mr. Gammons served until sometime in 1937. In May, 1937, George Faxon was installed as Secretary at the annual meeting and wrote the report of that meeting. The records from that point on are all in proper order.

An account of the meetings of the Chapter in November and December, 1936, is here quoted from "The Diapason" of January 1, 1937:

The New England Chapter opened its season with a splendidly attended social meeting at the rooms of the Harvard Musical Association on the evening of November 9. Dean William E. Zeuch spoke briefly, outlining events for the season and making a plea for more active interest in Guild affairs. He then introduced the speaker of the evening, Dr. Francis W. Snow of Trinity Church, who gave a sparkling account of the Pittsburgh convention of last spring.

The Guild members derived much satisfaction and learned a great deal from the first recital, which was given by Frederick Johnson at the Church of the Advent in Boston, November 23rd. Mr. Johnson gave the finest demonstration of what the "Baroque organ and the modern organ can do musically" the writer has ever heard. The pedal, unenclosed great and positif as well as a complete swell and lovely choir division. The organ is replete with single and chorus mutations and the recitalist used them to fullest advantage. The performance of the first group was a revelation in new tonal effect that gave the early pieces a distinction and lucidity they seldom appear to have. Mr. Johnson showed the amazing color possibilities of an organ of this type and the more delicate tones were fully employed in the beautiful numbers by Drischner, Messiaen, Titcomb and Bingham. Incidentally, the Titcomb piece should be published, for it is a splendidly written church number in the true organ idiom. Altogether it was an evening of pleasure and instruction for any organ enthusiast. Mr. Johnson, the organist, and Mr. Harrison, who conceived the instrument brought it to fruition, deserve the highest praise. The program was as follows:

⁴⁵ Mr. Zeuch continues to serve as Vice President of the Aeolian-Skinner Organ Company of Dorchester, Massachusetts.

Prelude and Musette
Caprice
Recit de Nazard
Basse de Cromorne
Toccata
Récit de Tierce en Taille
Valet will ich Dir geben
Four Chorale Preludes
Veni Creator
Alleluias serieuse
Scherzo
Puer natus est (Ms.)
Minuet
Intercession
Ein' feste Burg

Rameau
Clerambault
Clerambault
Clerambault
Pachelbel
de Griny
Bach
Drischner
Jacob
Messiaen
Quef
Titcomb
Lavotta
Bingham
Karg-Elert

The December meeting of the New England Chapter was a new venture, for the members met for a supper at the First Church in Boston and then heard an excellent talk and a recital on the harpsichord by Putnam Aldrich. He first spoke on the history of the stringed keyboard instruments and their characteristics and then played a superb recital demonstrating the evolution of harpsichord music. His comments on the music were revealing and enhanced the effect of the numbers for the audience.

Edward B. Gammons, Secretary ⁴⁶

At the annual meeting of the Chapter, May 25, 1937, Dean Zeuch read a memorandum of a proposed fund for Guild members in need of financial assistance, and asked that action be taken by the incoming Dean on this matter. The family of a deceased member of the Chapter wanted to give a memorial fund to the Guild, the income of which would be used to assist members who through advancing age or illness are need of financial help. At an Executive meeting on June 7, 1937, it was voted to accept the fund, subject to the approval of Headquarters.

⁴⁶ Report of the Secretary in "The Diapason", Jan. 1, 1937



American Guild of Organists
New England Chapter

One Hundred Eighty-seventh Organ Recital
FRANCIS W. SNOW, Mus. Doc.

Houghton Chapel
Wellesley College

Monday Evening, January 11, 1937, at 8.15 o'clock

PROGRAM

TOCCATA ON "O FILII"	. . . . .	<i>Farnam</i>
STELLA MATUTINA	. . . . .	<i>Dallier</i>
SCHERZO IN E	. . . . .	<i>Gigout</i>
SOEUR MONIQUE	. . . . .	<i>Couperin</i>
TOCCATA IN F	. . . . .	<i>Bach</i>
INTERMEZZO SYMPHONY I	. . . . .	<i>Widor</i>
WINTER SUNSET	. . . . .	<i>Edmundson</i>
CHRISTMAS DANCE	. . . . .	<i>Milford</i>
LEGEND OF THE MOUNTAIN	. . . . .	<i>Karg-Elert</i>
SCHERZO SYMPHONY VI	. . . . .	<i>Vierne</i>
CHORALE - IMPROVISATION "Lord Jesus, turn to us"		<i>Karg-Elert</i>

Note: The offering is taken to defray the expenses of the recital

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For further information apply to
Edward B. Gammons, Secretary, Cohasset, Mass.

1937 Apr 12 One Hundred Ninetieth Organ Recital



American Guild of Organists New England Chapter One Hundred Ninetieth Organ Recital PAUL CALLAWAY

Church of the Advent
Brimmer Street - Boston

Very Rev. JOHN M. MCGANN, *Acting Rector*

FREDERICK H. JOHNSON, F. A. G. O., *Organist and Choirmaster*

Monday Evening, April 12, 1937, at 8.15 o'clock

PROGRAM

FANTASIA IN F W. A. Mozart
Adagio—Allegro—Adagio

SUITE FOR ORGAN Leo Sowerby
Chorale and Fugue
Fantasy for Flute Stops
Air with Variations
March

SYMPHONIE GOTHIQUE Ch. M. Widor
II Andante sostenuto
IV Moderato—Allegro—Moderato—Andante—Allegro

TWO CHORALE PRELUDES J. S. Bach
"Nun freut euch"
"Liebster Jesu, wir sind hier"

TOCCATA IN F J. S. Bach

Note: The offering is taken to defray the expenses of the recital

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For further information apply to
Edward B. Gammons, Secretary, Cohasset, Mass.

The public is cordially invited to an organ recital, Wednesday evening, April 14, at eight-fifteen o'clock at the Germanic Museum (Harvard College), Kirkland Street, corner of Divinity Avenue, Cambridge, by Susi Hock (Lady James Jeans), celebrated exponent of the music of Bach and his forerunners.

Chapter XII: The Deanship of Homer Pasco Whitford (1937-1939)

Homer Whitford, Mus.B., Mus.D., F.A.G.O., was born in Harvey, Illinois in 1892, the son of a physician and amateur violinist and orchestra director. His mother was a teacher before her marriage. Mr. Whitford entered the Conservatory of Music at Tarkio College, Missouri and was graduated in organ and theory in 1910. He then went to Oberlin for work in organ and composition, receiving the Mus. B. degree in 1915 after several years of studying and teaching. He took the Associate examination of the Guild in 1914 and the Fellowship in 1915. He was at the First Presbyterian Church of Shelbyville, Indiana and at the Shelby School of Music in 1915-1917 and from there went to the Church of the Good Shepherd, Scranton, Pennsylvania, where a professional choir was maintained and 30-minute recitals were a feature of the evening service. He was director of the U.S. Army Band for the one year while he was in the military forces during the First World War. In May 1919, he went to the Tabernacle Baptist Church in Utica, New York, remaining there four years. In the fall of 1923 he went to Dartmouth College as organist and instructor of music, succeeding Charles R. Cronham and Charles H. Morse.

Mr. Whitford spent the summer of 1924 in France studying organ with Widor and Vierne and conducting with André Bloch. The fall of that year saw him appointed associate professor. In addition to playing the daily chapel and Sunday vespers at the college church and teaching courses in theory and organ playing, he directed the St. Cecilia Club and the Dartmouth Glee Club which has been a prize-winner in many intercollegiate glee club contests. While at Dartmouth he became interested in starting a Guild chapter in that region, and, as a result, the Vermont-New Hampshire Chapter was organized in 1934 with Mr. Whitford as first Dean, in which office he served for two terms.

He came to Boston shortly thereafter and served as interim organist at the First Church in Cambridge, Congregational. At this time he studied composition at Harvard University. After a year at the First Church he was asked to become their regular organist. He became active in the New England Chapter in Boston, serving as Sub-Dean under Mr. Zeuch, and in May, 1937 was elected Dean, thus becoming the first person to serve as Dean of more than one Chapter in New England. Tarkio College awarded him its honorary degree of doctor of music in 1950.

Dr. Whitford has been interested in the subject of music therapy for the ill and has done notable work in this field with his center of activity chiefly at the McLean Hospital in Waverly, Massachusetts. He now gives a course at the New England Conservatory of Music on this subject.

At the first Executive Committee meeting held in September, 1937, it is interesting to note that the Dean was authorized "...to appoint a committee to study the situation regarding the ethics of visiting organists playing for wedding and funerals. Also, the use of the organ by an organist's pupils and by strangers." ⁴⁷

It was during Mr. Whitford's tenure that the name of the Chapter, appropriately, was changed to "Massachusetts." Because several new chapters in New England had come into being, it was felt that the

⁴⁷ Minutes of the Executive Committee, Sept. 20, 1937

new name would serve to distinguish the parent chapter better. This action was taken on the occasion of the annual dinner held January 24, 1938.⁴⁸

The Report of the Committee on Ethics was received from Headquarters and copies made available to members. This seemed to take care of the subject of weddings and funerals and their fees.

Dean Whitford, in his annual report of May 16, 1938 list the accomplishments of the year:

Illustrated talk on the Baroque organ at the Germanic Museum by G. Donald Harrison, assisted by E. Power Biggs.

Joint recital by young organists at Harvard Church, Brookline.

Combined choir service at First Church, Boston, with the choirs of First Church and Old South Church.

Service at First Congregational Church, Lowell, with the choirs of that church and the Pelham Congregational Church.

Talk by Dr. John Finley Williamson of the Westminster Choir School.

Service at Trinity Church, Boston, by the Trinity boy choristers, assisted by various organists.

Concert of liturgical music at Brown Hall of the New England Conservatory by the choir of All Saints' Church and with Greek Orthodox, Roman, and Jewish choirs, assisted by visiting organists.

Contest for young organists at Harvard Church, Brookline, with nine candidates.

New England Regional Convention, May 2-3, 1938

The Regional Convention held in the spring of 1938 was a great success, largely due to the excellent management of the details of the convention by the General Chairman, Past-Dean Raymond D. Robinson (1930-1933), who had much experience in this line by serving as host Dean when the 10th National Convention came to Boston in 1932. Some of the features of the two-day convention were:

Program by the Portland Polyphonic Society of Portland, Maine, conduct by Alfred Brinkler, assisted by John E. Fay, organist.

Joint musical service by the choirs of St. Paul's Cathedral and Emmanuel Church, held at the Cathedral.

Program of sacred music by the boy choristers of Trinity Church, at the Leslie Lindsey Chapel of Emmanuel Church.

Recital by Roy P. Bailey, past-Dean of the Rhode Island Chapter, at Emmanuel Church.

⁴⁸ See Chapter XX – Guild Expansion

Recital by Virgil Fox at Old South Church. ⁴⁹

Papers given at the Convention included:

Wallace Goodrich: Church Music and the Gregorian System

Carl McKinley: Some Problems of Choral Repertoire

Hamilton Macdougall: Some Reflections on New England Colonial Music from 1620 to 1820

George W. Stanley: Electronics as an Adjunct to, and a Competitor of, the Pipe Organ

The New Executive Committee, in the fall of 1938, made plans for the new season. It was felt that there were possible too many events the previous season and the stress "...might well be place on fewer and better events for the present year." ⁵⁰ A more general appeal to the public and more favorable publicity were presented as logical goals. One major event was to be held each month, with no event in December.

It was announced that the original charter had been returned to the Chapter and it was suggested that it be placed on display in some suitable location. The Harvard Musical Association was mentioned as most fitting. A motion was made at the Executive Committee meeting on Sept. 19, 1938 that "...candidates for membership be subjected to one reading only, and upon finding this not in conflict with the Constitution, it was carried." ⁵¹

These events occurred during the second year of Dean Whitford's tenure:

Nov. 7, 1938 – Festival Service of Five Mixed Choirs at the First Church in Cambridge, Congregational with these participants:

Arlington Street Church, Boston

Auburndale Congregational Church, Newton

Frist Church in Cambridge, Harvard Square

St. Paul's Cathedral, Boston

Trinity Church, Newton Centre

The Prelude was played by Ernest W. Bray of Springfield. The Postlude was played by Donald C. Gilley, A.A.G.O, of Worcester

Nov. 18, 1938 – Recital by Nita Akin at First Church, Boston

Feb. 13, 1939 – Festival Service of Four Choirs at All Saints' Church, Worcester with these participants:

All Saints Church, William Self, organist and choirmaster

Central Congregational Church, Mabel S. Reed, director; Alfred W. G. Peterson, organist

Wesley Methodist Episcopal Church, Donald C. Gilley, A.A.G.O., organist and director

First Lutheran Church, Arvid C. Anderson, organist and choirmaster

⁴⁹ Program in this document

⁵⁰ Minutes of the Executive Committee, Sept. 19, 1938.

⁵¹ Ibid.

The Prelude was play by Dr. Carl McKinley. (Mr. Zeuch absent). The Postlude was play by Dr. McKinley.

Dean Whitford conducted the combined choirs in a setting of the Bach Chorale: "Now Let Every Tongue Adore Thee."

Mar. 6, 1939 – Festival of Four Boy-Choirs at Trinity Church, Boston, with these participants:

Trinity Church, Dr. Francis W. Snow, organist and choirmaster.

Christ Church, Fitchburg, Paul C. Akin, organist and choirmaster.

All Saints' Church, Worcester, William Self, organist and choirmaster

Church of the Advent, Boston, Frederick Johnson, organist and choirmaster.

The Prelude was played by Rowland W. Halfpenny of All Saints' Church, Brookline. The Offertory was played by George R. Hunsche of Central Congregational, Jamaica Plain. The Postlude was played by Homer C. Humphrey of the Second Church in Boston.

April 24, 1939 - Prize Contest in Organ Playing at Gordon Chapel, Old South Church with 7 contestants. First prize of \$25.00 won by George Faxon, Secretary of the Massachusetts Chapter of the Guild.

May 1, 1939 – Social meeting at the Harvard Musical Association. Talk by Sir Granville Bantock on "The Study of Strict Counterpoint and its Value."

May 27, 1939 – Annual meeting at Serlo Hall, Methuen. A joint recital was given by E. Power Biggs, John Hermann Loud and Francis W. Snow. The members took an informal inspection tour of the Ernest M. Skinner factory adjoining the hall. Supper was served on the lawn. Mr. Skinner gave a talk on the history of the old Boston Music Hall organ now installed in Serlo Hall and also made some general observations on the Baroque organ.

Mar. 23, 1939 - Recital by Parvin Titus of Cincinnati at the First Church in Boston. He presented an interesting program of the works of the early masters and concluded with a group by contemporary American composers.

The season marked the death of Albert W. Snow, organist of Emmanuel Church, Boston, successor to Lynnwood Farnam, and a longtime member of the Chapter, who passed away in Bangor, Maine on January 6, 1939.



**American Guild of Organists
New England Chapter
One Hundred Ninety-Second Concert**

The First Church in Boston
Berkeley and Marlborough Streets
The Rev. CHARLES E. PARK, D.D. *Minister*

Monday Evening, November 29, 1937
at eight-fifteen o'clock

Concert of Sacred Choral Music

By the Combined Choirs of

THE FIRST CHURCH IN BOSTON
WILLIAM E. ZEUCH, ORGANIST AND DIRECTOR

and

THE OLD SOUTH CHURCH IN BOSTON
DR. CARL MCKINLEY, A. A. G. O. ORGANIST AND DIRECTOR

MRS. ESTHER DOWNING, Soprano
MISS MARION MCCARTHY, Alto
MR. GEORGE H. WHEELER, Tenor
MR. EDWARD BLEAU, Baritone
MR. WILLIAM E. ZEUCH, Organist
DR. CARL MCKINLEY, Director

Note: The offering is taken to defray the expenses of the recital.

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For further information apply to
George Faxon, Secretary, 1085 Beacon Street, Brookline, Mass.

Program

COMBINED CHOIRS

ALLELUIA, WE SING WITH JOY *Jacob Handl*
(Double Chorus)

FIRST CHURCH CHOIR

ETERNAL DAY SPRING *Russell Wichmann*
(Prize Anthem 1936, Art Society of Pittsburg)

THE LORD'S MY SHEPHERD *Brother James' Air*

DUETTO FROM CANTATA No. 78 *J. S. Bach*
"We hasten with feeble, but diligent footsteps"
(Sopranos and Altos)

DAREST THOU NOW, O SOUL? *David McK. Williams*

OLD SOUTH CHOIR

O PRAISE THE LORD OF HEAVEN *John Blow*

ADORAMUS TE *Palestrina*

ASCENDIT DEUS *Jacob Handl*

HOW THEY SO SOFTLY REST *Healy Willan*

IT IS A GOOD THING TO GIVE THANKS *Schvedov*

COMBINED CHOIRS

VENI EMMANUEL *Ancient Plainsong*
Arranged for two choirs by Dr. Carl McKinley

ADDRESS BY DR. PARK

TE DEUM *Antonin Dvorák*
for soprano and baritone soli, combined chorus, timpani, and organ

1938 Apr 4 One Hundred Forty-first Public Service



American Guild of Organists
Massachusetts Chapter
One Hundred Forty-first Public Service
All Saints' Church, Worcester
THE REVEREND RICHARD GREELEY PRESTON, Rector
Monday Evening, April 4, 1938, at 8.15 o'clock

PROGRAM

PRELUDE: Prelude, Fugue, and Variation *Franck*
FRANCIS SNOW
Organist, Trinity Church, Boston

OPENING SENTENCES AND PRAYERS

PSALM III (page 482)

THE FIRST LESSON

MAGNIFICAT IN B FLAT *Willan*

THE SECOND LESSON

NUNC DIMITTIS IN B FLAT *Willan*

CREED AND PRAYERS

ANTHEMS

As Pants the Hart *Spohr*
Hear My Prayer, O God *Arkhangelsky*

OFFERTORY: ANDANTE (Sonata IV) *Bach*

GEORGE FAXON
Organist, St. Stephen's Church, Cohasset
(OVER)

HYMN 318 *Williams*

ANTHEMS

Hymn of Praise *Self*
God Is With Us *Kastalsky*
Grant, We Beseech Thee *Snow*

POSTLUDE: FINALE IN C MAJOR *Humphrey*

HOMER HUMPHREY
Organist, The Second Church, Boston

The Congregation is requested to remain seated during the Postlude.

The service is played by WILLIAM SELF and sung by the full choir of All Saints' Church.

Note: The offering is taken to defray the expenses of the recital.

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1938 May 2 - 3 Program of the Regional Convention of the New England Chapters

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ILLUSTRATED BOOKLET
290 Huntington Avenue - Boston

Program

of the Regional Convention

of the

NEW ENGLAND CHAPTERS
AMERICAN GUILD OF ORGANISTS




MONDAY, MAY 2, 1938
TUESDAY, MAY 3, 1938

❖ ❖ ❖


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PROGRAM
Monday, May 2, 1938

10.00 A. M.—1.00 P. M.—Brown Hall Foyer.
Registration

2.00 P. M.—Jordan Hall, New England Conservatory of Music.
Opening Exercises

3.00 P. M.—Paper by Dr. Wallace Goodrich, Director of the New England Conservatory of Music.
Subject: "Church Music and the Gregorian System".

4.00 P. M.—A Program of Choral Music by the
PORTLAND POLYPHONIC SOCIETY
Alfred Brinkler, Conductor, assisted by John E. Fay, Organist

<p>PROLOGUE—"Salutation", 8 parts</p> <p>TWO MOTETS—"Exultate Deo", 5 parts "If By His Spirit", 5 parts</p> <p>ORGAN—<i>Sicilienne</i> Fugue in G minor Melodia</p> <p>ENGLISH—"Sing We and Chant It", 8 parts "Lady, When I Behold the Roses", 6 parts "Fire, Fire, My Heart", 5 parts "Orpheus with His Lute", 8 parts "My Lady Wakes", 6 parts</p> <p>ORGAN—<i>Poeme d'Automne</i> Canyon Walls Intermezzo Antiphon Choral Prelude "Nun Danket" JOHN E. FAY</p> <p>MODERN—"I Sowed the Seeds of Love", 5 parts "Radiant Stars", 5 parts "In The Great Hall", 5 parts "A June Moonrise", 8 parts "Go Down Moses", 8 parts "If I But Knew", 6 parts "Hail, Gladdening Light", 8 parts</p>	<p style="text-align: center;">PROGRAM</p> <p><i>Gainger</i></p> <p><i>Palestrina</i> <i>Bach</i></p> <p><i>Bach-Widor</i> <i>Bach</i> <i>Regis</i></p> <p><i>DePearl</i> <i>Wilbye</i> <i>Motley</i> <i>German</i> <i>Dye</i></p> <p><i>Bonnet</i> <i>Clokey</i> <i>Callaerts</i> <i>Karg-Elert</i> <i>Karg-Elert</i></p> <p><i>Holt</i> <i>Cui</i> <i>Ferrari</i> <i>De Lemaire</i> <i>arr. by Cain</i> <i>Clokey</i> <i>Wood</i></p>
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CONSTANCE RUNDLETTE at the piano.

6.00 P. M.—Informal dinner

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PROGRAM—continued

8.00 P. M.—The Cathedral Church of Saint Paul, Tremont Street, Boston.

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JOINT MUSICAL SERVICE BY THE CHOIRS OF THE CATHEDRAL AND
EMMANUEL CHURCH IN BOSTON,

ARTHUR M. PHELPS AND ALBERT W. SNOW, CHOIRMASTERS

PROGRAM

PRELUDE—Sonata II *Mendelssohn*
Grave and Adagio

PROCESSIONAL HYMN—"Ye Watchers and Ye Holy Ones"

PSALM 91

FIRST LESSON

MAGNIFICAT IN D *Baird*

SECOND LESSON

NUNC DIMITTIS IN D *Baird*

PRAYERS

ANTHEM—"God be in my head" *Davies*

PRAYERS AND GRACE

ANTHEMS—

THE CHOIR OF EMMANUEL CHURCH

NOTICES

OFFERTORY ANTHEMS—

"Let all that hath breath praise the Lord" *Whitford*
"Jesus, Lover of my Soul" *Stanton*

DOXOLOGY

PRAYERS AND BENEDICTION

RECESSIONAL HYMN—"O what the Joy and the Glory must be!"

POSTLUDE—Symphony II *Vicini*
Allegro Risolto ma non troppo vivo

The Service will be played by ARTHUR M. PHELPS. The Prelude will be played by WESLEY A. DAY and the Postlude by RUTH DONNELLY, the winners respectively of the First and Second prizes in the Competition for Young Organists held April 23, 1938.

The congregation is requested to remain seated until the Postlude is ended.

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T. TERTIUS NOBLE	
Autumn	.60
Introduction and Passacaglia	1.50
Choral Prelude on "St. Peter"	.50
Choral Prelude on "Clarity"	.50
Choral Prelude on "Tallis' Canon"	.50

LATEST ANTHEMS, Etc.

MRS. H. H. A. BEACH	
Agnus Dei (O Lamb of God)	.12
T. FREDERICK H. CANDLYN	
Bread of Heaven, on These we Feed	.12
Short Communion Service in G	.20
T. TERTIUS NOBLE	
Magnificat and Nunc Dimittis in A	.20
CHESTER NORDMAN	
O Jesus! When I Think of Thee	.12
HERBERT SANDERS	
Take my Life and Let it Be	.12
FRANCIS W. SNOW	
Come, Labour on!	.15
ERIC THIMAN	
O be Joyful in the Lord (Jubilate)	.15
CHRISTOPHER THOMAS	
O Clap your Hands Together	.12
Lord, Thou Hast Been Favourable	.12
Grant O Lord	.12
ALFRED WHITEHEAD	
The Chariots of the Lord are Strong	.12

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PROGRAM

Tuesday, May 3, 1938

10.00 A. M.—Brown Hall, New England Conservatory of Music.

Paper by Dr. Carl McKinley, A. A. G. O.
Subject: "Some Problems of Choral Repertoire"

11.00 A. M.—Paper by Dr. Hamilton C. Macdougall, A. G. O.

Subject: "Some Reflections on New England Colonial Music from 1620 to 1820"

12.30 P. M.—The Dean's Luncheon

2.00 P. M.—Brown Hall.

Paper by George W. Stanley, Dean of the Rhode Island Chapter, A. G. O.
Subject: "Electronics as an Adjunct to, and a Competitor of, the Pipe Organ."

3.15 P. M.—Emmanuel Church, 15 Newbury Street, Boston.

ORGAN RECITAL BY ROY P. BAILEY

Past Dean of The Rhode Island Chapter, A. G. O.
Organist and Choirmaster, All Saints' Memorial Church of Providence, R. I.

PROGRAM

J. S. BACH

In dulci jubilo
Liebster Jesu, wir sind hier
Fugue in G minor

FRANCOIS COUPERIN

Benedictus

CHARLES MARIE WIDOR

Symphonie II—Adagio

SIGFRID KARG-ELERT

Choral-Improvisation on "O Gott, du frommer Gott"

LEO SOWERBY

A Joyous March

LOUIS VIERNE

Premiere Symphonie—Allegro vivace
Berceuse (sur les paroles classiques)
Deuxieme Symphonie—Allegro

4.30 P. M.—The Leslie Lindsey Chapel, Emmanuel Church, Boston.

A PROGRAM OF SACRED MUSIC BY THE BOY CHORISTERS OF
TRINITY CHURCH IN BOSTON, DR. FRANCIS W. SNOW, CHOIRMASTER

"Give ear unto my prayer" *Arcadelt*
"Ave Maria" (Duet) *St. Sains*
"Lift thine eyes" *Mendelssohn*
"O lovely night" *Prætorius*
Three anthems for Treble voices *Francis Snow*
"As pants the hart"
"The Peace of God" (First performance)
"O Brother Man"
"Come, Jesu, come" *John E. West*

6.00 P. M.—Informal dinner

<p>THE POLYPHONIC SINGERS BOSTON HOMER WHITFORD, <i>Conductor</i></p>	<p>DR. FRANCIS SNOW TRINITY CHURCH BOSTON, MASSACHUSETTS</p>
<p>RAYMOND C. ROBINSON F. A. G. O., Mus. Bac., Toronto Boston University College of Music King's Chapel, Boston</p>	<p>HAROLD SCHWAB LASELL JUNIOR COLLEGE UNION CHURCH, WABAN 95 Gainsborough Street BOSTON, MASSACHUSETTS</p>
<p>DONALD C. GILLEY M. Mus., A. A. G. O. (Chm.) Wesley M. E. Church Worcester, Mass.</p>	<p>HAMILTON C. MACDOUGALL Professor of Music, Emeritus, Wellesley College. Mus. Doc. Brown University, 1901 Address: Wellesley, Massachusetts.</p>
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E. POWER BIGGS

GEORGE FAXON
Organist of St. Stephen's Church
Cohasset
RECITALS

PROGRAM — continued

8.15 P. M.—Old South Church, Copley Square, Boston.

ORGAN RECITAL BY VIRGIL FOX
Head of the Organ Department, Peabody Conservatory, Baltimore

PROGRAM

I

TRUMPET TUNE AND AIR *Purcell*
Henry Purcell is one of England's earliest and greatest composers. History has it that, for the coronation of William and Mary in Westminster Abbey, Purcell charged a fee for places in his choir loft. He was requested to return the money to the authorities or forfeit his position as organist of the Abbey. Purcell remained.

SCHERZO *Vierne*

L'ORGUE MYSTIQUE *Tournemire*
A composition that creates and sustains a mood which is the focal point of the Mass, the Communion.

FUGUE IN C MINOR *Bach*

II

GRANDE PIECE SYMPHONIQUE (Symphony in F Sharp Minor for Organ) *César Franck*
César Franck stands with the immortals of musical creation. He was organist of St. Clothilde, Paris, and teacher at the Conservatoire. This great work is his only symphonic composition for organ. First comes an introduction of serene beauty which leads into the first movement at the point of tremendous climax. The first movement is in sonata form. The slow movement, of exquisite charm, employs canonic treatment so characteristic of Franck. Follows the Scherzo of the Symphony; then a return of the slow movement. A recitative introduces the Finale proper which begins with a glorious outburst of the main theme, this time in the major key. A fugue subject, its answers and offsprings melodies rise to a climax, bringing the great work to a close in triumph.

Andantino serioso
Allegro non troppo e maestoso
Andante
Allegro
Andante non troppo e maestoso—beaucoup plus largement
No pause between movements

III

THE SPINNER *Dupré*

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COMMENTS ON PROGRAM



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MAINE—*Dean*, Alfred Brinkler. *Sub-Dean*, John E. Fay.

MASSACHUSETTS—*Dean*, Homer P. Whitford. *Sub-Dean*, Homer C. Humphrey.

RHODE ISLAND—*Dean*, George W. Stanley, Jr. *Sub-Dean*, Frederick Very.

VERMONT-NEW HAMPSHIRE—*Dean*, Harold Franz. *Sub-Dean*, Miriam N. Marston.

Convention Committees

GENERAL CHAIRMAN, RAYMOND C. ROBINSON

Social-Hospitality—Dr. Hamilton C. Macdougall, Chairman; Marguerite Barnes, Mrs. Stanley Bowering, William B. Burbank, Ann J. Everett, Dr. Carl McKinley, Dr. John P. Marshall, William S. Self.

For Maine—Alfred Brinkler, Susan G. Coffin and John Fay.

For Rhode Island—Lawrence Apgar.

For Vermont-New Hampshire—Gladys Gale and Miriam N. Marston.

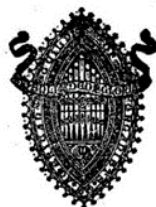
Program—Homer C. Humphrey, Chairman; Gerald Frazee, Maurice C. Kirkpatrick, Dr. Francis W. Snow.

Program Advertising—Robert C. English, Chairman; Marguerite L. Barnes, Ann J. Everett, Marion P. Frost, Edith Lang, Harris S. Shaw.

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American Guild of Organists

Massachusetts Chapter

One Hundred Ninety-third Organ Recital

HAROLD DARKE, Mus. Doc., F. R. C. O., A. R. C. M.

Church of the Advent, Boston

REVEREND WHITNEY HALE, Rector

Friday Evening, May 20, 1938, at 8.15 o'clock

PROGRAM

FANTASIA IN G	<i>Bach</i>
FUGUE, a la GIGUE	<i>Bach</i>
CHORAL PRELUDES	<i>Bach</i>
Nun Komm, der Heiden Heiland	
Allein Gott	
PASSACAGLIA AND FUGUE	<i>Bach</i>
FANTASIE-CHORALE No. 2	<i>Percy Whitlock</i>
A FANTASY	<i>Harold Darke</i>
SONATA IN G	<i>Elgar</i>
Allegro Maestoso	
Allegretto	
Andante Espressivo	
Presto	

Note: The offering is taken to defray the expenses of the recital.

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American Guild of Organists
Massachusetts Chapter
FESTIVAL SERVICE

All Saints Church, Worcester
The Reverend RICHARD GREELEY PRESTON, *Rector*
Monday Evening, February 13, 1939, at 8 o'clock

ORDER OF SERVICE

PRELUDE: Moderato and Choral, from Symphony Gothique *Widor*
William E. Zeuch, Organist and Choirmaster, First Church in Boston

PROCESSIONAL HYMN 192 *Coronation*

NUNC DIMITTIS *Gretchaninoff*
Choir of All Saints Church
William Self, Organist and Choirmaster

ANTHEMS: Hear My Prayer *Arcadelt*
O Lord, Most Holy *Franck*
Choir of Central Congregational Church
Mabel S. Reed, Director
Alfred W. G. Peterson, Organist

ANTHEMS: Show Me Thy Way *Thompson*
Now Thank We All Our God *Cruger-Mueller*
Choir of Wesley Methodist Episcopal Church
Donald C. Gilley, A.A.G.O., Organist and Choirmaster

OFFERTORY: Our Father *Gretchaninoff*
Choir of All Saints Church

ANTHEMS: O Nightingale, Awake *Arr. by Dickinson*
Praise to the Lord *Christiansen*
Choir of the First Lutheran Church
Arvid Anderson, Organist and Choirmaster

HYMN 441 *St. Finbar*

ANTHEM: Now Let Every Tongue Adore Thee *Bach*
Combined Choirs, conducted by Homer Whitford, F.A.G.O.,
Dean of the Massachusetts Chapter

RECESSIONAL HYMN 445 *St. Anne*

POSTLUDE: Te Deum *Reger*
Dr. Carl McKinley, Organist and Choirmaster, Old South Church, Boston

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Chapter XIII: The Deanship of Homer Corliss Humphrey (1939-1942)

Homer Humphrey was born in Yarmouth, Maine on August 1, 1880. His early studies in piano were with E. A. Blanchard. In 1899 he came to Boston as a student at the New England Conservatory of Music from which he graduated in 1901, taking his soloist's diploma in 1902. He was an organ pupil of Wallace Goodrich and later studied with Joseph Bonnet in Paris. At the Conservatory he took theory with Louis C. Elson, counterpoint with George W. Chadwick and piano with Alfred de Voto.

He has been a member of the faculty of the Conservatory since 1904 as a teacher of organ. He has won several prizes in composition including the Paderewski prize in 1927 and the National Chamber Music prize for his trio for violin, bello and piano. Also he won the Conservatory Alumni Song Contest in 1930 for his work, "Give Me of Thy Delight." Mr. Humphrey served as director of the Fall River Choral Art Society from 1920 to 1924. He was organist of the Second Church in Newton from 1910 to 1916, three years at the Second Church in Concord and for over twenty years was organist at the Second Church in Boston, Beacon Street and Park Drive (1924-1947). From 1952 to 1956 he served as organist of the West Somerville Congregational Church.

Mr. Humphrey has been active in the Guild in Boston ever since its formation in 1905, in fact the early records state that he was present at the first public service of the Chapter held at Emmanuel Church, November 20, 1906. He served for two years as Sub-Dean under Mr. Whitford and was promoted to the deanship on September 1, 1939.

Some of the events held during his first year as Dean were:

Oct. 23, 1939 – Dinner and social at Second Church in Boston. Eulogy given to John O'Shea, former director of music in the Boston schools by past-Dean Walter J. Clemson. An address by Dr. Archibald T. Davison of Harvard who spoke of the recently establish Isham Library of organ music. He gave a history of its foundation through the generosity of Mr. Isham and that its original object had been the accumulation of music of the pre-Bach and Bach periods. Photostat copies of the earliest known music up to the point of the first publication were obtained, including source material of the Bach Passacaglia. The library has collected photostat of early choral music and added to its collection of organ music through the 18th and 19th centuries.

Nov. 29, 1939 - Service of Solemn Vespers and Benediction at the Church of the Holy Name, West Roxbury. Service conducted by the Rev. Fr. Edward F. Ryan, D.D. Liturgical music by Palestrina, McGrath, Lambilotte and Stewart as rendered by two choirs – a mixed group in the gallery and a Sanctuary choir in the ambulatory. The music was conducted by Francis J. Mahler, organist and choirmaster of the church, assisted by Theodore N. Marier, organist of St. Paul's Church, Cambridge.

The Prelude was played by Frederick Johnson – slow movement of the Symphony "Media Vita," by Ermenegildo Bonnal. The Offertory was played by Raymond Robinson – "Adagio" from the 8th Symphony of Widor. The postlude was played by Dean Humphrey – "Komm, Heiliger Geist" of Bach.

At a meeting of the Executive Committee in December of this year, it was voted that Fr. Ryan be made an Honorary Associate of the Chapter in appreciation of his deep interest in the Guild and music of the Church and in consideration of his having donated the Wicks organ at the Church of the Holy Name.

Jan. 22, 1940 – Recital by George Faxon, organist and choirmaster, First Church in Belmont, at the Church of the Advent, Boston.

Jan. 29, 1940 - Annual Dinner at the Myles Standish Hotel. Speaker – the Rev. Vivian T. Pomeroy of Milton, who spoke sympathetically of the present relation between the clergy and the church musicians and offered constructive ideas for more close cooperation.

Feb. 19, 1940 – Festival of Mixed Choirs at Old South Church with these participants:

Arlington Street Church, Ellwood Gaskill, organist and choirmaster.
Church of the Covenant, Henry R. Austin, organist and choirmaster.
First Church in Boston, William E. Zeuch, organist and choirmaster.
Old South Church, Dr. Carl McKinley, organist and choirmaster.

The Prelude was played by Lincoln Spiess of the Winchester Unitarian Society. The Offertory was played by Donald C. Gilley, A.A.G.O., of the Wesley Methodist Church, Worcester. The Postlude was played by Gardiner C. Evans of the Church of Our Saviour, Brookline.

Mar. 12, 1940 - Service of Evening Prayer at Trinity Church, Boston. These choirs participated:

Trinity Church, Dr. Francis Snow, organist and choirmaster.
Christ Church, Cambridge
Schola Cantorum of the Church of St. John the Evangelist, Boston, Everett Titcomb, organist and choirmaster

The Prelude was played by Dr. Snow – “O Mensch bewein” of Bach. The Postlude was played by Edna D. Parks – “Fantasie in G Major” of Bach.

Apr. 24, 1940 – Festival of Five Choirs at Wesley Methodist Church, Worcester with these participants:

Central Congregation, Mabel Reed, director.
First Unitarian, Clifford Fowler Green, A.A.G.O., director.
Wesley Methodist, Donald C. Gilley, director.
All Saints’ Episcopal, William Self, director.

The Prelude was played by Dowell P. McNeill of the Church of St. John the Evangelist, Hingham. The Offertory was played by Homer Whitford of First Church in Cambridge, Congregational. The Postlude was played by Francis J. Mahler of the Church of the Holy Name, West Roxbury.

Apr. 29, 1940 – Recital by G. Huntington Byles of Trinity, New Haven at the Memorial Church, Harvard University.

May 15, 1940 – Annual meeting at the Second Church in Boston. The speaker was Ernest M. Skinner. The Dean announced that the Isham Library at Harvard would be visited next year in conjunction with an

event to be given by the Harvard Choir. A Regional Convention in Portland, Maine was announced for August 20-21-22. Dr. Snow will play and Mr. Titcomb will give a paper.

Oct. 28, 1940 – First social of the season was held at the Second Church in Boston. Mr. Titcomb gave his paper on the liturgical music which he delivered to the organists at the Regional Convention in Portland.

Dec. ?, 1940 – Choral service at King's Chapel, Boston, by the choir of this church under the direction of Raymond C. Robinson, past-Dean (1930-1933). Motets of the 16th, 17th and 19th century were used.

The Prelude – 1st movement of the "Symphony of the Mystic Lamb" by Maleingreau was played by Maurice C. Kirkpatrick, A.A.G.O.

The Offertory – "Prière" of Jongen was played by Harold F. Schwab, A.A.G.O.

The Postlude – "Dorian Toccata" by Bach was played by Walter Branne of the Mystic Congregational Church, Medford.

Jan. 20, 1941 – the 198th Chapter Recital by E. Power Biggs at the First Church in Boston. "the recital was an exhibition of perfect clarity, fine taste in rendition and color painting throughout. It was certainly one of the greatest recitals this writer has ever attended."⁵² Mr. Biggs used selections by Handel, Bach, d'Aquin, S.S. Wesley, Farnam, Sowerby, Dupré and Reubke.

Feb. 3, 1941 – Annual dinner at the Myles Standish Hotel. Speaker was Orin Skinner of the Connick Studio who gave an extremely erudite and interesting talk on the making of stained glass. In his lecture he used colored slides which showed many of the great and historical windows in Europe as well as examples of Mr. Connick's work in America. "...He carried us from the period when stained glass was at its greatest height in the accomplishment though the period of lowest decadence and to the present point where the work of great artists is equal to or approximating the output of the earliest masters."⁵³ Announcement was made of the passing of past-Dean John P. Marshall (1926-1930) and Dean of the College of Music of Boston University.

Mar. 18, 1941 – Service of Vespers and Benediction at the Church of the Immaculate Conception, Harrison Avenue, Boston. The choir was under the direction Leonard S. Whalen, organist and choirmaster.

The Preludes were played by Mark S. Dick and Francis J. Mahler.

The Offertory was played by Francis W. Snow.

The Postlude was played by Homer C. Humphrey

Apr. 23, 1941 – 199th Organ Recital by Dr. Carl K. McKinley at Old South Church.

May 7, 1941 – 150th Public Service at Trinity Church, Boston. Two-choir Festival with the choirs of Emmanuel Church and Trinity. Program included two 16th-century compositions and the rest from Victorian anthems through contemporary English, Russian and American schools.

The Prelude was played by George R. Hunsche, assist organist of Emmanuel Church – "St. Anne Fugue" of Bach. The Postlude was played by Dr. Snow – "Fantasie in G Major" of Bach.

⁵² Minutes of the Secretary (Gardner C. Evans) of Jan. 20, 1941

⁵³ Minutes of the Secretary, Feb. 3, 1941

May 19, 1941 – Service at First Lutheran Church, Worcester. Joint Festival with Gloria Dei Lutheran Church of Providence, Rhode Island. Anthem from contemporary American, English, Russian, pre-Bach to Bach.

The Prelude was played by Richard Klausli of Union Church, Boston.

The Offertory was play by Clarence Helsing of Providence.

The Postlude was play be Donald C. Gilley or Wesley Methodist Church, Worcester.

The 1941 – 1942 was an extremely busy one for the Chapter. Under Mr. Humphrey's deanship, 13 services were held at 12 churches; 6 recitals at 5 churches; 32 participants at services and 10 speakers at meetings – undoubtedly a record.

At the first social in October, 1941, Harris Shaw reported on the Washington Convention. Wesley Day resigned from the Executive Committee to go to St. Andrew's Church, New Orleans. Dr. Cole, new minister of the Second Church reviewed the book "Heritage of America" by Comminger and Nevin. At the November social at Arlington Street Church, Dr. Werner Mueller of Harvard Medical School spoke to the group on the subject of "hearing." He covered the field of the anatomy of the ear and demonstrated with pitch pipes, tuning forks and resonators. The annual dinner in January saw Dr. George H. Edgell, director of the Museum of Fine Arts, give an illustrated talk on "Masterpieces in the Museum." He showed art objects from all periods: Egyptian, Roman, Spanish, Japanese, Chinese, American.


Some of the programs given during 1941 – 1942 included a Festival Service at Eliot Church, Newton, by the choirs of Trinity Church, Newton, Leland A. Arnold, organist and choirmaster; Eliot Church, Newton, Earl Weidner, A.A.G.O., organist and directory; and the Second Church in Newton (Congregational), West Newton, William Lester Bates, organist and director. The Prelude was played by Marjorie Marshall of St. Anne's Church, Lowell and the Postlude by John F. Cartwright of the First Congregational Church, New Bedford.

The outstanding event of the season was the memorable recital of Joseph Bonnet, eminent French organist, at the Church of the Advent, Boston, on January 28, 1942. His program was given to a packed church, a large array of sponsors having contributed to making the recital possible. His program was well varied and contained a representative selection of all periods of organ composition. The complete program is here listed:

1942 Jan 28 Two Hundredth Organ Recital January

SPONSORS	
Aeolian-Skinner Company	Mr. L. H. Howe
Miss Annie E. Allen	Mr. and Mrs. Homer Humphrey
Mr. Arvid C. Anderson	Mr. and Mrs. Frederick H. Johnson
Mr. Leland A. Arnold	Mrs. Philippe Le Clerc
Mr. William Lester Bates	Mr. John Hermann Loud
Miss Hazel L. Bleakney	Dr. Carl McKinley
Dr. and Mrs. N. Woodbury Bragdon	Mr. Dowell P. McNeill
Mr. William B. Burbank	Miss Margaret Reade Martin
Mrs. Edith A. Butler	Massachusetts Chapter, A. G. O.
Miss Ada Courage	Mr. Lloyd M. Palmer
Mrs. Maytie Case Crowell	Mr. William K. Richardson
Mr. Benjamin A. Delano	Dr. and Mrs. Raymond C. Robinson
Mr. Charles B. Dunklee	Miss Virginia Rorstorm
Mr. Gardner Evans	Miss Deborah W. Sayles
Miss Ann J. Everett	Mr. William S. Self
Mr. LeRoy E. Fuller	Mr. Harold Schwab
Mr. Elwood Gaskill	Miss Alice M. Shepard
Dr. Wallace Goodrich	Mr. Paul F. Stanton
Mr. Courtenay Guild	Mr. and Mrs. Edward A. Taft
Mr. Francis Hagar	Mr. Edwin Troland
Rev. and Mrs. Whitney Hale	Mr. Leonard S. Whalen
Mr. John Hays Hammond, Jr.	Mr. Homer Whitford
Mr. Lincoln Hawkins	Mr. and Mrs. Clarence B. Wheeler
Mrs. George Hawley	Mr. Walter E. Young
Miss Hope Hilton	

Massachusetts Chapter, A. G. O., extends its sincere thanks to the Rector and Organist of the Church of the Advent, to the Sponsors of the Recital, and to all others who have in any way aided the Chapter on this occasion.



American Guild of Organists
Massachusetts Chapter
Two Hundredth Organ Recital
JOSEPH BONNET
Organist of the Church of St. Eustache in Paris
and of the
Société des Concerts du Conservatoire
Church of the Advent
Brimmer Street, Boston
Rev. WHITNEY HALE, D.D., Rector
Wednesday Evening, January 28, 1942
at 8.15 o'clock

Program	
<i>Old French Masters</i>	
LOUIS COUPERIN (1527-1661)	Chaconne
NICOLAS DE GRIGNY (1671-1708)	Récit de tierce en taille
FRANÇOIS COUPERIN le Grand (1668-1733)	Offertoire sur les Grands Jeux de la Messe solennelle des Paroisses
<hr/>	
JOHANN SEBASTIAN BACH (1685-1750)	Two Preludes on "Liebster Jesu, wir sind hier"
	a. Four part harmonization of the Chorale
	b. Canon at the Fifth (five parts) for three Manuals and Pedal
	Passacaglia et Thema Fugatum
<hr/>	
JOSEPH BONNET	Poèmes d'automne
	a. Lied des Chrysanthèmes
	b. Matin provençale
	c. Poème du Soir

JEHAN ALAIN	Litanies
"When the Christian soul, in its distress, finds no more new words in which to couch its supplication to the mercy of God, it repeats unceasingly the same invocation with a burning faith. Reason attains its limits. Only Faith continues to ascend."	
JEHAN ALAIN	
[Jehan Alain, the most gifted of the younger generation of French organists and composers, was gloriously killed in action on June 20, 1940, at the battle of Saumur, France. There, a handful of young French cavalymen held in check for days an entire German division, and died to the last man, compelling the admiration and respect of the adversary. It was one of the many desperate battles fought in 1940 by the heroic French armies, entirely unaided from without.	
These Litanies are played in loving and grateful memory of Jehan Alain and his companions.	
J. B.]	
<hr/>	
SETH BINGHAM	Choral (St. Flavian) Dedicated to Joseph Bonnet
	Bells of Riverside
<hr/>	
ALEXANDRE GUILLMANT	Noël languedocien
CHARLES-MARIE WIDOR	Allegro cantabile (Symphonie V)
<hr/>	
CÉSAR FRANCK	Choral in A minor (no. 3)
<hr/>	
NOTE: The offering is taken to aid in defraying the expense of the Recital	
Colleague Membership in the Guild is open to any who are or have been professional organists.	
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For further information apply to the Secretary: Gardner Evans, 54 Park Street, Somerville, Mass.	

An interesting recital featuring the works of Chapter members was given at Emmanuel Church, Boston, on March 2, 1942, by George R. Hunsche, assistant organist at Emmanuel and organist-director at Central Congregational Church, Jamaica Plain. He played several numbers from Ms., including these three selections:

Elevation – Gardner Evans

Stabat mater – Edward Jenkins

Canzone – Homer Humphrey

Scherzo – Everett Titcomb (recently published)

A Festival Service was held at the Church of the Covenant on April 29, 1942 featuring the choirs of that church, Arlington Street Church and Harvard Church, Brookline. Music was by Byrd, Thompson, Williams. The Prelude was played by Raymond Robinson, the Offertory by Velma L. Harden and the Postlude by Elwood Gaskill.

Due to the new rules instituted at Headquarters the annual meeting of 1942 saw for the first time a surplus of candidates for membership on the Executive Committee. There were five nominated with three to be elected. Those elected were E. Power Biggs, George R. Hunshe and Richard Klausli. Mr. Hunsche entered the service of his country in the fall of 1942, and Mr. Klausli moved to Rhode Island, the vacancies created thereby were filled by the election of the two unsuccessful candidates at the annual meeting in May: Miss Velma L. Harden and Mrs. Eleanor Packard Jackson. Dean Humphrey retired after three years in office in May 1942.



American Guild of Organists

Massachusetts Chapter

One Hundred Forty-fourth Public Service

Church of the Holy Name, West Roxbury

The Reverend EDWARD F. RYAN, D. D., *Pastor*

Assistants

REV. JOSEPH A. QUIGLEY
REV. CHARLES BRYSON

REV. CHARLES RILEY
REV. EDWARD DESMOND

Monday Evening, November 20, 1939, at 8.15 o'clock

ORDER OF SERVICE

PRELUDE: Assez lent (Symphony "Media Vita") *Ermend Bonnal*

ANTHEMS: O Bone Jesu *Palestrina*

GLORIA (Missa Pontificalis) *McGrath*
THE MIXED CHOIR

OFFERTORY: Adagio (Symphony VIII) *Widor*

PROCESSIONAL: Praise to the Holiest *Edmonds Tozer*

ANTHEMS: Panis Angelicus *Lambillotte*

SANCTUS (Mass in D minor) *H. J. Stewart*
THE SANCTUARY CHOIR

SOLEMN VESPERS AND BENEDICTION

POSTLUDE: Komm Heiliger Geist, Herre Gott *J. S. Bach*

The Congregation is requested to remain seated during the Postlude.

The Prelude is played by FREDERICK JOHNSON, F. A. G. O., Organist, The Church of the Advent, Boston.

The Offertory is played by RAYMOND C. ROBINSON, Mus. Bac., F. A. G. O., Organist, King's Chapel, Boston.

The Postlude is played by HOMER HUMPHREY, Organist, The Second Church in Boston.

The Service is played by FRANCIS J. MAHLER, Organist and Choirmaster of the Church of the Holy Name, assisted by THEODORE MARIER, Organist of St. Paul's R. C. Church, Cambridge.

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For further information apply to

Gardner Evans, *Secretary*, 54 Park Street, Somerville, Mass.



American Guild of Organists
Massachusetts Chapter
One Hundred Ninety-sixth Organ Recital

GEORGE FAXON, F. T. C. L.

Organist and Choirmaster of the First Church in Belmont

at the

Church of the Advent, Brimmer St., Boston

The Reverend WHITNEY HALE, Rector

Monday Evening, January 22, 1940, at 8.15 o'clock

PROGRAM

PRELUDE AND FUGUE in C major	<i>Georg Böhm</i>
ADVENT—HYMNUS	<i>Michael Praetorius</i>
VIVACE (Sonata II)	<i>J. S. Bach</i>
CHORAL FANTASIA, "How brightly shines the Morning Star"	<i>Dietrich Buxtehude</i>
CHORAL PRELUDE, "Deck thyself, my soul"	<i>Johannes Brahms</i>
SONATA EROICA	<i>Joseph Jongen</i>
<hr/>	
NOCTURNE	<i>Homer Humphrey</i>
FANTASY FOR FLUTE STOPS	<i>Leo Sowerby</i>
TWO SHORT PIECES	<i>Percy Whitlock</i>
Pastorale	
Scherzo	
VARIATIONS ON A NOEL	<i>Marcel Dupré</i>

Note: The offering is taken to defray the expenses of the recital.

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**American Guild of Organists
Massachusetts Chapter
One Hundred Forty-sixth Public Service**

Trinity Church, Boston

Rev. ARTHUR LEE KINSOLVING, D. D., *Rector*

Tuesday Evening, March 12, 1940, at 8.15 o'clock

The CHOIR OF TRINITY CHURCH, Francis Snow, *Choirmaster*
The CHOIR OF THE CHURCH OF ST. JOHN THE EVANGELIST, Boston
and the EVENING - CHOIR OF CHRIST CHURCH, Cambridge
Everett Titcomb, *Director*

ORDER OF SERVICE

PROCESSIONAL: O Mensch, bewein' dein Sunde gross *Bach*

THE MISERERE *Gregorio Allegri*
(The Faux-Bourbons sung by Trinity Church Choir) (1582-1652)
(The words may be found at Page 403 in the Prayer Book)

CHORAL EVENSONG

PSALM 111 (Prayer Book, Page 432) *Gregorian*

MAGNIFICAT (Prayer Book, Page 26) *Titcomb*
(The Faux-Bourbons sung by St. John's and Christ Church Choirs) (1894-)

AFTER THE THIRD COLLECT

MOTET (First time) *Snow*
THY WORD is a lantern unto my feet and a Light unto my paths. (1890-)

RESPONSORIUM *Tomas Luis Victoria*
(From the Office of Tenebrae) (1585-1611)

O VOS omnes, qui transitis per viam, attendite et videte:
Si est dolor similis sicut dolor meus. Attendite, universi
populi, et videte dolorem meum.

O ALL ye that pass by, behold, and see if there be any
sorrow like unto my sorrow. Behold, all ye people, and
see my sorrow.

MOTET: O Gladsome Light *Archangelsky*
(ST. JOHN'S AND CHRIST CHURCH CHOIRS)

PRAYERS (read)

MOTETS

Before the Ending of the Day

O Lord Increase my Faith

I will not Leave you Comfortless

Give Peace in our Time

(TRINITY CHURCH CHOIR)

Tallis
(1505-1586)

Gibbons
(1583-1625)

Titcomb
(1894-)

Snow
(1890-)

OFFERTORY ANTHEM

REJOICE IN THE LORD (The "Bell Anthem")

(Sung by the combined Choirs)

Henry Purcell
(1658-1695)

THE DOXOLOGY

RECESSIONAL: FANTASIE IN G

Bach

The congregation is requested to remain seated during Postlude.

The Processional is played by DR. SNOW, the Recessional by MISS EDNA PARKS, Organist and Choirmaster, Christ Church, Quincy. Assisting during the service, MR. GEORGE FAXON, Organist.

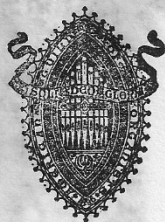
Note: The offering is taken to defray the expenses of the recital.

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1940 Apr 29 One Hundred Ninety-seventh Organ Recital



American Guild of Organists
Massachusetts Chapter
One Hundred Ninety-seventh Organ Recital

G. HUNTINGTON BYLES, Mus. Bac.

*Organist and Choirmaster of Trinity Church
in New Haven, Conn.*

at

The Memorial Church

HARVARD UNIVERSITY, CAMBRIDGE, MASS.

Monday Evening, April 29, 1940, at 8.15 o'clock

PROGRAM

J. S. BACH — PRELUDE AND FUGUE in C minor

HANDEL — MINUETTO FROM CONCERTO II

FRANCK — CHORAL IN E

DUPRÉ — SPINNING SONG FROM SUITE BRETONNE

VIERNE — FIFTH SYMPHONY

IV Larghetto

V Final

Note: The offering is taken to defray the expenses of the recital.

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**American Guild of Organists
Massachusetts Chapter
One Hundred Ninety-eighth Recital**

E. POWER BIGGS

First Church in Boston

Berkeley and Marlborough Streets

REV. CHARLES E. PARK, D. D., Minister

WILLIAM E. ZEUCH, Organist and Choirmaster

Monday Evening, January 20, 1941, at 8.15 o'clock

PROGRAM

George Frederick Handel

Concerto No. 2 in B Flat

**A tempo ordinario e staccato—Allegro
Recitative—Allegro Moderato**

In organ literature there are few works so splendidly vigorous and attractive as the concertos of George Frederick Handel, which he wrote and performed for the London public during the first half of the 18th century. Designed to be played with orchestra, Handel treats the solo instrument with fine orchestral verve and effectiveness. For this occasion the work is arranged for organ solo.

Johann Sebastian Bach

Sheep May Safely Graze

A beautifully expressive little piece of tone painting with a recurring melodic figure suggestive of sheep bells, arranged from the "Birthday Cantata."

Louis Claude D'Aquin

Noël Grand Jeu et Duo

D'Aquin was Organist to King Louis XIV, and at St. Antoine in Paris. This Noël with Variations is from a collection published in 1735.

Julius Reubke

Sonata in C Minor—"The 94th Psalm"

The composer was a favorite pupil of Franz Liszt. Born in 1834 he lived only 23 years, yet produced one of the greatest works in the repertoire of the organ. Composed on the lines of Liszt's "Tone Poems" and based on the drama of the 94th Psalm, the three movements comprising the sonata are played without break, and the music is unequalled for its sustained level of power and interest.

Samuel Sebastian Wesley

Air and Gavotte

Samuel Sebastian Wesley, son of the foremost English organist of his time, was in his turn a distinguished composer and organist. He was born in London in 1810, and held many important posts, such as organist of Hereford, Exeter, Winchester and Gloucester Cathedrals.

Lynnwood Farnam

Toccata on "O Filii et Filiae"

Leo Sowerby

A Fantasy for the Flutes

A painting in the Japanese style was the inspiration of this unique and imaginative music, in which the composer has caught exactly the fanciful conception of the artist.

Marcel Dupré

Variations on an Old Christmas Melody

Ten variations in modern style, with extremely clever use of canonic and imitative device, on the traditional melody, heard first in the soprano.

VICTOR RECORDS

Note: The offering is taken to defray the expenses of the recital.

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**American Guild of Organists
Massachusetts Chapter
One Hundred Forty-ninth Public Service
Church of the Immaculate Conception, Boston**
Very Reverend FRANCIS L. ARCHDEACON, S.J., Rector

Officiating Clergy

Celebrant: Rev. ROBERT E. SHERIDAN, S.J.
Deacon: Rev. JOHN W. KELLEY, S.J.
Subdeacon: Rev. PHILIP MORIARTY, S.J.

Master of Ceremonies: Rev. GERARD W. BOWMAN, S.J.

Tuesday Evening, March 18, 1941, at 7.45 o'clock

ORDER OF SERVICE

PROCESSIONAL: "Brightly Gleams Our Banner" . . . *Haydn*
LITURGICAL CHOIR

PRELUDE: a) Allegro (Concerto VI) . . . *Handel*
MARK DICKEY
Organist and Choirmaster, First Universalist Church, Somerville

b) *Chorale Preludes:*

Jesu, meine Freude } . . . *J. S. Bach*
Valet will ich dir geben }

FRANCIS J. MAHLER

Organist and Choirmaster, Church of The Holy Name, West Roxbury

MOTETTE: "O Sanctissima" . . . *Greith*

LITURGICAL CHOIR

Soprano Soloist—Master EDWARD RHILINGER

WELCOME to the A. G. O. by the Rector,

Very Rev. FRANCIS L. ARCHDEACON, S.J.

OFFERTORY: Prelude, Fugue and Variation . . . *César Franck*
DR. FRANCIS W. SNOW
Organist and Choirmaster, Trinity Church in Boston

Solemn Vespers and Benediction

Cantors: Messrs. CHARLES TOBIN, JAMES POWERS, JOHN MAHONEY

ANTIPHONS AND PSALMS . . . Plain Chant

HYMN: "Ave Maris Stella" . . . Old Melody

MAGNIFICAT . . . Plain-Chant and Falso-Bordone

ANTIPHON OF OUR LADY: "Ave Regina" . . . Plain Chant

Panis Angelicus . . . *Palestrina*

Tantum Ergo, Number One, for T. B. B. . . *Pietro Yon*
Organ Accompaniment played by
Mr. WILLIAM K. RUTLEDGE

Adoremus and Laudate Dominum . . . Plain Chant

POSTLUDE: Salve Regina (Symphonie II) . . . *Ch.-M. Widor*
HOMER HUMPHREY
Organist and Choirmaster, The Second Church in Boston

RECESSIONAL: "Hail, Holy Queen Enthroned Above"
A. Edmonds Tozer

The Service is played and conducted by LEONARD S. WHALEN, A.M., Choir-
master and Organist of the Church of the Immaculate Conception.

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**American Guild of Organists
Massachusetts Chapter**

One Hundred Ninety-ninth Organ Recital

CARL MCKINLEY, Mus. D., A. A. G. O.

Organist of the Old South Church

**Old South Church in Boston
Copley Square**

RUSSELL HENRY STAFFORD, D. D., Minister

Wednesday Evening, April 23, 1941, at 8.15 o'clock

PROGRAM

TOCCATA AND FUGUE IN D, Op. 59	<i>Max Reger</i>
ARIA SERIOSA, Op. 86	<i>Sigfrid Karg-Elert</i>
ANDANTE, from the Fourth Trio Sonata	<i>J. S. Bach</i>
SONATA I	<i>Paul Hindemith</i>
I Mässig schnell—Lebhaft	
II Sehr langsam—Phantasie, frei—Ruhig bewegt	

GRANDE PIÈCE SYMPHONIQUE	<i>César Franck</i>
Andantino serioso—Allegro non troppo e maestoso	
Andante—Allegro—Andante	
Allegro non troppo e maestoso	

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<div data-bbox="418 338 532 491"></div> <div data-bbox="235 495 721 686"><p>American Guild of Organists Massachusetts Chapter One Hundred Fiftieth Public Service Trinity Church Boston, Mass.</p></div> <div data-bbox="319 690 636 716"><p>Rev. OLIVER J. HART, D. D., <i>Rector</i></p></div> <div data-bbox="308 726 644 751"><p>TWO CHOIR FESTIVAL</p></div> <div data-bbox="201 758 753 795"><p>Choir of Emmanuel Church, Boston Choir of Trinity Church, Boston DR. THOMPSON STONE DR. FRANCIS SNOW</p></div> <div data-bbox="259 812 691 840"><p>Wednesday Evening, May 7, 1941, at 8.00 P. M.</p></div> <div data-bbox="373 888 581 913"><p>ORDER OF SERVICE</p></div> <div data-bbox="201 917 753 1331"><p>PRELUDE: Fugue in E flat <i>Bach</i> HYMN: 445 SENTENCES ANTHEMS O For a closer walk <i>Roberton</i> Open our Eyes <i>MacFarlane</i> Easter Song <i>Pluddermann</i> LESSON EMMANUEL CHOIR MOTETS Alleluia! Christ is Risen <i>Kopolyotf</i> All in the April Evening <i>Roberton</i> Looke downe, O Lord <i>Byrde</i> Ave Maria <i>Vittoria</i> TRINITY CHOIR COLLECTS AND GRACE AT THE OFFERTORY I was Glad <i>Brewer</i> BOTH CHOIRS (over)</p></div>	<div data-bbox="850 411 1403 642"><p>DOXOLOGY ANTHEMS Our Master hath a Garden <i>Clokey</i> To Thee, O Lord <i>Rachmaninoff</i> Cherubim Song <i>Gretchaninoff</i> EMMANUEL CHOIR BENEDICTION God be in my Head <i>Davies</i> HYMN, 509 POSTLUDE: Fantasie in G <i>Bach</i></p></div> <div data-bbox="850 690 1403 716"><p>The congregation is requested to remain seated during the Postlude.</p></div> <div data-bbox="850 764 1403 802"><p>The Prelude is played by GEORGE HUNSCH, Mus. M. Assistant Organist of Emmanuel Church.</p></div> <div data-bbox="850 812 1403 850"><p>The Postlude is played by DR. FRANCIS SNOW, Mus. D., Organist and Choir-master of Trinity Church.</p></div> <div data-bbox="915 898 1338 919"><p><i>Note: The offering is taken to defray the expenses of the recital.</i></p></div> <div data-bbox="850 921 1403 959"><p>Colleague Membership in the Guild is open to any who are or have been professional organists.</p></div> <div data-bbox="850 961 1403 999"><p>A Subscribing Membership may be taken by any music lover who desires to be informed in advance of Guild Activities.</p></div> <div data-bbox="915 1010 1338 1050"><p>For further information apply to Gardner Evans, <i>Secretary</i>, 54 Park Street, Somerville, Mass.</p></div>
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**American Guild of Organists
Massachusetts Chapter**

Perkins Institution for the Blind

DR. GABRIEL FARRELL, *Director*

CONCERT OF CHRISTMAS CAROLS

given by

THE CHOIRS OF THE INSTITUTION

Under the direction of John F. Hartwell and Eleanor W. Thayer

Marjorie A. Johnston, *Organist*

for

MASSACHUSETTS CHAPTER A. G. O.

DWIGHT HALL

Perkins Institution, Watertown

Wednesday Evening, December 10, 1941, at 8.00 o'clock

Organ Prelude: "Ave Maria" from "Cathedral Windows"

EDWARD W. JENKINS *Karg-Elert*

Anthem: "Praise" Alec Rowley

"What is this Scent?" Arr. by L. Woodgate

Carol for Children: "Cornish Bells" T. T. Noble

"Jesu, Thou Dear Babe Divine" Arr. by C. Dickinson

Alto Solo: "The Christ Child" C. W. Coombs

KATHRYN GIBALERIO

Children: "Everywhere, Christmas To-night" E. Nevin

"Shepherd's Christmas Song" Reimann-Dickinson

"The Kings" P. Cornelius

Baritone Solo by KENNETH MORRIS

"In Excelsis Gloria" W. Cooke

Children: "The Shepherd's Madrigal" Kreisler-Baldwin

"Ring Out, Wild Bells" P. E. Fletcher

"O Filii et Filiae" V. Leisring

Girls' Choir: "And Lo, the Star" B. Loveland

Baritone Solo: "O Holy Night" A. Adam

JOHN DI FRANCESCO

Carols with descants: "I Saw Three Ships" Arr. by F. Johnson

"Good King Wenceslas"

"Come, Ye Gentles" E. C. Bairstow

Christmas Recessional: "Rex Gloriae" S. R. Gaines

WAYNE MOODY, *Reader*

Organ Postlude: Allegro con Brio from Sonata IV Mendelssohn

PHILLIP SMALL

Your presence at the Concert of Christmas Carols at Perkins Institution is earnestly requested. This Program is complimentary to Members and their Guests, the general Public not being admitted. The high degree of excellence of these Choirs is well known to us all, and their Annual Carol Concerts have come to be a recognized feature of the Christmas Season in Boston. Members are urged to bring Guests with them. Let us show our appreciation of the courtesy thus extended by a very general attendance.

Perkins Institution is situated at No. 175 North Beacon Street, Watertown. It is best reached by trolley by the Watertown car from Harvard Square to Watertown Square; thence walk or taxi on Riverside Street to the School. Care should be observed to take *Riverside Street* and not Charles River Way. Or from Central Square, Cambridge take a Watertown car, leaving the car at Beechwood Avenue, thence a short walk to the School. The Institution is also easily reached by automobile.



American Guild of Organists

Massachusetts Chapter

One Hundred Fifty-fourth Public Service

The Church of St. John the Evangelist

Bowdoin Street, Boston

The Rev. GRANVILLE MERCER WILLIAMS, Superior, S.S.J.E., *Rector*

Service for the Feast of the Annunciation, B. V. M.

Wednesday Evening, March 25, 1942, at 8 o'clock

ORDER OF SERVICE

ORGAN PRELUDE: Prelude } *Titcomb*
Regina Coeli }

LITANY OF THE BLESSED VIRGIN MARY (Loretto)
(Words, Supplementary Hymnal No. 929) *Jan Defossa (1603)*

ANTIPHON — Ave Regina caelorum *William Byrd (1543-1623)*

MOTET — Ave Maria *Tomas Luis de Victoria (1535-1611)*

HYMN — Virgin-born, we bow before Thee . . . *L. Bourgeois (1543)*
(English Hymnal, No. 640)

ADDRESS — By the Father Rector

OFFERTORY MOTET — Thy word is a lantern unto my feet
Francis W. Snow

At Benediction

O SALUTARIS (English Hymnal, 330, Part 2) . . . *Gardner Evans*

MOTET — O quam suavis est *Everett Titcomb*

TANTUM ERGO (English Hymnal, 326, Part 2) . . . *Plainchant*

ANTIPHON — Adoremus in aeternum. PS. 117
Gregorio Allegri (1582-1652)

ORGAN POSTLUDE — First Movement of the Sonata, op. 98
(on the MAGNIFICAT) *Rheinberger (1839-1901)*

The Congregation is requested to remain seated during the Postlude

Note: The offering is taken to defray the expenses of the Service

The Service is sung by St. John's Schola Cantorum, EVERETT TITCOMB,
Director.

The Prelude is played by Dr. FRANCIS W. SNOW, Organist and Choirmaster,
Trinity Church in Boston.

The Postlude is played by HOMER HUMPHREY, Organist and Choirmaster
of The Second Church in Boston.

Colleague Membership in the Guild is open to any who are or have been
professional organists.

A subscribing Membership may be taken by any music lover who desires to
be informed in advance of Guild Activities.

For further information apply to
Gardner Evans, *Secretary*, 54 Park Street, Somerville, Mass.

Chapter XIV: The Deanship of William Belknap Burbank (1942-1944)

William Belknap Burbank, a modest, self-effacing man who was greatly beloved by all who knew him, became Dean of the Massachusetts Chapter on September 1, 1942. He brought to his duties a background of solid musicianship. He was both a church musician and educator. For twenty-five years he had been supervisor of music in the schools of the town of Brookline and for a long period served as organist and choirmaster of St. Paul's Church there. His untimely passing, so soon after the death of this lovely wife, in June 1944, came shortly after his announced retirement as Dean of the Chapter and was a great shock to his host of friends.

At the first social of the 1942-1943 season, Dean Burbank showed movies he and Mrs. Burbank had taken of a trip throughout the country the summer previous. The December social brought an address by Edward Gammons of Groton School on the history of organ-building. At the annual dinner in January, Wallace Goodrich gave a talk about the Boston Opera Company and stressed the necessity of small American opera companies. He spoke of the large part the Conservatory had in opera in Boston and of the work of Eben D. Jordan. He deplored the need of having foreign conductors, but stated that until our men had ten to twenty years' experience it would be impossible to change conditions. At the annual meeting on May 24, 1943 the speaker was Ernest M. Skinner who was presented with an embossed certificate of honorary membership in the Chapter.

Numerous festival services were held during 1942-1943, among them a Service of Evening Prayer at the Church of Our Saviour, Brookline, in November, with the combined choirs of St. Paul's, Brookline, William B. Burbank, organ and choirmaster; All Saint's, Brookline, Rowland W. Halfpenny, organist and choirmaster; and the Church of the Redeemer, Chestnut Hill, Richard G. Appel, organist and choirmaster, with the choirs conducted by Mr. Burbank. The service was played by Gardner Evans, organist of the host church, with the prelude by Mr. Appel and the postlude by Mr. Halfpenny. The 158th Public Service was held at Trinity, Boston, on February 15, 1943 and the Secretary notes that the temperature was "14 below zero." The choir was augmented by the choir of St. Anne's, Lowell. The 159th Service was held at Wollaston Congregational Church, Quincy with the choirs under the direction of Edward B. Whittredge, F.A.G.O., organist and director. The prelude was played by Eleanor K. Bowering of the Wellesley Congregational Church and the postlude by John Hermann Loud of Park Street Church, Boston. Only one recitalist was heard this season: William E. Zeuch at First Church on February 23rd.

Announcement was made of the death of the first Dean of the Chapter, George A. Burdett, A.G.O. Mr. Evans, the Secretary, says in his minutes: "Mr. Burdett was not only a founder of the Guild, but one of the committee of three with S. B. Whitney and Henry M. Dunham appointed from Headquarters in New York to arrange illustrative services before New England had a chapter. He was appointed later to organize and to be Dean of the New England Chapter."⁵⁴

There were eight events held this season, three recitals, two services and three socials. The effect of wartime abstinence plus gas rationing was felt in these times.

⁵⁴ Minutes of Executive Meeting, April 5, 1943.

E. Power Biggs gave a recital at the Harvard Church in Brookline on October 18th. George Wald of First Presbyterian, Utica, New York played at the Church of the Covenant on March 20th "...to avoid bad weather, so the worst blizzard of the year came that day," according to Dean Burbank.⁵⁵

At the first social meeting at Pilgrim Congregational Church, Central Square Cambridge, an informal talk by four organists on their duties at their respective churches was given:

Ernest E. Hardy, All Saints', Belmont
William K. Provine, North Congregational, Cambridge
Elmer G. Westlund, Swedish Evangelical, Cambridge
Leonard S. Whalen, Immaculate Conception, Boston

An interesting paper was given by Dr. Rupert A. Chittick, senior physician at McLean Hospital, Waverly on "Music Therapy for Mental Disorders."

The choir of St. Paul's Cathedral, Boston presented Franck's "Mass in A" with Ludwigh Theis, new organist and choirmaster conducting, November 1, 1943. At the annual dinner on January 24, 1944 at the Second Church in Boston, the speaker was Dr. T. Tertius Noble of St. Thomas Church, New York.


His sermonette was delightfully informal and humorous and was principally concerned with his personal contact with church music from his boyhood days to his recent retirement. His years of service at Ely Cathedral and York Cathedral were recounted with much color and interesting detail. He concluded with a brief talk on the choir school at St. Thomas' Church, New York, its beginnings and accomplishments and its influence in the lives of the boys.⁵⁶

At the annual meeting at Harvard Church, Brookline on May 22, 1944, Sub-Dean Harris Shaw was introduced following his election as the new Dean. The speaker of the evening was George E. Judd, manager of the Boston Symphony Orchestra who gave a history of the orchestra and traced the background of his work with the personnel.

⁵⁵ Report of the Dean, May 22, 1944.

⁵⁶ Minutes of the Secretary (Margaret Reade Martin), Jan. 24, 1944.

1942 Nov 9 One Hundred Fifty-seventh Public Service



American Guild of Organists
Massachusetts Chapter
One Hundred Fifty-seventh Public Service
St. Paul's Church in Brookline
ASPINWALL AVENUE AND ST. PAUL STREET
Monday Evening, November 9, 1942, at 8.15 o'clock

FESTIVAL SERVICE

ALL SAINTS' CHURCH
Rev. HAROLD BEND SEDGWICK, *Rector*
Mr. ROWLAND HALFPENNY, *Organist and Choirmaster*

CHURCH OF OUR SAVIOUR
Rev. HENRY McF. B. OGILBY, *Rector*
Mr. GARDNER EVANS, *Organist and Choirmaster*

CHURCH OF THE REDEEMER
Rev. CORNELIUS P. TROWBRIDGE, *Rector*
Mr. RICHARD APPEL, *Organist and Choirmaster*

ST. PAUL'S CHURCH
Rev. FREDERIC C. LAWRENCE, *Rector*
Rev. FRANCIS A. CASWELL, *Assisting*
Mr. WILLIAM BURBANK, *Organist and Choirmaster*

ORDER OF SERVICE

PRELUDE: Jesu, Joy of Man's Desiring (Arr. by R. G. A.) *Bach*
With All My Heart *Winfred Douglas*
Stabat Mater

PROCESSIONAL: Hymn 433, "Once to Every Man and Nation" *Welsh*

CHORALE: Now Let Every Tongue Adore Thee *Bach*

VERSICLES AND RESPONSES

PSALM 111

FIRST LESSON
MAGNIFICAT, Tone VIII with Fauxbourdons *Titcomb*

SECOND LESSON
NUNC DIMITTIS, Tone III with Fauxbourdons *Titcomb*

CREED AND PRAYERS

AFTER THE THIRD COLLECT:
O God, Thy Goodness Reacheth Far *Beethoven*
Arr. by Gardner Evans

OFFERTORY: How Lovely is Thy Dwelling Place *Brahms*
Send Forth Thy Spirit *Schietky*
Praise to the Lord *Stralsund Gesängbuch, 1665*
Arr. by Herbert Sanders

PRAYERS

HYMN 436: "O God of Love, O King of Peace" "Hesperus"

BENEDICTION

AMEN

RECESSIONAL: Hymn 430, "God of Our Fathers" *Warren*

POSTLUDE: Toccata *Gigout*
(The congregation is requested to remain seated during the Postlude)

The service is conducted by Mr. BURBANK. The Prelude is played by Mr. APPEL; the service music is played by Mr. EVANS; the Postlude is played by Mr. HALFPENNY.

Rev. Dr. LAWRENCE is in charge of the service. The Lessons are read by Rev. Mr. SEDGWICK and Rev. Mr. OGILBY. Evening Prayer is by Rev. Mr. CASWELL. Benediction by Rev. Mr. TROWBRIDGE.

Note: The offering is taken to defray the expenses of the Service.

Colleague Membership in the Guild is open to any who are or have been professional organists.

A Subscribing Membership may be taken by any music lover who desires to be informed in advance of Guild Activities.

For further information apply to
Gardner Evans, *Secretary*, 54 Park Street, Somerville, Massachusetts.



American Guild of Organists

Massachusetts Chapter

Two Hundred Second Organ Recital

WILLIAM ZEUCH

Organist and Choirmaster

First Church in Boston

Berkeley and Marlborough Streets

Rev. CHARLES EDWARDS PARK, D. D., *Minister*

Sunday Afternoon, May 2, 1943, at 4.30 o'clock

Program

Chaconne	Louis Couperin
Sheep May Safely Graze	} <i>Bach</i>
Prelude and Fugue in G Major	
Allegro — First Movement of Fifth Trio Sonata	
Second Organ Concerto	Handel
a Tempo Ordinario	
Allegro	
Adagio	
Allegro ma non Presto	
Fantasia and Fugue in F Major	Bernard
The Little Red Lark	Clokey
Cantilene	McKinley
Aria da Chiesa (Italian)	Composer Unknown
Finale — Third Symphony	Vierne

COMMENTARIES ON THE PROGRAM BY REV. DR. PARK

Note: The offering is taken to defray the expenses of the Recital.

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For further information apply to

GARDNER EVANS, *Secretary*, 54 Park Street, Somerville, Massachusetts

1943 May 17 One Hundred Sixtieth Public Service

Take North Cambridge car from Harvard Square Subway Station.

Beech Street is off Massachusetts Avenue, one car stop north of Porter Square. The church is one block from Massachusetts Avenue at the corner of Orchard Street.

Colleague Membership in the Guild is open to any who are or have been professional organists.

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For further information apply to the Secretary.

COMING EVENTS OF THE CHAPTER

The Two Hundred Second Organ Recital, to be played by Mr. William Zeuch, on Sunday afternoon, May 23, at 4.30, at First Church in Boston, Berkeley and Marlborough Streets.

The Annual Meeting and Election of Officers, on Monday evening, May 24, 8.00 o'clock, at First Baptist Church, Clarendon Street and Commonwealth Avenue, Boston. Mr. Ernest M. Skinner will be the speaker. Music and refreshments.

AMERICAN GUILD OF ORGANISTS MASSACHUSETTS CHAPTER

WILLIAM B. BURBANK	<i>Dean</i>
HARRIS S. SHAW	<i>Sub-Dean</i>
PAUL F. STANTON	<i>Treasurer</i>
GARDNER C. EVANS	<i>Secretary</i>
54 Park Street, Somerville	



American Guild of Organists Massachusetts Chapter

One Hundred Sixtieth Public Service

SWEDISH EVANGELICAL MISSION CHURCH

Beech and Orchard Streets
CAMBRIDGE

Rev. AARON MARKUSON, *Pastor*

CANDLELIGHT SERVICE
Given by the Choir of the Church
ELMER G. WESTLUND
Organist and Director

MONDAY EVENING, MAY 17, 1943, AT 8 O'CLOCK

Order of Service

ORGAN: Prelude and Fugue in G Major *J. S. Bach*
LUDWIG THEIS
Organist and Choirmaster, St. Paul's Cathedral, Boston

CONGREGATIONAL HYMN: No. 59—Christ is made the sure foundation

INVOCATION

Praise ye the Lord above *Saint-Saens*
We adore Thee *Palestrina*
O Lord most holy *Franck*

SCRIPTURE LESSON: Psalm 96

Guide me, O Thou great Jehovah *Hastings*
Christ in the temple *Christiansen*
Bethlehem *Glatz Folksong, arr. by Davison*

MEDITATION: The Harmony of the Soul—Psalm 103:1

Alleluia! Come good people *Davis*
Ye choirs of new Jerusalem *Davies*
Alleluia *Dickey*
Joy fills the morning *Lotti*

OFFERING

Lamb of God *Söderman-Christiansen*
Sangen om Jesus *Skoog*
Psalm 117 *Wennerberg*

CONGREGATIONAL HYMN: No. 23—O God, our help in ages past

BENEDICTION

ORGAN: Allegro con brio *Gigout*
CLARENCE W. HELSING, Mus. B.
Organist and Choirmaster, Gloria Dei Church, Providence, R. I.
Chaplain's Assistant, U.S.N.R.

(The congregation is requested to remain seated
during the playing of the postlude.)

The service is played and conducted by Mr. Westlund.

Note: The offering is taken to defray the expenses of the Service.



American Guild of Organists

Massachusetts Chapter

Two Hundred Third Organ Recital

E. POWER BIGGS

Organist and Choir Director

Harvard Church

Harvard Street, Brookline

Rev. ASHLEY DAY LEAVITT, D.D., *Minister*

Monday Evening, October 18, 1943, at 8.15 o'clock

PROGRAM

JOHANN SEBASTIAN BACH Toccata in F major

Three Chorale Preludes:

A Mighty Fortress is Our God
Have mercy on me, O Lord God
All Glory be to God on High

Two Arrangements from the Cantatas:

Sheep may safely graze
God's time is the best time

Passacaglia and Fugue in C minor

CESAR FRANCK

Prelude, Fugue and Variation
Heroic Piece

JEHAN ALAIN

Litanies

MARCEL DUPRE

Variations on a Noel

NOTE: The offering is taken to defray the expenses of the recital.

Take Beacon Street car to Coolidge Corner, or Allston-Dudley Street bus which passes the church.

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For further information apply to the Secretary.

MASSACHUSETTS CHAPTER

William B. Burbank	<i>Dean</i>
Harris S. Shaw	<i>Sub-Dean</i>
Leslie A. Charlton	<i>Treasurer</i>
Miss Margaret Reade Martin	<i>Secretary</i>
75 Dakota Street, Dorchester	

1944 May 2 One Hundred Sixty-second Public Service



American Guild of Organists
Massachusetts Chapter

One Hundred Sixty-second Public Service

Church of the Immaculate Conception
761 HARRISON AVENUE, BOSTON

Very Reverend ROBERT A. HEWITT, S.J., *Rector*

OFFICIATING CLERGY

Celebrant: Very Rev. ROBERT A. HEWITT, S.J.
Deacon: Rev. JOSEPH L. MURRAY, S.J.
Subdeacon: Rev. STEPHEN A. SHEA, S.J.
Master of Ceremonies: Rev. THOMAS J. KELLY, S.J.

Tuesday Evening, May 2, 1944, at 8:00 o'clock

ORDER OF SERVICE

PROCESSIONAL: "Concordi Laetitia" *Plain Chant*

ORGAN: Improvisation on Gregorian Theme
"Cibavit Eos" *Everett Titcomb*
HARRIS S. SHAW, A. A. G. O.
Organist and Choirmaster, Grace Church, Salem

MOTETTE: "Veni Domine" *Pietro Yon*
LITURGICAL CHOIR
Soprano Soloist—Master JOHN DESAULNIER

WELCOME TO THE A. G. O. BY THE RECTOR
Very Rev. ROBERT A. HEWITT, S.J.

ORGAN: "Salve Regina" *Pieter Cornet*
LUDWIG THEIS (1562-1626)
Organist and Choirmaster, St. Paul's Cathedral, Boston

OVER

Compline and Solemn Benediction
Cantors: Messrs. CHARLES TOBIN, WILLIAM GAFFNEY,
JOSEPH MURPHY, G. PORTER BROWN

ANTIPHONS AND PSALMS *Plain Chant*

HYMN, "Te Lucis ante Terminum" *Severus Gasterius*
(— d. 1678)

CANTICLE OF SIMEON, "Nunc Dimittis" *Plain Chant*

ANTIPHON OF OUR LADY, "Regina Coeli" *Hollins*

O SALUTARIS *Felice Anerio*

TANTUM ERGO *Palestrina*

LAUDETE DOMINUM *L. Viadana*
(1564-1627)

150th PSALM *Cesar Franck*

ORGAN: Prelude and Fugue in E minor (Wedge) *Bach*
JOHN HERMANN LOUD, F. A. G. O.
Organist and Choirmaster, Park Street Church, Boston

RECESSIONAL, "Praise to the Holiest" *A. Edmonds Tozer*

The Service is played and conducted by LEONARD S. WHALEN, A.M.,
Choirmaster and Organist of the Church of the Immaculate Conception.

Note: The offering is taken to defray the expenses of the Service

This Service commemorates the 80th anniversary of the inaugural recital on the organ at the Immaculate, which occurred four months after the opening of the famous Walker organ of the old Boston Music Hall. Both instruments marked the greatest advance in organ construction in this country at that time.

The Immaculate organ is a Hook and Hastings, renowned for the beauty of its stops, and the completeness of its registration, there being no borrowing, duplicating or unification. Built in 1863, it was enlarged from three to four manuals in 1893 and electrified in 1902.

Dr. WILCOX, the first organist, and Mr. GEORGE E. WHITING, were two of the many notable musicians who have presided at this superb instrument.

COMING EVENT IN THE CHAPTER
MONDAY EVENING, MAY 22, Annual Meeting at Harvard Church, Brookline.
S. Whalen; Church of the Immaculate Conception, Boston.

Colleague Membership in the Guild is open to any who are or have been professional organists.

A Subscribing Membership may be taken by any music lover who desires to be informed in advance of Guild activities. Subscribers are entitled to attend recitals, services and social meetings of the Chapter.

For further information apply to the Secretary,

MASSACHUSETTS CHAPTER
William B. Burbank *Dean*
Harris S. Shaw *Sub-Dean*
Leslie A. Chariton *Treasurer*
Miss Margaret Reade Martin *Secretary*
75 Dakota Street, Dorchester

Chapter XV: The Deanship of Harris Stackpole Shaw (1944-1947)

Harris Shaw was born at Thomaston, Maine in December 1883. He was educated in the local schools and began playing the organ at age 12. In his boyhood he was the accompanist and organist for the Maine Festival Chorus. In 1903 he moved to Boston to make a career, studying music and supporting himself. For a number of years he accompanied Max Heinrich, Stephen Townsend, Willard Flint and several of the Boston Symphony Orchestra soloists. He studied piano with Carl Baermann and Edward Bowman in Boston and later with Leopold Godowski in New York. His organ teachers were Wallace Goodrich and Everett Truette and in Europe he did work with Widor in Paris and Alfred Hollins in Edinburgh. His theoretical work was largely with George Chadwick, Loeffler and Louis Elson. His close association with Emil Mollenhauer in his study of conducting is one of his prized memories.

Mr. Shaw's official positions have been so many that it must suffice to enumerate only a few in these pages. He served as head of the piano and organ department at the University of New Hampshire for three years; as organist and choirmaster at the Universalist Church in Boston for fifteen years; at Harvard Church, Brookline for four years, and since 1923 he has been organist and choirmaster at Grace Episcopal Church, Salem. He was music director at the Harvard Summer School in 1914-1915; director of music at Middlebury College, Vermont in 1917-1918; past-president of the Music Manuscript Club of Boston; past-president of the Pianoforte Teachers' Society of Boston 1933-1940; past-president, New England Choir Directors' Guild 1940-1942; and Sub-Dean of the Massachusetts Chapter of the A.G.O. under Dean Burbank 1942-1944. Mr. Shaw succeeded Mr. Burbank upon the latter's death in June 1944, having been elected at the annual meeting on May 22nd for the term beginning September 1st. Dean Shaw served for three memorable years from 1944 to 1947. It was this writer's privilege to serve on the Executive Committee the final year of Mr. Shaw's deanship and he came to know the geniality and hospitable friendliness of the leader of the chapter. The Spring Festival sponsored by the Chapter in April 1947 was the high point of the season and a fitting climax to Dean Shaw's three years' tenure.

The first event of the 1944-1945 season was a recital by Catherine Crozier of Rochester, New York at the First Church in Boston on October 9, 1944. She played selections by Karg-Elert, Bach, Hindemith, Vierne, Simonds, Bennett and Leo Sowerby. A service was held at Perkins Institution for the Blind on December 14th with music by the choir of the school directed by John F. Hartwell. ON April 16, 1945 a service was held at the Church of the Holy Name, West Roxbury, under the direction of Francis J. Mahler, organist and choirmaster. The Prelude was played by Herbert J. Irvine, A.A.G.O. and the Postlude by Dowell P. McNeill.

Speakers at the Social meetings included Rudolph Elie, music critic of the Boston Herald, who spoke at the meeting on November 14, 1944, at First Church in Cambridge. At the annual dinner at Copley Methodist Church in January, 1945, Warden S. Lewis Elmer from Headquarters was the chief speaker. He spoke informally and informatively about the history of the Guild. He said it was the dream of Dr. Gerritt Smith who visited the English Royal College of Organists. He said that of 145 Founders, only 19 are now living; that 1200 have passed the Associate examination, 400 the Fellowship examination, 17 the Choirmaster examination and 12 Royal College diploma recipients "ad eundem."⁵⁷ He mention the Massachusetts Chapter's early connection with the Guild of B. J. Lang, Messrs. Burdett, Clemson and Truette who were instrumental in organizing a representatively strong chapter of over 100 members. At

⁵⁷ The Guild granted its Fellowship or Associateship certificate to any organist with the corresponding degree in any of the English universities.

the annual meeting at St. Paul's Church, Brookline in May, 1945, the speaker was Dr. Charles E. Park of First Church, Boston, who showed his colored slides of New England.

The first social of the 1945-1946 season was held at All Saints' Church, Belmont. Several returned servicemen were present and were warmly greeted by Dean Shaw. A moment of silent tribute was given in memory of William Lester Bates, who served for thirty years as organist of the Second Church in West Newton. A forum was held on the procedure of choir rehearsals in various churches. Those who spoke included:

Homer Humphrey	Edward Howard
Francis Hagar	Gerald Frazee
Reginald Crowley	Kenneth Hanly

Dr. Carl McKinley of Old South Church, Boston, was the featured speaker and told of his facilities for choir rehearsals at that church. He said he is fortunate to have risers in his rehearsal room grouped about the piano. Other events of the year were:

Nov. 7, 1945 – Recital by David Craighead at Old South Church

Jan. 14, 1946 – Annual Dinner at First Baptist, Boston. The speaker was Dr. Ashley Day Leavitt, minister-emeritus of Harvard Church, Brookline. His talk was based on the comparable ideals, problems and activities of the ministries of religion and music.

Feb. 4, 1946 – Chapter meeting for Guild members only at the Mother Church, the First Church of Christ, Scientist. A recital was given by E. Power Biggs, organist of Harvard Church, Brookline; by Ruth Barrett Arno, A.A.G.O., organist of the Mother Church; and by Robert Hall Collins, baritone soloist of the host church. The numbers presented were:

Sonata in C minor	Julius Reubke
Variations on a Noel	Marcel Dupre
Mr. Biggs	
Lord God of Abraham (Elijah)	Mendelssohn
Thy Faith Hath Saved Thee	Liddle
Blessed is the People that Know the Joyful Sound	Parker
Mr. Collins	
Fantasy on Concord	Thatcher
Communion	Purvis
Finale from First Symphony	Vierne
Mrs. Arno	

April 1, 1946 – Recital by William Self of All Saints' Church, Worcester, at the Memorial Church, Harvard University, with works by Couperin, Titelouze, Bach, d'Aquin, Franck, Dupre, Widor, Vierne and Gigout.

Dec. 17, 1945 – 166th Public Service at North Church, Congregational, Cambridge. A program of Christmas music by the combined choirs of the North Church, William K. Provine, organist and choirmaster; and First Baptist Church, Medford, Edward H. Howard, organist and choirmaster, using music composed by Mark S. Dickey of Cambridge.

Apr. 7, 1946 – Service at the First Baptist Church, Newton Centre. A performance of the “Messe Solenne” of Gounod, sung in Latin by the choirs of that church and the First Church in Cambridge, Congregational. The “Song of Penitence” of Beethoven was sung at the Offertory by Gertrude Milburn, contralto. Homer Whitford of the Cambridge church conducted and Gerald F. Frazee, organist of the host church at the organ.

May 13, 1946 – Annual meeting at St. Paul’s Episcopal Church, Brookline. The speaker was the Rector, the Rev. Frederic C. Lawrence whose subject was: “What music can do for a service, as a Minister hears it.”

At an Executive Committee meeting early in September, 1946, at the home of Leslie A. Charlton, Treasurer, in Natick, the resignation of the newly-elected Secretary, Mrs. Eleanor Packard Jackson, was read and accepted.⁵⁸ Details of the Dupré concert were discussed.

The recital by Maurice Dupré, the eminent organist of the Church of St. Sulpice, Paris, which was held in Emmanuel Church, Boston, on October 2, 1946, was undoubtedly the high spot of the regime of Dean Shaw.

An unprecedented attendance of 1975 people filled the church and overflowed into the street. Over 400 people were turned away. The Lindsey Chapel was opened and people were standing. M. Dupré’s program and performance exploited fully the resources of the large Casavant organ. The outstanding impression was of ongoing dominance, complete technic and great inventive ability as composer and improviser.⁵⁹

A Roll Call Meeting was held at the Second Church in Boston on November 18, 1946. The Dean mentioned the founding of October 16th of the New Hampshire Chapter with 63 members, also the likelihood of a new Chapter in western Massachusetts. It was voted to proceed with plans for the Chapter Spring Festival.

Other events of the year included:

Dec. 19, 1946 – Recital by Mary Crowley, A.A.G.O., at the Church of the Advent, Boston. Music by Scheidt, Sweelinck, Bach, Franck, Dupré.

Jan. 13, 1947 – Annual Dinner at First Baptist Church, Boston.

Feb. 10, 1947 – 167th Public Service at the Church of St. John the Evangelist, Bowdoin Street, Boston. “... The members were welcomed by the Rev. Granville Mercer Williams, S.S.J.E., Superior of the Cowley Fathers, who spoke of the aims and activities of the Guild in promoting the standards of church music. Everett Titcomb, organist and choirmaster of St. John’s for over thirty years is well-known for his choral and organ compositions and as one of the best exponents of Plainsong and Gregorian music. His large choir showed real feeling for this type of music and sang with color and conviction.”⁶⁰ The program was as follows:

⁵⁸ Minutes of the Executive meeting, Sept. 8, 1946.

⁵⁹ Minutes of the Secretary, Oct. 2, 1946. (The former Secretary, Miss Margaret Reade Martin, consented to serve a fourth year in that capacity.)

⁶⁰ Report of the Secretary, Feb. 10, 1947.

Antiphons:	Salve Regina (Sarum Processionals)	Mode I
	Alma Mater Redemptoris	Mode V
Motets:	Ave vera virginitas (Flemish School)	des Pres
	Ave Verum Corpus (English)	Byrd
	Velum temple (Roman)	Marc Antonio Ingegneri
	Tanquam ad latronem (Spanish)	Vittoria
Canticles:	Nunc dimittis, Mode VII with faux-bourbons	Snow
	Te deum laudamus	Titcomb
At Benediction:	O Salutaris hostia	Mode VI
	Hymn: Adoro te devote	Mode VI, arr. Guiglio Bas
	Tantum Ergo	Spanish Plainsong
	Adoremus in aeternum	Gregoro Allegri
	Lauda te dominum	Gergoro Allegri
Organ Prelude:	Alleluia pashca nostra (Harris S. Shaw, A.A.G.O.)	Titcomb
Organ Postlude:	Ave maris stella (Finale) (George Faxon, F.T.C.L.)	Dupré

Mar. 3, 1947 – Organ Recital at Eliot Church, Newton, by Samuel T. Walter, A.A.G.O., organist and director:


The Heavens Declare the Glory of God	Marcello
Ich ruf zü dir	Bach
Vater unser in Himmelreich	Bach
Prelude and Fugue in B minor	Bach
Cantilena	McKinley
Scherzo ;	Snow
Antiphon on Regina Coeli	Titcomb
Antiphon of Regina Coeli (Ms.)	Walter
Cantabile	Franck
O Gott du frommer Gott	Karg-Elert
Harmonies du soir	Karg-Elert
Toccata from Fifth Symphony	Widor

The outstanding event of Dean Shaw's term of service was the Massachusetts Spring Festival held April 14 and 15, 1947. The Executive Committee, supplemented by special committees, had worked for three months to assure a fine program for members. The events themselves proved worthwhile and a good attendance of 133 registered for the conclave. Recitals were given by J. Donald DeLong at the Church of the Covenant; Norman L. Proulx at Old South Church; Grover Oberle at Emmanuel Church; Ruth Barrett Arno at the First Church of Christ, Scientist; Mary Crowley at the John Hays Hammond Museum in Gloucester; and by E. Power Biggs at Harvard Church, Brookline, assisted by two trumpeters from the Boston Symphony Orchestra. Public services were held the two evenings of the convention, one at the First Church in Boston with a program of miscellaneous service music by the choir, conducted by William E. Zeuch, with guest organists George Faxon and Carl McKinley. The other program was held at Harvard Church, Brookline, followed by the Guild banquet. The first half of the program was devoted to music rendered by the Men's choir of King's Chapel, Boston, under the direction of Elwood Gaskill, organist and choirmaster; and the second section, by the choirs of the Second Church in Dorchester, Congregational, under the direction of Margaret Reade Martin, organist and director. The King's Chapel

choir closed the program with another group of numbers. The Prelude was played by Eleanor Packard Jackson, organist of the First Baptist Church, Boston, and the Postlude was play by Harold F. Schwab, A.A.G.O. of the Newton Highlands Congregational Church.

The annual meeting was held at Emmanuel Church, Boston, preceded a delightful recital of harpsichord music by Daniel Pinkham. Dean-elect Gerald Frazee was introduced to the members following his election. The final event of the season was a picnic outing at Serlo Hall, Methuen. Arthur Howes, F.A.G.O., Director of the Organ Institute, demonstrated the organ and gave a brief history of it.

1944 Oct 9 Two Hundred Sixth Organ Recital



American Guild of Organists
Massachusetts Chapter

Two Hundred Sixth Organ Recital

CATHARINE CROZIER
 EASTMAN SCHOOL, ROCHESTER, N. Y.

First Church in Boston
 Berkeley and Marlborough Streets
 The Rev. CHARLES E. PARK, D.D., Minister

Monday Evening, October 9, 1944, at 8:15 o'clock

Program

SYMPHONIC-CHORAL: "Abide with us, O Saviour" *Sigfrid Karg-Elert*
 "Abide with us, O Saviour, nor let Thy mercy cease
 Sustain us by Thy word
 Abide with us, Thou Light of Light
 Let not the enemy defy us
 Grant us strength and help us in our need"

CHORALE-PRELUDES *J. S. Bach*
 Comest Thou Jesu, from Heaven to Earth?
 The Old Year Hath Passed Away
 Rejoice, Beloved Christians

PASSACAGLIA AND FUGUE in C Minor *J. S. Bach*

OVER

SONATE I *Paul Hindemith*

I. Moderately fast—Lively
 II. Very slowly—Fantasic—Quietly moving

Hindemith, Professor of Music at Yale University, is a prolific composer in all forms. His first organ sonata, one of three, was published in 1937 and represents the composer's mature period. The style of the work is generally light and transparent except for the broad and rapid passages in the Fantasic section.

DIVERTISSEMENT *Louis Vierne*

PRELUDE on "As now the sun's declining rays" *Bruce Simonds*
 Bruce Simonds, a professor of music at Yale University, has based this composition on the melody of the vesper hymn for Saturdays and Trinity Sunday in the Roman Catholic Church.

ALLEGRETTO GRAZIOSO (Sonata in G) *Robert Russell Bennett*
 The second movement of the Sonata in G, published in 1934, is polytonal. The parts for the two hands and pedals are each written in different keys, producing an exotic and sometimes amusing effect.

TOCCATA *Leo Sowerby*

NOTE: The offering is taken to defray the expenses of the recital.

COMING EVENT
 Monday, October 30, 8.15—Christ Church, Cambridge, POLYPHONIC CHOIR.

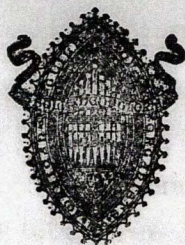
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 Miss Margaret Reade Martin *Secretary*
 75 Dakota Street, Dorchester

OVER



American Guild of Organists
Massachusetts Chapter

One Hundred Sixty-Sixth Public Service

THE NORTH CHURCH, CONGREGATIONAL
Massachusetts Avenue at Roseland Street
Cambridge, Massachusetts

Monday, December 17, 1945, at 8.15 P. M.

A Service of Christmas Music

*Consisting of original compositions and arrangements
by*

MARK DICKEY

And presented by the combined choirs of

THE NORTH CHURCH, CONGREGATIONAL, CAMBRIDGE

Dr. FRANK E. DUDDY, Minister

WILLIAM K. PROVINE, Organist and Choirmaster

THE FIRST BAPTIST CHURCH, MEDFORD

Rev. ALEXANDER HENDERSON, Minister

EDWARD H. HOWARD, Organist and Choirmaster

*The service will be conducted by Mr. Howard
and played by Mr. Provine*

Order of Service

PROCESSIONAL HYMN 69

Veni Emmanuel

INTROIT (Congregation standing)

ORGAN. Fantasia on "Adeste Fidelis"

Two Variations on "Silent Night"

CAROLS. "Let our Gladness know no End" *from the Bohemian*

Christmas Folksong, "The little Jesus"

"Now the Holy Child is born" *from the French*

ANTHEM. "And there were Shepherds"

RUTH CARLSTROM, *Soloist*

OFFERTORY. Christmas Meditation, with Violin

DORIS WATSON, *Soloist*

SOLO. In Praesepio

ELAINE WYNNE, *Soloist*

CAROLS. "Come, all ye Shepherds" *from the Bohemian*
with the Junior Choir of First Baptist Church

"All my Heart this Night rejoices"

Carol of the Children

ANTHEM. Gloria in Excelsis, from the Mass in C

BENEDICTION.

RECESSIONAL HYMN 91

Mendelssohn

ORGAN POSTLUDE on the tune, "Duke Street"

(The congregation is requested to remain seated
during the playing of the postlude.)

NOTE: The offering is taken to aid in defraying the expense of the Service

SOLOISTS

RUTH CARLSTROM, *Soprano*

DORIS WATSON, *Violin*

OF NORTH CHURCH

MARY TIGHE, *Soprano*

MARY MORGAN, *Alto*

JOHN FIELDING, *Tenor*

FRANK DAVIS, *Baritone*

OF FIRST BAPTIST CHURCH

ELAINE WYNNE, *Soprano*

MARJORIE BRYAR, *Alto*

AUDRAYE JACKSON, *Tenor*

IRVING THORLEY, *Bass*

COMING EVENT

January 14, 1946 — ANNUAL DINNER

at the First Baptist Church, Commonwealth Avenue, Boston

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Massachusetts Chapter

MEETING AT

The First Church of Christ, Scientist

Boston, Massachusetts

FEBRUARY 4, 1946

ORGANISTS

E. POWER BIGGS

RUTH BARRETT ARNO

Assisting Artist

ROBERT HALL COLLINS, *Baritone*

PROGRAM

Sonata in C minor on Psalm 94

Julius Reubke

Variation on a Noël

Marcel Dupré

MR. BIGGS

Lord God of Abraham "Elijah"

Felix Mendelssohn

"Thy faith hath saved thee"

Samuel Liddle

"Blessed is the people that know the
joyful sound"

Clifton Parker

MR. COLLINS and MRS. ARNO

Fantasy on Hymn Tune "Concord"

Howard R. Thatcher

Communion

Richard Purvis


Finale

Symphony I

Louis Vierne

MRS. ARNO

1946 Apr 1 Two Hundred Eighth Organ Recital


Massachusetts Chapter

American Guild of Organists

Two Hundred Eighth Organ Recital

WILLIAM SELF
Organist and Choirmaster, All Saints Church, Worcester
Organist, Worcester Art Museum, Worcester

The Memorial Church, Harvard University, Cambridge

Monday Evening, April 1, 1946, at 8.15

I

OFFERTOIRE sur les Grands Jeux, in C Major from the
Messe Solennelle *Francois Couperin le Grand*
(1668-1733)

AMEN, from Hymns of the Church *Jean Titelouze*
(1563-1633)
(for Vespers of the Feast of the Apostles Peter and Paul)

TWO CHORALE PRELUDES *Johann Sebastian Bach*
(1685-1750)

(a) Whither Shall I Fly?

(b) Let Us Together Praise Our God

MODERATO, from the first Trio Sonata *Johann Sebastian Bach*

NOEL VI, in D minor *Louis Claude d'Aquin*
(1694-1772)

— OVER —

II

CHORAL in A minor *Cesar Franck*
(1822-1890)

IN DULCI JUBILO *Marcel Dupre*
(1886- —)

Final—from the third Symphonie *Charles Marie Widor*
(1845-1937)

Andantino *Louis Vierne*
(1870-1937)

Toccata in B minor *Eugene Gigout*
(1844-1925)

COMING EVENTS

APRIL 7. One hundred sixty-seventh Public Service, First Baptist Church, Newton Centre. Combined choirs First Congregational Church in Cambridge and First Baptist Church in Newton.

APRIL 29. Recital, Flor Peeters, Immaculate Conception Church, Harrison Avenue, Boston.

MAY 13. Annual Meeting—Election of Officers.

MAY 23-24. Guild Examinations.

MAY 27-31. Spring Festival, New York.

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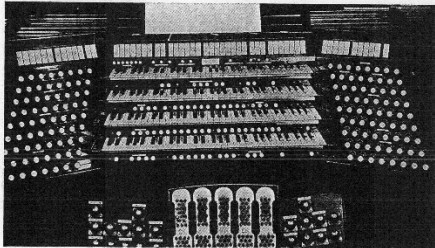
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Program

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J. S. Bach

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CHORALE—JESUS CHRIST OUR SAVIOUR

J. S. Bach

The melody of the Chorale is heard in the pedals, while a quick, light, gossamer-like accompaniment is played by the hands, depicting the blissful joy of the soul freed from its earthly bonds.

Continued on Page Five

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STUDY IN E MAJOR, No. 5

Jeanne Demessieux

This is No. 5 from a set of Six Studies composed in 1945 by a young French organist who made a sensational debut in Paris last Spring when she gave six recitals in the Pley el Hall. The performance of her six Studies was, among others, stunning and roused the enthusiasm of her big audience. Press criticisms extolled her amazing gifts.

FINALE FROM SYMPHONIC POEM: "EVOCATION"

Marcel Dupré

This work is dedicated to the memory of the composer's Father who died during the war, in 1940, and was organist of Saint-Ouen, Rouen, for thirty years. It is divided into three parts inspired by the memories of a great life. The *Finale*, which is of heroic character, is strongly rhythmic at its opening and brings back successively episodes and themes heard in the preceding piece. The piece ends in glory.

TWO SKETCHES

Marcel Dupré

These Sketches were composed in 1945. The first is a delicate piece, in pastel-like shades. Played on thirds on the organ. Its tone colour is of a peculiar effect. The second Sketch is a strong contrast to No. 1. Impetuous and vehement, it moves forward with breadth of anguished suspense.

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In Memoriam
Dean, 1942-1944, Massachusetts Chapter, A. G. O.

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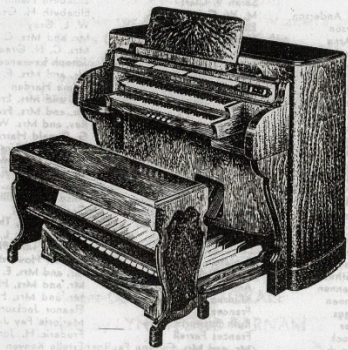
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Massachusetts Chapter



American Guild of Organists
One Hundred Sixty-Seventh Public Service

A Program of Liturgical Music
Followed by
Benediction of the Blessed Sacrament
at the
Church of St. John the Evangelist, Boston
The Mission Church of the Cowley Fathers
The Rev. GRANVILLE MERCER WILLIAMS, Superior, S.S.J.E., Rector
EVERETT TITCOMB, Choirmaster
Monday Evening, February 10, 1947, at 8.15 o'clock

Order of Service

ORGAN PRELUDE: Improvisation on Gregorian Theme
"Alleluia Pascha Nostra" *Everett Titcomb*
HARRIS S. SHAW, A.A.G.O.
Organist and Choirmaster, Grace Episcopal Church, Salem

ANTIPHONS: Salve Regina (from the Sarum Processionals) Mode I
Alma Redemptoris Mater Mode V

MOTETS: Ave vera virginitas (Flemish School) *Josquin Des Pres* 1445-1521
Hail, true virginity, Immaculate Chastity,
Whose purification has been our purgation.
Hail, thou who art preeminent in all angelic virtues,
Whose assumption has been our glorification. O Mother of
God, remember me. Amen.

Ave Verum Corpus (English School) *William Byrd* 1593-1623
Hail, true Body, born of Mary, Spotless Virgin's virgin birth;
Thou who truly hangedst weary On the Cross for sons of earth;
Thou whose sacred side was riven, Whence the Water flowed
and Blood,
O mayest Thou, dear Lord, be given, At death's hour to be my
food:
O most kind! O gracious One, O sweetest Jesu, holy Mary's
Son. Amen.

OVER

Velum templi (Roman School) *Marc Antonio Ingegneri* 1540-1592
The veil of the temple was rent, and the whole earth did quake:
the thief from the Cross cried out, saying: Lord remember me
when Thou comest into Thy kingdom. The rocks were rent,
and the graves were opened, and many bodies of the saints
which slept arose.

Tamquam ad latronem (Spanish School)
Tomas Luis de Victoria 1535-1611
Are ye come out as against a thief with swords and staves for
to take me? I sat daily with you teaching in the temple and ye
laid no hold on me: and behold, ye scourge me, and lead me
away to be crucified.

CANTICLES: Nunc Dimittis (Prayer Book, Page 28)
Mode VII with Faux Bourdons
by *Francis W. Snow*

Te Deum Laudamus (Prayer Book, Page 10)
Everett Titcomb
(The organ accompaniment played by PAUL STANTON)

At Benediction

O SALUTARIS HOSTIA (Hymnal, No. 209) Mode VI
HYMN: Adoro Te devote Mode V, arranged by
Giuglio Bas

TANTUM ERGO (Hymnal, No. 200) Spanish Plainsong
ADOREMUS IN AETERNUM and LAUDATE DOMINUM *Gregorio Allegri* 1582-1652

ORGAN POSTLUDE: Ave Maris Stella (Finale) *M. Dupre*
GEORGE FAXON
Organist and Choirmaster, Church of the Advent, Boston

The Congregation is requested to remain seated during the Postlude

Note: The offering is taken to defray the expenses of the Service
Service sung by St. John's Schola Cantorum, EVERETT TITCOMB, Director

COMING EVENTS

Sunday, February 9, 8 P.M. Organ Recital by LOTON SPRINGSTEAD, Arlington
Unitarian Church.

Tuesday, February 11, 8:30 P.M. Organ Recital by GROVER OBERLE, Emmanuel
Church, Boston.

Monday, March 3, 8:15 P.M. Organ Recital by SAMUEL T. WALTER, A.A.G.O.,
Eliot Congregational Church, Newton.

MASSACHUSETTS SPRING FESTIVAL — APRIL 14 and 15

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1947 Mar 3 Two Hundred Eleventh Organ Recital



Massachusetts Chapter American Guild of Organists

Two Hundred Eleventh Organ Recital
SAMUEL WALTER, A. A. G. O.

The Eliot Church of Newton

The Reverend RAY ANDERSON EUSDEN, D.D., *Minister*
SAMUEL WALTER, A.A.G.O., *Organist and Director of Music*

Monday Evening, March 3, 1947, at 8.15 o'clock

PROGRAMME

BENEDETTO MARCELLO	The heavens declare the glory of God
JOHANN SEBASTIAN BACH	<i>Two chorale preludes:</i> Ich ruf' zu Dir Vater unser im Himmelreich Prelude and Fugue in B Minor
CARL MCKINLEY	Cantilena
FRANCIS W. SNOW	Scherzo
EVERETT TITCOMB	Antiphon—"Regina Coeli"
SAMUEL WALTER	Antiphon—"Regina Coeli"
CESAR FRANCK	Cantabile in B Major
SIGFRID KARG-ELERT	<i>Chorale improvisation:</i> O Gott, du frommer Gott Harmonies du soir
CHARLES MARIE WIDOR	Toccata from the Fifth Symphony

NOTE: *The offering is taken to defray the expenses of the recital.*

The Eliot Church is located at Newton Corner, three blocks from the Watertown carline (at the corner of Church and Centre Streets).

COMING EVENTS

Tuesday, April 29, at 8:15. Organ Recital by Homer Humphrey, Second Church, Beacon Street and Park Drive.

MASSACHUSETTS SPRING FESTIVAL — APRIL 14 and 15

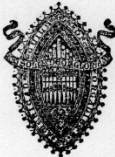
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**Massachusetts Chapter
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168th Public Service**

First Church in Boston (Unitarian)
Marlborough and Berkeley Streets
Minister, Rev. DUNCAN HOWLETT
Organist and Director, WILLIAM E. ZEUCH
Soloist, MARY SAUNDERS — Soprano

Monday Evening, April 14, 1947, at 8.15 o'clock

ORGAN PRELUDE: Prelude in B Minor..... *J. S. Bach*
GEORGE FAXON, *Organist and Choirmaster*, Church of the Advent

INTROIT — Alleluia *Randall Thompson*

CHORAL — No. 1

OPENING SENTENCES

INVOCATION AND LORD'S PRAYER

PSALTER

GLORIA — (Tune 428) *Vaughn Williams*

Praise Ye the Lord
His mighty works proclaim
His years are endless
Yet is He the same
O Sing His praise
Give glory to this Holy Name
Alleluia, Alleluia

(over)

OLD TESTAMENT LESSON

ANTHEM — KYRIE (Mass in A) *César Franck*

NEW TESTAMENT LESSON

RESPONSES — (Choir and Minister) *Arthur Foote*

PRAYER

PRAYER RESPONSE — Cast Thy Burden (Elijah) .. *Mendelssohn*

CONGREGATIONAL HYMN — No. 1 (Hymnal)

SERMON

OFFERTORY ANTHEM — Ye now are sorrowful *Brabms*

DOXOLOGY

CONGREGATIONAL HYMN — No. 342 (Hymnal)

BENEDICTION

NUNC DIMITTIS *Gretchaninoff*

ORGAN POSTLUDE — Te Deum *Max Reger*
Dr. CARL MCKINLEY, A.A.G.O., *Organist*, Old South Church

Note: The Prelude is played by George H. Faxon, Organist and Choirmaster, Church of the Advent, Boston. The Postlude is played by Dr. Carl McKinley, Organist and Choirmaster, Old South Church, Boston. The Service is played and conducted by Mr. Zeuch.

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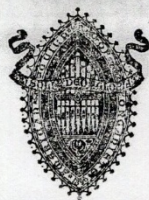
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1947 Apr 15 Two Hundred Twelfth Organ Recital



Massachusetts Chapter American Guild of Organists

Two Hundred Twelfth Organ Recital

The Harvard Church (Congregational) Coolidge Corner, Brookline

Rev. ASHLEY DAY LEAVITT, D.D., *Minister*

E. Power Biggs, *Organist and Choirmaster*

Tuesday Evening, April 15, 1947, at 5.00 o'clock

CEREMONIAL MUSIC FOR ORGAN AND TRUMPETS

E. POWER BIGGS, Organ ROGER VOISIN, Trumpet RENE VOISIN, Trumpet

PURCELL	Voluntary in C major
FRESCOBALDI	Ricercare (from the Fiori Musicali)
PURCELL	Two Trumpet Tunes, and the Bell Symphony for Organ
KREBS	Chorale Preludes, for Organ and Trumpet Come, Holy Ghost Blessed Jesu, at Thy Word Sleepers Wake!
PURCELL	Sonata for Trumpet and Organ Allegro — Adagio — Allegro
HOMILIUS	Chorale Prelude * When Adam Fell
PURCELL	Trumpet Voluntary

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1947 Apr 14 15 Spring Festival

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Spring Festival

Monday and Tuesday, April 14 and 15
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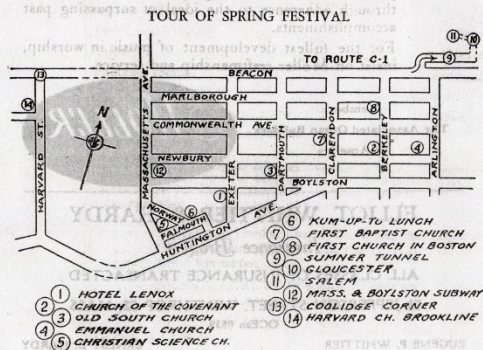
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Program of the Spring Music Festival

AMERICAN GUILD OF ORGANISTS

Massachusetts Chapter

Monday, April 14, 1947

9:30 A.M. REGISTRATION under the direction of E. Hilda Barnes
Church of the Covenant, Berkeley and Newbury Streets.
Maurice C. Kirkpatrick, A.A.G.O., Organist and Director.

10:00 A.M. ORGAN RECITAL at the Church of the Covenant by
J. Donald DeLong.

Prelude in C Minor Bach
Tripartita Handel
Pastorale (Sonata I) Guilmant
Adagio (Sonata II) Mendelssohn
Second Concerto Handel
a. Tempo ordinario e staccato
b. Allegro

The Welte-Mignon organ was installed in 1929. It comprises four manuals—the Solo and Swell organs are in the Baptismal Transept and the Great and Choir organs are in the Choir Transept. The Pedal organ is divided.

10:30 A.M. Old South Church and Gordon Chapel, Dartmouth and Boylston Streets, Copley Square. Dr. Carl McKinley, A.A.G.O., Organist and Choirmaster.

ORGAN RECITAL BY NORMAN L. PROULX
ASSISTANT ORGANIST

In the Main Church

Toccata in D Minor Max Reger
Sonata I Paul Hindemith
Second Movement
Sehr langsam — Phantasie frei — Ruhig bewegt

In the Gordon Chapel

Moderato Cantabile (Symphonie VIII) Cb. M. Widor
Fantasy on the Hymn Tune "Melcombe" Carl McKinley
Fugue in G Minor (The Little) J. S. Bach

The organ in the Old South Church was built by the Ernest M. Skinner Company of Boston in 1915. The organ consists of four manuals with the Solo and Echo organs operating from the same keyboard. The Gordon Chapel Organ is a three-manual, built by the Aeolian-Skinner Organ Company in 1933.

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Monday, April 14, 1947 (Continued)

11:30 A.M. ORGAN RECITAL by Grover J. Oberle, F.A.G.O., Organist and
Choirmaster, Emmanuel Church, Newbury Street near
Arlington.

In the Main Church

Chaconne Louis Couperin
Virgo Mater (1945) Marcel Dupré
Legend Sigfrid Karg-Elert

In the Lindsay Chapel

Choral Prelude on St. James (No. 1) T. Tertius Noble
Prelude Hermann Schroeder

The Great organ of Emmanuel Church consists of two distinct instruments, each of which may be played from the console in the chancel, either separately or in combination. The original specifications were prepared by Mr. W. Lynnwood Farnham, former organist of the church, and the organs were built in 1917-1918 by Messrs. Casavant Freres of St. Hyacinthe, Quebec, and South Haven, Michigan. The two instruments are: the Chancel organ of 70 speaking stops, 4,090 pipes; the gallery organ of 61 speaking stops, 3,636 pipes. The 131 speaking stops (of which 14 pedal stops are entirely borrowed), 60 couplers, and 4 tremulants, make a total of 200 registers. This specification is in accord with the recent work on the organ by Mr. Ernest M. Skinner. The Chapel organ is also a Casavant organ, installed in 1921.

12:30 P.M. ORGAN RECITAL by Ruth Barrett Arno, A.A.G.O., Organist,
The First Church of Christ, Scientist, Norway and Falmouth
Streets, Boston (near Symphony Station).

Solemn Prelude from "Gloria Domini" T. Tertius Noble
Forest Green (Pastorale) Richard I. Purvis
(Collection of Seven Chorale Preludes)

Fantaisie in A Cesar Franck
Fugue in D Major J. S. Bach

The organ in The Mother Church was originally built by the Hook and Hastings Company and was enlarged and reconstructed by them in 1925. A new console was then added. The organ has 4 Manuals, 79 straight stops, totaling 3,067 pipes. There are 5 separate divisions, the echo and solo operating from one keyboard. Included in the stop list are a set of Durfee chimes and a Deagan harp.

1:30 P.M. Lunch at the Kum-Up-Tu. (One block from The Mother
Church.)
(All registrants are the guest of the Chapter)

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Monday, April 14, 1947 (Continued)

4:00 P.M. First Baptist Church, Clarendon Street and Commonwealth Ave-
nue. Eleanor Packard Jackson, Organist.

Trio: Mark S. Dickey, Composer-Pianist; Hope Wright, Vio-
linist; Mildred Ridley, Cellist.

Suite in D Mark S. Dickey
I. Allegro con spirito
II. Siciliano (violin and cello in canon)
III. Allegretto scherzando

Talk by Ralph A. Harris, M.S.M., F.A.G.O., Organist and Choir-
master, Grace Church, Providence, Rhode Island, and former
National Secretary of the Guild. Discussion following.

6:30 P.M. BUFFET SUPPER — First Baptist Church.

8:15 P.M. First Church in Boston (Unitarian), Marlborough and Berkeley
Streets. Program by the Choir under the direction of Wil-
liam E. Zeuch, Organist and Director, Past Dean of the
Chapter.

CHORAL SERVICE

ORGAN PRELUDE: Prelude in B Minor J. S. Bach
GEOFFREY FAXON, Organist and Choirmaster, Church of the Advent
INTROIT — Alleluia Randall Thompson

CHORAL — No. 1

OPENING SENTENCES

INVOCATION AND LORD'S PRAYER

PSALTER

GLORIA — (Tune 428) Vaughn Williams
Praise Ye the Lord
His mighty works proclaim
His years are endless
Yet is He the same
O Sing His praise
Give glory to this Holy Name
Alleluia, Alleluia

OLD TESTAMENT LESSON

ANTHEM — KYRIE (Mass in A) César Franck

NEW TESTAMENT LESSON

RESPONSES — (Choir and Minister) Arthur Foote

PRAYER

PRAYER RESPONSE — Cast Thy Burden (Elijah) Mendelssohn

CONGREGATIONAL HYMN — No. 1 (Hymnal)

SERMON

OFFERTORY ANTHEM — Ye now are sorrowful Brahms

DOXOLOGY

CONGREGATIONAL HYMN — No. 342 (Hymnal)

BENEDICTION

NUNC DIMITTIS Gretchaninoff

ORGAN POSTLUDE — Te Deum Max Reger

Dr. CARL MCKINLEY, A.A.G.O., Organist, Old South Church

The Service is played and conducted by Mr. Zeuch.

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Tuesday, April 15, 1947

9:15 A.M. Trip to the John Hays Hammond Museum, Gloucester, Mass.
Bus leaves Boston Public Library, Copley Square

11:00 A.M. Organ Recital by MARY CROWLEY, A.A.G.O., at the Hammond Museum.

Concerto in A Minor.....Vivaldi-Bach
Chorale and Variations "Meinen Jeum Lass Ich Nicht"

.....Johann Walther
Legend of the Mountain.....Sigfrid Karg-Elert

Scherzo.....Eugene Gigout
Toccatina.....Eugene Gigout

Two Dances to Agni Vavishita.....Jehan Alain
Heroic Piece.....César Franck

1:30 P.M. LUNCHEON at Grace Church, Episcopal, Essex Street, Salem, near Public Library. Harris S. Shaw, A.A.G.O., Organist and Choirmaster.

5:00 P.M. ORGAN RECITAL at Harvard Church (Congregational), Brookline (Coolidge Corner), by E. Power Biggs, Organist and Choirmaster, assisted by Roger Voisin and Rene Voisin, Trumpeters.

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Come, Holy Ghost
Blessed Jesu, at Thy Word
Sleepers Wake!

PURCELL Sonata for Trumpet and Organ
Allegro — Adagio — Allegro

HOMILIUS Chorale Prelude
When Adam Fell

PURCELL Trumpet Voluntary

6:30 P.M. FESTIVAL DINNER at Harvard Church.

8:15 P.M. PROGRAM OF CHORAL MUSIC at Harvard Church by the Combined Choirs of the Second Church in Dorchester (Congregational), Margaret Reade Martin, Organist and Director, and King's Chapel (Unitarian), Boston, Elwood E. Gaskill, Organist and Choirmaster.

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ELWOOD GASKILL, M.A. (Mus.) Organist and Director

HARVARD CHURCH, BROOKLINE, MASS.

Rev. ASHLEY DAY LEAVITT, D.D., Minister

TUESDAY, APRIL 15, 1947, AT 8:15 P.M.

PRELUDE

Prelude on "Iam Sol Recedit Igneus" (Eighth Mode) Bruce Simonds
ELEANOR PACKARD JACKSON Organist, First Baptist Church, Boston

KING'S CHAPEL CHOIR

Chorale and Kyrie: Lord, Our God, Have Mercy J. S. Bach
(1685-1750)

Chant: Psalm CXXX (Out of the Deep) Anon.

Motet: Periti Autem Fulgebunt
(Then Shall the Righteous Shine) Mendelssohn
(1809-1874)

Motet: Miserere Mei, Deus Allegri
(1580-1652)

(over)

SECOND CHURCH IN DORCHESTER CHOIR

Exultate Deo *Mabel W. Daniels*
 Bow Down Thine Ear *Haydn M. Morgan*
 The Lord Is My Shepherd *Joseph W. Clokey*
 Two Motets: I Will Not Leave You Comfortless
 Sing Ye To the Lord *Everett Titcomb*
 Motet: Greater Love Hath No Man *John Ireland*
 Lost in the Night (Arr. from a Finnish Folksong) *F. Melius Christiansen*
 Almighty God of Our Fathers *Will James*
 A Blessing *Martin Shaw*

OFFERTORY

KING'S CHAPEL CHOIR

Motet: Crucifixus *Lotti*
 Canon: Hallelujah, Amen! *Thomas Norris*
 Motet: Improperia (The Reproaches) *Palestrina*
 Motet: Hospodoe Pomilui (Lord, Have Mercy) *Lvov*
 Motet: Salvation Belongeth To Our God *Tchesnokov*
 (1877-)

POSTLUDE:

On the Mountain Top (From the Sonata "In the Highlands")
Henry M. Dunham
 Played by HAROLD SCHWAR, A.A.G.O.
 Organist and Director, Newton Highlands Congregational Church

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 MARGARET READE MARTIN, *Organist and Director*

AND
 KING'S CHAPEL, BOSTON
 ELWOOD GASKILL, M.A. (Mus.) *Organist and Director*
 HARVARD CHURCH, BROOKLINE, MASS.
 TUESDAY, APRIL 15, 1947, AT 8:15 P.M.

PRELUDE

Prelude on "Iam Sol Recedit Igneus" (Eighth Mode) *Bruce Simonds*
 ELEANOR PACKARD JACKSON Organist, First Baptist Church, Boston

KING'S CHAPEL CHOIR

Chorale and Kyrie: Lord, Our God, Have Mercy *J. S. Bach*
 Chant: Psalm CXXX (Out of the Deep) *Anon.*
 Motet: Periti Autem Fulgebunt
 (Then Shall the Righteous Shine) *Mendelssohn*
 Motet: Miserere Mei, Deus *Allegri*

SECOND CHURCH IN DORCHESTER CHOIR

Exultate Deo *Mabel W. Daniels*
 Bow Down Thine Ear *Haydn M. Morgan*
 The Lord Is My Shepherd *Joseph W. Clokey*
 Two Motets: I Will Not Leave You Comfortless
 Sing Ye To the Lord *Everett Titcomb*
 Motet: Greater Love Hath No Man *John Ireland*
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Praise ye the Lord (Tchaikowsky)	J. Fischer
When Christ awoke victorious	J. Fischer
Now winter fades from sight (Bach)	J. Fischer
God be with us (Grazioli)	E. C. Schirmer
Unto Thee do we give thanks!	R. D. Rowe
Countryman! Countryman! (Czech)	Galaxy
Glory to God in the highest	Hall & McCreary
When from the Eastern skies (Bortniansky)	Theo. Presser
I waited for the Lord (Mendelssohn)	Theo. Presser
Be not afraid (Mendelssohn)	Theo. Presser
Thee will I love (Beethoven)	Theo. Presser
Sing praise to God, the Almighty	C. C. Birchard
Search me, O God	J. Fischer
Benedic anima mea	Hall & McCreary
Masters in this hall (English)	Hall & McCreary
Thou knowest, Lord	Carl Fischer
King of Love, my Shepherd (Grieg)	Theo. Presser

Men's Voices

Sancta Sophia	H. W. Gray
Jehovah reigns	H. W. Gray
Good news from heaven	J. Fischer
Praise ye the Lord (Tchaikowsky)	J. Fischer
Lo, a voice to heaven (Bortniansky)	E. C. Schirmer
The Country Farmer's Son	White-Smith
Dartmouth Undying	Dartmouth College
Deck the hall (Welsh)	Galaxy
The Piper of Dundee (Scotch)	Galaxy

Women's Voices

God be with us (Grazioli)	E. C. Schirmer
While by our sleeping flock (German)	E. C. Schirmer
Lord, for Thy tender mercies' sake (Farrant)	E. C. Schirmer
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BOSTON 25, MASSACHUSETTS

Chapter XVI: The Deanship of Gerald Foster Frazee (1947-1949)

Gerald Frazee became Dean of the Massachusetts Chapter on July 1, 1947, succeeding Harris Shaw. He had served on the Executive Committee from 1932 to 1935 and again from 1938 to 1940. The Chapter was fortunate to secure his services as Dean. He was born in Wilmington, Massachusetts in 1896, graduated from the new England Conservatory of Music in 1916 and was a Navy bandsman in World War I. Mr. Frazee has been organist and choirmaster in various suburban churches of Boston, and for a considerable period at Auburndale Congregational Church. In recent years he has been organist and choirmaster at the First Baptist Church, Newton Centre. He succeeded Raymond Floyd at this church (former Treasurer of the New England Chapter of the Guild). Mr. Frazee was formerly the head of the music department at Dean Academy, Franklin, and is at present associated with the Frazee Organ Company of South Natick, Massachusetts.

The first meeting of the 1947-1948 season was one that was largely attended, due in no small part to the announced collation to be given by the Seiler Company, well-known Boston caterer. The evening of music, however, also justified the large turnout and everyone present enjoyed himself thoroughly. The meeting was held in the church hall of the Eliot Church, Newton Corner. The music of the evening was a demonstration of the facilities of the Baldwin electronic organ with a talk by A. Thorndike Luard of the Baldwin company. Three members of the Chapter gave short programs on the instrument: Margaret Reade Martin of the Second Church in Dorchester, Leo G. Brehm of Sacred Heart Church, Newton Centre, and Samuel T. Walter, organist of Eliot Church. In November a recital was given at All Saints' Church, Belmont, by Velma Harden and Homer Whitford to demonstrate the newly-rebuilt Frazee organ in that church. Edward Whittredge gave an interesting account of his experience at the Fred Waring summer school.

A joint effort by the Guild and the Music Teachers' National Association was held at the Memorial Church, Harvard University, on January 2, 1948, with a recital by E. Power Biggs, assisted by Roger Voisin, trumpeter, and the choir of King's Chapel, Boston, Elwood Gaskill, conductor. Other recitals given this year included a program given by three members of the Chapter on February 16, 1948 at North Church, Cambridge on the new 3-manual Aeolian-Skinner instrument. William K. Provine, organist of North Church, was most cordial in allowing the members to try the instrument after the concert. Selections were played by Edith Lang, Paul Akin, and Mr. Provine. Marshall Bidwell, organist of the Carnegie Institute, Pittsburgh, Pennsylvania, gave a recital at First Church in Boston on April 14th to a large audience. In May, Earl Weidner, A.A.G.O. demonstrated the Wurlitzer Orgatron at the First Baptist Church, Newton Center.

At the annual dinner in January, Arland A. Dirlam, church architect, spoke in general terms on the problems of chancel design, organ placement and organ chamber measurements and said that he hoped there would be more cooperation between church organists and architects. In March, a program was given at the Wollaston Congregational Church, Quincy, by the choir of that church under the direction of Edward B. Whittredge, F.A.G.O., organist and director, preceded by a short recital by Willem Friso Frank. The annual meeting was held on May 10th at the Wellesley Congregational Church with a talk by Dr. J.

Burford Parry, pastor, who showed colored slides of “Pre- and Post-War England.” He should the destruction of churches and places of interest during the blitz, as well as pictures of Shakespeare’s home and other historical places as they looked before the war.

The second year of Dean Frazee’s leadership saw a forum on the Guild examinations given at the Leyden Congregational Church, Brookline, with Dr. Norman Coke-Jephcott of New York’s Cathedral of St. John the Divine as the chief speaker. John Hermann Loud told of the examinations in the early years and as they are today. Elizabeth Papineau, one of the younger Associates of the Chapter, spoke on “Personal Reflections on Preparing for the Guild Examination.” Harris Shaw spoke on the idea that more thorough study should be required before taking the tests. Two test pieces for 1949 were played by Herbert Irvine and Samuel Walter.

Sub-Dean Elwood E. Gaskill resigned that office because of his new duties as Registrar of the New England Conservatory of Music, and the Dean announced at the annual dinner on January 10, 1949, that Mrs. Ruth Barrett Arno, organist of the Christian Science Church, had accepted the appointment to fill the vacancy.

It was undoubtedly due to Mr. Frazee’s efforts that the National Convention of 1950 came to Boston. He did a magnificent “selling-job” at the St. Louis Convention of 1948, and so it was no surprise when the convention was awarded to Boston by the National Council at Headquarters.

Other events of the year included the 167th Public Service at the First Church in Cambridge by the choirs of Old Cambridge Baptist Church, Francis E. Hagar, organist and director; the Evangelical Covenant Mission Church, Elmer G. Westlund, organist and director; the North Church, Congregational, William K. Provine, organist and director; and the First Church in Cambridge, Homer Whitford, organist and director. Preludes were played by Mrs. Helen Borngesser of Central Congregational Church, Newtonville; the Offertory by Mark S. Dickey; the Postlude by Joseph K. Burns, F.A.G.O.

At Emmanuel Church on March 7, 1949, a fine recital was given by Alexander Schreiner of the Salt Lake City Tabernacle. “...he played with clarity, verve and astonishing aplomb in controlling the resources of the large organ. The program was one for a musician, making no concessions to a relaxed popular taste and was finely balanced.”⁶¹

The contest for young organists was held in conjunction with the annual meeting in May at the First Baptist Church, Malden. Participants included Jean B. Hersey, Dana Cottle Brown and Shirley Collins of Worcester. The committee, headed by Harris Shaw⁶², chose Miss Hersey as the winner. Edward W. Flint, curator of Serlo Hall, Methuen, spoke of the organ at the hall and the programs sponsored during the year there. Joseph Whiteford of the Aeolian-Skinner Company spoke briefly on the recent work of that company.

⁶¹ Report of the Secretary (Marjorie Fay Johnson), Mar. 7, 1949.

⁶² Repot of the Secretary (Marjorie Fay Johnson), May 16, 1949.

In June a picnic was held at the Groton School in Groton. A large group of members of the Guild attended, traveling both by private car and chartered bus. A very interesting talk was given by Edward B. Gammons, organist and master of the Choristers in St. John's Chapel, and selections on the 3-manual Aeolian-Skinner (Harrison) instrument were played by him and also by Dr. Edith Nobs of Berne, Switzerland. In late July, an Executive Committee meeting was held at Mrs. Arno's home and convention plans discussed. Joseph S. Whiteford was appointed General Chairman of the convention with Mr. Biggs as Program Chairman.

1947 Oct 21 Eliot Church of Newton

MASSACHUSETTS CHAPTER
AMERICAN GUILD OF ORGANISTS

The Eliot Church of Newton

Tuesday, October 21, 1947

P R O G R A M

Cycle of Eight Pieces

Karg-Elert

Margaret Reade Martin

Prelude

Francis Snow

Adore Te Devote

Titcomb

Legende

Vierne

Postlude on "Ite Missa Est" XII Gregorian Mass

Guilmant

Leo G. Brehm, A.M.

Berceuse

Louis Vierne

Little Prelude and Fugue in D Minor

J.S. Bach

I Stand With One Foot In The Grave

J.S. Bach

Toccata

Andriessen

Samuel T. Walter

The Organ is an electronic instrument built by The Baldwin Piano Company.

We are indebted to the Baldwin Piano Company for their invitation to be their guests this evening. Also to The Eliot Church and Mr. Samuel T. Walter for their courtesy in permitting us to use this Parish House.

MASSACHUSETTS CHAPTER
AMERICAN GUILD OF ORGANISTS

The Parish of All Saints' Church
Belmont, Massachusetts

Rev. FREDERICK H. ARTERTON, *Rector*
Ernest E. Hardy, *Organist and Choirmaster*

Tuesday, November 25, 1947, at 8 P. M.

PASTORALE *Zipoli*
SONG OF THE EARLY PATRIOTS *Billings-Gaul*
RONDO FRANCAISE *Boellmann*
CANZONE *Homer Humphrey*
A JOYOUS MARCH *Leo Sowerby*

VELMA HARDEN

TALK BY EDWARD B. WHITTREDGE

I

LARGHETTO *Corelli*
ARIA (Canticum Novum) *Buxtehude*
WHAT GOD DOES, IS WELL DONE *Kellner*
THE REJOICING (Music for a Peace Celebration) *Handel*

II

AT THE CRADLE OF JESUS *Bingham*
PARAPHRASE, "Once to ev'ry man and nation" *Whitford*
COMMUNION *Purvis*
TOCCATA on a National Air *Coke-Jephcott*

HOMER WHITFORD

FRAZEE ORGAN

COMING EVENT: Annual Convention of the Music Teachers' National Association, December 30, 1947 to January 2, 1948. Our Chapter is co-operating in two events; (1) Wednesday, December 31, 10.40 A. M., Hotel Statler, Parlor C, papers on organ and choral music by Dr. Archibald T. Davison and Edward B. Gammons. For members only. (2) Friday, January 2, 8.30 P. M., Memorial Chapel, Harvard University. Recital by E. Power Biggs assisted by Men's Choir of King's Chapel, Elwood Gaskill, Director. Open to Guild members and the general public.

Membership in the M. T. N. A., is open to any musician or persons interested in music. The Convention program offers a veritable feast of outstanding lectures and recitals, and it is urged that you investigate the possibilities of membership in order that you may enjoy the privilege of attending these.

Further information may be obtained from the Dean or other officers of the Chapter.

ORGAN RECITAL

FOR
THE MUSIC TEACHERS NATIONAL ASSOCIATION
AND THE
AMERICAN GUILD OF ORGANISTS, MASSACHUSETTS CHAPTER

E. POWER BIGGS
ASSISTED BY
ROGER VOISIN, *Trumpet*
AND
THE CHOIR OF KING'S CHAPEL, BOSTON
ELWOOD E. GASKILL, *Organist and Choirmaster*

PROGRAM

I

PASSACAGLIA AND FUGUE IN C MINOR *Johann Sebastian Bach*

II

THE AGINCOURT HYMN *Attributed to John Dunstable*
RICERCARE FROM *Fiori Musicali* *Girolamo Frescobaldi*
SONATA FOR TRUMPET AND ORGAN *Henry Purcell*
Allegro
Adagio
Allegro
FOR TRUMPET AND ORGAN

III

MOTET: PRAISE YE THE LORD *Peter I. Tschaiikowsky*
MOTET: AGIMUS TIBI GRATIAS *Orlandus Lassus*
CHORALE AND KYRIE: LORD, OUR GOD, HAVE MERCY *J. S. Bach*
MOTET: IMPROPERIA (THE REPROACHES) *Palestrina*
CANON: HALLELUJAH, AMEN! *Thomas Norris*

IV

SYMPHONY IN G FOR ORGAN *Leo Sowerby*
Movement I: Very broadly and freely
PRELUDE AND FUGUE ON A THEME OF VITTORIA *Benjamin Britten*
LITANIES *Jehan Alain*

V

CHORALE PRELUDES:
Wachet Auf
Durch Adams Fall *Gottfried August Homilius*

TRUMPET TUNE
BELL SYMPHONY FOR ORGAN
TRUMPET VOLUNTARY } *Henry Purcell*
FOR TRUMPET AND ORGAN

MEMORIAL CHURCH, HARVARD UNIVERSITY
JANUARY 2, 1948, AT 8:30 P.M.

1948 Feb 16 Two Hundred Fourteenth Organ Recital



Massachusetts Chapter American Guild of Organists

Two Hundred Fourteenth Organ Recital

North Church (Congregational), Cambridge, Mass.

Rev. FRANK E. DUDDY, Ph.D., D.D., *Minister*

WILLIAM K. PROVINE, M.A., *Organist and Choirmaster*

Monday Evening, February 16, 1948, at 8.00 o'clock

Program

PRAELUDIUM	J. S. Bach
PETITES LITANIES DE JESUS	G. Grovlez
LE PASTOUR	G. Grovlez
LAUDAMUS DOMINUM	E. Lang
EDITH LANG	
FANTASIA AND FUGUE IN C MINOR	C. P. E. Bach
CATHEDRAL PRELUDE	Joseph Clokey
WILLIAM K. PROVINE	
DUETTO	Percy Whitlock
FOLK TUNE	Percy Whitlock
TOCCATA, OP. 18, No. 3	Paul de Maleingreau
PAUL AKIN	

Social hour for members and guests

COMING EVENTS

MARCH, Musicales featuring compositions by our own Chapter members.
To be held at the Wollaston Congregational Church.
APRIL, Recital by Dr. Marshall Bidwell, Organist of Carnegie Hall, Pittsburgh,
Pa.
MAY, Annual Meeting, to be held at the Congregational Church, Wellesley.

— OVER —

The new three-manual Memorial Organ replaces an instrument installed in this church in 1881, which was purchased from a church in Springfield, Mass., and built by the firm of *Steele and Turner*, formerly of that city. The old two-manual tracker organ gave dependable service for nearly one hundred years and the pipes were of such quality and so well preserved that they were practically all incorporated into the new instrument. The contract for the new organ was awarded to the Aeolian-Skinner Co. in 1945 and it was built under the direction of Mr. G. Donald Harrison, with Mr. Edward B. Gammons, of Groton School, as technical advisor. The organ was dedicated at a special vesper service on Sunday, December 21, 1947, with a program of organ and choral numbers under the direction of Prof. William K. Provine, Organist and Choirmaster of the church.

THE AEOLIAN-SKINNER ORGAN COMPANY

Specifications

GREAT ORGAN

16'	Diapason	61 Pipes
8'	Diapason	61 Pipes
8'	Gemshorn	61 Pipes
8'	Hohlflöte	61 Pipes
4'	Octave	61 Pipes
2'	Superoctave	61 Pipes
Mixture (III to IV Ranks) — 232 Pipes		

SWELL ORGAN

16'	Bourdon	68 Pipes
8'	Diapason	68 Pipes
8'	Salicional	68 Pipes
8'	Voix Celeste	56 Pipes
8'	Stopped Diapason	68 Pipes
4'	Principal	68 Pipes
4'	Flauto Traverso	68 Pipes
	Plein Jeu (III Ranks)	183 Pipes
8'	Trumpet	68 Pipes
8'	Oboe	68 Pipes
Tremulant		

CHOIR ORGAN


8'	Viola	68 Pipes
8'	Dulciana	68 Pipes
8'	Unda Maris	56 Pipes
8'	Cot-de-Nuit	68 Pipes
4'	Flute	68 Pipes
2 2/3'	Nazard	56 Pipes
2'	Blockflöte	61 Pipes
1 3/5'	Tierce	61 Pipes
8'	Clarinet	68 Pipes
Tremulant		

PEDAL ORGAN

32'	Resultant	32 Notes
16'	Open Bass	32 Pipes
16'	Diapason (Great)	32 Notes
16'	Bourdon	32 Pipes
16'	Gedeckt (Swell)	32 Notes
8'	Spitzgeigen	32 Pipes
8'	Flute	12 Pipes
8'	Still Gedeckt (Swell)	32 Notes
4'	Flute	12 Pipes
16'	Posaune	32 Pipes
8'	Trumpet	12 Pipes

Usual Couplers and Accessories

1948 Mar 8 Two Hundred Fifteenth Organ Recital



**Massachusetts Chapter
American Guild of Organists**
Two Hundred Fifteenth Organ Recital
Wollaston Congregational Church
Rev. STUART C. HASKINS, *Minister*
EDWARD B. WHITTREDGE, *Organist and Choirmaster*
Monday Evening, March 8, 1948, at 8.15 o'clock

Program of compositions by members of the
Massachusetts Chapter, American Guild of Organists

Fantasie on the hymn-tune "St. Theodulph"	<i>Carl McKinley</i>
Canzone in A flat	<i>Homer Humphrey</i>
Scherzo in F	<i>Everett Titcomb</i>
Dreams	<i>R. S. Stoughton</i>
Thistledown	<i>J. H. Loud</i>
Fantasie on the hymn-tune "Amsterdam"	<i>Carl McKinley</i>

WILLEM FRISO FRANK, *Organist*

Pastorale in D, for Organ and Piano	<i>Mark S. Dickey</i>
Rhapsody in E, for Violin, Organ and Piano	<i>Mark S. Dickey</i>

HOPE WRIGHT, *Violinist*
EDWARD B. WHITTREDGE, *Organist*
MARK S. DICKEY, *Composer-Pianist*

— OVER —

Lead Kindly Light	<i>Edith Lang</i>
I Will Not Leave You Comfortless	<i>Everett Titcomb</i>
I Will Give Thanks	<i>Gardner Evans</i>
Behold Now, Praise the Lord	<i>Everett Titcomb</i>

THE CHOIR OF THE WOLLASTON CONGREGATIONAL CHURCH
EDWARD B. WHITTREDGE, *Director*

Offertory

Suite in A, for Piano and Organ *Edward B. Whittredge*

- Chorale, Allegro moderato ma con brio
- Adagio mistico
- Rondo a la tarantella

EDWARD B. WHITTREDGE, *Composer-Organist*
ALICE B. SEAMANS, *Pianist*

The Offering will be used to defray the expenses of the Recital

Note: To reach this church take subway to Ashmont Station, then take Wollaston Beach bus to Winthrop Avenue. Or take train for Wollaston leaving South Station at 7.15 P.M.

A Subscribing Membership may be taken by any music lover who desires to be informed in advance of Guild activities.

Colleague Membership in the Guild is open to any who are or have been professional organists.

For further information apply to the Secretary.

MASSACHUSETTS CHAPTER


Gerald F. Frazee	<i>Dean</i>
Elwood E. Gaskill	<i>Sub-Dean</i>
Herbert J. Irvine, A. A. G. O.	<i>Treasurer</i>
Miss Marjorie F. Johnson	<i>Secretary</i>

2 Glenhill Road, Mattapan 26, Mass.

1948 Apr 14 Organ Recital Marshall Bidwell

Massachusetts Chapter
American Guild of Organists
ORGAN RECITAL
MARSHALL BIDWELL
Organist and Director of Music
CARNEGIE INSTITUTE, PITTSBURGH

First Church in Boston
BERKELEY AND MARLBOROUGH STREETS
REV. DUNCAN HOWLETT, Minister
WEDNESDAY EVENING, APRIL 14, 1948
At Eight-fifteen o'clock



This recital is open to the public without charge. However, desirable seats will be reserved until 8:10 P.M. for Patrons.
Reservations \$1.00 per person, by mail only. Please use the form below and mail to
MISS MARJORIE FAY JOHNSON, Secretary
2 Glenhill Road, Mattapan 26, Mass.

Program

CONCERTO in F Major, No. 13 George Frederic Handel
I. Larghetto — Allegro ("Cuckoo and Nightingale")

ARIA Jan Baptist Locillet

CHORALE PRELUDE, "Our Father Who Art in Heaven"
Dietrich Buxtehude

ALLEGRO (Sonata I) }
FANTASIA AND FUGUE in G Minor } Johann Sebastian Bach

PASTORALE Jean Jules Roger-Ducas

SCHERZO (Symphony IV) Charles Marie Widor


CHORALE No. 2, in B Minor César Auguste Francœur

LES HEURES BOURGIGNONNES Georges Jacob
Le Réveil (The Awakening)
La Chanson du Berger (Song of the Shepherd)
La Pluie (Rain)

FANTAISIE SYMPHONIQUE

FOUR ECLOGUES Eric De Lamarier
I. "Slowly the Dusk Unfolds"
III. "You Raise the Flute to Your Lips"

TOCCATA Joseph Jongen



Massachusetts Chapter
American Guild of Organists
Two Hundred Sixteenth Organ Recital
MARSHALL BIDWELL
Organist and Director of Music
CARNEGIE INSTITUTE, PITTSBURGH

First Church in Boston
BERKELEY AND MARLBOROUGH STREETS
REV. DUNCAN HOWLETT, Minister
WILLIAM E. ZEUCH, Organist and Choirmaster
WEDNESDAY EVENING, APRIL 14, 1948
At Eight-fifteen o'clock

Program

CONCERTO in F Major, No. 13 George Frederic Handel
I. Larghetto — Allegro ("Cuckoo and Nightingale")

ARIA Jan Baptist Locillet

CHORALE PRELUDE, "Our Father Who Art in Heaven"
Dietrich Buxtehude

ALLEGRO (Sonata I) }
FANTASIA AND FUGUE in G Minor } Johann Sebastian Bach

PASTORALE Jean Jules Roger-Ducas
(Over)

SCHERZO (Symphony IV) Charles Marie Widor

CHORALE No. 2, in B Minor César Auguste Francœur

LES HEURES BOURGIGNONNES Georges Jacob
Le Réveil (The Awakening)
La Chanson du Berger (Song of the Shepherd)
La Pluie (Rain)

FANTAISIE SYMPHONIQUE Flor Peeters

FOUR ECLOGUES Eric De Lamarier
I. "Slowly the Dusk Unfolds"
III. "You Raise the Flute to Your Lips"

TOCCATA Joseph Jongen

The Offering will be used to defray the expenses of the Recital

COMING EVENTS

MONDAY, APRIL 26, 8:15. Demonstration Recital on the Wurlitzer Organon,
First Baptist Church, Newton Centre. Mr. Earl Weidner, Organist.

MONDAY, MAY 10, 8:00. * Annual Meeting, Wellesley Congregational Church.

A Subscribing Membership may be taken by any music lover who desires
to be informed in advance of Guild activities.

Colleague Membership in the Guild is open to any who are or have been
professional organists.

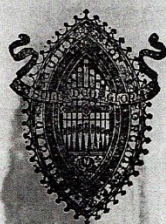
For further information apply to the Secretary.

MASSACHUSETTS CHAPTER

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Elwood E. Gaskill	Sub-Dean
Herbert J. Irvine, A. A. G. O.	Treasurer
Miss Marjorie F. Johnson	Secretary

2 Glenhill Road, Mattapan 26, Mass.

1948 May 26 Two Hundred Seventeenth Organ Recital



**Massachusetts Chapter
American Guild of Organists
Two Hundred Seventeenth Organ Recital**

**ORGAN RECITAL, on WURLITZER ORGAN, at
The Baptist Church, Newton Center, Mass.
Monday Evening, May 26, 1948, at 8.15 o'clock**

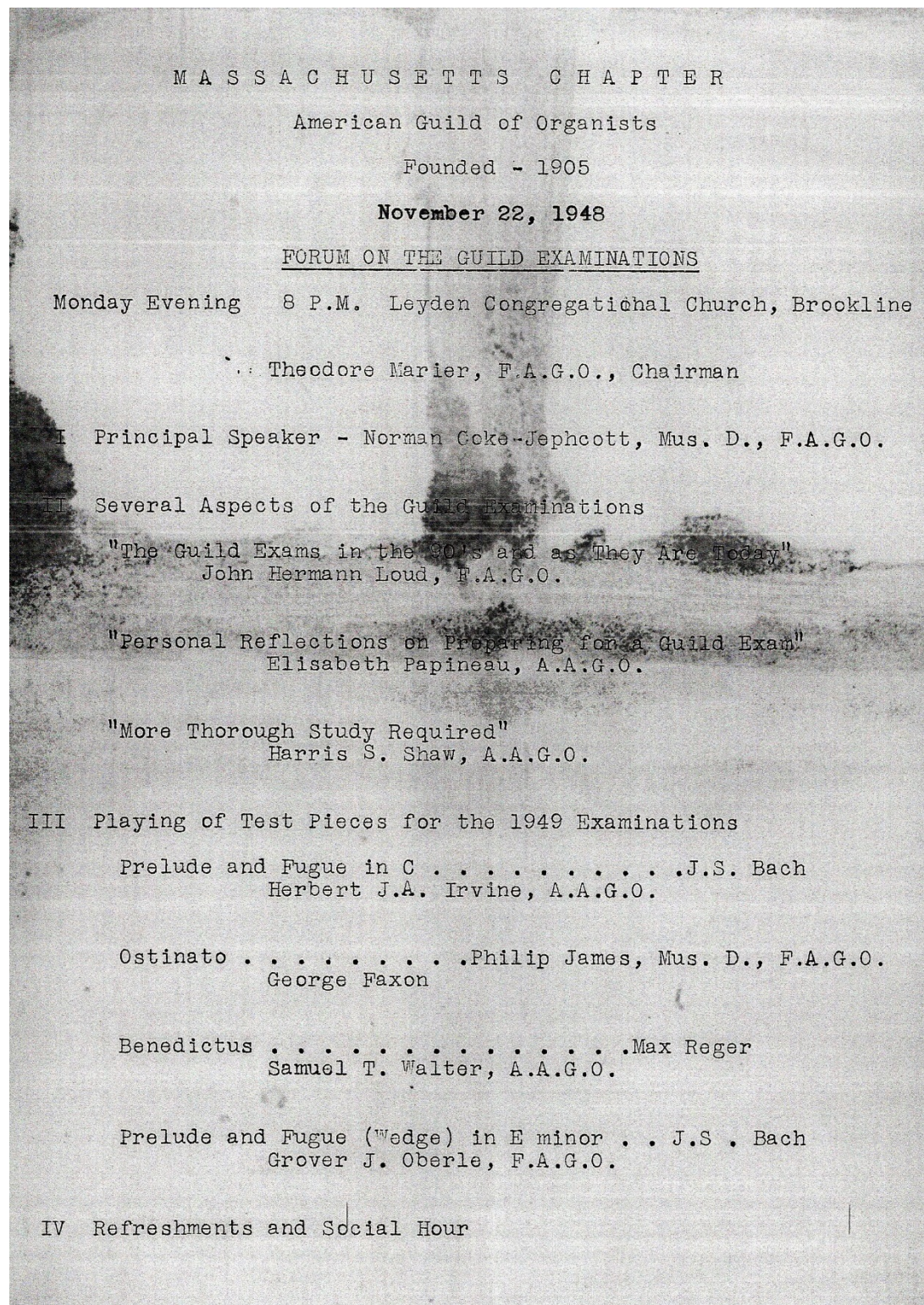
**EARL WEIDNER, A. A. G. O., ORGANIST
EDGAR M. RANDLE, TENOR**

Program

CAPRICE HEROIQUE	Joseph Bonnet
CANZONA	Sigfried Karg-Elert
CLAIR DE LUNE	Sigfried Karg-Elert
ODE HEROIQUE	Cyril Scott
MR. WEIDNER	
NO UNHALLOWED DESIRE, from "Judas Maccabaeus"	Handel
BE THOU FAITHFUL UNTO DEATH, from "St. Paul"	Mendelssohn
MR. RANDLE	
SUNSET'S EBBING GLOW	M. Austin Dunn
LIEBESTRAUM	Liszt
ELFS	Bonnet
MR. WEIDNER	
SERENADE	Schubert
THIS DAY IS MINE	Ware
MR. RANDLE	
IN MOONLIGHT	Ralph Kinder
SCHERZO IN B MINOR, from 1st Sonate	James Rogers
PLEYEL'S HYMN, with variations	Burnap
MR. WEIDNER	

Following the Recital there will be a Reception

1948 Nov 22 Forum On The Guild Examinations





American Guild of Organists
Massachusetts Chapter
One Hundred Sixty-seventh Public Service
First Church in Cambridge, Congregational
Dr. JOHN H. LEAMON, *Minister*
Monday, January 31st 1949, 8.00 P. M.

ORGAN: Thou wondrous king *Karg-Elert*
Divinum Mysterium *Purvis*
HELEN BORNGESSER, *Organist*, Central Congregational Church, Newton

PROCESSIONAL HYMN 476 *Marion*

CALL TO WORSHIP AND INVOCATION

ANTHEMS: A good thing it is to give thanks *Bitgood*
O Lord, be merciful *Franck*
Choir of the Old Cambridge Baptist Church
FRANCIS E. HAGAR, *Organist and Director*

FIRST LESSON

ANTHEMS: Deep River *Arr. Ringwald*
Go, tell it on the mountain *Traditional*
St. Francis' Prayer *Olds*
Choir of Evangelical Covenant Church
ELMER G. WESTLUND, *Organist and Director*

SECOND LESSON

ANTHEMS: All go unto one place *Wesley*
Winter passes over *Purvis*
Choir of North Congregational Church
WILLIAM K. PROVINE, *Organist and Director*

PRAYER

ANTHEMS: Thy blessings, Father *Johnson*
Let all that hath breath praise the Lord *Whitford*
Choir of First Church, Congregational
HOMER WHITFORD, F.A.G.O., *Organist and Director*

OFFERTORY (Organ): Rosace (Esquisses Byzantines) *Mulet*
MARK S. DICKEY

ANTHEM: Laudamus (Welsh Chorale) *Arr. Protheroe*
THE COMBINED CHOIRS

BENEDICTION

RECESSIONAL HYMN 23 *Dulce Carmen*

ORGAN: Fugue in G Minor (The Lesser) *Bach*
JOSEPH A. BURNS, F.A.G.O.

COMING EVENT

MONDAY, MARCH 7, 1949

Recital by Alexander Schreiner, Organist of the Mormon Tabernacle,
Salt Lake City. Place to be announced.


Colleague Membership in the Guild is open to any who are or have been
professional organists.

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Massachusetts Chapter.
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HERBERT J. A. IRVINE, A.A.G.O. *Treasurer*
MARJORIE FAY JOHNSON *Secretary*
2 Glenhill Road, Mattapan

1949 Mar 7 Two Hundred Seventeenth Organ Recital



American Guild of Organists
Massachusetts Chapter
Two Hundred Seventeenth Organ Recital

ALEXANDER SCHREINER
MORMON TABERNACLE, SALT LAKE CITY
EMMANUEL CHURCH, BOSTON
THE REVEREND ROBERT G. METTERS, *Rector*
GROVER J. OBERLE, F. A. G. O., *Organist and Choirmaster*

Monday, March 7, 1949, 8.00 P. M.

PROGRAM

I. Prelude and Fugue in E flat *J. S. Bach*
This great work was written when Bach was cantor at St. Thomas' Church in Leipzig. It is characterized by grandeur, dignity, and masterly development.

II. Chorale in B minor *Cesar Franck*
By the term chorale we usually mean a church melody or a hymn tune, but this "Chorale" is really a fantasy, that is a composition in free and extended form. Cesar Franck justified his use of the title by saying that a chorale is heard throughout the composition. Certainly a devoutness of lofty and majestic quality is expressed. It is an instrumental hymn of praise.

III. Symphony in A. Opus 53 *Camil Van Hulse*
Prelude
Meditation
Scherzo
Intermezzo
Finale
Camil Van Hulse was trained in his native Belgium but he now lives in America. This symphony, composed in 1943 in Tucson, Arizona, demonstrates strong and colorful writing. The movements are in the following moods: rhapsodic, contemplative, light and scintillating, slow, exuberant. In the last part, the main themes of the preceding movements are summoned back, one by one, and are woven together in a contrapuntal tapestry.

IV. Meditation Religieuse *Henri Mulet*
Henri Mulet, organist at the Church of St. Roch in Paris, is one of the most talented of present-day French composers.

Intermezzo *Augustin Barie*
This light-hearted composition is in the spirit of a Frenchman in Paris, at least as he felt in the happy days before the two wars. Augustin Barie (1883-1915) was organist at St. Germain des Pres in Paris.


V. Symphony I, Finale *Louis Vierne*
The theme of this Finale is given out in the pedals, while a brilliant embellishment is presented in the manuals. Louis Vierne was official organist of Notre Dame Cathedral from 1900 until his death in 1937.

An offering will be taken to help defray expenses

CASAVANT ORGAN

Exclusive Management: BERNARD R. LABERGE, INC.
119 West 57th St., New York 19, N. Y.

1949 Apr 25 One Hundred Sixty-eighth Public Service



American Guild of Organists
Massachusetts Chapter
One Hundred Sixty-eighth Public Service
St. Paul's Episcopal Church
59 COURT STREET, DEDHAM
The Reverend RUDOLPH ROELL, *Rector*
Lloyd M. Palmer, *Organist and Master of Choristers*

Monday Evening, April 25, 1949, at 8.15 o'clock

ORDER OF SERVICE

PRELUDE:
a. Fantasia on "Ton-y-Botel" *Richard I. Purvis*
b. Meditation on "Brother James' Air" *Harold Darke*
H. WINTHROP MARTIN
Organist and Director, Wellesley Congregational Church

PROCESSIONAL: Hymn 94
Come, ye faithful, raise the strain *St. Kevin*

OPENING SENTENCES: Psalm 98, Page 461

FIRST LESSON: Magnificat, No. 654 *Rimbault*

SECOND LESSON: Nunc dimittis, No. 673 *Plain song*

CREED, PRAYERS, GRACE

ORGAN OFFERTORY: Allegretto, Fourth Sonata *Mendelssohn*
PAUL C. AKIN
Organist and Director, St. John's Episcopal Church, Roxbury

DOXOLOGY

THE ANTHEMS:
Lead Me, Lord *Wesley*
By Early Morning Light (Traditional 1675) *Arr. Reimann-Dickinson*
Let Not Your Heart Be Troubled *Foster*
Lift Up Your Heads *Coleridge-Taylor*
Bless the Lord *Ippolitoff-Ivanoff*
God is the Light of the World *Morgan*
I Am the Living Bread *Urteaga*

BENEDICTION: Threefold Amen

RECESSIONAL: Hymn 350, Rejoice, the Lord is King *Jubilate*

POSTLUDE: Carillon de Westminster *Vierne*
BARBARA LASKI
Organist and Director, Union Congregational Church, East Walpole

(The congregation is requested to remain seated during the Postlude)
The service is played and conducted by Mr. Palmer
Note: The offering is taken to defray the expenses of the Service

CASAVANT ORGAN

Colleague Membership in the Guild is open to any who are or have been professional organists.
A Subscribing Membership may be taken by any music lover who desires to be informed in advance of Guild Activities.
For further information apply to the Secretary.

Massachusetts Chapter.
GERALD F. FRAZEE *Dean*
MRS. RUTH BARRETT ARNO, A.A.G.O. *Sub-Dean*
HERBERT J. A. IRVINE, A.A.G.O. *Treasurer*
MARJORIE FAY JOHNSON *Secretary*
2 Glenhill Road, Mattapan

1949 May 16 National Open Competition in Organ Playing Preliminary Contest

**Massachusetts Chapter
American Guild of Organists**

**National Open Competition in Organ Playing
Preliminary Contest**

First Baptist Church, Malden

MONDAY, MAY 16, 1949, 8:00 P. M.

Program

Dorian Toccata	<i>J. S. Bach</i>
Blessed Are Ye Faithful Souls	<i>J. Brahms</i>
Fugue in G Minor	<i>Marcel Dupré</i>

JEAN B. HERSEY (Melrose, Mass.)

Prelude and Fugue in D Major	<i>J. S. Bach</i>
Chorale Prelude, "Herzlich tut mich verlangen"	<i>J. S. Bach</i>
Rondo Alla Campanella	<i>Sigfried Karg-Elert</i>

DANA COTTLE BROWN (Woburn, Mass.)

Prelude in G Major	<i>J. S. Bach</i>
Chorale Prelude, "Herzlich tut mich verlangen"	<i>J. Brahms</i>
Toccata	<i>E. Gigout</i>

SHIRLEY COLLINS (Worcester, Mass.)

Following this program the Annual Meeting and Election of Officers will be held. Mr. Edward W. Flint will speak briefly about the Methuen organ. Social hour and refreshments.

Chapter XVII: The Deanship of Ruth Barrett Arno/Phelps

In January 1949, the Chapter was exceedingly fortunate to have available the services of Mrs. Walter M. Arno as successor to Sub-Dean Elwood Gaskill who had resigned. Mrs. Arno had been active in the Chapter since coming to Boston in 1934 as the successor to Claude Saunier at the First Church of Christ, Scientist (The Mother Church). Mrs. Arno's teachers in organ have been Lilian Carpenter, Lynnwood Farman, Ernest Mitchell and Fritz Heitmann. Her theoretical work has been with Clement Gale (harmony and counterpoint), Frederick Schlieder (improvisation), and Frank La Forge (accompanying). She attended the Guilman Organ School in New York and the American School of Music at Fontainebleau, France. She has given Town Hall recitals. Two of her collections of organ music entitle "the Sacred Hour at the Organ" have been published by Carl Fischer Company.

That she is a sensitive musician and highly successful as organist of the Mother Church can be judged by her continuing tenure there, as a rotation of organists had usually been the practice in this and other churches of that denomination. In March 1950, Mrs. Arno married Lawrence I. Phelps, organ architect and custodian of organs at the Mother Church. The new 4-manual Aeolian-Skinner instrument installed in June 1953 is the largest church organ in this country (235 ranks and over 147 speaking-stops). It was designed by Mr. Phelps.

During 1949-1950 when Mrs. Arno was Dean of the Massachusetts Chapter, Guild classes were started for the purpose of stimulating and promoting interest in the Guild examinations. During these years the classes were well-attended and the Choir Master examination was held for the first time in Boston.⁶³ Also a joint meeting with the New England Choir Directors' Guild was held on April 11, 1950. Another "first" is the fact that Mrs. Arno was the first woman to become Dean of the Chapter.

Few recitals per se were held during the 1949-1950 season, although Geraint Jones, the English organist, played a program at the Church of the Advent in February 1950. Several public services were held, making use of the capable choirs conducted by some Chapter members. The first service was held at the Parkway Community Methodist Church in Milton on November 7, 1949 with the combined choirs of that church and the First Congregation Church of Milton uniting in a program largely consisting of contemporary music. The choirs were conducted by Marshall Sumner Wilkins of the Congregational Church and the organ accompaniments were by Gale Hanson Harrison of the host church. The Prelude was played by Dean Arno, the Offertory by Secretary Marjorie Fay Johnson and the Postlude by Harold F. Schwab, past-Secretary of the Chapter. A delightful carol service was held at the Evangelical Covenant Church, North Cambridge in December with Elmer G. Westlund, organist and director, conducting. This is one of the finest non-professional choirs in the greater Boston with no solo voices. Following the annual dinner at the Arlington Street Church, Boston, in January, the members head a fine rendition of two cantatas by the choir of the church led by John B. Woodworth, organist and choirmaster: Buxtehude's "Rejoice, Beloved Christians" and Bach's "Saviour of the Heathen, Come."

⁶³ Samuel Walter was the first successful candidate.

An unusual event of the year was a trip to the factory of the Aeolian-Skinner Organ Company in Dorchester with over 125 in attendance. The joint meeting with the Choir Guild was held at the Harvard Church, Brookline, on April 11, 1950, with a banquet preceding the concert by the Boston University Choral Art Society, conducted by Dr. H. Augustine Smith. The latter part of April a program of Gregorian chant was given at St. Paul's Roman Catholic Church, Cambridge, under the direction of Sub-Dean Theodore Marier. The choir sang the original melody before each organ number was played. The music was notable in that it was sung by a small choir of ten men from the rear gallery, but the excellent acoustics of the edifice made it seem like a much larger group. The program included:

Prelude on the Kyrie	Frescobaldi
Sanctus	Nibelle
Agnus Dei	Mulet
Dismissal Chant	
Benedicamus Domino	Weitz
Carillon on "Puer natus est"	Nibelle
"Crucifixion" from Passion Symphony, Stabat Mater	Dupre
Spiritus Domini (Introit of the Mass of Pentecost)	
Dextera Domini (Offertory for Holy Thursday)	
Ave Maria (Offertory for the 4th Sunday in Advent)	

Mrs. Phelps' regime as Dean was outstanding in that the 20th National Convention of the Guild was held in Boston in June 1950 under her leadership. E. Power Biggs served as Program Chairman for the Convention. High praise has been given the Chapter by President S. Lewis Elmer, the National Council, and by many who attended the event (1,141 persons were registered) for the smooth scheduling of events and the outstanding programs of the five-day jamboree. Certain it is that all who came to the Convention will always have pleasant memories of that week, and that is possibly the highest tribute that can be expressed for such a fine convention. It was a success socially, musically and financially. The report of the Convention that appeared in the July 1950 issue of the nation magazine of the Guild, "The Diapason," is herewith appended.⁶⁴

The first event of the 1950-1951 season was a recital given by Dr. Fritz Heitmann, organist of the Dom, Berlin, Germany, on September 25, 1950 at the Church of the Advent, Boston. Dr. Heitmann played the entire Catechism of Bach, as well as the Prelude and Fugue (St. Anne) in E flat. In November, Dr. Alfred Greenfield, conductor of the Oratorio Society of New York, spoke to the members on "Messiah" and conducted them in a rehearsal of certain portions of the work from the newly published Coopersmith edition.

The first "Composer's Night" was instituted in January, 1951 in conjunction with the annual dinner and works by various Chapter members was performed. Miss Edith Lang had suggested such an event over twenty years previous, but it had never been acted on favorably until this time. It was appropriate,

⁶⁴ Due to the size of the report and the fragility of the paper, the Convention report from "The Diapason" magazine has been added to the Appendix of this transcription.


therefore, that she was asked to serve as master of ceremonies for the program, following the dinner. Selections by Homer Whitford, Miss Lang, Mark Dickey and Edith Stearns were performed, the most unusual being Miss Lang's "Three Divertimenti in Canon Form" for two recorder-flutes.

The "First Symphony Hall Concert" was held on February 26, 1951, with a recital by Claire Coci of New York and the Chorus Pro Musica of Boston, Alfred Nash Patterson, conductor. The choral group sang Dupre's "De Profundis, Psalm 130." Miss Coci played several Bach numbers, the Liszt "Ad nos, ad Salutarem undam," and two numbers from Dupre's "Passion Symphony." In addition, in the middle of the program, an hour's broadcast by the Boston "Pops" Orchestra was featured, with the Vivaldi-Bach "Concerto in A-minor" performed by Miss Coci. It was undoubtedly the longest Guild program ever presented by the Chapter, concluding after 11:30 p.m. Just to make things interesting the organ blew a fuse early in the evening (on the next-to-the-last chord of the Liszt number), and other untoward events occurred to lighten the program.⁶⁵

A fine Guild service was held in the new Daniel L. March Chapel of Boston University on March 5, 1951, with a program given by the B.U. Seminary Singers, Dr. James Russell Houghton, conductor, with the chapel organist, Samuel Walter, at the console. A joint meeting with the Choir Directors' Guild was held in April at the First Church in Cambridge, featuring a banquet and a rhythmic dance group from Hanover, New Hampshire. The young organists' contest was held at the Church of the Advent in May, followed by the annual meeting in Mosely Hall. The contestants included George Butler, Dana Cottle Brown, Lynda Copeland, Virginia Ring, Alan Walker and Ilo Elizabeth Allen. The judges (Sub-Dean Marier acting as chairman) pronounced Mr. Butler as the winner with Mr. Walker receiving honorable mention.

⁶⁵ See report of the Registrar (H. Winthrop Martin), "The Diapason," April 1, 1951.

1949 Nov 7 One Hundred Sixty-Eighth Public Service



**Massachusetts Chapter
American Guild of Organists**

One Hundred Sixty-eighth Public Service
PARKWAY COMMUNITY METHODIST CHURCH
MILTON, MASSACHUSETTS

Sunday Evening, November 7, 1949, at 7.45 o'clock

PARKWAY COMMUNITY METHODIST CHURCH
The Reverend Robert M. Pierce, D.D., *Minister*
Gale Harrison, *Director of Music*

FIRST CONGREGATIONAL CHURCH
The Reverend George B. Ratcliffe, *Minister*
Marshall Sumner Wilkins, *Director of Music*

ORDER OF SERVICE

PRELUDES: Werde Munter *Percy Whitlock*
Beatitudo *Leon Verrees*

PROCESSIONAL HYMN: No. 65 "Lasst Uns Erfreuen"

INVOCATION Rev. Mr. Pierce

CHORAL CALL TO WORSHIP: Behold! The Tabernacle of God
Edith Lang

ADVENT ANTHEM: Veni Emmanuel *arr. by Carl McKinley*

GENERAL ANTHEMS: Bow Down Thine Ear, O Lord
Give Me a Faith *Haydn M. Morgan*
Roberta Bitgood

(OVER)

SCRIPTURE LESSON Rev. Mr. Ratcliffe

COMMUNION ANTHEMS: Thee We Adore *T. Frederick H. Candlyn*
O Holy Jesu *Hugh A. Mackinnon*

PRAYER Rev. Mr. Pierce

PRAYER ANTHEM: Prayer to Jesus *George Oldroyd*
(Words by Richard Rolle, 1300-1349)

OFFERTORY: Cibavit Eos *Everett Titcomb*

GENERAL ANTHEMS: Turn Back O Man *Gustav Holst*
Look Down, O Lord *William Byrde*

EASTER ANTHEM: Ye Sons and Daughters of the King
Harmonized by Eric H. Thiman

RECESSIONAL HYMN: No. 358 "Marion"

BENEDICTION Rev. Mr. Ratcliffe

CHORAL RESPONSE: God Be in My Head *H. Walford Davies*

POSTLUDE: Fugue in G minor (The Lesser) *Johann Sebastian Bach*

NOTE: The audience is requested to remain seated until the Postlude has been concluded.

The Offering will be used to defray the expenses of the Service.

The Prelude is played by RUTH BARRETT ARNO, A.A.G.O., Organist of The Mother Church, The First Church of Christ, Scientist, Boston; the Offertory by MARJORIE FAY JOHNSON; the Service by GALE HANSON HARRISON of this church; the Postlude by HAROLD SCHWAB, F.A.G.O., Director of Music, Newton Highlands Congregational Church.

To Reach the Parkway Church: Take trolley from Ashmont to Mattapan, turn left outside station, cross bridge and walk three blocks along left hand side of Blue Hills Parkway. Automobiles should drive to Mattapan and follow same directions.

FOURTH NATIONAL BIENNIAL CONVENTION
BOSTON, JUNE 19-23, 1950

1949 Nov 14 Concert By The Boston Symphony Orchestra

THE PROGRAM

The Organ Concerto by Haydn, composed in 1756, has never been published. Mr. Biggs has obtained copies of the parts from Austria where the manuscript has survived in the monasteries of Melk and Göttweig. Haydn in his old age stated that he wrote the music for the ceremony in which Therese Keller, the pupil with whom he fell in love, disappointed him by taking her vows as a nun. Karl Geiringer who examined the manuscript in Vienna finds in it "nothing of the passion or melancholy" of a lost love, but that it is "more like a piece of ensemble music than a real concerto."

* * *

Paul Hindemith wrote his Concerto for Organ and Chamber Orchestra in 1929. He combines the solo instrument with a woodwind and brass group. The composer is now giving a series of lectures at Harvard University on a Charles Eliot Norton Lectureship.

* * *

The Concerto by Francis Poulenc was composed in 1938, first performed in Paris under the direction of Charles Munch, and introduced at the Boston Symphony concerts, October 29, 1948, Richard Burgin conducting. Poulenc, a member of the Parisian "*Groupe des Six*" will appear as piano soloist in a new concerto of his own at the Boston Symphony concerts on January 6 and 7.

* * *

The music by Bach chosen for this program is described in the following notes kindly furnished by Mr. Biggs:

The Preludes, Toccatas and Fugues of Johann Sebastian Bach are the grandiose in organ music, but it is in the Chorale Preludes, in their intimacy and pictorial qualities, that the universality and warmth of Bach is revealed.

These Chorale Preludes date from 1746. They derive their name from the fact that they were selected and arranged by Bach for the publisher, Johann Schubler, of the town of Zella, in Thuringia.

The counter melody of "Sleepers Wake!" has aptly been described as one of the most spacious melodies ever written.

The music of "Abide with us, Lord Jesus Christ," conveys the quiet evening atmosphere of the scene on the way to Emmaus, described in St. Luke, with a flickering left hand obbligato suggestive of the fading light.

The last Prelude is on a chorale of praise, and the wayward grace of the right hand figuration is said to depict the hovering of an angel from the line:

*"Shelters thee under His wings,
Yea so gently sustaineth."*

SYMPHONY HALL

Monday Evening · November 14, 1949

CONCERT

By The

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

and

E. POWER BIGGS

ORGAN



For the Benefit of the

ALBERT SCHWEITZER HOSPITAL

All participating in the present concert are giving their services.

ABOUT THE NEW ORGAN

The new organ has been built by the Aeolian-Skinner Company and installed for the 50th anniversary season of Symphony Hall. Dr. Albert Schweitzer, visiting Boston last summer, inspected the organ at the factory, and gave it his enthusiastic endorsement, writing the following inscription on the instrument: "*Für die Orgel in der Symphonihalle, Boston, mit besten Wünschen für den Klang des Instruments — Boston, Albert Schweitzer — 20 Juli '49.*"

Mr. G. Donald Harrison, the President of the Aeolian-Skinner Company, has taken advantage of the latest improvements in organ building and has given the new instrument an all-inclusive range, combining the advantages of the baroque organ of Bach's time and the more colorful tone qualities of the Romantic period. The fact that there are 67 stops and nearly 5,000 pipes in all will give the layman an idea of its magnitude.

The cost of a totally new organ with these complete specifications would have been \$70,000. By utilizing pipes and other parts of the old organ (which, built with the Hall, had served its 50 years), Mr. Harrison was able to reduce the cost to \$45,000. Available funds and donations have further reduced the indebtedness of the Orchestra to \$23,000, which it is desirous of discharging as quickly as possible.

THE SCHWEITZER HOSPITAL

Dr. Albert Schweitzer, medical doctor, theologian, organist, Bach scholar, philosopher of civilization, founded his hospital at Lambarene in French Northern Africa 36 years ago. He did not leave his work from 1939 until last summer when he made a brief visit to America. There are forty buildings in a plantation extending for a half a mile along the banks of the Ogowe River near the Equator. It is the only hospital in a vast area subject to many tropical diseases, and takes care of as many as 700 patients at one time. The hospital is entirely free and the majority of the staff give their services. It operates completely on voluntary contributions and the produce from 110 acres which are under cultivation.

Program

HAYDN *Concerto in C major, for Organ and Orchestra*

Allegro moderato Largo Allegro molto
(First American performance)

HINDEMITH *Concerto for Organ and Chamber Orchestra*

Nicht zu schnell Sehr langsam und ganz ruhig Lebhaft

JOHANN SEBASTIAN BACH
(1685-1750)

Toccata, Adagio and Fugue in C major

Three Chorale Preludes

"*Wachet auf, ruft uns die Stimme*"

"*Sleepers Wake! a voice is calling*"

"*Ach bleib' bei uns, Herr Jesu Christ*"

"*Abide with us, Lord Jesus Christ*"

"*Kommst du nun, Jesu, vom Himmel herunter*"

"*Comest Thou now Jesus, from Heaven Above*"

Toccata and Fugue in D minor

(Organ Solo)

POULENC *Concerto (In one movement) for Organ and String Orchestra with Timpani*

1949 Dec 20 Christmas Candlelight Carol Service

Take North Cambridge car from Harvard Square Subway Station.

Beech Street is off Massachusetts Avenue, one car stop north of Porter Square. The church is one block from Massachusetts Avenue at the corner of Orchard Street.



Colleague Membership in the Guild is open to any who are or have been professional organists.

A Subscribing Membership may be taken by any music lover who desires to be informed in advance of Guild activities.



AMERICAN GUILD OF ORGANISTS MASSACHUSETTS CHAPTER

RUTH BARRETT ARNO, A. A. G. O.	<i>Dean</i>
THEODORE N. MARIER, F. A. G. O.	<i>Sub-Dean</i>
HERBERT J. IRVINE, A. A. G. O.	<i>Treasurer</i>
H. WINTHROP MARTIN	<i>Registrar</i>
MARJORIE F. JOHNSON	<i>Secretary</i>
2 Glenhill Road, Mattapan	

**FOURTH NATIONAL BIENNIAL CONVENTION
IN BOSTON - - JUNE 19 to 23, 1950**



American Guild of Organists Massachusetts Chapter

Evangelical Covenant Church

Beech and Orchard Streets
CAMBRIDGE, MASSACHUSETTS
Rev. AARON MARKUSON, *Pastor*

CHRISTMAS CANDLELIGHT CAROL SERVICE by THE CHURCH CHOIR

TUESDAY EVENING, DECEMBER 20, 1949 AT 8 O'CLOCK

Service played and directed by
ELMER G. WESTLUND, *Organist and Director*

Organ Prelude — Offertory — Postlude
Played by ELWOOD E. GASKILL, M.A. (Mus.)
Organist King's Chapel, Boston

Order of Service

ORGAN PRELUDE: From heaven high to earth I come *Pachelbel*

Fanfare for Christmas Day *Shaw*

CONGREGATIONAL HYMN: No. 40 — O come, all ye faithful

INVOCATION

All my heart this night rejoices *Dickey*

Du signade stjärna *Ekberg*

Rise up early in the morning *Kountz*

Sing we Noël once more *Smith*

SCRIPTURE LESSON: Luke 2: 1-20

Christmas Song *Cornelius*

God rest you merry, gentlemen *Traditional*

Go, tell it on the mountain *Spiritual*

Sweetly angel choirs are singing *Lovaas*

MEDITATION: "The Christmas Message and Us"

Hasten swiftly, hasten softly *Kozmitz*

Norwegian Christmas Song *Hokanson*

Come, all ye shepherds *Dickey*

O tell me, children dear *Clokey*

OFFERTORY: How brightly shines the morning star *Karg-Elert*

Lullaby on Christmas Eve *Christiansen*

As it fell upon a night *Davis*

Lyssna, lyssna! *Holstedt*

Beside Thy cradle here I stand *Bach*

CONGREGATIONAL HYMN: No. 34 — Joy to the world

BENEDICTION

ORGAN POSTLUDE: Adeste fidelis *Whitford*

1950 Jun 19 A Choral Service Trinity Church

The Twentieth Convention of the American Guild of Organists

TRINITY CHURCH

in the City of Boston

Rev. Theodore P. Ferris, D. D., Rector

A CHORAL SERVICE

BY

TRINITY CHURCH CHOIR

Francis W. Snow, Mus. D., Choirmaster

Prelude

Arioso

Sowerby

Hymn 522

Opening Sentences

Psalm 96

Lesson

Magnificat (tone VII)

Snow

Prayers and Grace

Three Classical Motets

The Righteous Perisheth

Handl

If Ye Love Me

Tallis

Ave Maria

Vittoria

Three Contemporary Motets

O Sacred Feast

Willan

I Will Not Leave You

Titcomb

God That Madest

Snow

Benediction

Hymn 518

Postlude

Prelude in E Minor

Bach

The Prelude will be played by Dr. Carl McKinley;
the Postlude by George Faxon;
the Service by Dr. Snow

Monday, June 19, 1950, at five p.m.

American Guild of Organists 20th National Convention

THE NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

290 HUNTINGTON AVENUE, BOSTON

June 20, 1950

A Program of Modern Music

CHORUS pro MUSICA

ALFRED NASH PATTERSON, *Director*

MARILYN MASON, *Organist*
University of Michigan, Ann Arbor

VARIATIONS ON A RECITATIVE, FOR ORGAN, OPUS 40

Arnold Schoenberg (1947)

MASS FOR CHORUS AND WIND INSTRUMENTS

Igor Strawinsky (1948)

- I KYRIE ELEISON (Lord have mercy upon us)
- II GLORIA IN EXCELSIS (Glory be to God on high . . .)
LAUDAMUS TE (We praise Thee, we bless Thee . . .)
DOMINE DEUS (O Lord God, heavenly King . . .)
- III CREDO (I believe in one God . . .)
CRUCIFIXUS (And was crucified . . .)
- IV SANCTUS (Holy, Holy, Holy . . .)
PLENI SUNT (Heaven and earth are full . . .)
BENEDICTUS QUI VENIT (Blessed is he that cometh . . .)
HOSANNA (Hosanna in the highest.)
- V AGNUS DEI (Lamb of God . . . have mercy upon us . . .
grant us peace.)

SOLOISTS

KAYREN MORRILL, *Soprano*

BARBARA PATTERSON, *Contralto*

RAYMOND GILBERT, *Tenor*

GEORGE MURCH, *Tenor*

RICHARD RIDDELL, *Bass*

This will be the first performance of the Mass in Boston.

The orchestra is comprised of players from the Boston
Symphony Orchestra.

1950 Jun 20 King's Chapel

None were musicians as we understand the term. But their music became so integrated with the patterns of life in our young country that it may be regarded as a true folk expression.

At the outbreak of the war Belcher fought in the Revolution. Later he kept an inn. He bought the old Ingraham House in Stoughton in 1778, and turned it into a tavern. It had been known for years as a meeting place for local singers, and diaries which recorded a "sing at Ingrahams" now changed to a "sing at Belchers".

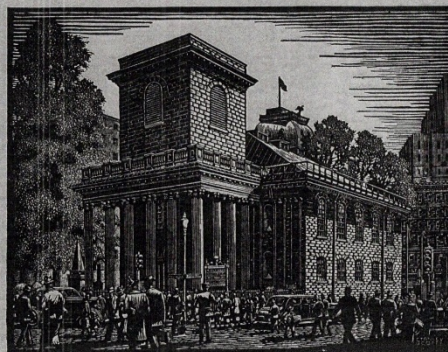
As Belcher began to compose, he followed the style of the *Singing Master*. Crude, simple, unaffected but deeply moving music. It was social as well as religious.

He wanted to "promote the innocent pleasures of the community . . .". He "aimed at originality . . . as much as possible", and mainly hoped for "approbation" from "the candid judges of Musick".

They approved indeed! They lavished the highest praise by likening him to Handel.

After the Revolution, Supply Belcher moved to Maine, living out the remainder of his days in the town of Farmington. Here, in 1794, he completed his book *The Harmony of Maine*, which was printed by Thomas and Andrews of Boston.

OLIVER DANIEL



King's Chapel Boston, Massachusetts

20th National Convention American Guild of Organists

June 20th, 1950

KING'S CHAPEL

THE REVEREND PALFREY PERKINS, D. D., *Minister*

Organ Prelude

Toccata in D minor—The Dorian *Johann Sebastian Bach*

Two Chorale Preludes:

Hark, a Voice saith, All are Mortal

A Man, Thy Grievous Sin Bemoan

CHARLES BRAND

Schenectady, New York

A PROGRAM OF MUSIC OF COLONIAL AMERICA

THE YANKEE CHORISTERS

Conducted by

OLIVER DANIEL

Producer-Director

Columbia Broadcasting System

Four Anthems from "The Singing Master's Assistant"

and "Continental Harmony" *William Billings*

Lamentations over Boston

1746-1800

I heard a Great Voice

Fare You Well, My Friends

Chester

Three Down East Spirituals

Jacob Kimball

The Lord did on my side engage

1761-1826

How short and hasty is my life

Firm was my health, my day was bright

A Lesson, for Organ *William Selby*
1758-1798

Four Choruses from "The Harmony of Maine"

Invitation *Supply Belcher*

He reigns! the Lord, the Saviour, reign! 1751-1836

"Set down that glass!"—for know you not

The anguish of a drinker's lot?

No brandy will we take,

We'll rum and gin forsake

Four Anthems from "The Singing Master's Assistant" and "Suffolk Harmony"

William Billings

Retrospect 1746-1800

The Bird

David's Lamentation

Modern Music

Organ Postlude

Carillon in B flat *Louis Vierne*

CHARLES BRAND

King's Chapel had the first organ in the Colonies. This instrument, the gift of Thomas Brattle, had originally been willed to the Brattle Square Church, and rejected by members of that parish. Brattle, however, had provided that in such an event the instrument was to be given to Queen's Chapel. Even there the prejudice was so great that the organ remained seven months on the porch of the Chapel before it was unpacked, and many members of the congregation were in favor of dumping the packing case, with its "box of whistles and the Devil" into the Harbor.

King's Chapel, then Stone Chapel, was the scene of the first Music Festival to be given in the Colonies. The event was organized by William Selby. Paul Revere of Midnight Ride fame, cast the bell for King's Chapel, and also engraved the plates for the "New England Psalm Singer" by William Billings, and it was during the seige of the City that this composer poured out his "Lamentation over Boston."

Jacob Kimball, Supply Belcher, William Selby, Billings and others, were the pioneers of an independent music in Colonial America.

WILLIAM BILLINGS was born in Boston, October 7, 1746, and as a boy was apprenticed to a tanner.

In 1769 he opened a singing school, and a year later published the first of his six books. He married once, sired nine children, and bought a house in which he wrote, printed, bound and sold his music. He established an independent musical society, and fostered one in Stoughton, Massachusetts, which is still active.

Billings nourished a contempt for little rules and regulations. He framed his own declaration of musical independence. "Nature is the Best Dictator, for all the hard, dry rules will not enable any Person to form an Air without Genius. Nature must inspire the thought."

He relished octaves and consecutive fifths, and combinations of dissonance that were ahead of his time. He wanted his music "most majestic" and "exceeding grand." At times he achieved an eloquent and poignant expression of grief, colored by the almost Gothic bent of the Puritan mind. Confluent in his music is a strain of balladry that lends a lilt to many dull verses. "Is any merry? Let him sing Psalms," he quoted, and so they sang Billings.

On September 26, 1800, he died in poverty and was buried in the Boston Common.

(Continued on the next page)

KIMBALL'S parents were Jacob, a blacksmith, who was often called upon "to set ye Psalms" on Sunday mornings, and Priscilla Smith Kimball. Son Jacob was born in Topsfield, Massachusetts, February 22, 1761, not far from the fields where Salem witches had met their deaths. At fourteen, during the Revolution, he became a drummer boy and at nineteen, graduated from Harvard. As a student he was, despite his poverty, "as restless and irregular in attendance of classes as any rich boy of his generation." So we are informed by Clifford K. Shipton, Librarian of the American Antiquarian Society, who tells us further that "Jake was assigned a commencement part but his effort is not in the file of commencement manuscripts." The reason is, apparently, that he could not rake up the money to pay the graduation fees. He was the first Harvard graduate to become a musician.

Kimball studied law and was admitted to the bar in Stratford, New Hampshire. He studied music with Hans Gram—a Dane who possibly knew more about harmony than any man in Boston. Pastor Bentley, who visited the Kimball family in 1796, wrote in his diary on December 7, "Found Mr. Kimball, the celebrated musician, at his father's. It is his purpose to establish himself in the law in Maine". Instead he taught school—for a while in the Ipswich Grammar School—organized singing classes and joined the ranks of itinerant tune-teachers. In 1800 we find him conducting classes in Danvers, Massachusetts. He failed sadly to profit by the sale of his books, which he endeavored to promote.

Almost fragmentary though they seem, Kimball's hymn-tunes, like those of Billings, Holden, Belcher and others, are legitimate Northern Spirituals. They are for the most part uncomplicated by the *fuguing tune* preoccupation that so excited William Billings. Kimball preferred instead a poetic simplicity.

SUPPLY BELCHER had a faculty of acquiring names. His friends called him *Ply*; youngsters called him *Uncle Ply*; acquaintances referred to him as *Squire Belcher*; and men who regarded him as a distinguished composer paid tribute with *The Handel of Maine*.

Belcher was born in Stoughton, Massachusetts, in 1751. His was a strong and vital personality. He resembled his father Clifford Belcher, the town's first physician who was famous locally as an athlete and wrestler. But despite his medical skill and physical prowess, dysentery struck the family and Dr. Belcher died "in such a surprising manner" on April 26, 1773. Likewise his wife, two sons, a daughter and his mother-in-law, all succumbed to the malady. With a constitution as rugged as his, young Supply Belcher lived, sired ten children, and attained the age of eighty-five.

He became a distinguished man: a Justice of the Peace, school teacher, musician, and member of the state legislature. He lived among that ingenious lot of early Americans—tanners, comb-makers, inn-holders and horse-breeds—who, sharing the common characteristic of versatility, became our first composers.

1950 Jun 22 A Bach Service

RECESSIONAL HYMN: No. 126—For all the Saints

Ralph Vaughan Williams

POSTLUDE

Fantasia and Fugue in G minor

Johann Sebastian Bach

ROBERT NOEHREN

Chorus, Soloists and Orchestra

conducted by

IFOR JONES, F.R.A.M.

Conductor, The Bach Choir of Bethlehem

Phyllis Curtin, Soprano

David Lloyd, Tenor

Lilian Knowles, Contralto

James Pease, Bass

Erwin Bodky, Harpsichord

Gottfried Wilfinger, Concertmaster

Paul Kramer, Oboe

Phillip Kaplan, Flute

Roger Voisin, Trumpet

CHORUS PRO MUSICA

PREPARED FOR THIS OCCASION BY ALFRED NASH PATTERSON

THE ORCHESTRA IS COMPRISED OF STUDENTS AND FACULTY OF
THE NEW ENGLAND CONSERVATORY OF MUSIC

A Bach Service

Trinity Church

THE REVEREND THEODORE P. FERRIS, D.D., *Rector*

Soli Deo Gloria

TWENTIETH NATIONAL CONVENTION

THE AMERICAN GUILD OF ORGANISTS

BOSTON, MASSACHUSETTS

June 22, 1950

A DECLARATION OF THE RELIGIOUS PRINCIPLES OF THE AMERICAN GUILD OF ORGANISTS

For the greater glory of God, and for the good of His Holy Church in this land, we, being severally members of the American Guild of Organists, do declare our mind and intention in the things following:

We believe that the office of music in Christian Worship is a Sacred Oblation before the Most High.

We believe that they who are set as Choir Masters and as Organists in the House of God ought themselves to be persons of devout conduct, teaching the ways of earnestness to the Choirs committed to their charge.

We believe that the unity of purpose and fellowship of life between Ministers and Choirs should be everywhere established and maintained.

We believe that at all times and in all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian Worship in the holy gifts of strength and nobleness; to the end that the Church may be purged of her blemishes, that the minds of men may be instructed, that the honor of God's House may be guarded in our time and in the time to come.

Wherefore we do give ourselves with reverence and humility to these endeavors, offering up our works and our persons in the Name of Him, without Whom nothing is strong, nothing is holy. Amen.

Order of Service

ORGAN PRELUDE *Johann Sebastian Bach*

Farewell I gladly bid thee
All Glory to be God on High
Kyrie, Thou Spirit divine

ROBERT NOEHREN

ACADEMIC PROCESSION:

Hymn: No. 551—A Mighty Fortress is our God

Martin Luther

OPENING SENTENCES

THE LORD'S PRAYER

PSALM 150 (said responsively)

LESSON

MAGNIFICAT *Johann Sebastian Bach*

CREED

PRAYERS

HYMN: No. 283—Our God to whom we turn

Johann Sebastian Bach

ADDRESS

DR. FERRIS

PLEASE TURN TO PAGE 4

1950 Sep 25 Bach Memorial Concert

RECESSIONAL HYMN: No. 126—For all the Saints
Ralph Vaughan Williams

POSTLUDE

Fantasia and Fugue in G minor

Johann Sebastian Bach

ROBERT NOEHREN

Chorus, Soloists and Orchestra
conducted by

IFOR JONES, F.R.A.M.

Conductor, The Bach Choir of Bethlehem

Phyllis Curtin, Soprano
Lilian Knowles, Contralto

David Lloyd, Tenor
James Pease, Bass

Erwin Bodky, Harpsichord

Gottfried Wilfinger, Concertmaster

Paul Kramer, Oboe

Phillip Kaplan, Flute

Roger Voisin, Trumpet

CHORUS PRO MUSICA

PREPARED FOR THIS OCCASION BY ALFRED NASH PATTERSON

THE ORCHESTRA IS COMPRISED OF STUDENTS AND FACULTY OF
THE NEW ENGLAND CONSERVATORY OF MUSIC

A Bach Service

Trinity Church

THE REVEREND THEODORE P. FERRIS, D.D., *Rector*

Soli Deo Gloria

TWENTIETH NATIONAL CONVENTION

THE AMERICAN GUILD OF ORGANISTS

BOSTON, MASSACHUSETTS

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HYMN: No. 283—Our God to whom we turn

Johann Sebastian Bach

ADDRESS

DR. FERRIS

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CHURCH OF THE ADVENT

Boston, Massachusetts

Aolian-Skinner Organ Company

ORGAN SPECIFICATION AND DESIGN BY

G. DONALD HARRISON

Great Organ

- 16' Diapason
- 8' Principal
- 8' Diapason
- 8' Flute Harmonique
- 5 1/3' Quint
- 4' Principal
- 4' Octave
- 2 2/3' Quint
- 2' Super Octave
- Cornet (III to V Rks.)
- Fourniture (IV Rks.)
- Cymbel (III Rks.)

Swell Organ (Enclosed)

- 16' Lieblich Gedeckt
- 8' Geigen
- 8' Stopped Diapason
- 8' Viole-de-Gambe
- 8' Viole Celeste
- 8' Echo Salicional
- 4' Octave
- 4' Fugara
- 4' Flauto Traverso
- 2' Fifteenth
- Grave Mixture (III Rks.)
- Plein Jeu (III Rks.)
- 16' Bombarde
- 8' Trompette I
- 8' Trompette II
- 8' Vox Humana
- 4' Clairon
- Tremulant

Positiv Organ

- 8' Rohrflöte
- 4' Principal

Positiv Organ (cont.)

- 4' Koppelflöte
- 2 2/3' Nazard
- 2' Blockflöte
- 1 3/5' Tierce
- 1' Sifflöte
- Scharf (IV Rks.)

Choir Organ (Enclosed)

- 8' Viola
- 8' Orchestral Flute
- 8' Dolcan
- 8' Unda Maris
- 4' Zauberflöte
- 8' Clarinet
- 8' Trumpet (Unenclosed)
- Tremulant

Pedal Organ

- 32' Sub Bass
- 16' Principal
- 16' Contre Basse
- 16' Bourdon
- 16' Lieblich Gedeckt (Swell)
- 8' Principal
- 8' Flute Ouverte
- 8' Still Gedeckt (Swell)
- 5 1/3' Quint
- 4' Principal
- 4' Flute Harmonique
- Fourniture (III Rks.)
- Mixture (II Rks.)
- 16' Bombarde
- 8' Trompette
- 4' Clairon

1951 Feb 26 Symphony Hall Concert

AMERICAN GUILD OF ORGANISTS
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At 8:30 o'clock

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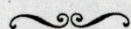
THE AEOLIAN-SKINNER ORGAN
IN SYMPHONY HALL, BOSTON

This instrument was commissioned by the Trustees of the Boston Symphony Orchestra for the 1950 anniversary of Johann Sebastian Bach, and for the 50th birthday of Symphony Hall itself.

The organ was designed by G. Donald Harrison.

GREAT ORGAN 16' Violone 8' Principal 8' Geigen 8' Gross Flute 8' Spitzflöte 5 1/2' Quint 4' Principal 4' Gemshorn 2 3/4' Quint 2' Super Octave Fourniture (IV Rks.) Cymbel (III Rks.)	PIPES 61 61 61 61 61 61 61 61 61 244 183 SWELL ORGAN 16' Gamba 8' Diapason 8' Gedeckt 8' Virole-de-Gambe 8' Virole Celeste 8' Aeoline 4' Octave 4' Flauto Traverso 2' Fifteenth Grave Mixture (III Rks.) Scharff (III Rks.) 16' Bombarde 8' Trompette 8' Hautbois 4' Clairon Tremulant CHOIR ORGAN 8' Viola Pomposa 8' Viola Celeste 8' Concert Flute 8' Dulciana 4' Prestant 4' Koppelflöte Plein Jeu (III Rks.) 16' Serpent 8' Trompette 4' Cornorne Tremulant	POSITIVE ORGAN (Unenclosed) (Plays from Choir Manual) 8' Spitzflöte 8' Singend Gedeckt 4' Nachthorn 2 3/4' Nasat 2' Blockflöte 1 3/4' Tierce 1' Siffloite Cymbel (III Rks.) BOMBARDE ORGAN (Unenclosed) Plein Jeu (VI Rks.) 16' Bombarde 8' Trompette Harmonique 4' Clairon Harmonique PEDAL ORGAN 32' Contre Violone 16' Contre Basse 16' Montre 16' Violone (Great) PEDAL ORGAN (Continued) 16' Bourdon 16' Gamba (Swell) 8' Principal 8' Cello (Great) 8' Spitzflöte 5 1/2' Quint 4' Choral Bass 4' Nachthorn 2' Blockflöte Fourniture (IV Rks.) 32' Contre Bombarde 16' Bombarde 8' Trompette 4' Clairon
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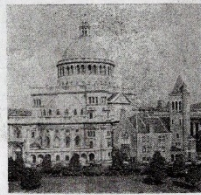
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7:30 a.m.
 Choral Holy Communion
 9:00 a.m.
 Choral Holy Eucharist and Address
 10:45 a.m.
 Festival Eucharist and Sermon
 4:30 p.m.
 Children's Easter Service

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by

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GROVER J. OBERLE, Director

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 (Admission free)

2

SYMPHONY HALL CONCERT



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Organist

CHORUS PRO MUSICA

ALFRED NASH PATTERSON, Conductor

Soloists:

MARGUERITE WILLAUER, Soprano
 WESLEY COPPLESTONE, Tenor
 PETER SLIKER, Baritone

JEAN HERSEY, Organist—Accompanist for the Chorus pro Musica

Program

PASSACAGLIA AND FUGUE in c minor Bach

The Passacaglia and Fugue in c minor, perhaps the greatest of all Bach's organ works, was written while he was court organist at Weimar. A Passacaglia is an early dance form in triple time originating in Italy or Spain, which in its highest state of development was formed of variations built over a continually repeated bass theme.

The first four measures of the theme of Bach's Passacaglia were borrowed from a "trio en Passacaille" by Andre Raison, a 17th century French composer, and expanded to make an eight-measure theme upon which twenty variations are constructed. As the theme occasionally occurs in the upper voices the form of this piece could be more correctly called a Chaconne. After employing innumerable figures and devices of variation, never once straying from the key of c minor, Bach proceeds to construct a free fugue based on two subjects, one of which is the first half of the theme from the Passacaglia. The composition closes with a brilliant and majestic climax.

3

NEW CHORALE SETTING OF THE SOLO

TRUST THE ETERNAL

Words by WILLIAM P. MCKENZIE

Music by RUTH BARRETT PHELPS

For S. A. T. B. and Soprano Solo

Published by CARL FISCHER, Inc., New York

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PROGRAM—continued

TWO CHORALES—(Schubler) Bach

"My Soul doth magnify the Lord"

"Lord Jesus Christ, with us abide"

About the year 1746 Bach selected for publication a group of six vocal movements from his church cantatas. Bach arranged these movements for the organ alone and as each employs a chorale tune they may be properly classified as chorale preludes. This group was engraved and published under the direction of Bach by J. G. Schubler of the Thuringian town of Zella—thus these six chorales have come to be known as the "Schubler Chorales." These are the only transcriptions occurring among the chorale preludes of Bach.

The organ arrangement of "My soul doth magnify the Lord" is made from the fifth movement of Cantata number ten, a duet for alto and tenor. The chorale melody is familiar as the Tonus Peregrinus, and the cantata is known as the German Magnificat.

"Lord Jesus Christ with us abide" is arranged from the third movement of Cantata number six, a soprano solo with an obbligato for the violoncello piccolo, an instrument rarely used for this purpose. No harmonization of this chorale tune is to be found in any of the known cantatas. It was preserved for posterity by its inclusion in the Birnstiel collection of Bach's Chorales Vol. II published in 1769.

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RECITALS

PROGRAM — Continued

PHANTASIE AND FUGUE ON THE CHORALE, "Ad nos, ad salutarem undam"
(To Us, for Our Salvation) Liszt

Phantaisie

Recitativo

Adagio-Andante

Allegro

Fugue

Franz Liszt, dazzling virtuoso and composer of symphonic tone poems, was vitally interested in the organ. His fame as a pianist sometimes overshadows the fact that he wrote some of the finest organ music of the last century, and introduced into the organ technique the bravura and brilliance of his piano compositions. The theme of the Phantaisie and Fugue on the Chorale is from Meyerbeer's opera, "The Prophet" (Act I, Scene III). The composition is an epitome of Liszt's method, all thematic material being derived from the Chorale. The thrilling effects of virtuosity, spirituality, and an incredible wealth of original invention are displayed throughout this great monument erected during the romantic period. Saint-Saens stated that he believed Liszt's Phantaisie and Fugue on the Chorale to be the most extraordinary piece ever conceived for the organ.

E d i t h L A N G

NEW SONGS

(Sacred) "Lord, Who throughout these forty days"

(Recital) "East Indian Lullaby"; "Spring Rhapsody"

(Easter Anthem) "The Legend of the Garden"

[Bible Text]

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Form

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PROGRAM — Continued

DE PROFUNDIS, Psalm 130 Dupre
For Soloists, Chorus, and Organ

Latin

1. De profundis clamavi ad te, Domine;

Domine, exaudi vocem meam.

2. Fiant aures tuae intendentes in vocem deprecationis meae.

3. Si iniquitates observaveris, Domine;

Domine, quis sustinebit?

4. Quia apud te propitiatio est, et propter legem tuam, sustinuit te, Domine.

5. Sustinuit anima mea in verbo ejus,

speravit anima mea in Domino.

6. Et custodia matutina usque ad noctem speret Israel in Domino.

7. Quia apud Dominum misericordia et copiosa apud eum redemptio.

8. Et ipse redimet Israel ex omnibus iniquitatibus ejus.

9. Requiem aeternam dona eis, Domine,

et lux perpetua luceat eis.

English

1. Out of the depths have I cried unto thee, O Lord; O Lord, hear my voice.

2. Let thine ears be attentive to the voice of my supplications.

3. If thou, Lord, shouldst mark iniquities, O Lord, who shall stand?

4. But with thee is forgiveness, and because of thy law, I have trusted in thee, O Lord.

5. My soul doth trust in his word, my soul hopeth in the Lord.

6. From the morning watch even unto the night hope, O Israel, in the Lord.

7. For with the Lord there is mercy and with him is plenteous redemption.

8. And he shall redeem Israel from all her sins.

9. Rest eternal grant unto them, O Lord, and let perpetual light shine upon them.


Marcel Dupre, a native of Rouen and organist at St. Sulpice, Paris, wrote the "De Profundis" shortly after World War I and dedicated his composition to "The soldiers who died for their country." It is scored for chorus of four mixed voices with solo parts for soprano, tenor, and bass. The full organ is not used as an accompanying instrument, but takes the place of a symphony orchestra; it requires the services of a virtuoso performer. The work falls into nine sections, six of which employ the chorus. The text is taken from the 130th Psalm, "Out of the depths have I called unto Thee"; the final part is a setting of the "Requiem Aeternam," thus making the psalm doubly applicable for those to whom the work is inscribed.

Steeped in a thorough knowledge and love of Bach's masterpieces, the composer has in the "De Profundis" brought his great contrapuntal skill to bear on his instrumental and vocal lines — with an unflinching sense for musical structure, good taste even when expressing the deepest feeling, and masterful command of what in music is truly powerful rather than merely "effective."

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14

Organ Concerts by IVAR L. SJOSTROM, Jr. at Methuen March 7 and 21, April 4, 1951

PROGRAM - continued

SYMPHONIE-PASSION, Crucifixion, Resurrection Dupre
Played without pause

At the outset, Dupre depicts the tragedy of the Crucifixion with an ominous four-note figure. Through this relentless ostinato the music gradually increases in intensity to unfold the story of Jesus stumbling, halting, painfully ascending the hill of Calvary. When the sounds of the furious mob have died away in the distance the scene shifts to the foot of the Cross. At this point the "Subat Mater" theme is heard.

As in the preceding movement, Dupre proceeds to paint a lucid tonal picture of the Resurrection. It is woven around the Gregorian hymn tune of the Blessed Sacrament group "Adoro te Devote," which is introduced immediately in the pedals with manual figuration, creating an atmosphere of peaceful calm in keeping with the hushed dawn of the sacred, first Easter morning. Before the pedals complete the hymn melody it is taken up by the manuals with continued figuration accompaniment, an effective development device. Gradually the glorious day is unfolded. The triumph of Eternal Life is proclaimed by a fanfare of stupendous chords.

Concert Management Aeolian-Skinner Organ
 Bernard R. LaBerge Designed by G. Donald Harrison

The audience will please be in their seats at 9:50 P.M. sharp for the broadcast.

11

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 Panaretos, Elaine
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NEXT GUILD EVENT

A.G.O. PUBLIC SERVICE
 at
 THE DANIEL L. MARSH CHAPEL - BOSTON UNIVERSITY
 on

Monday Evening, March 5, 1951, at 8:15

Concert by the B. U. Seminary Singers
 James R. Houghton, Mus. D., Conductor
 Samuel Walter, A.A.G.O., Ch. M., Chapel Organist

The Organ Prelude will be played by Francis W. Snow, Mus. D., the Offertory and Postlude by Mr. Walter. The Service will be conducted by William E. Smith, Chaplain of the University.

15

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Organist and Choirmaster

All Saints' Episcopal Church
Belmont

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1951 Mar 5 One Hundred Seventy-First Public Service

American Guild of Organists
Massachusetts Chapter



One Hundred Seventy-First Public Service
The Daniel L. Marsh Chapel, Boston University
735 Commonwealth Avenue, Boston

The Rev. WILLIAM E. SMITH, *University Chaplain*
JAMES RUSSELL HOUGHTON, Mus.D., *Choirmaster*
SAMUEL WALTER, A.A.G.O., Ch.M., *Chapel Organist*

Monday Evening, March 5, 1951, at 8.15 o'clock

ORDER OF SERVICE

ORGAN PRELUDE: Images from "The Symphony of the Mystic Lamb" (1906) *Paul de Maleingreau*
SAMUEL WALTER, A.A.G.O., Ch.M.
University Chapel Organist
Instructor in Organ, Boston University

PROCESSIONAL HYMN No. 12: Joyful, Joyful, We Adore Thee *Beethoven*
(Hymn to Joy)

INVOCATION *Chaplain Smith*

THE ANTHEMS: Come, Let Us to the Lord our God *Hugh Robertson*
Tenebrae Factae Sunt *Palestrina*
Now Let Every Tongue Adore Thee *J. S. Bach*

THE BOSTON UNIVERSITY SEMINARY SINGERS
JAMES R. HOUGHTON, Mus.D., *Conductor*

ORGAN SOLO: Choral in E Major *César Franck*
MR. WALTER (1882-1890)

THE ANTHEMS: Go to Dark Gethsemane *T. Tertius Noble*
De Profundis *Ancient Chant*
Laudamus (Bryn Calfarina) *arr. Daniel Protheroe*

THE SEMINARY SINGERS

OFFERTORY: Offertory for Easter Day "O Filii et Filiae" *Jean-François Dandrieu*
MR. WALTER (1684?-1740)

(OVER)

THE ANTHEMS: Arise, O Ye Servants of God *Jan Pieters Sweelinck*
Glory to God *Antonio Lotti*
Almighty God of Our Fathers *Will James*
Hallelujah Amen (Judas Maccabeus) *G. F. Handel*

THE SEMINARY SINGERS

RECESSIONAL HYMN No. 266: O Young and Fearless Prophet *John B. Dykes*
(Blairgowrie)

BENEDICTION *Chaplain Smith*

ORGAN POSTLUDE: Chaconne in F Major *Louis Couperin*
MR. WALTER (1626-1661)

(The congregation is requested to remain seated during the Postlude)

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AMERICAN GUILD OF ORGANISTS
Massachusetts Chapter

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1951 May 7 AGO National Open Competition in Organ Playing Preliminaries

PRELIMINARIES

A.G.O. NATIONAL OPEN COMPETITION IN ORGAN PLAYING

P R O G R A M

Ilo Allen	Toccata in C Ich Ruf' zu Dir Toccata	Bach Bach Widor
George Butler	Trio Sonata No. 4 Last Movement Toccata	Bach Durufle
Dana C. Brown	Prelude and Fugue in B minor	Bach
Lynda P. Copeland	Transports of Joy Passacaglia in C minor	Messian Bach
Virginia Ring	A la Breve Claire de Lune Nun danket alle Gotte	Bach Karg Elert Whitford
Alan Walker	Chorale Prelude, O God, Thou holy God Toccata in F Major	Brahms Bach

Monday, May 7th, 1951
Church of the Advent
Brimmer and Mt. Vernon Sts.
Boston, Mass.

Judges:
Mr. Theodore Marier, Chairman
Mass. Chapter Committee
for Preliminary Competition
Dr. Carl McKinley
Mr. Harris S. Shaw

Chapter XVIII: The Deanship of Theodore Normand Marier (1951-1952)

Theodore Marier, F.A.G.O., Ch.M., served two terms as Sub-Dean of the Massachusetts Chapter, succeeding to the Deanship on July 1, 1951. He was born in Fall River in October 1912. He was educated at Boston College (A.B., 1934) and Harvard University (M.A. in music, 1940). He served as director of music at Boston College from 1937 to 1942 and has been organist and choirmaster at St. Paul's Roman Catholic Church, Harvard Square, Cambridge, since 1934. For several years he served as conductor of the Schola Cantorum Society of the Archdiocese of Boston. He has been church editor for a number of years for the McLaughlin & Reilly Company, music publishers in Boston, and is still active in that capacity. He is on the summer-school faculty of the Pius X School of Liturgical Music in New York.

The Chapter Bulletin was commenced under Dean Marier's leadership in September 1951, with David Ashley Cotton serving as Editor. Announcements of all the Guild events for the coming month are included as well as many notices of musical services by members of the Chapter. This bulletin is now an integral part of the Chapter's service to its members.

Guild events held during 1951 – 1952 were:

Oct. 15, 1951 – First Baptist Church, Boston – Talk by Alfred Nash Patterson, conductor of the Chorus Pro Musica, and organist and choirmaster of the Church of the Advent, Boston. Mr. Patterson conducted the members in a rehearsal of portions of the Brahms' Requiem using the technics he has acquired with Robert Shaw and others.

Dec. 10, 1951 – Marsh Chapel, Boston University – Program of choral works and organ numbers for the Guild examinations performed by a choir conducted by Samuel Walter, professor of organ and chapel organist of the university, accompanied by H. Winthrop Martin, organist and director of music at the Wellesley Congregational Church. The solo organ numbers were played by Herbert J. Irvine, A.A.G.O., organist of the Eliot Church in Newton.

Jan. 21, 1952 – St. Ignatius' Church, Chestnut Hill – Service using polyphonic music for the Catholic Choirmaster Examination, sung by the men and boys of the Church of the Holy Name, West Roxbury, Francis J. Mahler, organist and choirmaster. Plainchants sung by the Gregorian chant Schola Cantorum of St. Paul's Church, Cambridge, Theodore Marier, F.A.G.O., Ch.M., organist and choirmaster.

A featured recitalist of the year was Virgil Fox of the Riverside Church, New York City, who gave a varied program at Symphony Hall, Boston, on February 5, 1952, to a near-capacity house. He was enthusiastically received and showed off the organ to great advantage ... even the tremolo was used! , Grover J. Oberle, Sub-Dean, played a program on the new Wicks instrument at the Boston Conservatory of Music in March, and the annual Composer's Night was held at the First Church in Cambridge on April 21st. Numbers written by a large number of Guild members were performed, both in the church sanctuary, and later, in the parish house auditorium:

Samuel Walter
Paul Guiliana
Frances Farrell
Edith Lang
Clara Fenton

Homer Whitford
Homer Humphrey
Carl McKinley
Anthony Cirella
Mark Dickey

A recital was given by George Butler, Regional Contest Winner, at Old South Church, following the annual meeting on May 19, 1952. At this meeting special Guild pins were presented to all living past-Deans of the Chapter as a memento of their deanship. The pin was in the form of a fraternity key, affixed to a tie-clip and chain for men, with a specially-designed pin for Mrs. Phelps. Retiring Dean Theodore Marier was also present with a similar pin by Sub-Dean Grover Oberle. All living past-Deans were present except William E. Zeuch (1936-1937). Those present at the head-table included:

John Hermann Loud F.A.G.O.	(1922-1926)
Homer Pasco Whitford F.A.G.O.	(1937-1939)
Homer Corliss Humphrey	(1939-1942)
Harris Stackpole Shaw A.A.G.O.	(1944-1947)
Gerald Foster Frazee	(1947-1949)
Ruth Barrett Phelps, A.A.G.O.	(1949-1951)

On May 26, Jean Langlais, organist at Ste. Clotilde, Paris, played a fine program at Church of the Advent, Boston, using these selections:

Prelude in E flat	Bach
Benedictus	Couperin
Dialogue	deGrigny
Allegro vivace (Symphony I)	Vierne
Chorale Prelude on Domine Jesu	Demessieux
Berceuse	Demessieux
Prelude from Suite Francaise	Langlais
In Quiet Joy	Langlais
Theme and Variations from Hommage á Frescobaldi	Langlais
Postlude No. 2	Langlais
Symphony on improvised themes	Langlais

In June a picnic was held at Serlo Organ Hall, Methuen, preceded by a recital by Ivar L. Sjöström, organist and director of the Second Church in Newton (Congregational), West Newton.

1951 Nov 26 Recital of Organ Music by Mary Crowley Vivian

MASSACHUSETTS CHAPTER

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For further information apply to the Secretary.



American Guild of Organists

Massachusetts Chapter

Recital of Organ Music

by

MARY CROWLEY VIVIAN, F. A. G. O.

Church of the Advent

The Reverend WHITNEY HALE, *Rector*
ALFRED NASH PATTERSON, *Organist and Choir Director*

MONDAY EVENING, NOVEMBER 26, 1951

At 8:15 o'clock

Program

GEORGE FREDERICK HANDEL (1685-1759) Concerto in B flat

A Tempo ordinario e staccato, Allegro
Adagio e staccato, Allegro, ma non presto

JOHANN SEBASTIAN BACH Six Schübler Chorale Preludes
(1685-1750)

WACHET AUF, RUFT UNS DIE STIMME
"Sleepers, wake!"

WO SOLL ICH FLIEHEN HIN
"Whither shall I flee?"

WER NUR DEN LIEBEN GOTT LÄSST WALTEN
"He who suffers God to guide him"

MEINE SEELE ERHEBT DEN HERREN
"My soul doth magnify the Lord"

ACH, BLEIB BEI UNS, HERR JESU CHRIST
"Abide with us, Lord Jesus"

KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER
"Now, Lord, Thou dost descend from heaven"

JOHANN SEBASTIAN BACH Passacaglia and Fugue in C minor

WOLFGANG AMADEUS MOZART Fantasy in F minor
(1756-1791)

ROBERT SCHUMANN Three Pieces in Canon from Opus 56
(1810-1856) E Major, B minor and B Major

ERNST KRENEK (1900....) Sonata

Aeolian Skinner Organ

Designed by G. Donald Harrison

A collection will be taken

1951 Dec 10 Public Service Using Music for the Guild Test Pieces

The Chorus consists of members of the newly-organized Guild Student Group at the Boston University College of Music, colleagues of the Massachusetts Chapter, and others.

The Chorus is conducted by SAMUEL WALTER, A.A.G.O., Ch.M., Chapel Organist of the University and Supervisor of the Guild Student Group.

The service is played by H. WINTHROP MARTIN, Organist of the Wellesley Congregational Church.

The organ selections are played by HERBERT IRVINE, A.A.G.O., Organist of the Eliot Church of Newton.

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American Guild of Organists Massachusetts Chapter

PUBLIC SERVICE

using

MUSIC for the GUILD TEST PIECES

Marsh Chapel, Boston University

The Rev. FREDERICK W. PHINNEY, *Officiating Minister*
SAMUEL WALTER, *University Chapel Organist*

MONDAY EVENING, DECEMBER 10, 1951

At 8:15 o'clock

Order of Service

ORGAN PRELUDE: Joy to the World *Maurice C. Whitney*

PROCESSIONAL HYMN 51: Tallis' Canon *Thomas Tallis*

RESPONSIVE READING, p. 563, Second Reading

CANTICLE FOR EASTER DAY *Tone I, Ending 4*

THE SCRIPTURE LESSON *Mr. PHINNEY*

CANTICLE FOR THANKSGIVING DAY *William Boyce*

VERSICLES AND RESPONSES

MOTET: O Lord, Increase My Faith *Orlando Gibbons*

THE OFFERTORY

OFFERTORY ANTHEMS: The Day of Judgment *A. Arkhangelsky*

The God of Love *Godfrey Sampson*

ORGAN SELECTIONS: In Dulci Jubilo *Marcel Dupré*
In Thee Is Joy *Dupré*
Fugue in B-minor *J. S. Bach*
(on a theme by Corelli)

CHORAL ANTHEMS: Now There Lightens Upon Us *Leo Sowerby*
O Wisdom *T. Tertius Noble*
Greater Love *John Ireland*

THE BENEDICTION *Mr. PHINNEY*

RECESSIONAL HYMN 279: Cwm Rhondda *Welsh Hymn Melody*

ORGAN POSTLUDE: Vom Himmel Hoch *Garth Edmundson*


CASAVANT ORGAN

The congregation is requested to remain seated during the playing of the Postlude.

All choral numbers used in this service are the test pieces for the Guild Choir-master A (Protestant) examination (Ch.M. certificate).

All organ numbers played at this service, except the Prelude, are the test pieces for the Guild Associate examination. (A.A.G.O. certificate).

1952 Jan 21 Music Required for the 1952 Guild Examinations



American Guild of Organists
Massachusetts Chapter

PROGRAM

AT
SAINT IGNATIUS CHURCH, CHESTNUT HILL, MASS.
Rev. THOMAS M. HERLIHY, S.J., *Pastor*

FEATURING

Music Required for the 1952 Guild Examinations
Monday, January 21, 1952 at 8.30 P. M.

1.

PROCESSIONAL: Light of the Soul *J. P. Attwater*

2.

"GIANT" FUGUE *J. S. Bach*
SCHUBLER CHORALE PRELUDES *J. S. Bach*
MAGNIFICAT
BIDE WITH US
*FUGUE A LA GIGUE *J. S. Bach*

3.

*SALVE REGINA *G. Aichinger*
*SEQUENCE FOR THE FEAST OF SEVEN DOLORS *Plain Chant*
STABAT MATER (Selected Verses)
*RESONET IN LAUDIBUS *J. Gallus*

— OVER —

4.

*CARILLON *H. Murrill*
*SUITE ON 16TH CENTURY HYMN TUNES *F. McKay*
CORTEGE JOYEUSE
RONDOLET
PSALM PRELUDE *Howells*
YEA, THOUGH I WALK THROUGH THE VALLEY
OF THE SHADOW OF DEATH

5.

*COR JESU *C. de Brant*
*OFFERTORY FOR MASS OF SEVENTH SUNDAY AFTER
PENTECOST *Plain Chant*
SICUT IN HOLOCAUSTA
*CANTATE DOMINO *E. Bouichere*

Solemn Benediction of the Most Blessed Sacrament
Celebrant: Rev. THOMAS M. HERLIHY, S.J., Pastor

*SICUT CERVUS *G. P. Palestrina*
TANTUM ERGO (Mode III) *Plain Chant*
VERSICLE — RESPONSE — ORATION — BLESSING
INVOCATIONS: BLESSED BE GOD
ADOREMUS — LAUDATE *Gregorian Chant*
RECESSIONAL: Praise to the Holiest *E. Tozer*
POSTLUDE: Westminster Carillon *L. Vierne*


The congregation is requested to remain seated during the playing of the Postlude.
Compositions marked with an asterisk (*) are those required in the 1952 Guild Examinations.

Organ music required in the Fellowship (F.A.G.O.) test played by ARTHUR HOWES, F.A.G.O., *Director of the Organ Institute*, Andover.
Polyphonic Choral music required in the Catholic Choirmaster B (Ch.M.) test sung by the Choir of Men and Boys of the Holy Name Church, West Roxbury, under the direction of FRANCIS J. MAHLER, *Organist and Choir Director*.
Plain Chants required in the Catholic Choirmaster (B) test sung by members of the Gregorian Chant Schola of St. Paul's Church, Cambridge, under the direction of THEODORE MARIER, F.A.G.O., (Ch.M.), *Organist and Choir Director*.

CASAVANT ORGAN

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1952 Feb 5 Virgil Fox at Boston Symphony Hall



AUSPICES
OF
MASSACHUSETTS
CHAPTER
AMERICAN
GUILD
OF
ORGANISTS

VIRGIL FOX

Organist

SYMPHONY HALL Boston, Massachusetts

*Tuesday Evening
February 5, 1952
8:50 p. m.*

Officers of Massachusetts Chapter American Guild of Organists

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THEODORE N. MARIER, F.A.G.O.	*WILLIAM E. ZEUCH

**Indicates Past Deans, ex-officio member.*

Virgil Fox Recital Committee

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CLARENCE M. LUTHER, *Program*

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FRANCIS LEAHY	MYRTLE VRANDENBURG
CLARENCE E. LENT	MARSHALL S. WILKINS
MRS. ROBERT P. LORING	FRANCIS YATES
JACK LINSLEY	

Program	
I.	
J. S. BACH	Toccata and Fugue in D Minor Chorale Prelude: In Dulci Jubilo Arioso Toccata in F
II.	
A. CORELLI	Sarabande
J. BRAHMS	A Lovely Rose Is Blooming

Program	
I.	
J. S. BACH	Toccata and Fugue in D Minor Chorale Prelude: In Dulci Jubilo Arioso Toccata in F
II.	
A. CORELLI	Sarabande
J. BRAHMS	A Lovely Rose Is Blooming How Gladly Do I Welcome Thee
J. REUBKE	Sonata on the Ninety-fourth Psalm
III.	
L. VIERNE	Scherzo from Symphony II
J. LANGLAIS	Chant de la Paix
M. REGER	Introduction and Fugue: How Brightly Shines the Morning Star
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1952 March 17 Dedicatory Recital Boston Conservatory Auditorium Organ

MEMBERS OF THE MASSACHUSETTS CHAPTER, AMERICAN GUILD OF ORGANISTS ARE ATTENDING THIS PROGRAM AS THEIR MEETING FOR THE MONTH OF MARCH. THE OFFICERS AND EXECUTIVE COMMITTEE OF THE GUILD CORDIALLY INVITE YOU TO A SOCIAL HOUR WITH REFRESHMENTS IN THE RECITAL HALL (FLOOR BELOW), IMMEDIATELY FOLLOWING THE CONCERT TO MEET THE ARTISTS.

BOSTON CONSERVATORY OF MUSIC
BOSTON, MASSACHUSETTS
ALBERT ALPHIN, *Director*

Dedicatory Recital

BOSTON CONSERVATORY AUDITORIUM ORGAN
31 HEMENWAY STREET, BOSTON

Soloists
GROVER J. OBERLE, F. A. G. O., Organ
LOUIS SPEYER, English Horn
DANIEL PINKHAM, Harpsichord

Members of the Conservatory Orchestra
ATTILIO POTO, Conductor

MONDAY, MARCH SEVENTEENTH
NINETEEN HUNDRED FIFTY-TWO
EIGHT-THIRTY O'CLOCK

SPECIFICATION OF THE WICKS ORGAN			
GREAT ORGAN	PIPES	CHOIR ORGAN	PIPES
8' Open Diapason	61	8' Rohrflöte	(Swell)
8' Spitz Flöte	61	8' Gamba	"
4' Octave	61	8' Gamba Celeste	"
4' Flute	12	4' Prestant	"
2 3/4' Twelfth	61	4' Flauto Traverso	"
2' Fifteenth	61	2 3/4' Nazard	"
Fourniture (IV rks)	244	2' Flautino	"
		1 3/4' Tierce	"
SWELL ORGAN (Expressive)			
16' Contra Gamba	12		
8' Rohrflöte	73	POSITIV	
8' Gamba	73	8' Bourdon (metal)	61
8' Gamba Celeste	61	4' Koppelflöte	61
4' Prestant	73	2 3/4' Nazard	61
4' Flauto Traverso	73	2' Blockflöte	61
2 3/4' Nazard	61		
2' Flautino	61	PEDAL	
1 3/4' Tierce	61	16' Bass Flute (Gt.)	12
16' Posaune	12	16' Contra Gamba (Sw.)	
8' Trumpet	73	8' Octave	32
4' Clarion	73	8' Flute (Gt.)	
Tremolo (Reeds)		5 1/2' Quint (Gt.)	
Tremolo (Flues)		4' Super Octave	12
COUPLERS		16' Posaune (Sw.)	
Swell to Pedal*		4' Clarion (Sw.)	
Great to Pedal*			
Choir to Pedal			
Positiv to Pedal			
Swell to Swell 16			
Swell to Swell 4			
Swell Unison			
Swell to Great 16			
Swell to Great 8'			
Swell to Great 4'			
Positiv to Great			
Positiv Unison			
COMBINATION PISTONS			
		Swell 5	
		Great 5	
		Choir & Positiv 5	
		Pedal 5*	
		General 5*	
		Full Organ*	
		Crescendo Pedal	

(*duplicated by toe studs)

PROGRAM

PRELUDE, UN POCO ALLEGRO, FUGUE in G major... *Bach*
The un poco allegro is the last movement of the E minor "organ sonata" and originally is said to have been inserted between the Prelude and Fugue in G major.

CIACCONA *Buxtehude*

ELEVATION *Couperin*

KLEINE PRAELUDIEN und INTERMEZZI *Schroeder*
I. Maestoso
II. Andante Sostenuto
III. Allegro moderato
IV. Allegretto
V. Andantino
VI. Poco vivace

— INTERMISSION —

SONATA, for Organ and Strings *Pinkham*
Andante e molto semplice


CONCERTO in G major *Soler*

BALLADE for English Horn and Organ *Sowerby*

CONCERTO in B flat major Op. 7, No. 1 *Handel*
I. Andante
II. Andante
III. Largo, e piano
IV. Bourée, Allegro

REV. HENRY B. WHITNEY, *President of the Board of Directors of the Boston Conservatory of Music*, will speak briefly immediately following the intermission.

1952 Apr 21 Composers' Night



Composers' Night
 UNDER THE AUSPICES OF THE
Massachusetts Chapter
American Guild of Organists
 AND THE
New England Choir Directors' Guild

Monday Evening, April 21, 1952
 8:15 P.M.
 First Church in Cambridge, Congregational

PART ONE — IN THE CHURCH

SAMUEL WALTER (A.A.G.O., Ch. M.)	Suite for Organ Chorale Aria Toccata Mr. WALTER, <i>Organist</i>
PAUL GIULIANA	Ye Believe in God, Believe Also in Me EDMUND SURETTE, <i>Tenor Soloist</i> Mr. GIULIANA, <i>Organist</i>
FRANCES FARRELL	Requiem Mass (Excerpts) RITA MALCOLM, <i>Soprano</i> MRS. FARRELL, <i>Alto and Organist</i>
EDITH LANG	Elegie for Organ Laudate Dominum from "Festival Suite" IVAR SJOSTROM, JR., <i>Organist</i>
CLARA FENTON (F.A.G.O.)	There Were Shepherds
HOMER WHITFORD (F.A.G.O.)	O God, My Strength JANET WALTER, <i>Soprano</i> ALTA FOGELGREN, <i>Contralto</i> RICHARD JACKSON, <i>Tenor</i> PAUL GLIOTTONE, <i>Bass</i>
HOMER HUMPHREY	Scherzo in C Minor for Organ Mr. HUMPHREY, <i>Organist</i>

PAUL GIULIANA	Ho! Everyone That Thirsteth (Isaiah) THE GIULIANA CHORALE
ALFRED HOOSE	Missa Brevis Recorded by the New England Conservatory Chorus
CARL MCKINLEY (A.A.G.O.)	Sonatina for Piano Fast and rhythmic Slow and restrained Very fast and energetic IVAN WALDBAUER, <i>Pianist</i>
ANTHONY CIRELLA (F.A.G.O.)	In Manus Tuas (Into Thy Hands) Before the Paling Stars The Catholic Guild for the Blind Choristers Mr. CIRELLA, <i>Director</i>
SAMUEL WALTER (A.A.G.O., Ch. M.)	E Tenebris (Oscar Wilde) The Shepherd Speaks (John Erskine) Oh God, Thou Art My God (Book of Psalms) JANET WHEELER, <i>Soprano</i> Mr. WALTER, <i>Accompanist</i>
MARK DICKEY	Pieces for Recorder Old King Cole—Ladies' Dialogue— The Dying Swan—Early One Morn'— On the tune "Meinhold"—Mr. Isaac's Whim PAUL WING, JR., <i>Soprano Recorder</i> MARION ZERBE, <i>Alto Recorder</i> HELEN RULE, <i>Tenor Recorder</i>
HOMER WHITFORD	Folk Song Arrangements for Two Pianos Reapers' Song (Czech) Swing Low, Sweet Chariot (Spiritual) Arkansas Traveler (American) HELEN BORNGESSER AND DR. WHITFORD, <i>Duo-pianists</i>

Buffet Supper will be served in lower hall following the program.

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GROVER J. OBERLE, F.A.G.O., Ch. M.,	<i>Sub-Dean</i>
EMMA JANE WEST,	<i>Secretary</i>
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1952 May 19 Organ Recital by George M. Butler Jr.

Winner of New England Regional Finals in National Open Competition in Organ Playing

American Guild of Organists



Massachusetts Chapter

Organ Recital by
GEORGE M. BUTLER, Jr.
*Winner of New England Regional Finals in
National Open Competition in Organ Playing*

OLD SOUTH CHURCH, COPLEY SQUARE, BOSTON
MONDAY, MAY 19, 1952, 8:30 P.M.

ALLEGRO from Symphony No. 1 *Weitz*

SUITE, Opus 5 *Duruflé*
Sicillienne
Prélude
Toccata

ARIA DELLA CHIESA *Early Italian*

TRIO SONATA No. 4 in E Minor *Bach*
Adagio-Vivace
Andante
Un Poco Allegro

TWO SKETCHES *Dupré*
E Minor
B \flat Minor

OFFICERS OF THE MASSACHUSETTS CHAPTER
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1952 Jun 7 Organ Recital Ivar Sjöström

MASSACHUSETTS CHAPTER, A. G. O.,

Methuen Memorial Music Hall

June 7th 1952

Ivar Sjöström, Organist

Adagio: Allegro (Concerto #13 in F) G. F. Handel

Air and Variations William Felton
(1713-69)

Largo (Concerto in D Minor) Antonio Vivaldi

Fugue in G Minor J. S. Bach

Sonata I in F Minor Mendelssohn
Allegro moderato e serio
Adagio
Recitative
Allegro assai vivace

Two Casual Brevities (1941)..... Rowland Leach
1. The Desert 2. Chollas dance for you

Laudate Dominum (1950) Edith Lang

Regina Coeli (1940) Everett Titcomb

Toccata "Tu es petra" Henri Mulet

Chapter XIX: The Deanship of Grover John Oberle (1952-1954)

Grover J. Oberle, F.A.G.O, Ch.M., succeeded to the Deanship of the Boston Chapter on July 1, 1952. He was born December 5, 1913; was a boy chorister at St. Thomas' Church Choir in his youth; studied organ with Dr. T. Tertius Noble, the renowned organist of the church. During World War II Mr. Oberle served in the U.S. Navy as Chief Specialist and was stationed at the US. Naval Reserve's Midshipmen's School in New York City. At this time he became assist organist to Dr. Noble at St. Thomas'. Later he served as organist and choirmaster of St. John's Episcopal Church, Washington, D.C., coming to Boston in 1946 as organist and choirmaster of Emmanuel Church. His predecessors at this church were among the most eminent in the organ world: Lynnwood Farnam (1913-1918) and Albert W. Snow (1918-1938). His immediate predecessor was Dr. Thompson Stone (1938-1945) with a brief interim period by William Strickland (1945-1946). While in New York, Mr. Oberle served as a member of the National Council of the Guild at Headquarters and thus was well-equipped to guide the destinies of the Boston Chapter of the Guild.

One of the largest-attended recitals in years was held at the First Church of Christ, Scientist, on October 20, 1952, with Dr. Fritz Heitmann of Berlin as the organist. Over 800 people were present, admitted either by ticket or their Guild membership card.

William A. Little (A.B., Tufts College), a member of the Executive Committee, was elected Registrar at a meeting of the committee early in September to succeed H. Winthrop Martin, now organist and choirmaster of St. Joh's Episcopal church in the Village, New York City, and a student at Union Theological Seminary. Fr. Peter Blynn, curate of the Church of the Advent, Boston, was elected to be the first Chaplain of the Chapter. The Guild organization in Boston Officially became "The Boston Chapter" on July 1, 1952, having had two other names in its lifetime, "New England Chapter" and "Massachusetts Chapter." A fine set of new Chapter by-laws was voted into effect at the annual meeting in May 1953.

Events of the 1952 – 1953 season included:

Nov. 17, 1952 – Service of Choral Evensong – Emmanuel Church, Boston. Music sung by the choir of Emmanuel Church, conduct by Dean Grover Oberle. An address was given by the Guild Chaplain, Fr. Peter Blynn, on "Church Music." The Prelude was played by George H. Faxon, F.T.C.L., organist and choirmaster of St. Paul's Cathedral, Boston, and Sub-Dean of the Chapter. The Postlude was played by Samuel Walter, A.A.G.O., Ch.M., organist of Boston University.

Dec. 15, 1952 – Lecture demonstration in Leslie Lindsey Memorial Chapel, Emmanuel Church, by Edward B. Gammons.

Jan. 5, 1953 – Twelfth Night Celebration and Banquet at the rooms of the Harvard Musical Association, 57-A Chestnut Street. (The first time the Guild has met there in sixteen years.)

Mar. 2, 1953 – Recital by Jeanne Demessieux, talented French organist, at Symphony Hall.

Apr. 7 & 8, 1953 – Regional Convention for Massachusetts, Rhode Island, and Connecticut.

May 18, 1953 – Annual meeting at the rooms of the Harvard Musical Association. Marshal Sumner Wilkins, A.B., (Harvard University) elected as Registrar succeeding William A. Little, now in U.S. Army. The Guild by-laws prepared by the special committee were adopted with amendments from the floor.

The 1953- 1954 season brought these events:

Nov., 1953 – Recital by André Marchal at the French church in North Cambridge.

Dec. 1, 1953 – Joint meeting with the New England Choir Directors' Guild at Old South Church. Composer's night with music written chiefly by Chapter members being used exclusively.

Jan. 4, 1954 – Twelfth Night Party at the 20th Century Club.

Feb. 8, 1954, Demonstration High Mass at St. Paul's Church, Cambridge. Men and boys' choir conducted by Theodore Marier, F.A.G.O., Ch. M., organist and choirmaster.

Mar. 27, 1954 – Recital by Jean Langlais at Symphony Hall, arranged by Most Rev. Eric V. MacKenzie, chairman, Music Commission of the Roman Catholic Archdiocese of Boston. Performance of a Mass by M. Langlais sung by a chorus of Guild members and friends.

Beginning February 9th, each Tuesday a recital is given at Emmanuel Church, broadcast over station WERS. Those taking part this season include: Samuel Walter, George Faxon, Jean Young, Theodore Marier, Ivar Sjöström, H. Trall Heitzenrater, Max Miller and George Butler. In April a series of Monday night Guild programs will take place in the peripheral areas of Boston.

Guest Organist

Fritz Heitmann

Organist of the Dom, Berlin
Professor of Music, Berliner Hochschule für Musik
Capitol-Telefunken Recording Artist

PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)
Prelude and Fugue in A minor

GEORG BÖHM (1661-1733)
Chorale Variations
If Thou But Suffer God to Guide Thee

JOHANN NICOLAUS HANFF (1630-1706)
Chorale Prelude
O God, Look Down From Heaven

JOHANN GOTTFRIED WALTHER-TELEMANN (1684-1748)
Concerto in C minor
Adagio, Allegro
Adagio
Vivace

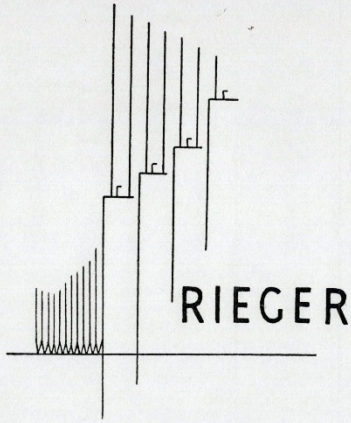
HUGO DISTLER (1908-1942)
Partita: *Wake, Awake, a Voice Is Calling*
Toccata Bicinium Fugue

MAX REGER (1873-1916)
Sonata in D minor, Opus 60
Improvisation Introduction
Invocation Fugue

This is the first meeting of the 1952-53 Season of the
American Guild of Organists, Boston Chapter,
Grover J. Oberle, Dean.

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BOSTON OCTOBER 20, 1952

1953 April 19, 20, 21 AGO Regional Convention



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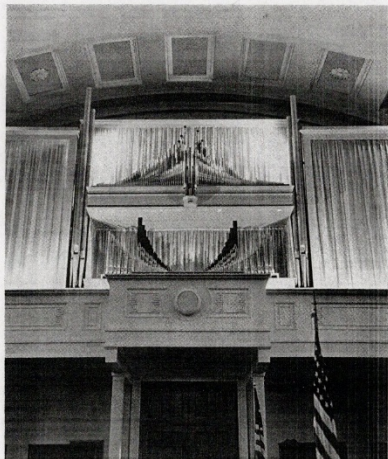
REGIONAL CONVENTION

Connecticut — Massachusetts — Rhode Island



APRIL 19, 20, 21, 1953

Boston



The Cathedral Church of St. Paul, Boston, Mass.

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Jean B. Hersey	Alfred Nash Patterson
Claude A. Higgins	Myrtle E. Richardson
Ivar L. Sjoström, Jr.	

THE BOSTON CHAPTER WELCOMES YOU!

REGISTRATION INFORMATION: Fee is \$3.00. This will cover your admission to all of the planned events. Registering may be accomplished prior to any of the events scheduled, at the place in which the event is to be held.

Pre-convention Recital at St. Paul's Cathedral, Tremont Street, Boston
Sunday, April 19 — 4:00 P.M.
Alfred Brinkler, F.A.G.O., Portland, Maine

Opening Event

5:00 P.M. REGISTRATION AND TEA
Emmanuel Church, Library
15 Newbury Street, Boston, Mass.

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CHORUS PRO MUSICA

ALFRED NASH PATTERSON, Conductor

EMMANUEL CHURCH
15 Newbury Street, Boston

April 19, 1953, Sunday, 8:00 P.M.

Program

THE ASCENSION OF OUR SAVIOUR *Emilio dei Cavalieri*
(Fragments of the Oratorio) 1550-1602
Narrateur: Lauriat Lane, Jr.

LA CENA: THE LAST SUPPER *G. Francesco Malipiero*
1927
Voice of the Angel, of SS. Peter and
John, and of Judas: Irving Nordquist.
Organist: George Butler

INNSBRUCK, ICH MUSS DICH LASSEN *Henrich Isaac*
(Innsbruck, I now must leave thee) ca. 1450-1517

PRAISE YE THE LORD *Henry Lawes*
(The Power of Music) 1595-1662

ALLONS, GAI, GAI BERGERES *Guillaume Costeley*
(Come, merry Shepherds) 1531-1606

PRELUDE FROM SUITE, OPUS 5 *Maurice Duruflé*
Organist: George Butler (contemporary)

WACHET AUF *Hugo Distler*
(Sleepers, wake) 1943

JESU, JOY AND TREASURE *Dietrich Buxtehude*
Tenor: Charles Jones 1637-1707

An offering will be received during the Prelude by Duruflé

MODERN ORGAN MUSIC.

Jeanne DEMESSIEUX	Choral Preludes on Gregorian Themes	2.00
Jean LANGLAIS	Four Postludes	1.50
Marcel DUPRE	Short Preludes on Gregorian Themes	1.75
Flor PEETERS	In Memoriam	.75
	Pedal Studies	1.00
	35 Miniatures	2.50
	Final	1.00

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Jean Hermann Loud Carl Bloom

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MONDAY, APRIL 20, 1953

10:30 A.M. LECTURE, The First Church of Christ, Scientist
(Original edifice), 103 Falmouth Street, Boston

ALFRED NASH PATTERSON, Conductor, Chorus Pro
Musica

"WORKING WITH CHORUS VOICES"

12:00 M. ORGAN RECITAL, The First Church of Christ,
Scientist, 103 Falmouth Street, Boston

RUTH BARRETT PHELPS, A.A.G.O., The First Church
of Christ, Scientist

GRAND JEU *Du Mage*

VARIATIONEN "MEIN JUNGES LEBEN
HAT EIN END" *Jan Sweelinck*

VOM HIMMEL HOCH DA KOMM'
ICH HER *Johann Pachelbel*

CHORALE PRELUDE *Johann Sebastian Bach*
"Alle Menschen müssen sterben"

FANTASIA IN G MINOR *Johann Sebastian Bach*

SYMPHONY VI, ADAGIO *Charles Marie Widor*

PIECE HEROIQUE *Cesar Franck*

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MONDAY, APRIL 20, 1953

3:00 P.M. LECTURE, Marsh Chapel Lecture Room, Boston
University, 735 Commonwealth Avenue Boston

Dr. HELEN A. DICKINSON
"Music in Worship"

4:00 P.M. ORGAN RECITAL, Marsh Chapel, Boston Uni-
versity

CLARENCE DICKINSON, Mus. Doc., A.G.O., The
Brick Presbyterian Church, New York

In the Form of a Service

God to Man

CALL TO WORSHIP

Carillon Vierne

PRAISE

The New-Created World: The Glory of God in Nature

(a) "The Garden" Jehan Alain

(b) "The Fountain" Eric Delamarter

(c) "Allegro Maestoso" Clarence Dickinson
From Storm Mountain Symphony

PENITENCE

"Qui Tollis Peccata Mundi" Francois Couperin

ASSURANCE OF GRACE

"The Joy of the Redeemed" Clarence Dickinson

THE PATH OF REDEMPTION

(a) The Incarnation

"The Shepherds" Olivier Messiaen

From "La Nativite"

(b) The Atonement

"Ad Nos Ad Salutarem Undam" Franz Liszt

Man to God

WE BELIEVE

"Credo" J. Sebastian Bach

WE ADORE

"The Adoration of the Lamb" Paul De Maleingreau

BENEDICTION

"The Grace of Our Lord Jesus Christ" Anderson

GOING FORTH INTO THE WORLD

Fantasia on "A Mighty Fortress is our God" Reger

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Boston 16, Mass.

MONDAY, APRIL 20, 1953

7:30 P.M. PANEL DISCUSSION, St. Paul's Cathedral Crypt,
138 Tremont Street, Boston

G. DONALD HARRISON, President, Aeolian-Skinner
Organ Company

GEORGE FAXON, Organist, St. Paul's Cathedral,
Boston

"St. Paul's Cathedral Organ"

8:30 P.M. ORGAN RECITAL, St. Paul's Cathedral

SEARLE WRIGHT, F.A.G.O., Columbia University,
National Secretary, American Guild of Organists

FUGUE IN E FLAT

(ST. ANNE) J. S. Bach

PRELUDE ON "O JESU SUSS" Flor Peeters

TOCCATA SUR UN CHORAL Charles Tournemire

(L'Orgue Mystique No. 18)

PASTORALE Darius Milhaud

SONATA Ernst Krenek

EPISODE Aaron Copland

BLACK CHERRIES Seth Bingham

SUITE, OPUS 5 Maurice Durufle

Prelude

Toccata

Aeolian-Skinner Organ

TUESDAY, APRIL 21, 1953

10:00 A.M. VISIT TO Aeolian-Skinner Organ Factory

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TUESDAY, APRIL 21, 1953

8:30 P.M. CONCERT, Boston Conservatory of Music, Hemenway St., Boston.

MARILYN MASON, Organ Faculty, University of Michigan, String Quartet.

Dorothy Bales, *Violin* William Bruni, *Viola*
Reuben Gregorian, *Violin* John Han, *Cello*

CONCERTO IN F MAJORHandel

Allegro
Andante
Adagio
Allegro Moderato

THREE SONATAS FOR ORGAN AND STRINGS

F Major, No. 9, K. 244 *Mozart*
C Major, No. 13, K. 328
F Major, No. 15, K. 336

PARTITA, JESU MEINE FREUDE

Johann Gottfried Walther
(1684-1748)

JESU LEIDEN, PEIN UND TOD . . .Johann Caspar Vogler

(1696-1765)

THREE DANCESJean Philippe Rameau

(1683-1764)

Passepied
Sarabande
Gavotte

These works are dances from the ballets of Rameau, originally written for very small string orchestras, and arranged by Marilyn Mason. They are being published by the H. W. Gray Co.

SUITE FOR ORGANEdmund Haines

Promenade
Air
Toccata

This work won the A.G.O. composition award in 1948. It is dedicated to Marilyn Mason.

PRELUDE AND ALLEGRO FOR ORGAN AND STRINGSWalter Piston

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Chapter XX: Guild Expansion in New England

Over the years since the New England Chapter was first organized in 1905, it has had notable growth in many areas.

On January 8, 1919, the Main Branch was formed in Alfred Brinkler's studio on Portland. He served as the first Regent of the group before it became a full-fledged chapter. It is interesting to note that Dr. Brinkler is the only living member of that first group of founders of the New England Chapter that met in Everett Truett's studio to organize the second Guild Chapter in the country. He has served for many years as organist and choirmaster at St. Luke's Episcopal Cathedral in Portland and also as official organist for the city of Portland at its renowned Kotschmar Memorial Organ in the Municipal Auditorium, succeeding Will C. Macfarlane. He retired from both positions in 1952 and is now devoting his time to leisure, in addition to serving as Regional Chairman of the Guild for Maine, New Hampshire and Vermont. Bowdoin College has conferred on him the honorary degree of Doctor of Music. In 1935, the Guild absorbed the National Association of Organists and the Portland Branch became the Maine Chapter.

A Guild group was started in Providence about the same time that Portland organized its branch, but its life was short. The New England Chapter in Boston continued to hold services occasionally in Providence. In 1933, the interest had multiplied sufficiently so that the Rhode Island Chapter was organized.

By 1933 it became evident that the question of expansion into other sections might be taken into consideration. At a meeting of the Executive Committee on March 6th of that year the matter was discussed.

A fictitious conversation between Dr. Macdougall and the Warden on the subject (contained in a letter from Dr. Macdougall) pointed out that extension of the Guild organization was a province of Headquarters and that such a reorganization of the activities in New England would necessitate some change of name of the present New England Chapter. It was voted that the Dean write to representative chapter members in possible centers of activity through the section and sound them out as to the likelihood of one plan or the other proving valuable.⁶⁶

In April of that year a letter was received from Homer Whitford of Dartmouth College stating his idea of the desirability of more chapters in New England. No action was taken on it, however. In May, 1933, there was a discussion of the best way to make the Guild useful to organists not located near Boston, and a proposal was brought out to divide the New England territory in several smaller groups, either as new chapters or as branch chapters. Recitals in a greater variety of cities was proposed and also the possibility of having "outlying organists" play in recital in Boston was debated.

⁶⁶ Minutes of the Executive Committee, March 6, 1933.

By September the subject was pressed by Headquarters which was in favor of splitting the New England territory into several independent chapters. "It was suggested that Mr. Doersam (the Warden) be asked to go to these centers and attempt the organization of those chapters, upon the assumption that any move from officers of the New England chapter would not be well-received."⁶⁷ Warden Doersam was reported as desirous of arousing interest in a Guild group in Providence, Rhode Island. By December a northern New England Chapter was on its way with a meeting arranged for Dartmouth the coming February. The Vermont-New Hampshire Chapter was organized May 28, 1934 under the leadership of Mr. Whitford. The Rhode Island Chapter had come into existence the previous December.⁶⁸

The question of changing the name of the New England Chapter was reported under discussion in September 1937 and at a board meeting in October a letter was read from the Warden giving full authority to change the Chapter title. "It was moved that a letter be prepared for Chapter members laying the question of change of name before them for their consideration."⁶⁹ At the annual dinner held at the Myles Standish Hotel in January, 1938, the question was brought up. Sub-Dean Homer Humphrey moved that the name be changed to the "Massachusetts Chapter." A very brief discussion was held and a rising vote was taken with the motion carried by a large majority.

In March, 1939, a petition was received from several organists in Worcester asking for permission to form a branch in that city. Evidently it was granted even though the minutes do not report it, for in October, at the first Executive meeting of the Chapter, it was voted " ... not to give aid to the Worcester Branch financially ... but that if they have any events themselves they should be allowed to keep revenues provided they assume their own expenses."⁷⁰ Later that month there was a discussion of the status of the Worcester Branch and the possibility of disbanding it and having the members affiliate with the Massachusetts Chapter in Boston. No action was taken. The next report of Worcester comes in December, 1941, when a letter was read from Headquarters suggesting re-formation of the Worcester Chapter. Sentiment was definitely against it although the possibility of a branch in Springfield was discussed.

On September 28, 1948, past-Dean Harris S. Shaw of the Massachusetts Chapter (1944-1947) was appointed Regional Chairman for the lower half of New England, with authority to promote new Guild groups in Massachusetts, Rhode Island and Connecticut. That his activities have borne fruit is evident in the amazing growth of Guild chapters that has been made under his leadership. In addition to the "mother chapter" in Boston, five excellent chapters have been started in other communities in the state. Mr. Shaw has been largely responsible for the encouragement of the local organists to commence these Guild chapters. The Worcester Chapter was again organized on March 14, 1949 with Frederick Kinsley, F.T.C.L., organist and director at the Wesley Methodist Church, Worcester, as Dean. In November 1951 a Regional Convention for the tri-state area of lower New England was held in that city. The other Massachusetts chapters include:

⁶⁷ Minutes of the Executive Committee, Sept. 18, 1933.

⁶⁸ Rhode Island Chapter organized, Dec. 11, 1933.

⁶⁹ Minutes of the Executive Committee, Oct. 25, 1937.

⁷⁰ Minutes of the Executive Committee, Oct. 2, 1939.

Springfield Chapter, organized November 6, 1946
Berkshire Chapter (Pittsfield), organized May 15, 1947
Brockton Chapter, organized September 25, 1949
Cape Cod Chapter (Hyannis), organized September 22, 1951

In addition, Mr. Shaw lent encouragement and advice to the members in Manchester, New Hampshire when they sought to organize the New Hampshire group in October 1946.

Because many new chapters had been formed in the state since 1938, the subject of again changing the Chapter name to a more suitable was brought up in the Executive Committee of the Massachusetts Chapter on April 13, 1951. Notice was given to the general membership that the matter would be voted upon at the annual meeting in May.⁷¹

On May 7, 1951, at the annual meeting, Dean Ruth Barrett Phelps reported that “... it was the opinion of many members that the name should be changed, inasmuch as there are now four other Chapters besides our own in the state.” Discussion ensued with several members participating. It was moved that the name be change to “Greater Boston Chapter,” but this motion was lost. Proposed titles of “Old Colony Chapter” and “The Hub Chapter” were brought up but no motions made. Past-Dean Homer Humphrey (1939-1942) then moved that the name be changed to “Boston Chapter,” with the Registrar seconding this motion. A standing vote was called for with the motion being rejected by a vote of:

YES – 20 ; NO – 27

An amusing sidelight of this was that Mr. Phelps voted against the motion, while Mrs. Phelps voted in favor of it.

At the Executive Committee meeting on April 21, 1952, there was considerable discussion as to whether or not a question concerning the change of name should be included on the ballot for the annual meeting. At an adjourned session of the committee, following the evening program, it was moved that the following be inserted into the ballot:

“The Executive Committee requests that you vote on the following:

QUESTION: Shall the name of the Massachusetts Chapter be changed to “Boston Chapter,” effective July 1, 1952?”

At the annual meeting held May 19, 1952, the result of the vote on this question was:

YES – 71
NO – 32
BLANKS - 1

⁷¹ Dean Phelps read a tentative letter to be sent to the members before the Annual Meeting. It was moved and seconded that the Committee recommend that the name of the Chapter be changed from “Massachusetts” to “Greater Boston.” This recommendation is to be mentioned in the letter so that the member may have time to consider the proposal.

After many years of agitation and discussion the Chapter name was finally changed to the name most accurately describing its major scope of activity: "Boston Chapter." It is unlikely that there will ever be a need of amending it as the new title pretty accurately describes the area it serves. Any Guild member may join another Chapter by the method of dual-membership provision of the By-laws, so any member in any section of the state may affiliate with the Boston group if he chooses.

Chapter XXI: Movie Music Played by Organists

In the twenties it was in style for members of the profession to play for the movies. The most outstanding member of the Chapter who served as organist in this capacity was Miss Edith Lang, organist at the Exeter Theatre and the Boston City Club. At a social meeting in March, 1921, Miss Lang gave an address on "The Organ in the Movies." The Secretary's report of her talk says:

Scarcely anyone is better qualified to discourse upon that subject than Miss Lang, and her grasp of the subject was impressive. Her paper was for the most part an enumeration of the qualifications which movie organists must have to ensure success at that game, and they are indeed many, and detailed mention of the music most desirable. Her paper was so interesting that she had finished apparently before those present fully realized it.⁷²

At the annual Chapter dinner in February, 1926, Warden Frank L. Sealy spoke to the members and said: " ... I believe the Guild must take cognizance of the fact that the future progress and advancement of the art of organ playing rests in the hands of the excellently-schooled organists of the theatres." ⁷³ He recommended that organists that organists enter this field of effort as the "... emolument for services is greatly superior to that obtained from the churches."⁷⁴ He was followed by Messrs. Macdougall, Truette, and Clemson, who were in agreement that the day of the "deification of the legato touch" and the "smudge" had passed to be supplanted by clear, rhythmical playing.

At the first social meeting of the 1928 – 1929 season, Lloyd G. Del Castillo spoke on movie music and prefaced his organ accompaniments of some motion pictures with brief remarks wherein he expressed himself as favoring for theatre uses the unified organ in preference to the "straight" instrument because of its greater flexibility and because of its practicality. He said:

It is more convenient and more comfortable, matters that deserve consideration when an organist is called on to play several hours at a stretch. A literature rich in orchestral color has already been evolved and developed to vast size and this literature is quite unlike that organ music used in church.

"Mr. del Castillo accompanied a newsreel that pictured sailors, soldiers, rustic scenes, a forest fire, and other episodes. Although organists have cue sheets in this type of work, Mr. del Castillo seems to have abandoned all such artifices and improvised without restraint. It can be left as an open question whether organ music as played for films after the manner of the evening's entertainment would be considered intrinsically artistic apart from the films or not. Evidently the two art-forms must more or less be blended into a single concept in order to be successful."⁷⁵

⁷² Report of the Secretary (Mr. Loud), March 28, 1928.

⁷³ Address by Warden Sealy, Feb. 15, 1926.

⁷⁴ Ibid.

⁷⁵ Report of the Secretary (S. Harrison Lovewell), November 26, 1928.

Dean Marshall, in his annual report of 1929, said: “ ... theatre music is a professional occupation for organists today and approaches, if it does not exceed in importance, church organ playing.”

Chapter XXII: Ethics

At a Chapter Executive Committee meeting in March 1941, a letter was read from Headquarters regarding the local chapters keeping a record of complaints about malpractice, unfair treatment of organists or of the clergy. It was voted to bring the matter before the annual meeting in May. It was suggested that before any action could be taken by the Chapter, inquiry be made as to what action would be taken by the New York Committee on Ethics in case of such complaints. At the annual meeting, May 12, 1941, it was moved that the Executive Committee act as repository of any information regarding unethical practices in the Chapter and forward them to New York.⁷⁶

⁷⁶ Copy of the Code of Ethics as formulated by the New York Committee appears on the following page.

1938 Jan 31 Study of Playing of Special Services by the Organist and Use of the Organ by Unauthorized Persons

NEW ENGLAND CHAPTER AMERICAN GUILD OF ORGANISTS

The New England Chapter of the American Guild of Organists, in an endeavor to establish a standard of agreement between church organists and their ministers and music committees, has appointed a committee to make a study of existing conditions regarding the playing of special services by the organist, and the use of the organ by unauthorized persons.

Inquiry of many organists has led to the belief that there is no uniform arrangement between organist, minister and music committee regarding the playing of organ music for weddings, funerals, etc. While the majority of the members questioned have stated that satisfactory arrangements have already been made, several members have informed the committee that through lack of a proper understanding it is a common practice for persons arranging for weddings and funerals in their churches to ask friends to play for them. In the case of funerals it is not uncommon for the undertaker to furnish the music. These arrangements are usually made without consultation with the regular organist of the church.

When an organist is appointed to a church position it is reasonable for him to assume that his playing will be required not only for the actual church services on Sundays but for all other occasions when organ music is needed in the church. In recent years many organists have worked on a reduced income due to economic conditions, and the fact that they receive comparatively small remuneration for their services should make it apparent that any fees paid for special services are a rightful part of their income.

In view of the evident lack of a uniform agreement in the churches, the committee makes the following suggestions:

That the organist of the church be invited to play for all weddings and funerals in the church when music is desired, and that he receive a fee for his services from the person engaging him, the amount of the fee to be left to the discretion of the organist in churches where there is no established charge.

That the organist have the privilege of practicing on the organ as much as he wishes, and that he be permitted to give lessons on the organ without charge for the use thereof.

That pupils of the organist be allowed to practice on the organ, paying to the church an amount sufficient to cover the cost of power and light, and that no other person be permitted to use the organ without the consent of the organist.

It is suggested that the organist have a conference with the minister and music committee of his church, and that the subject matter of this letter be frankly discussed. The committee feels that the unsatisfactory arrangements in some churches regarding these matters are largely due to a lack of knowledge on the part of the minister and music committee as to the common practice in the majority of churches, and that when the facts are presented to them, they will gladly cooperate with the organist.

Committee
William B. Burbank
Anne Everett
Carl McKinley

January 31, 1938.

American Guild of Organists

NATIONAL HEADQUARTERS
630 FIFTH AVENUE, NEW YORK 20, N. Y.



CODE OF ETHICS

AND RECOMMENDATIONS



Adopted by the Council

RULE 1. No organist shall apply for a position, nor shall any teacher or school of music seek to place anyone in a position, unless a present or prospective vacancy definitely has been determined.

RULE 2. When demanded, churches should give organists a yearly contract, which may be terminated upon expiration, at ninety days notice.

RULE 3. None but the regular organist of a church shall play at weddings or funerals, except by arrangement with said organist.

THE COMMITTEE RECOMMENDS:

- A. That a bureau (or committee) be established at Headquarters, and in each Chapter, to receive complaints of irregular and unfair practices, on the part of both organists and churches. Such complaints shall be kept on file, and notices of protest may be sent to the offending organists or churches.
- B. That organists be cautioned against these unethical practices, and advised to be ready to cope with the situation, by preparing themselves for all possible requirements of their positions, thus making themselves invaluable to the churches.
- C. That churches appoint as "Minister of Music," an organist who has proven his worth, with full power to carry out the policies in regard to music in the church, as the pastor and music committee may authorize. That such a "Minister of Music" shall be protected in his tenure of office, and hence be free to do his best work.

Your committee does not think it desirable to unionize the Guild. Nor do we recommend any effort to fix a minimum rate of pay, either in amount or in its relationship to other expenditures of the church. In our opinion, owing to the varied conditions in churches throughout the country, any such effort would be futile. We do, however, strongly recommend, that at Headquarters and in all Chapters, steps be taken to strengthen the Guild, by bringing into its membership a larger proportion of the organists of the country.

In conclusion, we wish to emphasize the fact, that a large majority of churches need no code; that in them music has its rightful and highly honored place. But we deplore the increasing number of cases brought to our attention, of organists who have been discharged without adequate notice, and of efforts by organists and others to supplant another organist in his position.

We hope the mere calling attention to these highly unethical and unprofessional practices may result in their diminution.

COMMITTEE ON CODE OF ETHICS

Samuel A. Baldwin,
Chairman

Appendix

Report on the 1950 A.G.O. National Convention in Boston from "The Diapason Magazine" July 1, 1950

This is a transcription of the reporting in "The Diapason" of the 1950 Convention. "The Diapason" was the official magazine of the American Guild of Organists at the time.

The DIAPASON

July 1, 1950

BOSTON DRAWS 1,141 TO A.G.O. CONVENTION

ALL RECORDS ARE BROKEN

Five Days and Nights Filled with Recitals, Services, Orchestra Concert and Other Events – Crowds Tax Buildings

Organists from every part of the country descended upon Boston more than a thousand strong the week of June 19 to attend the largest convention of their clan ever to be held, so far as records show. A total of 1,141 members of the American Guild of Organists and other visitors were registered at the twentieth national gathering of the organization. Five days and nights were filled with a series of events that had been arranged by the Massachusetts Chapter, including a forfeit of recital programs, services, papers and a great banquet.

Every building in which a program was presented was jammed to the last seat throughout the week and hundreds were unable to gain entrance at the service in Trinity Church, while for the Boston "Pops" concert in honor of the Guild the house was sold out and for Dr. Fritz Heitmann's recital on the famous Boston Music Hall organ now in Methuen, it was necessary to have the patient artist play his program twice so that all might hear him once. There were some noteworthy thrills at several of the recitals and in quality as well as the size the events deserved comment in superlatives.

All the proceedings of the week were carried out like clockwork, and even the weather man was cooperative, all except the last day being comfortably cool.

Opens with Evening Service

In view of the religious background of the A.G.O., it was fitting that the first event of the convention should be a church service. Famous Trinity Church was filled for the evensong Monday at which Francis W. Snow, Mus.D., presented his choir of men and boys in a program of service music of great beauty. Nearly all of the visiting organists were impressed by the rarely fine quality of the boys' voices. The Rev.

Theodore P. Ferris, D.D., rector of Trinity, welcomed the Guild cordially. Dr. Carl K. McKinley played a Prelude and Arioso by Sowerby as the prelude. The postlude, the only other organ number, was the Prelude in E minor by Bach, played by George Faxon. Mr. Snow's Magnificat was followed by three classical motets, by Handl, Tallis and Vittoria, and three contemporary motets, by Willan, Titcomb and Snow. These offerings proved what could be done with a boy choir of excellence. Dr. Snow made a brief address on boy choirs. [*Dr. Snow's paper will be published in a future issue of "The Diapason".*]

Recital by Virgil Fox

Since it was evidently desired to give the convention recitals a brilliant beginning, Virgil Fox was selected to give the first one of the week. With the large Casavant organ in Emmanuel Church under his hand and feet Mr. Fox had an adequate vehicle for another demonstration of his talents. With a dynamic personality Mr. Fox combines the technical facility of a virtuoso and so wherever the organist of the Riverside Church in New York appears, from coast to coast, something far beyond the ordinary is expected. The church was jammed for the occasion and many had to stand.

In his recitals this season Mr. Fox has made Erik Satie's "Messe de Pauvres" his opening number and this time he had the cooperation of Grover J. Oberle, F.A.G.O., and his choir in making this an effective number in which soloists in the rear gallery did much to enhance the impressiveness of the work. To follow this with the Bach "Fugue a la Gigue" created a pronounced contrast. The Schumann Canon in B minor was nothing new to this audience. Florent Schmitt's Prelude, Op. 11, was a piece of lovely moods. The Healy Willan Introduction, Passacaglia and Fugue is a work of overwhelming proportions.

The remainder of an hour and a half included Bach's Sixth Sonata, two well-known chorale preludes by Vaughan Williams, and the Bach "Come, Sweet Death" and Prelude and Fugue in G major. One of Mr. Fox's stunts, if it may be called that, is to have the congregation sing a hymn, and the great audience and the organ gave one something to remember in the singing of "Hyfrydol" while playing "Come, Sweet Death" as played by this organist is something that one might wish Bach could hear.

Unionization Is Discussed

The convention was opened officially in the Copley Plaza Hotel on Tuesday morning by Joseph S. Whiteford, chairman of the convention committee, who introduced John B. Brown, the city's official greeter; Ruth Barrett Phelps, A.A.G.O, dean of the Massachusetts Chapter, and S. Lewis Elmer, A.A.G.O., president of the A.G.O. Mr. Elmer directed attention to the fact that this was the largest convention ever held by the Guild.

The first of the "information and discussion" sessions came next, with William H. Barnes, Mus.D., as chairman. This developed into a discussion of the status of the organist and the organ recital and the question whether the organ profession would be benefited by affiliation with the musicians' union. Rudolph Elis, music critic of the Boston Herald, was the first speaker. He quoted from his recent articles, reprinted the "The Diapason" and made the subject of editorial comment. His emphasis was on the neglect of the organist and he point out a few of the possible causes. He lamented the fact that the average musician appreciated all forms of music excepts organ and chamber music.

"We are all missing a tremendous amount of musical enjoyment," he declared, because of this condition. "The people today do not know the organ," he said. To the practice of making orchestra arrangements of some of Bach's works he referred in plain terms, calling the results "frightful."

Harold Gleason of the Eastman School of Music delivered a very interesting and thought-provoking talk, beginning by referring to the organist's profession as a very noble one and regretting that too often the organist is too yielding and does not stand on his rights against the "lady in the church who knows what she likes and likes what she knows," and does not know much, and against those who will accept a meager fee for playing at a wedding while hundreds of dollars are spent for flowers. The organist, he asserted, must learn to say "no." He went into the subject of unionization at some length, pointing out its disadvantages.

Edward A. Grossman of St Louis, who spoke from the standpoint of a business man as well as a church organist, took up various questions that would have to be considered in reaching the decision to organize a union and made it plain that after all the organist's work is part of worship and that the idea of adopting labor methods, such as picketing and other evils, has no place in this profession.

Organ and Harp Program

Dr. Alexander McCurdy, head of the organ department at the Curtis Institute in Philadelphia and at the Westminster Choir College, and his talented wife, the harpist, gave variety to the week with their program of organ and harp selections. Dr. McCurdy made use of three organs on exhibition in the ballroom. These were the Aeolian-Skinner classic instrument, the Wicks organ and the Möller "Artiste." The ensemble selections were two dances – "Sacre" and "Profane" – by Debussy and Introduction and Allegro by Ravel, the closing number. Dr. McCurdy's organ selections consisted of five chorale preludes, the Cathedral Prelude and Fugue and the Vivace from the Second Trio-Sonata, all by Bach.

Early Day Music in King's Chapel

The next event in a crowded day was a visit to historic King's Chapel. Where Charles Brandon of Schenectady, N.Y., a blind organist, provided the organ selections – the Bach Dorian Toccata and two chorale preludes and the Vienne "Carillon." In keeping with the colonial setting in King's Chapel the Yankee Choristers, conducted by Oliver Daniel of the Columbia Broadcasting System, sang a program of music of colonial America which gave the organists present an accurate picture of the musical offerings of the 1770s as they sat in the pews once occupied by George Washington and other great men of those days. There were four anthems by William Billings, who was born in 1746, including "Lamentation over Boston" and a tear-producing number entitled "Fare You Well, My Friends"; three "Downeast" spirituals by Jacob Kimball, who was born in 1761; four choruses from "The Harmony of Maine" by Supply Belcher, of which "Set Down That Glass" and "No Brandy Will We Take" gave evidence that there was a liquor problem in the eighteenth century as well as in the twentieth; four other anthems by Billings, the last of them entitled "Modern Music" and an organ number of a past period by William Selby, with the title "A Lesson for Organ."

To bridge an abrupt jump from the oldest American music to the latest modern output there was an interval in which the visitors either went on a drive provided for them so that they might see the historic spots in Boston or listened to a scholarly lecture on "The Miracle of Hearing." The lecturer was Dr. Werner Mueller, assistant surgeon at the Massachusetts Eye and Ear Infirmary and an instructor at the Harvard Medical School. Dr. Mueller is also an organist. It was unfortunate that many who wish to hear him yielded to the opportunity to see the sights, but a large audience was present to benefit from a talk of highly scientific interest.

Tribute to the Moderns

The latter part of the afternoon and the evening were devoted to the works of the moderns. In Jordan Hall at the New England Conservatory of Music the program was divided between the organ and a choral offering. Miss Marilyn Mason of the faculty of the University of Michigan, who took the place of Robert Ellis at the last moment when the Texas organist was unable to come to Boston, aroused admiration with a fine performance of Schoenberg's Variations on a Recitative from memory. This work was written in 1947. Miss Mason played with ease and poise. The chorus Pro Musica, directed by Alfred Nash Patterson and accompanied by instrument from the Boston Symphony Orchestra, played Stravinsky's Mass for Chorus and Wind Instruments, a composition only two years old. It was the first Boston performance of the work.

Catharine Crozier's Recital

The Church of the Advent was filled, with many latecomers standing, to hear Catharine Crozier's demonstration of much of the best work of the modern composers for the organ. That her performance made an excellent impression was attested when at the close she received an enthusiastic and prolonged round of applause – in a famous Episcopal church. For those who are devoted to modern organ music it was a feast; to those whose tastes do not find much of this palatable fare there was admiration for the player who was able to glorify this type of music. As Miss Crozier has been heard on tours across the nation and gave her first recital at an A.G.O. convention some years ago in Cincinnati, her virtuosity caused no surprise.

All of the program offerings have been composed in the last twenty-five years. Miss Crozier began with the First Sonata of Hindemith and immediately proved her command of the large Aeolian-Skinner organ and the virility which marks her playing. De Maleingreau's "Tumult in the Praetorium," from his Passion Symphony, is a brilliant work which has become almost a war horse for those who can master its difficulties. There were two pieces by Leo Sowerby which were delightful to any ear – his lovely Fantasy for the Flute Stops and the elegy entitled "Requiescat in Pace." Eric DeLamarter's "Soliloquy" is a well-named and thoroughly enjoyable composition. Edmund Haines' "Promenade, Air and Toccata" is marked by a very brilliant final movement. Jehan Alain, the young Frenchman who became a war casualty, was represented by his "Litanies" and a "Fantaisie." The program closed with Marcel Dupré's Variations on a Noel, which is one of his best work, in the opinion of many.

Thus, with an unmistakable display of enthusiasm from the great throng, closed the oblation to the latest music of the prevailing mode.

Fred Waring and Two-Organ Program

Fred Waring, whose name is a household word in radio and television, conducted a "choral workshop session" as the first event of Wednesday and demonstrated his methods and ideas in the realm of choral technique in a way to hold the interest of his audience for an hour and a half; incidentally he organized the organists into an impromptu chorus that showed that the tradition that organists are poor singers could be disproved.

One of the unusual features of the convention was a concert for two organs which was made possible by the exhibits prepared by several organ builders. Fenner Douglass of the Oberlin Conservatory at the

Aeolian-Skinner and Lawrence H. Moe of the Central Washington College, Ellensburg, Wash., at the Wicks were the performers, presenting a Sonata by Cherubini, a Concerto by Couperin, a sixteenth century piece entitled "Jon, Come Kisse Me Now," which was music of a character to produce the desired result; the Bach "Mirror" Fugues, from "The Art of Fugue", and the Concerto of Antoni Soler, recently presented on the air by E. Power Biggs. It was the antithesis of modern music, but it was pleasing and was played as if the two performers had done this for a long time.

Visit to Methuen and Andover

With Andover and Phillips Academy, and Methuen, home of the famous Boston Music Hall organ, as its destination a fleet of buses which did not help the Boston traffic situation started out after luncheon for a delightful trip. The events in both places had to be divided into sections, a practice more frequently necessary on the railroads than at organ recitals. At the Phillips Academy chapel Harold W. Friedell, F.A.G.O., of St. Bartholomew's Church in New York and the chairman of the Guild examination committee, played the 1951 examination pieces as recently published in "The Diapason" and the Chorale-Toccata of Ivan Langstroth, the organ composition which won the J. Fischer prize this year. The Organ Institute Chorus, directed by Arthur Howes, F.A.G.O., sang the anthem which won the H.W. Gray prize – "Thy Mercy, O Lord, Is in the Heavens," composed by Carl W. Landahl. This anthem impressed the organists as possessing beauty and practical service possibilities.

At Methuen the visitors were impressed with the building which houses the Boston Music Hall instrument, once consigned to the oblivion of storage by those who did not realize the value of the great instrument. As it stands today the organ and its home deserve to be counted as one of America's great historic and artistic treasures. To hear this organ as played by an artist of the rank of Fritz Heitmann provided something to be remembered. And the fact that he had to give his recital twice because the convention throng was more than twice the capacity of the hall was another fact that made the afternoon memorable.

Professor Heitmann, organist of the Dom in Berlin, who is making his second American tour and who was brought to the United States to teach at the Organ Institute, made such use of the instrument that everyone was thrilled. It was a German-built organ he played, and his program was all-German. The items known to the majority were the Bach Passacaglia and Fugue on "B-A-C-H," which was the final number. The remainder of the program was devoted to a Prelude and Fugue by Bruhns, Variations on a Chorale by Paul Hoffer and a Toccata and Fugue by Wolfgang Fortner. The performance was one that justifies the use of superlative and the modest-appearing man who sat at the console was able to arouse his hearers to great enthusiasm for himself and for the magnificent organ whose original grandeur has been enhanced by the additions and changes it has undergone since its rescue from Boston dust.

Great Evening at the "Pops"

There was a pronounced change of scene for the evening when the organists formed a large part of an audience which made Arthur Fiedler and his "Pops" orchestra play to a sold-out house at the Boston Music Hall. The "Pops" are a Boston institution with a European flavor, at which the audience sits at small tables in groups of five and if the musical fare is not adequate finds solace in sandwiches, beer and soft drinks. It is a real experience to see and hear at a Boston "Pop" concert. As an interlude, a certificate of honorary membership in the A.G.O. was presented to Mr. Fiedler by President Elmer.

As the special feature of the evening the program interspersed a series of popular classics with a Concerto for Organ and Orchestra in C major, by Leo Sowerby, with E. Power Biggs at the Console of the new Aeolian-Skinner organ. The concerto, in three movements, gave the orchestra the opportunity to let loose in an almost riotous performance of a distinctly modern work which was thoroughly enjoyed by even those not yet acclimated to the modern type of composition. The wild ovation given Dr. Sowerby, Mr. Biggs and Mr. Fiedler made it unmistakably clear that everybody was happy.

Organ Matter the Topic

Organ design was the topic for Thursday morning and in the hour devoted to the subject those present were able to gain a considerable amount of information on organ problems. Emerson L. Richards of Atlantic City, organ architect and “fan,” was in the chair and recalled events in connection with the development of new conceptions reflected in specifications in recent years. B. C. Baldwin of the Estey Organ Company, the first speaker, told of plans of his company for much more active participation in the building of pipe organs. Joseph S. Whiteford, vice-president of the Aeolian-Skinner Company, devoted a short time to describing the organ on exhibition at the convention which is to be installed at the new England Conservatory as a practice instrument. M. P. Möller, Jr., head of M. P. Möller, Inc., presented a paper in which he listed the points to be considered in planning an organ suitable for every purpose.

A dissertation on “Planned Acoustics in Relation to Music” followed the organ session and in it was brought up a topic which is disturbing to organists and organ builders – that of the installation of acoustical material which in many instances reduces the effectiveness of the organ. G. Donald Harrison, president of the Aeolian-Skinner Company, cited two instances in which havoc was wrought by covering the ceiling with acoustical material. He found that the laying of red carpet had caused a loss of 75 percent of one organ’s power. He expressed regret that there were today no standards for good acoustics. Mr. Harrison suggest that no acoustical expert who had material for sale should ever be employed and that a guaranty should be exacted under which the person or firm installing the acoustical material would be compelled to remove it if it did not perform what was promised. Edward B. Gammons of the Groton School, an organ designer, seconded Mr. Harrison’s arguments. Robert B. Newman of the Massachusetts Institute of Technology faculty represented the architects and in his talk admitted many of the complaints to be justified.

Program for Organ and Strings

Three young American virtuosos played the composition of three American composers, presenting works written in the last six years in a program of concerts for organ and strings by American composers in the hotel ball-room before noon. Mary Crowley Vivian of Dallas played the Sowerby Classic Concerto. William Watkins was at the organ for the Prelude and Allegro by Walter Piston. George Markey of Philadelphia played a Passacaglia by Ellis B. Kohs. The Fiedler Sinfonietta, conducted by Arthur Fiedler, provided the strings. It was another triumph for modern compositions, as attested beyond peradventure of a doubt by the audience’s applause.

President Elmer had all the deans present at the convention, together with the regional chairmen, as his guests at the luncheon in the Old South Church Thursday and reports of chapter activities from nearly every state gave a picture of the widespread work of the Guild throughout the land.

Arthur Poister’s Recital

Arthur Poister played a program of standard organ works in the early afternoon at Symphony Hall with the authority and clarity that make him an outstanding recitalist. Mr. Poister is on the faculty of Syracuse University. Four of the numbers in Dupré's "Stations of the Cross," modern music of intense feeling, were finely interpreted. These were supplemented by the Franck Chorale in B minor and Bach's Prelude and Fugue in E flat major.

Archibald T. Davison, Ph.D., professor of music at Harvard and known to church musicians through his writings, delivered a paper on the subject of "The Church Choir of the Future" at the First Church of Christ, Scientist, after Mr. Poister's recital. He kept his audience interested for an hour with his impressions of the church music of today and his remarks were punctuated with much wit and a modicum of sarcasm. The way to improve the service music of today, which he found in a rather low estate, is through more music education in the schools. Dr. Davison has high ideals as to what is proper in church music and evidently does not find those ideals close to attainment.

Program of Concerted Music

After taking a group photograph on the steps of Trinity Church the convention listened to a program of concerted music in the Copley Plaza ballroom under the direction of Ernest White of the University of Western Ontario faculty in London, Ont., an instructor at the Andover Organ Institute and nationally eminent through his recitals and as director of music at the Church of St. Mary the Virgin in New York over a long period. Mr. White's forces for this program consisted of a quartet of strings from the Boston Symphony Orchestra, Raymond Wicher, baritone, and Edward Linzel of New York at the harpsichord, with Mr. White at the organ. The program began with a rendition of the Prelude in B minor of Bach. Bach's solo cantata No. 56 was beautifully done by Mr. Wicher and the accompanying instruments. The last offering was the Concerto No. 1, in G minor, by Handel, for organ and strings. The entire performance was one of rare beauty and style.

Bach Service Impressive

The Bach service Thursday evening at Trinity Church was an occasion long to be remembered for its impressiveness. The great church, one of the many famed houses of worship in Boston, was filled to the last seat and literally hundreds stood outside. The academic procession of Guild members in hood and gown gave evidence of the academic character of the A.G.O. Robert Noehren, professor at the University of Michigan, played the prelude, consisting of three Bach chorales, and the postlude, the Fantasie and Fugue in G minor. The feature of the evening was a glorious performance under the baton of Dr. Ifor Jones of the Bethlehem Bach Choir, of the Magnificat by the excellent Boston Chorus Pro Musica, which was trained by its director Alfred Nash Patterson; a quartet of distinguished vocal soloists, Erwin Bodky, harpsichordist, and an orchestra composed of students and faculty of the New England Conservatory.

A brief address by the Rev. Theodore P. Ferris, D.D., rector of Trinity Church and once a church organist, pointed out the importance of the organist to the church. Two things which all men have in common, he said, are religion and music. He referred to various kinds of organists, some of whom, like Bach, are devoted to the church, while some "are in it, but not of it." "Adoration" he defined as a recognition of something supremely great.

Report Show Guild's Condition

A business meeting was the first order of the final day. President Elmer directed attention to the prosperous condition of the Guild and asked several committee chairmen to make reports. Seth Bingham, head of the national expansion committee, reported a total membership of 11,800, according to the latest figures, an increase of 1,700 in the last year. Paul Swarm of Decatur, Ill., reported for the committee on members' interests and told of the mailing of 22,500 questionnaires to organists in all parts of the country. Dr. Carl Wieseemann told of the organ play competition and on the behalf of the committee on college contacts explained the plan to interest college graduates who majored in music to take the A.G.O. examinations.

Invitations to hold the 1952 national convention were presented by Rene Dosogne, dean of the Illinois Chapter, on behalf of Chicago, and by Edward Berryman on behalf of St. Paul and Minneapolis. A telegram contained an invitation from Charlestown, S.C. These invitations will be submitted to the council for action.

Representing the Associated Organ Builders A. G. Sabol asked the convention to adopt a resolution, which was done unanimously, appealing to architects in designing churches to allow enough space for the installation of an adequate organ. He stated that in many instances only enough room for an electronic instrument is included in the plans.

The business session was followed by the last of the series of information and discussion sessions of the week. This one was devoted to the Guild examinations and Harold W. Friedell, chairman of the examination committee, was in the chair. Valuable advice to those aspiring to win the A.G.O. certificates was presented by Carl McKinley, Mus. D., of the New England Conservatory and Harris S. Shaw, A.A.G.O., of Boston. A well-prepared paper was the contribution of Rowland W. Dunham, F.A.G.O., of the University of Colorado, who spoke on "Musicianship" and emphasized the statement that "it is not how much one studies, but how he studies." Mrs. Charlotte Boserman of Seattle, Wash., presented a number of suggestions for making the examination serve better to carry out their object. She advocated stronger emphasis on accompaniment and advocated the elimination of certain features of the tests which she considers of little practical value to the church organist.

Recital by Robert Owen

Robert Owen of Christ Church in Bronxville, N. Y., offered a program which avoided extremes and therefore was doubly enjoyable when he gave the first recital of the busy day in the hotel ballroom on the Aeolian-Skinner organ. The Concerto in B flat of Handel was beautifully interpreted. The "Air Tendre" of Loeillet and d'Aquin's "Noel Grand Jeu et Duo" were followed by an "Elegy" by Mary Howe, which was pleasing except for some of its dissonances. Louis Speyer was English horn soloist in the Sowerby "Ballade," composed for him, and the same composer's Toccata. Mr. Speyer is a member of the Boston Symphony.

The convention throng was transported in buses to Cambridge as the afternoon opened and first visited the Harvard Germanic Museum, a place of special interest to organists everywhere because of the Sunday coast-to-coast broadcasts on its Aeolian-Skinner organ by E. Power Biggs. After viewing the many exhibits the visitors heard a short recital by Mary Crowley Vivian of Dallas, Tex., a young woman who has already attained a wide-spread reputation as a recitalist. Mrs. Vivian played a Bach program consisting of the First Trio-Sonata, the Chorale Prelude "O Guiltless Lamb of God" and the Toccata, Adagio and Fugue in C.

Contest Winner Is Heard

What the contest for young organists, held for the first time this year, has brought out was illustrated at the recital by Bob Whitely of Oklahoma City, who won the contest, with Miss Joanne Birrell of Norwood, Ohio, another of the eleven contestants selected in regional preliminary contests, receiving honorable mention. The performance proved that the new generation may be trusted to carry on in the best tradition of organ playing. Mr. Whitely began with Buxtehude and ended with Messiaen. His Bach number was the Fugue in B minor. Haydn's "Suite for a Musical Clock" and Messiaen's "Celestial Banquet" were other numbers in an eclectic program. His playing of the Franck Chorale in A minor was the highest quality and Sowerby's Arioso – the last Sowerby composition of the convention – was a lovely piece. The recital offered convincing evidence of the value of the 1950 contest in disclosing real talent.

To complete the variety of offerings on the convention program the last item was outstanding. It was a service of Gregorian chant and other liturgical music conducted Everett Titcomb, nationally eminent exponent of this type of music, directing the Schola Cantorum of the Mission Church of St. John the Evangelist, the church of the Cowley Fathers. Theodore Marier, F.A.G.O., of St. Paul's Catholic Church was at the organ and Paul Stanton played the Te Deum composed by Mr. Titcomb. The beauty of tone of the choir, the high quality of Mr. Titcomb's Te Deum and the impressiveness of the entire service in this old Episcopal church made this one of the worthwhile convention features.

Banquet in a Blaze of Glory

The convention came to a close Friday evening in a scene of splendor and gaiety when the great Copley Plaza ballroom was filled with a happy crowd. Mr. Biggs opened the postprandial proceeding by introducing Bill Cunningham as master of ceremonies. This prominent newspaper man traced his interesting career from his home in Texas, where his father was a minister, where he helped to support his widowed mother as assistant janitor of a church, and where he first learned to play the organ, to his success in the East, later as a "movie" organist, up to his "reform" when he entered newspaper work. President Elmer presented the contestants in the 1950 contest and handed Mr. Whitely, the winner, a plaque from the Guild. Mr. Elmer also read a cordial letter from Dr. Albert Schweitzer. Fritz Heitmann and Mrs. Heitmann were presented and the German organist's greeting in German was translated by Dr. Werner Mueller.

Charles McConnell, author, director of recording for R.C.A. and one-time organist, was the evening's principal speaker. He told of the status of the great orchestras of America and revealed the approaching introduction of a marvelous new recording machine that may revolutionize the entire musical situation – a machine which, as he said, "can produce not only one Heifetz and forty Heifetzes."

Every evening after the serious convention events the crowd relaxes in the ballroom with a variety of nonserious and sometime hilarious proceedings under the direction of Christopher Tenley of Washington, master of ceremonies.

Exhibits made by several organ builders added to the interest of the week. The Aeolian-Skinner Company installed a two-manual classic organ whose pipes, gilded and simonized and in full view

because of the absence of a swell-box, resounded every day. This instrument will be placed in the New England Conservatory of Music for studio use. The Wicks Organ Company had a fine piece of work on the opposite side of the ballroom, also showing the internal workings. M.P. Möller, Inc., had one of its small “Artiste” organs of large tonal possibilities. The Estey Company showed one of its practice organs. The Frazee Company exhibited a console. The Schantz Company was well represented and Aeolian-Skinner placed on exhibition the four-manual console to be installed in the Central Presbyterian Church of New York.

Roster of Chapter Officers

DEANS

George Albert Burdett, A.G.O.	Dec. 1905 – Sept. 1908
Hamilton Crawford Macdougall, A.G.O., Mus. C.	1908 – 1909
Walter John Clemson, A.G.O., M.A. (Cantab.)	1909 – 1918
Everett Ellsworth Truette, A.G.O.	1918 - 1920
George Albert Burdett, A.G.O.	1920 - 1922
John Hermann Loud, F.A.G.O., A.R.C.M.	1922 - 1926
John Patten Marshall, Mus. D.	1926 - 1930
Raymond Clark Robinson, F.A.G.O., Mus. D.	1930 - 1933
Frederick Harrison Johnson, F.A.G.O., F.T.C.L.	1933 - 1936
William Edward Zeuch	1936 - 1937
Homer Pasco Whitford, F.A.G.O.	1937 - 1939
Homer Corliss Humphrey	1939 - 1942
William Belknap Burbank ⁷⁷	1942 - 1944
Harris Stackpole Shaw, A.A.G.O.	1944 – 1947
Gerald Foster Frazee	1947 - 1949
Ruth Barrett Arno, A.A.G.O. (Mrs. Walter M.)	1949 - 1950
Ruth Barrett Phelps, A.A.G.O. (Mrs. Lawrence I.)	1950 - 1951
Theodore Normand Marier, F.A.G.O., Ch.M.	1951 - 1952
George H. Faxon, F.T.C.L.	1954 - 1955
Eleanor Packard Jackson (Mrs. Albert F.)	1955 - 1956
Herbert J.A. Irvine, A.A.G.O.	1956 -

SUB - DEANS

Albert William Snow	1909 - 1914
-?- (Snow or Whelpley)	1914 – 1915
Benjamin L. Whepley, A.A.G.O.	1915 – 1922
John Patten Marshall, Mus. D.	1922 - 1926
Raymond Clark Robinson, F.A.G.O., Mus. D.	1926 - 1930
Francis Williams Snow, Mus. D.	1930 - 1933
Edward B. Gammons	1933 - 1936
Homer Pasco Whitford, F.A.G.O.	1936 - 1937
Homer Corliss Humphrey	1936 - 1937
Dowell P. McNeill	1937 – 1939
William Belknap Burbank	1940 - 1942
Harris Stackpole Shaw, A.A.G.O. ⁷⁸	1942 - 1944
Maurice C. Kirkpatrick, A.A.G.O., M.A.	1944 - 1947
Elwood E. Gaskill, M.A. (Mus.) ⁷⁹	1947 - 1949
Ruth Barrett Arno, A.A.G.O.	1949

⁷⁷ Sub-Dean Harris Shaw became Dean in June 1944 upon the death of Dean William B. Burbank

⁷⁸ Ibid

⁷⁹ Sub-Dean Elwood Gaskill resigned November 15, 1948. Mrs. Walter M. Arno's appointment was announced Jan. 10, 1949

Theodore Normand Marier, F.A.G.O., Ch.M.	1949 - 1951
Grover John Oberle, F.A.G.O., Ch.M.	1951 - 1952
George H. Faxon, F.T.C.L	1952 - 1954
Eleanor Packard Jackson	1954 - 1955
Harold F. Schwab, A.A.G.O.	1955 - 1957
Mary Crowley Vivian, F.A.G.O. (Mrs. Charles H.)	1957 -

SECRETARIES

Everett Ellsworth Truette, A.G.O.	1905 - 1906
Arthur S. Hyde	1906 - 1908
C.G. Hamilton	1908 - 1909
James D.D. Comey	1909 - 1912
Charles Henry Doersam, F.A.G.O.	1912 - 1913
J. Willis Conant, F.A.G.O. ⁸⁰	1913
John D. Buckingham, A.G.O.	1913 - 1918
John Hermann Loud, F.A.G.O., A.R.C.M.	1918 - 1922
S. Harrison Lovewell	1922 - 1929
Francis Williams Snow, Mus. D.	1929 - 1930
Arthur H. Ryder	1930 - 1931
Harold F. Schwab, A.A.G.O.	1931 - 1934
Paul C. Akin ⁸¹	1934 - 1936
Edward B. Gammons	1936 - 1937
George F. Faxon, F.T.C.L.	1937 - 1939
Gardiner C. Evans	1939 - 1943
Margaret Reade Martin	1943 - 1946
Eleanor Packard Jackson ⁸²	1946
Margaret Reade Martin	1946 -1947
Marjorie Fay Johnson	1947 - 1950
Emma Jane West	1950 - 1952
Emma Jane Trembly (Mrs. Gray C.)	1952 - 1956
Eleanor Knight Bowering (Mrs. A. Stanley)	1956 -

ASSISTANT SECRETARIES

Marion Louise Chapin	1933 - 1934
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TREASURERS

Warren A. Locke, A.A.G.O.	1905 - 1906
-?- (Locke or Whelpley)	1906 - 1908
Benjamin L. Whelpley	1908 - 1910
Wilbur Hascall	1910 - 1921
Edward Jacobs Smith	1921 - 1936

⁸⁰ Mr. Conant was elected Secretary May 19, 1913. He resigned Sept. 17, 1913, moving to Washington, D.C.

⁸¹ Mr. Akin resigned in March, 1936, moving to Pennsylvania

⁸² Mrs. Jackson resigned Sept. 1, 1946 and never served.

Raymond Floyd	1936 - 1938
Maurice C. Kirkpatrick, A.A.G.O., M.A.	1938 - 1941
Elwood E. Gaskill, M.A. (Mus.) ⁸³	1941 - 1942
Paul F. Stanton ⁸⁴	1942 - 1943
Leslie A. Charlton	1943 - 1947
Herbert J.A. Irvine, A.A.G.O.	1947 - 1952
Ernest E. Hardy	1952 - 1956
David Ashley Cotton	1956 -

REGISTRARS

Harold Winthrop Martin ⁸⁵	1949 - 1952
William A. Little ⁸⁶	1952 - 1953
Marshall Sumner Wilkins ⁸⁷	1953 -

CHAPLAINS

The Rev. Peter R. Blynn, Curate, Church of the Advent, Boston	1953 -
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EXECUTIVE COMMITTEE MEMBERS

	1905 - 1906
Walter J. Clemson, A.G.O.	William Churchill Hammond, A.G.O.
Henry Morton Dunham, A.G.O.	Benjamin Johnson Lang, A.G.O.
Arthur Foote, A.G.O.	Hamilton C. Macdougall, A.G.O.
Samuel Brenton Whitney, A.G.O.	
	1906 - 1907
	-?-
	1907 - 1908
	-?-
	1908 - 1909
Alfred Brinkler, F.A.G.O.	Wallace Goodrich
George A. Burdett, A.G. O.	William C. Hammond, A.G.O., Mus. D.

⁸³ Mr. Gaskill resigned in September 1942.

⁸⁴ Mr. Stanton resigned in September 1943.

⁸⁵ Mr. Martin was appointed by Dean Arno to serve as acting Registrar at a business meeting of the Chapter held at the First Church of Christ, Scientist in October 1949. On November 14, 1949, the Executive Committee elected Mr. Martin as Registrar for the 1949 – 1950 season. He was then elected by the Chapter members at the annual meetings of 1950, 1951 and 1952. He resigned as Registrar on September 1, 1952 to enter the School of Sacred Music, Union Theological Seminary, New York City.

⁸⁶ Mr. Little was elected Registrar by the Executive Committee on September 8, 1952 to fill the vacancy caused by the resignation of Mr. Martin. He entered the U.S. Army in April 1953.

⁸⁷ Mr. Wilkins was elected to succeed Mr. Little at the annual meeting of May 18, 1953.

Henry M. Dunham, A.G.O.

S. B. Whitney, A.G.O.

1909 - 1910
Same as above

Alfred Brinkler, F.A.G.O.
George A. Burdette, A.G.O.
Henry M. Dunham, A.G.O.

1910 - 1911
Arthur Foote, A.G.O.
William C. Hammond, A.G.O.
S.B. Whitney, A.G.O.

1911 - 1912
-?-

Myron C. Ballou
John Hermann Loud, F.A.G.O.

1912 - 1913
Henry M. Dunham, A.G.O.
-?-

Myron C Ballou
Alfred Brinkler, F.A.G.O.
Henry M. Dunham, A.G.O.

1913 - 1914
William C. Hammond, A.G.O.
John Hermann Loud, F.A.G.O.
Allen W. Swann, A.G.O.

1914 - 1915
-?-

Charles D. Irwin
John Hermann Loud, F.A.G.O.
-?-

1915 - 1916
Albert W. Snow
Allen W. Swan, A.G.O.

Henry M. Dunham, A.G.O.
Hamilton C. Macdougall, A.G.O.

1916 - 1917
Arthur Foote, A.G.O.
-?-

George A. Burdett, A.G.O.
Henry M. Dunham, A.G.O.
W. Lynnwood Farnam
John Hermann Loud, F.A.G.O.
Everett E. Truette, A.G.O

1917 - 1918
Hamilton C. Macdougall, A.G.O.
Albert W. Snow
Francis W. Snow
Allen W. Swan, A.G.O.

John D. Buckingham, A.G.O.
Homer C. Humphrey
Raymond C. Robinson, F.A.G.O
-?-

1918 - 1919
Albert W. Snow
Francis W. Snow
Allen W. Swan, A.G.O

1919 - 1920

-?-

Florence Rich King, F.A.G.O.
William E. Zuech

1920 - 1921

Francis W. Snow

-?-

1921 - 1922

-?-

Charles D. Irwin
Benjamin L. Whelpley

1922 - 1923

Ernest Mitchell

-?-

Wilbur Hascall
Francis W. Snow
B.L. Whelpley
John D. Buckingham, A.G.O.
Albert W. Snow

1923 - 1924

Florence Rich King, F.A.G.O.

Charles D. Irwin

Henry E. Wry

Homer C. Humphrey

John D. Buckingham, A.G.O.
Albert W. Snow
Florence Rich King, F.A.G.O.
Charles D. Irwin
Henry E. Wry

1924 - 1925

E. Rupert Sircom

Wilbur Hascall

Francis W. Snow

B.L. Whelpley

Charles D. Irwin
Henry E. Wry
E. Rupert Sircom
Florence Rich King, F.A.G.O.
Irving H. Upton

1925 - 1926

B.L. Whelpley

John D. Buckingham, F.A.G.O.

Albert W. Snow

Francis W. Snow

Florence Rich King, F.A.G.O.
Irving H. Upton
B.L. Whelpley
John D. Buckingham, A.G.O.
Albert W. Snow

1926 - 1927

Francis W. Snow

Charles D. Irwin

Henry E. Wry

E. Rupert Sircom (resigned)

Homer C. Humphrey (appointed)

Leland A. Arnold
William E. Zeuch
Francis W. Snow
Charles D. Irwin
Henry E. Wry

1927 - 1928

Homer C. Humphrey

Rena I. Bisbee, A.A.G.O.

Irving H. Upton

B.L. Whelpley

Charles D. Irwin
B.L. Whelpley
Homer C. Humphrey
Rena I. Bisbee, A.A.G.O.
Irving H. Upton

Rena I. Bisbee, A.A.G.O.
Irving H. Upton
Arthur H. Ryder
Leland A. Arnold
William E. Zeuch

Leland A. Arnold
Albert W. Snow
Edith Lang
Charles D. Irwin
B.L. Whelpley

Henry R. Austin
William E. Zeuch
Homer C. Humphrey
Rena I. Bisbee, A.A.G.O.
Frederick N. Chackley

Blanche T. Brock
Albion Metcalf
Frederick H. Johnson, F.A.G.O.
Leland A. Arnold
Albert W. Snow

Marion P. Frost
Homer C. Humphrey
Gerald F. Frazee
Henry R. Austin
William E. Zeuch

Albert W. Snow
William E. Zeuch
Velma L. Harden
Blanche T. Brock
Albion Metcalf

1928 - 1929
Arthur H. Ryder
Leland A. Arnold
William A. Zeuch
Francis W. Snow

1929 - 1930
Edith Lang
Charles D. Irwin
B.L. Whelpley
Homer C. Humphrey

1930 - 1931
Homer C. Humphrey
Rena I. Bisbee, A.A.G.O.
Harold R. Schwab, A.A.G.O.
Frederick N. Shackley

1931 -1932
Frederick H. Johnson, F.A.G.O.
Leland A. Arnold
Albert W. Snow
Edith Lang

1932 - 1933
Gerald F. Frazee
Henry R. Austin
William E. Zeuch
Homer C. Humphrey

1933 – 1934
Velma L. Harden
Blanche T. Brock
Albion Metcalf
Albert W. Snow

1934 - 1935
Francis W. Snow
Marion P. Frost
Homer C. Humphrey
Gerald F. Frazee

Marguerite L. Barnes
Edward B. Whittredge, F.A.G.O.
Francis W. Snow
Marion P. Frost
Homer C. Humphrey

1935 - 1936

Raymond Floyd
Albert W. Snow
William E. Zeuch
Velma L. Harden

Homer C. Humphrey
Florence G. Wheeler
William B. Burbank
Albert W. Snow
Dorothy A. Sprague

1936 - 1937

Carl K. McKinley, A.A.G.O.
Marguerite L. Barnes
Edward B. Whittredge, F.A.G.O.
Francis W. Snow

Marguerite L. Barnes
H. Everett Titcomb
Gerald F. Frazee
Carl McKinley, A.A.G.O.
Florence G. Wheeler

1937 - 1938

William B. Burbank
Ann J. Everett
Arthur Phelps
Dowel P. McNeill

Blanche T. Brock
Henry Jackson Warren
William B. Burbank
Ann J. Everett
Edward B. Whittredge, F.A.G.O.

1939 -1940

Carl McKinley, A.A.G.O.
Marguerite L. Barnes
H. Everett Titcomb
Gerald F. Frazee

Francis J. Mahler
Florence G. Wheeler
Carl McKinley, A.A.G.O.
Marguerite L. Barnes
H. Everett Titcomb

1940 -1941

Harris S. Shaw, A.A.G.O.
Blanche T. Brock
Henry Jackson Warren
Raymond Floyd

Wesley A. Day (resigned)
Margaret Reade Martin
Harris S. Shaw, A.A.G.O.
Blanche T. Brock
Henry Jackson Warren

1941 - 1942

Francis E. Hagar
Francis J. Mahler
Florence G. Wheeler
Carl McKinley, A.A.G.O.

E. Power Biggs
Richard Klausli (resigned)
Eleanor Packard Jackson (appointed)
Maurice C. Kirkpatrick, A.A.G.O.

1942 - 1943

George R. Hunsche (resigned)
Velma L. Harden (appointed)
Francis E. Hagar
Margaret Reade Martin

Francis J. Mahler
Florence G. Wheeler

H. Everett Titcomb

Ruth Barrett Arno, A.A.G.O.
Elmer G. Westlund
Velma L. Harden
Francis E. Hagar
Leonard S. Whalen

1943 - 1944

Ernest E. Hardy
E. Power Biggs
Eleanor Packard Jackson
Maurice C. Kirkpatrick, A.A.G.O.

Mark S. Dickey
Leonard S. Whalen
Ernest E. Hardy
E. Power Biggs
Eleanor Packard Jackson

1944 - 1945

Hebert J. Irvine, A.A.G.O.
Ruth Barrett Arno, A.A.G.O.
Elmer G. Westlund
Velma L. Harden

E. Hilda Barnes
Samuel T. Walter, A.A.G.O.
Herbert J. Irvine, A.A.G.O.
Ruth Barrett Arno, A.A.G.O.
Elmer G. Westlund

1945 -1946

William K. Provine
Mark S. Dickey
Leonard S. Whalen
Ernest E. Hardy

Kate Marion Chapin, A.A.G.O.
H. Winthrop Martin
William K. Provine
Mark S. Dickey
Leonard S. Whalen

1946 - 1947

Elwood E. Gaskill
E. Hilda Barnes
Samuel T. Walter, A.A.G.O.
Herbert J. Irvine, A.A.G.O.

Paul C. Akin
Myrtle Vradenburg
Kenneth J. Hanly
E. Hilda Barnes
Samuel T. Walter, A.A.G.O.

1947 - 1948

George H. Faxon
Kate M. Chapin, A.A.G.O.
H. Winthrop Martin
William K. Provine

Edward H. Howard
John B. Woodworth
George Faxon
Kate M. Chapin, A.A.G.O.
H. Winthrop Martin

1948 - 1949

Theodore N. Marier, F.A.G.O.
Paul C. Akin
Myrtle Vrandenburg
Kenneth J. Hanly

Mark S. Dickey
Marshall Sumner Wilkins

1949 -1950

Edith Lang
Edward H. Howard

Grover J. Oberle, F.A.G.O.
Paul C. Akin
Myrtle Vradenburg

John B. Woodworth
George Faxon

1950 - 1951

Francis E. Hagar
William A. Little
Edith Lang
Edward H. Howard
John B. Woodworth

Eleanor Packard Jackson
Mark S. Dickey
Marshall S. Wilkins
Grover J. Oberle, F.A.G.O.

1951 - 1952

Alfred Nash Patterson
Ivar L. Sjostrom
Eleanor Packard Jackson
Mark S. Dickey
Marshall S. Wilkins

Myrtle E. Richardson
Francis E. Hagar
William A. Little
Edith Lang

1952 - 1953

Eleanor K. Bowering
Harold A. La Croix
Myrtle E. Richardson
Francis E. Hagar
William A. Little (resigned)

Jean B. Hersey
Alfred Nash Patterson
Ivar L. Sjostrom
Eleanor Packard Jackson
Claude A. Higgins (appointed)

1953 - 1954

Gerald F. Frazee⁸⁸
Samuel Walter, A.A.G.O., Ch.M.
Harold A. La Croix
Alfred Nash Patterson
Ivar L. Sjostrom

Ella France Jones
Eleanor K. Bowering
Jean Hersey White
Myrtle E. Richardson

1954 - 1955

Claude A. Higgins
Sally Slade Warner
Ella France Jones
Eleanor K. Bowering
Jean Hersey White

Stephen J. Ortlip
Gerald F. Frazee
Samuel Walter, A.A.G.O., Ch. M.
Harold A. La Croix

1955 - 1956

⁸⁸ Past – Dean Gerald F. Frazee (1947-1949) became the first past-Dean to qualify as an elected member of the Executive Committee under the new By-Laws adopted by the Chapter at the annual meeting held May 18, 1953. By vote of the Executive Committee of the New England Chapter, April 22, 1918, past-Deans served as ex-officio members of the Committee with a full vote. Under the new By-Laws this provision is eliminated and this section substituted:

All past-Deans shall be invited to attend the meetings of the Executive Committee in an advisory capacity.
(ARTICLE IV, Sect. 3)

Lawrence H. Moe, A.A.G.O.
Mary Crowley Vivian, F.A.G.O.
Myrtle Vradenburg
Leslie A. Charlton
Ella France Jones

Harris S. Shaw, A.A.G.O.
David Ashley Cotton
Sally Slade Warner
Gerald F. Frazee

1956 - 1957

Roy E. H. Carlson
Peter Waring
Harris S. Shaw, A.A.G.O.
Claude A. Higgins (resigned)
Myrtle Vradenburg

Louise B. Jenkins
Lawrence H. Moe, A.A.G.O.
Mary Crowley Vivian, F.A.G.O.
Barbara Laski (appointed)
Sally Slade Warner

1957 - 1958

Marion Boron
Douglas L. Rafter, A.A.G.O.
Louise B. Jenkins
Max Miller, F.A.G.O.
Edith Sloane

David Johnson, A.A.G.O.
Roy E. H. Carlson
Peter Waring
Harris S. Shaw, A.A.G.O.

HONORARY MEMBERS

Alfred Brinkler, F.A.G.O., Portland, Maine
The Rev. Raymond Calkins, D.D., Cambridge, Massachusetts
The Rev. Charles E. Park, D.D., Boston, Massachusetts
*Most Rev. Edward F. Ryan, D.D., Burlington, Vermont
The Rt. Rev. Henry Knox Sherrill, D.D., New York City
Ernest Martin Skinner, Dorchester, Massachusetts
*deceased

List of Annual Meetings

Dec. 28, 1905
-?- , 1906
-?- , 1907
May 15, 1908
Apr. 28, 1909
Apr. 21, 1910
Apr. 24, 1911
Apr. 25, 1912
May 19, 1913
May 6, 1914
May 3, 1915
-?- , 1916
May 2, 1917
May 6, 1918

Everett E. Truett's studio, 218 Tremont St.
-?-
-?-
Jordan Hall, New England Conservatory of Music
Young's Hotel, Boston
Hotel Brunswick, Boston
-?-
Harvard Musical Association, 57-a Chestnut St.
do
-?- , Boston
-?- , Boston
Harvard Musical Association, 57-a Chestnut St.
do
do

May 12, 1919	do
May 3, 1920	do
May 9, 1921	do
May 8, 1922	do
May 15, 1923	do
May 12, 1924	do
May 12, 1925	do
May 11, 1926	do
May 17, 1927	do
May 14, 1928	Twentieth Century Club, 3 Joy Street, Boston
May 13, 1929	Harvard Musical Association, 57-a Chestnut St.
May 19, 1930	do
May 21, 1931	-?-
May 16, 1932	-?-
May 9, 1933	Harvard Musical Association, 57-a Chestnut St.
May 14, 1934	The University Club, Stuart Street, Boston
May 20, 1935	Harvard Musical Association, 57-a Chestnut St.
May ?, 1936	-?-
May 25, 1937	Harvard Musical Association, 57-a Chestnut St.
May 16, 1938	do
May 27, 1939	Serlo Organ Hall, Methuen
May 15, 1940	Second Church in Boston, Beacon St. & Park Drive
May 12, 1941	St. Paul's Church, St. Paul St., Brookline
May 11, 1942	Second Church in Boston, Beacon St. & Park Drive
May 24, 1943	First Baptist Church, Clarendon St., Boston
May 22, 1944	Harvard Church, Harvard St., Brookline
May 14, 1945	St. Paul's Church, St. Paul St., Brookline
May 13, 1946	do
May 26, 1947	Emmanuel Church, 15 Newbury Street, Boston
May 10, 1948	Wellesley Congregational Church (the Village Church), Central Street, Wellesley
May 16, 1949	First Baptist Church, Church Street, Malden
May 15, 1950	First Church in Boston, Berkeley and Marlboro Streets, Boston
May 7, 1951	Church of the Advent, Mt. Vernon and Brimmer Streets, Boston
May 19, 1952	Old South Church, Boylston and Dartmouth Streets, Boston
May 18, 1953	Harvard Musical Association, 57-a Chestnut St.
May 18, 1954	Emmanuel Church, 15 Newbury Street, Boston
May 23, 1955	First Baptist Church, Clarendon St., Boston
May 22, 1956	Emmanuel Church, 15 Newbury Street, Boston
May 14, 1957	do

Vote Cast for Members of the Executive Committee

May 11, 1942	*E. Power Biggs ⁸⁹ Velma L. Harden *George R. Hunsche Eleanor Packard Jackson *Richard Kleusli (Two-year term of Wesley A. Day) *Maurice C. Kirkpatrick (One-year term of Harris S. Shaw) *Everett Titcomb	(Vote not recorded) (Vote not recorded) (Vote not recorded)
May 24, 1943	*Ruth B. Arno Leslie A. Charlton Reginald H. Crowley *Ernest Hardy *Elmer Westlund (One-year term of Margaret Read Martin) *Leonard S. Whalen	(Vote not recorded) (Vote not recorded)
May 22, 1944	Ada Courage *Mark Dickey Francis Hagar *Herbert Irvine *Leonard S. Whalen	36 52 28 37 57
May 14, 1945	*E. Hilda Barnes Harriet H. Forbush Barbara Laski Rachel Quant *William K. Provine *Samuel T. Walter, A.A.G.O.	49 22 22 31 47 43
May 13, 1946	*Kate M. Chapin Frances Ray Dunlevy *Elwood Gaskill Edward H. Howard *H. Winthrop Martin	53 41 56 38 60
May 26, 1947	*Paul C. Akin *George Faxon Kenneth J. Hanly Francis J. Mahler *Myrtle Vradenburg Marguerite L. Barnes (write-in)	63 82 28 41 47 1
May 10, 1948	*Edward H. Howard Louise B. Jenkins	88 69

⁸⁹ * Denoted elected

	*Theodore N. Marier, F.A.G.O.	76
	Franklin P. Taplin	42
	*John B. Woodworth	79
	(One-year term of Elwood E. Gaskill) ⁹⁰	
	*Kenneth J. Hanly	112
May 16, 1949	*Mark S. Dickey	86
	*Edith M. Lang	103
	Barbara Laski	63
	Elmer G. Westlund	57
	*Marshall S. Wilkins	92
	(Two-year term of Theodore N. Marier)	
	*Grover J. Oberle, F.A.G.O.	127
May 15, 1950	C. Emerson Fox	53
	*Francis E. Hagar	79
	*Eleanor Packard Jackson	97
	Ella France Jones	47
	Barbara Laski	39
	*William A. Little	86
May 7, 1951	Evelyn M. Borofsky-Roskin	51
	Esther M. Nazarian	36
	*Alfred Nash Patterson	95
	*Myrtle E. Richardson	57
	*Ivar L. Sjostrom	72
May 19, 1952	Eleanor K. Bowering	54
	*Jean B. Hersey	87
	Claude A. Higgins	40
	*Harold A. La Croix	57
	Hope Lincoln Petrie	54
May 19, 1952	Second Vote ⁹¹	
	*Eleanor K. Bowering	38
	Hope Lincoln Petrie	16
May 18, 1953	Leslie A. Charlton	40
	*Gerald F. Frazee	46
	Claude A. Higgins	25
	*Ella France Jones	50
	*Samuel B. Woodworth	39

⁹⁰ Mr. Gaskill was elected Sub-Dean on May 26, 1947. The Dean (Mr. Frazee) appointed Kenneth J. Hanly to fill the vacancy and he met with the Committee during 1947 – 1948. At the election of May 10, 1948, he was elected for the balance of Mr. Gaskill's term.

⁹¹ The vote cast for members of the Executive Committee at the annual meeting of May 19, 1952 resulted in a tie vote for one of the three places. The Dean (Mr. Marier) called for a second vote, with the above result.

May 18, 1954	Helen E. Borngesser	45
	Rowland W. Halfpenny	60
	*Claude A. Higgins	77
	*Stephen J. Ortlip	74
	*Sally Slade Warner	63
May 23, 1955	Maurice C. Kirkpatrick, A.A.G.O.	43
	Barbara Laski	27
	*Lawrence Moe	45
	*Harris Shaw, A.A.G.O.	60
	*Mary Crowley Vivian, F.A.G.O.	62
	(Two-year term of Claude A. Higgins – printed incorrectly on ballot as “one-year term”)	
	*David Ashley Cotton	73
	(Two-year term of Stephen J. Ortlip)	
	*Myrtle Vrandenburg	72
May 22, 1956	(One-year term of Samuel Walter)	
	*Leslie A. Charlton	73
	*Roy E. Carlson	40
	Mark Dickey	29
	Margaret Godfrey	5
	Paul St. George	24
	Max Miller	29
	Alfred Hoose	24
	Florence R. Flanders	21
	*Louise Jenkins	41
	Albert B. McConnell	15
	*Peter Waring	55
	(One-year term of David Ashley Cotton)	
May 14, 1957	*Claude A. Higgins	74
	*Marion Boron	54
	Leo Brehm, Ch.M.	28
	*David Johnson, A.A.G.O.	70
	*Douglas Rafter, A.A.G.O.	43
	Clifford Webber	26
	(One-year term of Lawrence Moe)	
	*Max Miller, F.A.G.O.	69
	(One-year term of Mary Crowley Vivian)	
	*Edith Sloane	67

Referendum

May 19, 1952 QUESTION: Shall the name of the Massachusetts Chapter be changed to "Boston Chapter," effective July 1, 1952?
YES - 71
NO - 38
BLANKS - 1

Bibliography

New Music Review. Articles from issues of February 1906 – December, 1917. New York, The H.W. Gray Co., Inc.


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The Diapason. Articles from the official journal of the American Guild of Organists. Chicago, Illinois, Mr. S. E. Gruenstein, Editor.

American Guild of Organists. Fiftieth Anniversary Year Book and Directory, 1946. Guild Publication.

Herbert C. Peabody and Hamilton C. Macdougall. Story of the New England Chapter: Chapter IV, The Story of the American Guild of Organists. New York, The H.W. Gray Co., Inc., 1946.

1952 May 19 Official Ballot for the Annual Meeting

<p>American Guild of Organists Massachusetts Chapter</p> <p>MAY 26, 1947</p> <p>The Nominating Committee recommends the election of the following Members as Chapter Officers for the year July 1, 1947—July 1, 1948.</p> <p>LESLIE A. CHARLTON, Chairman ANN J. EVERETT EDWARD H. HOWARD THEODORE N. MARIER, A. A. G. O. WILLIAM K. PROVINCE</p> <p><i>Nominating Committee</i></p> <hr/> <p>Dean GERALD F. FRAZEE</p> <hr/> <p>Sub-Dean ELWOOD E. GASKILL</p> <hr/> <p>Secretary MARJORIE FAY JOHNSON</p> <hr/> <p>Treasurer HERBERT J. IRVINE, A. A. G. O.</p> <hr/> <p>Executive Committee Members (For Three Years—term expires July 1, 1950)</p> <p><u>Vote for Three Only</u></p> <p>PAUL C. AKIN GEORGE FAXON KENNETH J. HANLY FRANCIS J. MAHLER MYRTLE VRADENBURG</p> <hr/> <p>The Past Deans <i>ex officio</i></p>	<p>American Guild of Organists Massachusetts Chapter</p> <p></p> <p>OFFICIAL BALLOT</p> <p>for ANNUAL MEETING MAY 19, 1952</p> <hr/> <p>The Nominating Committee recommends the election of the following Members as Chapter Officers for the year July 1, 1952—July 1, 1953.</p> <p>GERALD F. FRAZEE, <i>Chairman</i> PAUL C. AKIN EDITH LANG ELEANOR PACKARD JACKSON MARSHALL S. WILKINS</p> <p><i>Nominating Committee</i></p>
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Vote for Three Only

PAUL C. AKIN
GEORGE FAXON
KENNETH J. HANLY
FRANCIS J. MAHLER
MYRTLE VRADENBURG

The Past Deans *ex officio*

(The following Members of the Executive Committee remain in office. They are not subject to ballot at this time.)

Term expires July 1, 1949
KATE M. CHAPIN A. A. G. O.
H. WINTHROP MARTIN

Term expires July 1, 1948
E. HILDA BARNES
WILLIAM K. PROVINE
SAMUEL T. WALTER, A. A. G. O.

Members who do not expect to be present and vote in person may sign the attached proxy, authorizing the Secretary to cast their ballots, and forward the same to Miss MARGARET READE MARTIN, Secretary, 75 Dakota St., Dorchester, Mass.

PROXY

I hereby appoint MARGARET READE MARTIN as my proxy to vote the ticket as indicated above at the Annual Election of Officers for Massachusetts Chapter, A. G. O., to be held on May 26, 1947.

Signed

Chas. B. Quincklee

1953 Feb 16 Proposed By-Laws Boston Chapter, American Guild of Organists

FEBRUARY 16, 1953

PROPOSED BY-LAWS BOSTON CHAPTER, AMERICAN GUILD OF ORGANISTS

ARTICLE I

This Chapter shall be called the Boston Chapter, American Guild of Organists.

ARTICLE II

The Constitution and By-laws, "Purposes", and "Code of Ethics" of the National Guild are recognized as being the guide and standard of the Boston Chapter, as this Chapter is considered but part of the whole.

ARTICLE III

Membership

Section 1. The membership of the Chapter shall consist of:
Founders, academic members, non-academic members.

Section 2. Academic membership shall be determined by examinations as directed by the National Guild headquarters. Fellows, Associates, Choir masters.

Section 3.a Colleagues shall consist of organists or choir masters who shall have been proposed by two active members in good standing, and who shall have been elected by the Executive Committee of this Chapter, who shall recommend their election to the National Council.

Section 3.b Honorary members shall consist of those, not professional organists or choir masters, who shall have distinguished themselves according to the judgment of the Executive Committee in the advancement of the purposes of the Guild. Honorary members may be elected by a two-thirds vote at any annual meeting of the Chapter, upon the unanimous recommendation of the Executive Committee.

Section 3.c Subscribers shall be entitled to attend recitals, services, and social meetings of the Chapter and shall receive notice thereof. Admittance to this classification shall be open to any interested individuals upon payment of a fee of \$2.00 per annum. They shall not be entitled to vote, hold office, and require no election.

Section 4. Applicants for Colleague Membership must submit their names with a resume of their musical experience in writing, for consideration by the Executive Committee. Two members in good standing in the Guild must recommend the applicant, it being understood that said applicant be directly known to them. The \$2.00 fee for admission shall accompany the application, together with the annual dues.

Section 5. MEMBERS are expected to conform to the ethical standards of the Guild, striving to advance its purposes, and to participate in its activities and benefits.

Section 6. Members in good standing may act and vote in the transactions of the Chapter, and are eligible for election to any office, or appointment to any committee.

Section 7. Members in good standing, removing from the jurisdiction of this Chapter may, upon application to the National Secretary, be transferred to another Chapter with the approval of the Chapter.

Section 8. Honorary members shall be exempt from dues. Any member whose dues are six months in arrears, notice of that fact having been sent by mail to his address by the Chapter treasurer, may be considered to have forfeited his membership. ARTICLE V, Section 3.

ARTICLE IV

Officers, Committees, and their Duties and Election

Section 1. The Chapter Officers shall be: Dean, Sub-Dean, Secretary, Treasurer, Registrar, and Chaplain. All of them shall be elected by ballot from among the resident members of the Chapter (except the Chaplain), at the Annual Meeting in May. These officers shall hold office for one year or until their successors shall have been elected. The terms of all Officers shall begin July 1st of each year.

Section 2.a The Dean, not to serve more than two successive terms, shall preside at all meetings of the Executive Committee and at all General Meetings of the Chapter. He shall be a member ex-officio of all special and standing committees of the Chapter. He shall have power to fill all vacancies in all committees of the Chapter. He shall appoint special committees, insure the Chapter of well-balanced activities, lead and direct the business of the Chapter, with the advice and consent of the Executive Committee.

Section 2.b The Sub-Dean, not to serve more than two successive terms in this office, shall assist the Dean in any Chapter business upon the request of the Dean, and perform the duties of the Dean in the latter's absence.

Section 2.c The Secretary shall perform the duties usually associated with that office. He shall keep lists of members in their respective classes, and shall have the custody of the records of the Chapter. He shall be Secretary to the Executive Committee of the Chapter.

Section 2.d I. The Treasurer shall give security for the faithful performance of his trust as the Executive Committee shall deem sufficient.

II. He shall keep an accurate and detailed set of books relative to the financial standing of the regular and invested funds of the Chapter, presenting such reports at all meetings of the Executive Committee or business meetings of the Chapter.

III. The treasurer is authorized to send bills for all dues, and to receive and credit these to the said members.

IV. He is empowered to pay only those bills against the Chapter authorized by the Chapter or the Executive Committee.

V. The accounts of the Treasurer shall be audited annually by such auditor as shall from time to time be selected by the Executive Committee.

VI. The auditors' report is to be presented at the Annual Meeting. The fiscal year of the Chapter is to start January first.

Section 2.e The Registrar shall keep a careful record of the proceedings at all meetings of the Chapter. He shall send a report to the official organ of the National Guild on activities and events of the Chapter for their publication.

Section 3 The Executive Committee shall consist of three officers, the Dean, Sub-Dean, Treasurer, Secretary, and nine members from the Chapter, three of whom shall be elected annually to serve a term of three years. All past-Deans shall be invited to attend the meetings of the Executive Committee in an advisory capacity. It shall meet with regularity upon call of the Dean, or at the request of any three members of the Committee submitted in writing to the Dean or Secretary. Its duties shall be to transact all business relative to the continued well-being of the Chapter, to vote on all applicants for membership, to appoint standing committees, to advise the Dean in all matters deemed proper, to recommend business to be presented to the Chapter, remembering that it represents the membership of the Chapter as a whole. A member may not be re-elected to succeed himself. Vacancies in the Executive Committee, official or otherwise, may be filled by the Executive Committee for the unexpired term at any regular meeting of the Executive Committee. Three members shall constitute a quorum.

Any member of the Executive Committee who shall be absent from two consecutive regular meetings of the Executive Committee without adequate excuse shall be deemed to have forfeited his office and membership in the Executive Committee; and the Executive Committee may proceed forthwith to fill such vacancy. It shall be the duty of each member to notify the Secretary in advance of the meeting if he cannot be present.

Section 4. The operation of the Nominating Committee and Nominating ticket shall be in accordance with the National Constitution, Article III, Section 4g.h., Sec. 5.

ARTICLE V
Finances

Section 1. The Finance Committee shall consist of the Chapter Treasurer and two members of the Executive Committee who shall consider any matters connected with the finances of the Chapter, and making their recommendations to the Executive Committee.

Section 2. The Executive Committee shall act on behalf of the Chapter in the matter of invested and general funds, insuring that all moneys are carefully and wisely handled.

Section 3. Dues are payable in advance of the year ending December 31 for the ensuing year. Dues are \$4.00 per annum. Members are to be considered no longer in good standing if their dues are not paid by February 15, and shall be termed delinquent. See ARTICLE III, Section 8.

Section 4. Life subscribers may be entered on the rolls upon payment of \$40.00. Notice of this provision shall be sent to all new subscribers.

Section 5. Prior to the Annual Meeting, the chairmen of the various standing committees shall present to the Executive Committee their recommendations for a budget for the ensuing year. The budget shall be presented to the membership at the annual meeting in May.

Section 6. The Dean's signature will be on file on all Bank Accounts of the Chapter.

ARTICLE VI
Meetings and Events

Section 1. The Annual Meeting of the Chapter shall be held in May of each year, at which the election of officers, members of the Executive Committee shall take place. At this meeting the Officers and Chairmen of committees shall render reports in writing of the condition, financial and otherwise, of the Chapter and of its work for the preceding year, but no business shall be transacted at any such meeting, unless notice thereof shall have been given in the call of the meeting.

Twenty members shall constitute a quorum at an Annual or Special meeting.

Section 2. So that the primary aims of our Chapter and the Guild may be realized and advanced, events are to be sponsored and arranged with regularity in the interest of fostering the appreciation and enjoyment of organ and choral music. Every attempt shall be made to make all events self-supporting by the encouragement of offerings, the sale of tickets where deemed advisable, or the paid sponsorship of individuals.

Section 3. Social meetings should be arranged by the Dean and Executive Committee so that the members may have the opportunity of gathering together.

ARTICLE VII

Any By-law may be made or amended at any annual or special meeting held in accordance with Article VI, Section 1, by a vote of two-thirds of those present, notice whereof shall have been given in the call of the meeting.

MASSACHUSETTS CHAPTER A.G.O.

MONTHLY

"BULLETIN"

Vol. I, No. 1

October, 1951

Greetings to all!

We are looking forward to an interesting year of A.G.O. activities. Our first meeting of the new season will be held on Monday, October 15. As many as possible should plan to be on hand for this meeting. Further information will be found in the Program Calendar on Page 2.

Among the novelties offered this year is the BULLETIN, the first issue of which you are now reading. Through the medium of this newsletter it is our hope to bring to the attention of all our members items of help and interest. The BULLETIN will be issued on the first day of each month and will contain notices of programs given by members of the Massachusetts Chapter as well as programs by non-members, meetings, lectures, information pertaining to church positions open, and other items. All members are hereby invited to submit for inclusion in this BULLETIN any material which they feel they would like to bring to the attention of the Chapter. Mr. David Ashley Cotton is the editor and all communications pertaining to the BULLETIN should be mailed directly to him at 190 Marlborough Street, Boston, Mass. All listings in the BULLETIN will be made free of charge. Kindly have copy in the Editor's hands not later than the 20th of the month previous to the date of publication. All copy for appearance in the November issue should be in by October 20.

It is our sincere hope that this new project proves helpful to all.

The Dean.

ELECTION OF OFFICERS

At the last meeting of the season held at the Church of the Advent in May, 1951, the following officers and Executive Committee members were elected:

Dean: Theodore Marier	Executive Committee:
Sub-Dean: Grover J. Oberle	Alfred Nash Patterson
Secretary: Emma Jane West	Myrtle E. Richardson
Treasurer: Herbert J. Irvine	Ivar L. Sjostrom, Jr.
Registrar: H. Winthrop Martin	

GUILD EXAMINATIONS - Mr. Grover Oberle, F.A.G.O., Ch.M., Chairman,
15 Newbury St., Boston

Guild classes to prepare for the examinations are now forming. All those interested in this most important work of the A.G.O. should get in touch with the Chairman of the Examination Committee.

Preliminary tests for those who are planning to take the Associateship test this year will be given on January 17 and 18, 1952. The purpose of these Preliminary

Tests is to help the candidates determine whether they are ready for the regular exam or to find out in which phase of the examination they need to concentrate most. The exam papers are corrected and ratings sent to the candidates.

June 17-20, 1952 will be Examination Week. For further information write the Chairman.

NATIONAL CONVENTION IN 1952

The 21st National Biennial Convention of the American Guild of Organists will be held in San Francisco from June 30 to July 4, 1952. Though California is a considerable distance from Massachusetts, we hope that our Chapter will be represented at this Convention.

ORGANIST SEEKS POSITION

Mr. Max Miller, A.A.G.O., now living at the Faculty Club, 147 Bay State Road, Boston, has come to Boston from California and is planning to transfer his membership to our Chapter. Mr. Miller wishes to obtain a position as organist and choir director in a Protestant church in this locality. Anyone knowing of an opening will kindly get in touch with Mr. Miller at the above address.

- - - - - PROGRAM CALENDAR FOR OCTOBER - - - - -

October 6:
(Saturday)

"New England Day" sponsored by the National Association of Teachers of Singing at Hayden Memorial Bldg., Boston University. Afternoon session at 2; evening session at 7:30. Round table discussions, addresses, vocal clinics, open forums. Speakers include Dr. Marshal Bartholomew of Yale University and Miss Helen Huls of Teachers College, St. Cloud, Minnesota. A registration fee of 50¢ will be accepted at the door.

October 12 & 13:
(Friday and
Saturday)

Vermont Chapter, A.G.O., is sponsoring a regional convention in conjunction with the Maine and New Hampshire Chapters, Oct. 12 in Brattleboro, Vt., and Oct. 13 in Hanover, N. H. Program includes a visit to the Estey Organ Co. in Brattleboro; lecture on "Tonal Designs of the Modern Organ and its Effect on Registration" by Edward Gammons; recitals by members of the Chapters; a recital by Carl Weinrich.

OCTOBER 15
(Monday)

First meeting of the new season of the Massachusetts Chapter, A.G.O. at First Baptist Church (corner Clarendon & Commonwealth) Boston at 7:45 p.m. For members only (subscribers and col-leagues). Short business meeting followed by demonstration of choral techniques in choir training by Alfred Nash Patterson. Free refreshments and get-together after program. The work to be discussed will be Brahms's Requiem. Bring your own copies and extras for friends.

October 16 & 17:
(Tuesday and
Wednesday)

Recitals at 8:15 p.m. by Fernando Germani at Methuen Memorial Hall. Tickets are \$1.80 and \$2.40 and are on sale at Homey's and at the door. Miscellaneous program.

October 22:
(Monday)

Recital at 8:15 p.m. by Virgil Fox in First Baptist Church, Brockton (corner West Elm & Warren Sts. next to High School). Admission \$1.20; reserved seats \$1.80. Tickets may be procured from Mr. Frank Yates at 155 Laureston St., Brockton 30, Mass.

COMING A.G.O. EVENTS IN NOVEMBER:

- November 19 (Monday): Regular meeting of the Massachusetts Chapter. Details later.

November 26 (Monday): Recital by Mary Crowley Vivian at the Church of the Advent, Brimmer Street, Boston.

Notice: All members are invited to make use of the BULLETIN to announce programs or other items of interest. Also, we hope that readers will feel free to send in suggestions as to how best the BULLETIN can be of service to all.

1932 Jun 20 – 25 Eleventh General Convention of the American Guild of Organists

1950 Jun 19 – 23 General Program for the Twentieth National Convention

1955 Dec 6 Golden Anniversary Program of the Boston Chapter 1905 – 1955

These three booklets are included in H. Winthrop Martin's book. They are bound into the work and could not be copied without damage to the book or the documents. They are referenced here. To view or reference the work, please email the Boston Organ Library orglib@bu.edu