MAY 1 1947

MUSIC

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirty-eighth Year, No. 6 Whole No. 450 CHICAGO, ILL., U.S.A., MAY 1, 1947 *Subscription $1.50 a Year—15 Cents a Copy*

WILL TEACH BIG CLASS ON A HISTORIC ORGAN

FOUR WEEKS AT METHUEN

E. Power Biggs, Weinrich, Howes and White Will Conduct Classes on Instrument Originally in Boston Music Hall.

The Organ Institute of Methuen, Mass., has announced its program for the summer session from July 21 to Aug. 16. Using the rebuilt Boston Music Hall organ in the hall built at Methuen especially to house it, the daily master classes and bi-weekly recitals to be presented by E. Power Biggs, Arthur Howes, Carl Weinrich and Ernest White have attracted widespread interest and a number of applications have been received from prospective students. Each of the four instructors will conduct a discussion of technique, interpretation, phrasing, registration, method of practice, etc., with respect to an extensive repertoire of major works for the organ, comprising a full survey of the field from pre-Bach to contemporary literature.

During the first week Carl Weinrich will be the artist in charge of the classes. He will play two recitals—one, on Friday evening, consisting of organ music alone; the other, on Saturday evening, to include music of other instruments in association with the organ. Among works to be discussed by Mr. Weinrich in his classes will be the first volume of the "Historical Organ Recitals" (Schirmer); the Fifth and Sixth Sonatas, the Advent and Christmas chorale preludes of the liturgical year, the Preludes and Fugues in G major and A minor, the Toccata, Adagio and Fugue in C, all by Bach, and the Hindemith First Sonata.

During the second week Arthur Howes will be the instructor. He will conduct a study of the Six Schübler Chorales, the First and Fourth Sonatas, the Fugue in E flat and the Fantasie and Fugue in G minor, all by Bach; selected movements from the Second, Fifth and Sixth Symphonies of Widor; the chorale preludes of Brahms and Parry, in addition to other important compositions.

Ernest White, in the third week, will offer detailed instruction in the performance of the Prelude and Fugue in B minor and the Pastoral Suite of Bach, the Cesar Franck Chorales, "La Nativité du Seigneur," by Messiaen; the "Symphony of the Mystic Lamb," by de Maleingreau, in addition to other well-known works.

E. Power Biggs will conduct the final week's classes and his repertoire will include some items from the pre-Bach literature and Bach's "Art of Fugue," the Reubke Sonata, the Sowerby Symphony and a discussion of concerted music for organ and instruments.

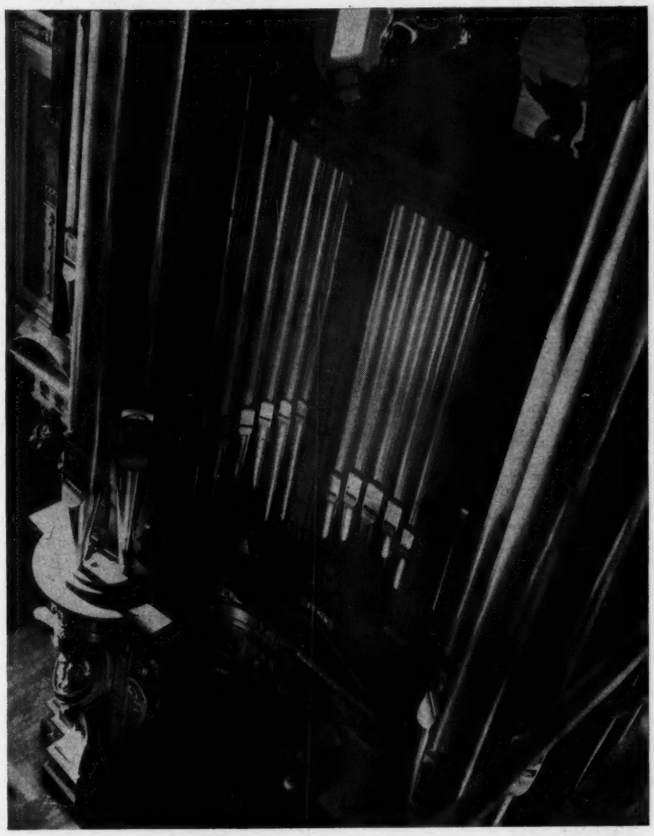
Due to the unusual generosity of the trustees of two corporations, the Methuen Memorial Music Hall and Phillips Academy, Andover, the four-weeks' course of instruction under these artists is being made available to students at a cost of $150. This charge includes room, board and tuition. Scholarship candidates are advised to make an early application and include full information about previous study and experience.

FIFTEENTH BACH FESTIVAL IN BEREA, OHIO, JUNE 6 AND 7

The fifteenth annual Bach festival at Berea, Ohio, will take place June 6 and 7 under the auspices of Baldwin-Wallace College, with Dr. Albert Riemenschneider, director of the conservatory of music of the college, in charge. These festivals have established a national reputation and draw visitors from near and distant points.

The principal feature will be the singing of the B minor Mass, which will be divided between the afternoon and evening of Saturday, June 7. Dr. Riemenschneider will be the conductor and the Baldwin-Wallace Bach Chorus and Festival Orchestra, with distinguished soloists, will join forces for the presentation of the work. On the preceding day there will be two concerts. In the afternoon the motets "I Wrestle and Pray," by J. Christoph Bach, and "Be Not Afraid," by J. S. Bach, will be sung by the *a cappella* choir, with Cecil W. Munk conducting. Miss Esther Pierce will play the violoncello Suite No. 1, in C major, and the Baldwin-Wallace Workshop, directed by Leonard Treash, and the chorus under the baton of George Poinar will give the "Coffee Cantata." Cantata No. 202 will be presented by orchestra, chorus and soloists, with Mr. Poinar conducting. In the evening the offerings will consist of Cantatas numbers 80, 55 and 149, and the Brandenburg Concerto.

VIEW OF FRONT OF FAMOUS METHUEN, MASS., ORGAN



IN THIS VIEW of the elaborate case of the Methuen organ, formerly in the old Boston Music Hall, are shown the polished tin pipes of the 32-ft. open diapason and, below, the old console built in Germany in 1857.

KATE S. CHITTENDEN, AN A.G.O. FOUNDER, REACHES AGE OF 91

Kate S. Chittenden, distinguished piano teacher and a founder of the American Guild of Organists, celebrated her ninety-first birthday in New York April 17 and looked back on seventy-four years of teaching, thirty-one of them as head of the piano department of Vassar College. More than 100 former pupils greeted Miss Chittenden.

Besides her teaching Miss Chittenden gives a lecture series every year and on Fridays conducts a three-hour playing and lecture class. Her eyesight is failing and she has reduced her hours of work, but still attends orchestra concerts regularly.

Miss Chittenden was born in Hamilton, Ont., and went to New York in 1876. She was organist and director at Calvary Baptist Church from 1879 to 1906.

MRS. C. HAROLD EINECKE IS VICTIM OF TRAGIC ACCIDENT

Mrs. Mary S. Einecke, wife of Dr. C. Harold Einecke, organist and choir director at the Pilgrim Congregational Church, St. Louis, and herself a singer of great talent, lost her life in a tragic accident April 9. She was found dead in the seat of her automobile in the garage at her home. Dr. Einecke discovered his wife's body when he arrived home at 8:10 p.m. in the company of a friend who drove him to the residence when Mrs. Einecke failed to keep an earlier appointment with her husband at the Delmar loop. The ignition switch was in the "off" position and the tank was half full of gasoline. A small door leading into the garage was open, although the car entrance was closed.

Funeral services were held at Pilgrim Congregational Church, with Howard Kelsey playing the service. The body was taken to Pennsylvania for burial.

NIES-BERGER WILL PRESENT PREMIERE OF CLOKEY WORK

When Edouard Nies-Berger will make his New York debut as conductor with the Philharmonic String Orchestra at Town Hall Oct. 4 under the management of Columbia Concerts, Inc., he will give the world premiere of Joseph W. Clokey's Partita for organ and strings. Mr. Nies-Berger will appear both as conductor and organ soloist.

Mr. Clokey wrote the Partita on the suggestion of Mr. Nies-Berger.

DR. WILLIAM H. BARNES is playing the last recital of the season at St. Luke's Church, Evanston, on Tuesday evening, May 6, at 8:15. Works of Bach, Franck and Titcomb will be played.

FINE PLAYING MARKS FESTIVAL IN BOSTON

OFFERINGS FILL TWO DAYS

Varied Choral Programs and Organ Recitals Make Convention of Massachusetts A.G.O. Chapter Highly Successful.

BY MARGARET R. MARTIN

A very successful two-day convention in the form of the Massachusetts spring festival of the American Guild of Organists was held in Boston April 14 and 15, with a fine attendance at all events and with high enthusiasm and Guild spirit prevailing. Dean Harris S. Shaw, A.A.G.O., worked untiringly to arrange the varied and interesting programs. All participating artists were members of the chapter.

After general registration on Monday morning at the Church of the Covenant, Maurice C. Kirkpatrick, A.A.G.O., organist and director, a short recital was given on the Welte-Mignon organ by Donald J. DeLong. He played: Prelude in C minor, Bach; Tripartita, Handel; Pastorale (Sonata 1), Guilmant; Second Concerto, Handel; Tempo Ordinario e Staccato and Allegro. The next locality visited was Old South Church and Gordon Chapel, Dr. Carl McKinley, A.A.G.O., organist and choirmaster. Norman L. Proulx, assistant organist, played on the Skinner organ in the church: Toccata in D minor, Reger, and Sonata 1, Hindemith, second movement, and on the Aeolian-Skinner organ in the chapel: Moderato Cantabile (Symphony 8), Widor; Fantasie on the Hymn-tune "Melcombe," McKinley, and Fugue in G minor (The Little), Bach.

The Casavant organ in Emmanuel Church was heard from the main church and from the Lindsay Chapel. Grover J. Oberle, F.A.G.O., organist and choirmaster, played: Chaconne, Couperin; "Virgo Mater" (1945), Dupré; "Legend," Karg-Elert; Chorale Prelude on "St. James" (No. 1), T. Tertius Noble, and Prelude, Herman Schroeder.

Ruth Barrett Arno, A.A.G.O., organist of the First Church of Christ, Scientist, played the following program on the Hook & Hastings organ: Solemn Prelude from "Gloria Domini," Noble; "Forest Green" (Pastorale), Richard I. Purvis; Fantaisie in A, Franck; Fugue in D major, Bach.

All registrants, including members and guests, were the guests of the chapter at the Kum-Up-Tu restaurant at luncheon. The afternoon events took place at the First Baptist Church, Mark Dickey, composer-pianist, with Hope Wright, violinist, and Mildred Ridley, 'cellist, played his recently composed Suite in D—lovely music, fluent, clear and melodic.

Ralph A. Harris, M.S.M., F.A.G.O., organist and choirmaster of Grace Church, Providence, R. I., and former national secretary of the Guild, gave an informative and informal talk on choral conducting. He emphasized ways of bringing music to life and advocated choir control through the use of the eyes, facial muscles and forceful, economical, one-handed direction. A buffet "Boston baked bean" supper was then enjoyed.

A choral service under the direction of William E. Zeuch, organist and director, took place in the evening at First Church in Boston (Unitarian). The service was a formal one, patterned after the Sunday morning service. Duncan Howlett, minister of the church, gave an interesting sermon on the need of integration of religion and music in Protestant services. The choir gave a fine account of itself in "Alleluia," Thompson; "Kyrie" (Mass in A), Franck; "Cast Thy Burden" ("Elijah"), Mendelssohn; "Ye Now Are Sorrowful" (Requiem), Brahms; "Nunc Dimittis," Gretchaninoff. George Faxon played the Prelude in B minor, Bach,

and Dr. Carl McKinley played the Te Deum, Reger.

A sunny spring day and a sparkling sea provided a perfect setting for the Tuesday morning recital at the John Hays Hammond Museum in Gloucester by Mary Crowley, A.A.G.O. Miss Crowley one of the younger members, played with brilliance, clarity and command. Her program was a complete delight and showed an understanding of recital technique with real beauty of performance. She played: Concerto in A minor, Vivaldi-Bach; Chorale and Variations, "Meinen Jesum lass ich nicht," Walther; "Legend of the Mountain," Karg-Elert; Scherzo and Toccata, Gigout; Two Dances to "Agni Vavishta," Alain; "Heroic Piece," Franck. Luncheon was enjoyed at Grace Church, Salem, where Dean Shaw is organist and choirmaster.

The remaining events took place at Harvard Church (Congregational) in Brookline. A recital by E. Power Biggs, organist and choirmaster, assisted by Roger Voisin and Rene Voisin, trumpeters, included: Voluntary in C major, Purcell; Ricercare (from the "Fiori Musicali"), Frescobaldi; Two Trumpet Tunes, and the Bell Symphony for organ, Purcell; Chorale Preludes for organ and trumpet, "Come, Holy Ghost," "Blessed Jesu, at Thy Word" and "Sleepers Wake!", Krebs; Sonata for trumpet and organ, Purcell; Chorale Prelude, "When Adam Fell," Homilius; Trumpet Voluntary, Purcell.

The novelty of this program delighted lovers of trumpet and pre-classical composition.

Over 150 sat down to an excellent festival dinner of turkey and "fixin's."

The concluding event was a combined program of unusual interest and offered a fitting climax to the festival, "rich in musical experience." A choral concert was given by the mixed choir of Second Church (Congregational), Dorchester, Margaret Reade Martin, organist and director, and by the men's choir of King's Chapel (Unitarian), Boston, Elwood E. Gaskill, M.A. The King's Chapel choir sang. Chorale and Kyrie, "Lord, Our God, Have Mercy," Bach; Chant, "Psalm CXXX (Out of the Deep)," Anonymous; motet, "Then Shall the Righteous Shine," Mendelssohn; motet, "Miserere Mei, Deus," Allegri. Then the Second Church choir sang: "Exultate Deo," Mabel W. Daniels; "Bow Down Thine Ear," Haydn Morgan; "The Lord Is My Shepherd," Joseph W. Clokey; motets, "I Will Not Leave You Comfortless" and "Sing Ye to the Lord," Everett Titcomb; motet, "Greater Love Hath No Man," John Ireland; "Lost in the Night" (arr. from a Finnish Folk-song), F. Melius Christiansen; "Almighty God of Our Fathers," Will James; "A Blessing," Martin Shaw. The King's Chapel choir closed the program with these numbers: "Crucifixus," Lotti; "Hallelujah, Amen!" Thomas Norris; "Improperia" (The Reproaches), Palestrina; "Hospodi Pomilui" ("Lord, Have Mercy"), Lvov; "Salvation Belongeth to Our God," Tchesnokoff.

Preceding the service, Eleanor Packard Jackson played the Prelude on "Iam Sol Recedit Igneus" by Bruce Simonds and concluding the service Harold Schwab, A.A.G.O., played "On the Mountain Top," from the Sonata "In the Highlands," by Henry M. Dunham.

All participating organists gave excellent performances, with notably clean technique and distinctive individual treatment of their selections. Their high standard of performance reflects great credit on the Guild. The festival closed with the repeated remark "If there were only a third day!"

JEAN APPEL TAKES FORMER POSITION IN WASHINGTON

Jean Appel, A.A.G.O., Chm., has been reappointed organist-choir director of Western Presbyterian Church, Washington, D. C., after a lapse of several years. She holds degrees of B.A. from Vassar and M.A. from Columbia University and has done extensive research work along musical lines and related subjects, such as history, church architecture, chorale preludes, etc. Mrs. Appel has several compositions to her credit, including a novel chorale prelude on "Be Thou My Vision," as well as choral works. The latter includes an anthem, "The Song of Ruth," which will be sung by the National Lutheran Chorus at its concert in the Statler Hotel May 21 under the direction of R. E. Snesrud.

FOUR-MANUAL ORGAN KANSAS CITY ORDER

CONTRACT GOES TO MOLLER

Second Presbyterian Church, One of the Largest in the City, to Have New Instrument—Installation in Summer of 1948.

The Second Presbyterian Church of Kansas City, Mo., one of the largest and wealthiest of the city's churches, has awarded a contract to M. P. Möller, Inc., for a four-manual organ. The specifications were drawn up by Richard J. Helms, who has been minister of music of the church since last fall, and W. A. Brummer, Central States manager, for M. P. Möller. They were assisted in the negotiations by Clifford Beguelin, Kansas-Iowa salesman.

The organ will be installed in the summer of 1948 and will be a part of extensive alterations to the church, which call for a large new chancel and a new chapel. The main organ will be entirely enclosed and placed in three adjacent chambers directly behind the reredos and chancel rear wall. The antiphonal will be on the floor level of the narthex and will serve as a processional organ. It will have multi-expression control, whereby the organist may express to the narthex for the singers assembled there but not express to the nave. As the choir emerges into the nave, he may open the shades by a toe stud control.

The tonal resources are shown by the following stop specification:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quinte, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Cymbel, 3 rks., 183 pipes.
Bombarde (from Choir), 8 ft., 61 notes.
Cor Anglais (from Antiphonal), 8 ft., 61 notes.
Chimes (from Antiphonal).
Tremulant.

SWELL ORGAN.

Spitzflöte (metal), 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte (metal), 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flauto Dolce (metal), 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plain Jeu, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 12 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Gemshorn, 4 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Rohrnasat, 2⅔ ft., 61 pipes.
Rohr Fifteenth, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Bombarde, 8 ft., 73 pipes.
Harp (Deagan), 8 ft., 49 bars.
Celesta, 4 ft.

PEDAL ORGAN.

Grand Cornet, 32 ft., 7 rks., 32 notes.
Contre Bass, 16 ft., 32 pipes.
Violone (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Spitzflöte (Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Spitzflöte (Swell), 8 ft., 32 notes.
Gemshorn (Great), 8 ft., 32 notes.
Bourdon, 8 ft., 12 pipes.
Gemshorn (Great), 4 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Contra Fagotto (Swell), 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Antiphonal Lieblich, 16 ft.

ANTIPHONAL ORGAN.

Viola, 8 ft., 73 pipes.
Cor d'Nuit, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Fugara (from Viola), 4 ft., 12 pipes.
Nachthorn (from Cor d'Nuit), 4 ft., 12 pipes.
Dulcet (from Dulciana), 4 ft., 12 pipes.
Cor Anglais, 8 ft., 73 pipes.
Chimes (Deagan "D"), 21 bells.

Mrs. Robert D. Garver has served this church for many years as organist and director of the quartet, and both will retire this spring. She was on the committee which selected the organ.

ABBA LEIFER, Chicago concert organist, will, by popular request, repeat on Sunday evening, May 4, at 8:20 in Kimball Hall, the program he played March 24 under the management of Bertha Ott.

ELLSASSER PLAYS BACH FROM MEMORY IN NEW YORK

Richard W. Ellsasser gave the entire part 3 of Bach's "Klavieruebung" its third American and first New York memorized presentation April 4 at Town Hall under the auspices of the Bach Circle of Boston. Fittingly the deeply devotional work, known as the "Catechism" and forming a complete "service of worship," was presented on Good Friday evening. The impression made by the performance is indicated by the following paragraph from one of the newspaper reviews:

"To memorize this lengthy collection of compositions, including all of its twenty-one chorale preludes of various types, was in itself a real feat. But Mr. Ellsasser, who has the distinction of being the youngest organist to commit the complete organ works of Bach to memory, seemed unconcerned on that score. His playing was precise and correct. The tempi were always well chosen, and the phrasing was admirable. Mr. Ellsasser's approach was that of a purist, who favored simple, chaste registration. * * * A loftiness of purpose and a deep sincerity, combined with the accuracy of the performances, made the total impression not one easily forgotten."

In addition to the Town Hall performance Mr. Ellsasser was heard in April at Bismarck, N. D., Grand Forks, N. D., Rochester and Red Wing, Minn., Grand Rapids, Mich., St. Louis, Asheville, N. C., Stafford Springs, Conn., Boston, Salem and New Bedford, Mass. In May and June he will give forty-five recitals on the west coast. On July 3 he will fly to France for a month's vacation.

UNDER THE AUSPICES of Trinity Episcopal Parish, the Bethlehem Bach Choir of 250 voices sang the Bach B minor Mass April 13 in the Cathedral of St. John the Divine, New York. The performance was presented "as a token to the people of New York of the consistent support by Trinity through the years of the best in church music." It also was a feature of the observance of the 250th anniversary of Trinity. The cathedral was used because it can accommodate 8,000 people. The choir was accompanied by the Philadelphia Symphony Orchestra. Dr. Ifor Jones was the conductor.

IN THIS MONTH'S ISSUE

Successful two-day meeting of Guild in Boston marked by attractive program.

Large Kansas City church awards contract for four-manual organ to M. P. Möller.

Exposition of some phases of Gregorian chant is presented before organists at the Pius X School of Music in New York by Achille P. Bragers.

Eastern Michigan Chapter, A.G.O., makes pilgrimage to Ann Arbor and hears program arranged before his death by Palmer Christian.

Fifteen programs constitute offerings of third season of recitals by Dr. Cyril Barker under auspices of large store at Detroit Institute of Art.

Kilgen Organ Company is to build large three-manual for Emmanuel Reformed Church, in Roseland district of Chicago.

George M. Brewer, prominent Montreal organist, taken by death.

THE DIAPASON
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KILGEN BUILDS ORGAN FOR CHICAGO CHURCH

TO INSTALL THREE-MANUAL

Emmanuel Reformed Church Will Have New Instrument — Specification Presented—Completion Is Planned for July.

The Kilgen Organ Company of St. Louis is completing factory work on a three-manual for Emmanuel Reformed Church, Roseland, Chicago, and installation is planned for July. The instrument will be completely under expression, in two chambers. The screening of the organ is by means of grilles and the chambers are placed one on each side of the chancel.

The stop specifications of the organ are as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason (from Choir), 8 ft., 61 notes.
Melodia, (from Choir), 8 ft., 61 notes.
Gemshorn (16-ft. Gemshorn extended), 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn (8-ft. Gemshorn extended), 4 ft., 12 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Chimes (prepared for in wiring), 21 notes.
Harp (prepared for in wiring), 49 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp (prepared for), 49 notes.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn (from Great), 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute (Melodia extended), 4 ft., 12 pipes.
Gemshorn (from Great), 4 ft., 73 notes.
Gemshorn (from 4-ft. Gemshorn), 2⅔ ft., 61 notes.
Gemshorn (from 4-ft. Gemshorn), 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp (prepared for), 49 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (from Great), 16 ft., 32 notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Bass Flute (Bourdon extended), 8 ft., 12 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Gemshorn (from Great), 8 ft., 32 notes.
Flute (Bass Flute extended), 4 ft., 12 pipes.

BRAHMS REQUIEM IN MEMPHIS R. JEFFERSON HALL MEMORIAL

Calvary Episcopal Church in Memphis, Tenn., was filled to the last seat, with chairs in the aisles, when Brahms' Requiem was sung Sunday evening, March 30, under the direction of Adolph Steuterman, F.A.G.O. This was the fifty-eighth oratorio presentation with orchestra at Calvary under Mr. Steuterman's direction. The service of March 30 was in memory of R. Jefferson Hall, who from 1897 to 1911 was organist and choirmaster of the church. Mr. Hall was born in England in 1866 and died in Denver Dec. 3, 1946.

WORCESTER CHOIRS UNITE FOR "ST. MATTHEW PASSION"

Bach's "St. Matthew Passion" was presented Palm Sunday evening at Old South Church, Worcester, Mass., before a comgregation of more than 1,200. T. Charles Lee, D.S.M., conducted the chancel choirs of the First Baptist Church and Old South Church in the entire work, with the exception of the chorales, which were sung by the Central Church choir under their director, Margaret W. Powers, M.S.M. Wesley K. Morgan, M.S.M., minister of music at Old South, was organist. The work was well received by both the audience and the press. This was the first year the three churches combined for its presentation, but it is hoped that it will become an annual event.

ORGAN INSTITUTE

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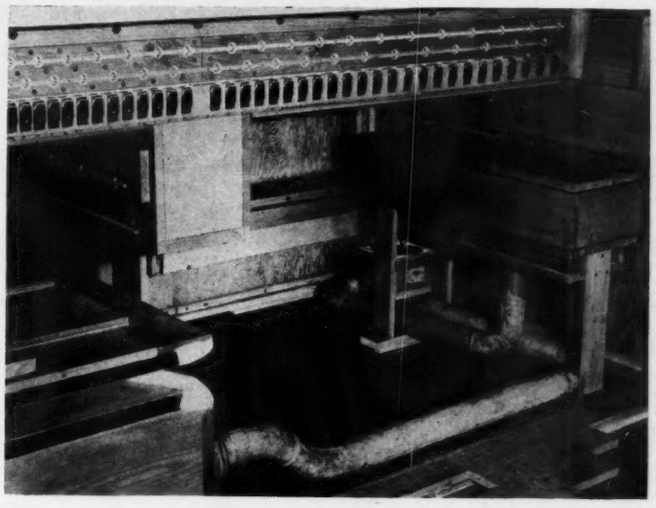

UNDER THE CHEST

To the left on the floor is the wind regulator serving the division. When the final air regulation is made so close to the chest, an even supply and pressure are assured under all conditions.

The Tremolo is at the right. The extra length of pipe is essential to its effective functioning, and the "French Horn" doubling keeps the piping within the swell-box limits.

The box under the middle of the chest is the stop action control, and the valve and magnet for each note of the chest show clearly in rows along its side.

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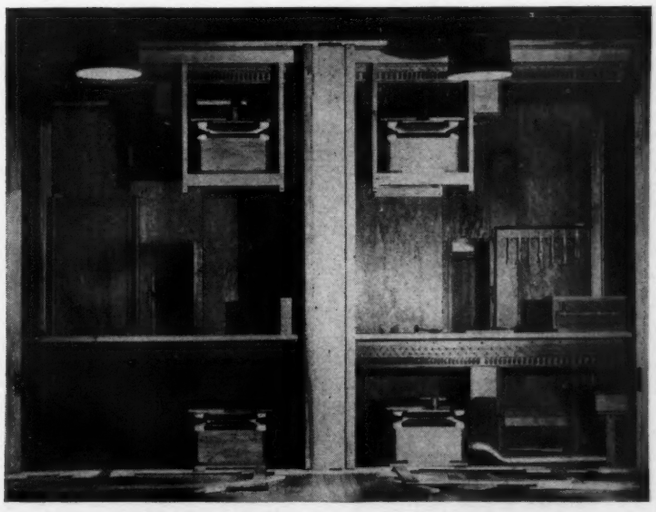

New Music for Choir Reviewed; Anthems Come from Presses

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

The Easter programs are coming in slowly as we go to press, and I find the small type difficult to read. I am therefore deferring that subject and presenting this month a selection from the best new music.

Unaccompanied Anthems

The anthem of this sort that I have enjoyed most is an easy one with supple rhythm and beautifully expressive line, a setting of Cardinal Newman's great prayer, "O Lord, Support Us All the Day Long" (Ditson) by Mrs. Marion Conklin Chapman, dedicated to her former teacher, Dr. Candlyn. She manages to set a real mood in four pages.

Professor Carl F. Mueller's "Prayer of St. Francis" (C. Fischer) has fine modulations that express the ideas of one of the great religious poems, beginning "Make me an instrument of Thy peace." This runs to eight pages and has a solo for a high voice. No more appropriate text from the middle ages could be found for our present crisis. Mr. Mueller has two or three other new anthems of which I like best "O for a Thousand Tongues" (C. Fischer) with alto solo, but it does not seem so inevitable in form as the Franciscan hymn.

A more ambitious, difficult number of real interest is Henry Cowell's "To America" (Broadcast Music, Inc.), with another admirable text appropriate to our role in world peace. This is five pages in length, has divisions, uses a baritone solo *ad lib*, and has interesting use of harshly *spoken* lines. It will probably be best for choir concerts, but it would be appropriate also for church services.

Accompanied Anthems

Another admirable poem, this time by Vachel Lindsay, has been set by Alfred H. Johnson; "Battle Array" (J. Fischer) is an anthem seven pages in length. Perhaps a slight change of words is desirable where reference is made to "Mohammed" as the enemy of Christ, particularly when we are singing about "the nations growing kind." Equally impressive is Dr. Roberta Bitgood's "Give Me a Faith" (Gray), which is more personal in its aspiration though it does pray for peace. There are solos for soprano and alto (or baritone). A longer work (fifteen pages), though not a difficult one, is W. A. Goldsworthy's "First Angel" (Gray). In the remarkable poem God's dream of universal love is told by an angel who existed before man was created.

Two anthems somewhat more difficult are Paul Callaway's "O Saving Victim" (Gray) and Anne V. McKittrick's "We Love the Place, O God" (Gray). The Callaway number, of beautifully supple progress, is five pages long; the McKittrick one runs to twelve pages, with divisions into six parts for a while and with rather frequent modulations and rather tricky shifts in rhythm, though the effects obtained are worth the trouble in this work for a church anniversary.

New Editions, Mixed Voices

Dr. Clarence Dickinson has two additions to his famous "Sacred Choruses" (Gray). I like better the Nagler "A Song in Praise of the Lord" in this new edition for four parts, preferably unaccompanied. Mrs. Dickinson's text catches the lyrical and rhapsodic innocence of the music. The other number, less familiar, is "I Greet Thee, My Redeemer," a solid, strong piece with text from John Calvin and melody by Bourgeois (sixteenth century), harmonized in the same century by Goudimel. This is eleven pages long and has solos for bass or alto. Dr. Dickinson is proving the quality of early Protestant music from several lands.

A delightful old Breton melody has been used by Dr. Robert L. Bedell as a new setting for St. Bernard's "O Sacred Head" (Summy); the effective solos can be taken by soprano, alto or tenor. Being a lover of folk-music, I have lingered long over this anthem and recommend it highly.

The moving "Funeral Song," or "Begräbnisgesang" (Op. 13) of Brahms has been edited by Ifor Jones (C. Fischer) for four-part chorus with piano or organ accompaniment. The original accompaniment for wind and timpani can be rented for a choir concert. This is thirteen pages in length and is very good Brahms indeed.

Finally mention should be made of a new edition by Dr. Bedell of a Palestrina "O Bone Jesu" (Summy). Two pages in length, it is a perfect response after prayer. There are both Latin and English words.

For SA, SSA, SSAA

Joseph W. Clokey has three excellent new short numbers for two parts (J. Fischer): "Hail, Breath of Life," with sixth century text appropriate to Ascension or Easter or general use; an "Agnus Dei," and a new setting of an old favorite, "God Be in My Head." I recommend these for choirs of children, but women's voices would be almost equally effective.

A pretty Spanish carol for SSA is Sister M. Elaine's edition of "Al Nino Jesus," or "The Holy Child," with Spanish and English words (Broadcast Music). Remember it next Christmas, and for Lent; look at Dr. Noble's setting of the seventeenth century poem "Drop, Drop, Slow Tears" (Gray), a delicate number for SSA. I like, but not quite so well, Dr. Noble's "Morning Hymn" (Gray) for SSAA, a bright, vigorous number.

An unusual text by Ben Jonson (whose name is not spelled correctly) is "The Noble Nature" (Gray), which Stanley E. Saxton set for the twenty-fifth anniversary of the founding of Skidmore College. This is a good number for commencements and other academic anniversaries.

There are two new editions of older works. One is Ifor Jones' edition of a Brahms "Ave Maria" (C. Fischer) for SSAA with Latin words only. The original orchestral accompaniment for this beautiful section of opus 12 can be rented. There have been innumerable editions for mixed voices of Elgar's setting of Longfellow's gracious poem "As Torrents in Summer," but a new one for SSA by Harry L. Harts is certainly welcome.

Carl F. Mueller has edited a volume entitled "Two-Part Anthem Book for Junior or Women's Choirs" (C. Fischer). There are sixteen numbers here for SA accompanied. Four Victorian numbers may not be specially attractive, but they are offset by four on "Old Melodies," and there is representation from Bach, Handel, Franck and Gluck. All the publishers nowadays are eager to bring out works for junior choirs; this is one of several pretty good collections now available, and it is well edited.

For Men's Voices

Matthew Lundquist has edited an old French melody, using a good anonymous text, "Go Forth, My Heart, and Seek Delight" (McLaughlin & Reilly). As you expect from this composer, all four parts are interesting. The anthem will be specially useful at Thanksgiving because of a text which rejoices at God's work in nature. I recommend it to university and college choirs.

N. Lindsay Norden has been arranging for men's voices the "Four Serious Songs," Op. 121, by Brahms (Broadcast Music). I have seen "So I Returned," "O Death" and "Though I Speak with the Tongues of Men," all of which have Biblical texts. It is not necessary to discuss the merits of these noble compositions.

Responses, Benediction

Edward Shippen Barnes has composed and selected a set of "Responses for the Church Services" (J. Fischer) which include eleven short responsive services (or what Dr. Dickinson calls antiphons) with the minister, covering the church year; there are also three settings of the Gloria Patri, four responses after prayer, five to be used at the offertory, three final Amens, a Benediction and a Litany of the Nation from Mr. Kinsley's sets. This valuable booklet lists at only 25 cents.

Dr. Roland Diggle publishes for SSAA, unaccompanied, "Five Responses" (C. Fischer). W. A. Goldsworthy has a straight-forward setting of "Mizpah," or "The Lord Watch Between Me and Thee" (Edwin H. Morris & Co.).

Choral Work

The most recent of Dr. David McK. Williams' admirable compositions for choir is "A Hymn of the Immortals" (Gray), with baritone, alto and tenor solos. This is only thirty-two pages in length. The choral writing is not difficult, the accompaniment is interesting, the reverberant alleluias are very effective, and the inspiration of the great apocalyptic text is fervently sustained. This is the best work of the sort since Candlyn's "The New Jerusalem."

Organ Music

The notable series called "Masterpieces of Organ Music" (Liturgical Music Press) has at last reached Handel. Folios 49 and 50 are devoted to six fugues. These pieces, which existed as early as 1720 and may be a product of the composer's work for the Duke of Chandos, were called by the master "voluntaries." Whatever you call them, they are refreshing and welcome. Another recent folio in the same series presents Beethoven's curious pair of preludes through all major keys, and a Fugue in D.

The busy E. Power Biggs has a new edition of Bach's "Art of Fugue" (Gray) which lists at $5 and is nevertheless considerably cheaper than another edition recently made, if I remember correctly. This marvelous succession of fourteen "counterpoints" is one of the great studies for any well-trained organist; parts are useful in recital. Mr. Biggs has also edited a Pastorale, "The Faithful Shepherd," by Handel (Gray), a pretty number for Christmas.

William Wehmeyer has composed "Two Hymn Preludes" (Concordia) published together: "O Come, O Come, Emmanuel" and "O God, Our Help in Ages Past." Of the pair I like the second better; the first is rather brief and scrappy. Both have the merit of letting the auditors hear the original tunes.

Sacred Solo

Hall Johnson, whose remarkable choir we have all admired, has been composing and arranging some Negro songs: I like much "At the Feet of Jesus" (C. Fischer), a setting of a poem by a gifted Negro, Langston Hughes, with a melody from someone named Toy Harper who has the uncanny ability to invent a tune that sounds like an authentic folksong. This is for medium voice.

THE GLEE CLUB of New York University, under the direction of Dr. Alfred M. Greenfield, gave its seventeenth annual Town Hall concert Saturday evening, April 19. The soloist was the brilliant young soprano Anne McKnight. The undergraduate glee club not only was joined by the Hall of Fame Singers, but also had the support of two new organizations—the College of Medicine glee club, organized in 1945, and the School of Commerce women's glee club. The latter group was organized in 1941 and successfully carried on the high ideals and traditions of the glee club during the war years while many of the men of the varsity club were in the armed forces.

THE FIRST PERFORMANCE of Gardner Read's "De Profundis" in its version for organ was given March 9 by Robert Stofer at the Church of the Covenant, Cleveland, Ohio. The organ version of "De Profundis," originally written for organ and horn, and introduced last November by E. Power Biggs and Harold Meek on one of Mr. Biggs' Sunday C.B.S. broadcasts, is to be published by Leeds Music Corporation.

SUBJECTIVE JUDGMENT

Most registers have character in the middle and sameness in extremes of bass and treble—the tops of flutes and strings differ far less than their middle octaves.

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Second Harvey Gaul Music Festival Is Held in Pittsburgh

On the eve of the late Dr. Harvey B. Gaul's birthday, April 10, the Friends of Harvey Gaul, Inc., presented the second annual Gaul music festival at Carnegie Music Hall, Pittsburgh. The object of this annual festival, besides perpetuating Dr. Gaul's memory, is to raise funds to augment the Harvey Gaul music scholarship, which was started several years ago during Dr. Gaul's lifetime and which is administered through the Pennsylvania State Federation of Music Clubs.

As a prologue to the concert, David L. Lawrence, mayor of Pittsburgh, made a short address of welcome and announced the plans of the sponsoring organization to build an auditorium as a memorial to Dr. Gaul at the Arts and Crafts Center of Pittsburgh. The program, well planned for variety of Gauliana, was skillfully performed by all participants. "Johnny Appleseed" (cantata for three-part children's voices) was sung by a chorus of over 200 voices from the Pittsburgh public high schools, Jacob Evanson conducting, with Barbara Mahaffey, a high school student, as soloist. Dr. Marshall Bidwell, organist at Carnegie Institute, played "The Mist" and "Yasnaya Polyana"—a tone poem for organ based on an incident in the life of Count Leo Tolstoy. The Heinz Chapel choir of the University of Pittsburgh, Theodore Finney director, sang "Polish Child's Morning Prayer," "William Penn's Inscription" and "And the Trees Do Moan."

Starting this year, the Friends of Harvey Gaul, Inc., will present the compositions of one of Dr. Gaul's pupils every year. Three songs by Esther Cooper were chosen for this year's concert—"White Lilacs," "Before You Came" and the 1944 Pennsylvania Federation of Music Clubs prize winner, "O Willow in My Garden." The program concluded with the Pittsburgh Civic String Orchestra, Dr. J. Julius Baird, conductor, and Dr. Bidwell at the organ playing "Thanksgiving," a rhapsody for strings, organ, timpani and cymbal, which is based on "Nun danket Alle Gott."

FATHER FINN TO CONDUCT NEW YORK SUMMER COURSE

Father William J. Finn, famed as a conductor of male choirs, will conduct a summer course in New York City July 7 to 17 at 415 West Fifty-ninth Street. It will include study not only of the basic subjects comprised in the art of choral conducting, but of such special topics as organ registration and orchestration in relation to various types of voices. The simplified method of conducting ornamental counterpoint, canon, fugue and Palestrinesque polyphony also will receive special attention. Herbert Becker is the manager of the course.

ON THE OCCASION OF the twenty-fourth annual Lenten musical service, given Sunday evening, March 23, by the choir of the Old Cambridge Baptist Church, Harvard Square, Cambridge, Mass., "The Last Supper," by Eric Thiman, was sung. Francis E. Hagar, organist and director, played the following organ numbers: "Cibavit Eos," Titcomb; "O Man, Bewail Thy Grievous Sin," Bach, and Cantabile, Franck.

RICHARD W. HARVEY

RICHARD W. HARVEY, who recently went to the Congregational Church of Rutland, Vt., as organist and director of music, has three choirs, with an aggregate membership of seventy-five. Feb. 23 a program of sacred music was presented, with the senior, girls' and junior choirs singing compositions of Bach, Bairstow, Gaul, DeLamarter, Handel, Wesley and others. As the prelude Mr. Harvey played the "Song without Words" by Candlyn and as the postlude Karg-Elert's "Marche Triomphale." On March 2 Mr. Harvey gave a recital at Trinity Episcopal Church, Rutland, playing: Toccata, Adagio and Fugue in C, Bach; "Song without Words," Candlyn; Sonata No. 2, Mendelssohn; "Carillon," DeLamarter; Toccata, Fifth Symphony, Widor.

Mr. Harvey is eagerly awaiting the installation of the new Aeolian-Skinner organ in his church this year. A new set of bells also is to be placed in the tower.

IMPRESSIVE PALM SUNDAY MUSIC AT WOOSTER COLLEGE

The chapel choir of the College of Wooster, in Ohio, assisted by soloists, string orchestra and organ, presented on Palm Sunday afternoon a program of unusual interest under the direction of Richard T. Gore, F.A.G.O., director of the conservatory of music. The full choir was used for Buxtehude's beautiful cantata "Jesu, meine Freude" and for "The Seven Words on the Cross," by Heinrich Schuetz. A selected group of thirty voices was heard in the Fourth Penitential Psalm, by Lassus, newly reprinted by Kalmus. For many this psalm was the high spot of the program.

THE FIRST CONGREGATIONAL Church choir of Portland, Conn., sang Brahms' Requiem before a congregation that filled the church on Palm Sunday under the direction of Adele Newfield Cohen, with Viola Burckel, A.A.G.O., at the organ. The junior choir sang with the senior choir in "How Lovely Is Thy Dwelling." Preceding the Requiem Miss Burckel, minister of music of the church, played the following organ program: Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; "March of the Israelites," Costa; Finale from Third Symphony, Mendelssohn.

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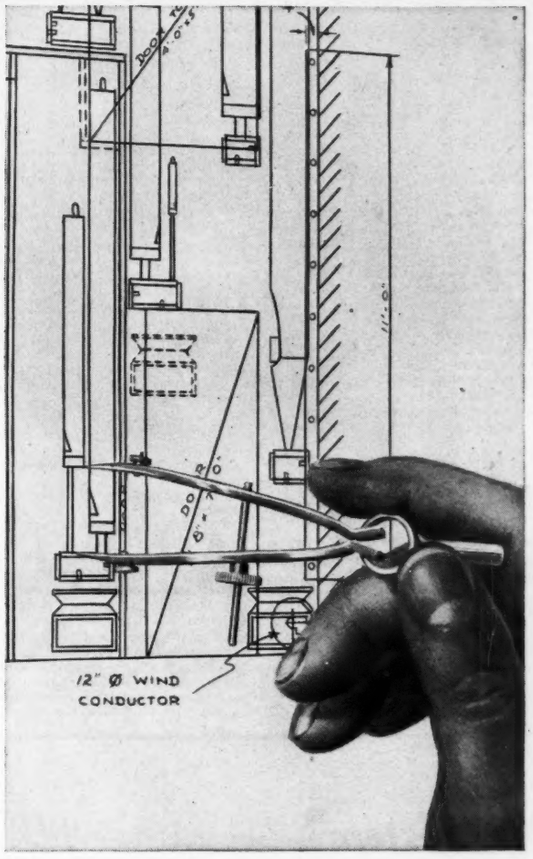

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Rochester Recitals Emphasize Works of the Present Day

Charles Raymond Berry arranged a series of Lenten recitals at Christ Church, Rochester, N. Y., in which advanced students at the Eastman School of Music took part. Stress was laid on contemporary compositions for the organ. Mr. Berry opened the series on Ash Wednesday, playing: "Le Banquet Celeste," Messiaen; Toccata, Marius Monnikendam; Sinfonia to "Weinen, klagen, sorgen, zagen," Bach; Chorale in A minor, Franck.

The recitals that followed were as follows:

Feb. 26—By Wilbur Sheridan: "Pange Lingua Gloriosa," Edmundson; Fugue, Honegger; Allegro from "The Ninety-fourth Psalm," Reubke; "As Now the Sun's Declining Rays," Simonds.

March 5—By Gloria Iacone: Cantabile in B major, Franck; Chorale Preludes, "Lord Christ, Reveal Thy Holy Face," "Unfold the Gates of Heaven, O Lord" and "I Call to Thee, Lord Jesus Christ," Bach; Prelude on Psalm 37, verse 11, Howells; "Carillon," Sowerby.

March 12—By Byron C. Bevis: "Kyrie, Lord, Holy Spirit," Bach; Pastorale (MS), Louis J. Gerhm; Dorian Prelude on "Dies Irae," Simonds; "Blessed Jesus, We Are Here," Karg-Elert.

March 19—By Thelma Harper: Two Preludes on Welsh Hymn-tunes, Vaughan Williams; Prelude, Fugue and Variation, Franck; "Benedictus," Reger; Chorale, Jongen.

March 26—By Robert Moore: "O Sacred Head Once Wounded," Kuhnau; "Christ, Who Saved Us," Bach; "Adoration," Bingham; Variation on "Lucis Creator," Alain; "L'Ascension," Messiaen.

Mr. Berry is a member of the organ faculty of the Eastman School of Music. The other recitalists are advanced students of Harold and Catharine Crozier Gleason.

MISS MARY LOUISE WALL, 79 years old, a music teacher and organist in Catholic churches for over fifty-five years, died in Chicago March 7.

KILGEN COMPANY FINISHES ORGAN FOR HIGH POINT, N. C.

The Kilgen Organ Company of St. Louis is completing a three-manual organ for the Green Street Baptist Church of High Point, N. C. The organ will be installed in two chambers, one on each side of the chancel, and will be screened by an ornamental grille. Installation is planned for late in May.

The stop specification of this organ is as follows:

GREAT ORGAN.
(Enclosed in Chamber I.)
Open Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Chimes.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks. (12-15-19), 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Flute (extension of Bourdon), 4 ft., 12 pipes.
Trombone (extension of Tromba), 16 ft., 12 pipes.

GEORGE DUPONT-HANSEN, blind organist and choir director, who has served the Danish Lutheran Trinity Church in Chicago for fifty-two years, was honored at a dinner March 20. The dinner, celebrating the seventy-fifth anniversary of the church as the mother church of Danish Lutheran congregations in Chicago, was served at the Graemere Hotel.

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Summer Sessions of Gregorian Institute Across Continent

Plans for the extensive trans-continental series of five-day summer sessions of the Gregorian Institute were completed at the general faculty meeting held in Buffalo April 7 to 11. Sessions in Gregorian chant, choral technic, sixteenth century polyphony and modal organ accompaniment to Gregorian chant will be given at Webster College, Webster Groves, Mo., June 9 to 13; Incarnate Word College, San Antonio, Tex., June 16 to 20; St. Mary's Academy, Portland, Ore., June 17 to 21; Ursuline College, New Orleans, La., June 23 to 27; Holy Names Academy, Seattle, Wash., June 23 to 27; the Cathedral of St. Louis School, St. Louis, Mo., June 30 to July 4; Massachusetts State College, Amherst, July 7 to 11; St. Mary's College, Notre Dame, Ind., July 7 to 11; the Seton High School, Baltimore, Md., July 14 to 18; St. Joseph's College, Hartford, Conn., July 14 to 18; Mary Manse College, Toledo, Ohio, July 14 to 18; St. Patrick's High School, Washington, D. C., July 21 to 25; Marywood College, Scranton, Pa., July 21 to 25; Little Flower High School, Philadelphia, July 28 to Aug. 1; St. Joseph's College, Portland, Me., July 28 to Aug. 1; Marymount College, Salina, Kan., Aug. 4 to 8; the University of Detroit, Detroit, Mich., Aug. 4 to 8; College of St. Teresa, Kansas City, Mo., Aug. 18 to 22; Ursuline College, Louisville, Ky., Aug. 18 to 22.

Eminent department heads of the Gregorian Institute, including the Rev. Ethelbert Thibault, P.S.S., Montreal, and Dr. Eugene Lapierre, dean of the music department of the University of Montreal, and Dom Ermin Vitry, O.S.B., of St. Louis, under the direction of Dr. Clifford A. Bennett, national director of the Gregorian Institute of America, will head a faculty of fourteen liturgical music experts recruited from various parts of the United States and Canada.

A feature at each of the five-day sessions will be a free liturgical music clinic open to all choirs in the vicinity of the sessions. These clinics will be held in the evening and will consist of orientation and instruction in church music legislation, liturgy and the application of the more simple principles of Gregorian chant and polyphony to the average church choir.

WILLIAMSON TO CONDUCT A CLASS IN LOS ANGELES

Dr. John Finley Williamson's first teaching visit to California since 1942 will be made June 30 to July 13 in Los Angeles. The Southern California Choral Conductors' Guild and the music department of the Church Federation of Los Angeles are joint sponsors of the session.

One of the features will be the formation of a large chorus among the singers of the city. This chorus will rehearse every evening and present a program on the afternoon of Sunday, July 13. Dr. Williamson will teach daily classes in conducting and choral techniques, vocal techniques and teaching methods, church and choir organization, etc. Enrollment is limited to choir directors, organists and church and school singers.

Classes will be held at Chapman College, in the Wilshire area.

BACH ST. MATTHEW PASSION SUNG IN COLORADO SPRINGS

As events in the series of memorial recitals on Thursday afternoons at Grace Church in Colorado Springs, Colo., Bach's "Passion according to St. Matthew" was sung March 19 and 26, with Dr. Frederick Boothroyd conducting. Leta Gale was at the organ and Verda Lawrie played the cembalo part on the piano. Great interest was shown and at each performance the church was packed.

The memorial organ recitals are intended to promote interest in music, and oratorio performances are included as a means of drawing attention to music by chorus and orchestra. The Grace Church choir forms the nucleus of the oratorio chorus. The orchestra is composed of members of the Colorado Springs Symphony Orchestra, which Dr. Boothroyd conducts.

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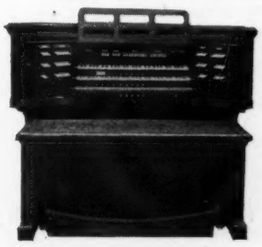

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How Strong Should Pedal Organ Be? What Principles Apply?

By DONALD THORNING WOOD

In my judgment most organs, especially those of medium size, are too soft; music played on them fails to excite the listener, simply because it lacks the vigor and impact that the best organs have and all ought to have. But it must be admitted that achieving emotional reality and strength of this sort is a very complicated matter, involving an auditorium with lively resonance, a direct and open location for the organ, an organ with plenty of the right kind of brilliancy and, of course, a good player.

Though most organs are too soft, most pedal divisions are too loud relative to the rest of the organ. Heavy, foundational pedal tone was a characteristic of bad romantic organs, and many players, even classicists, have not outgrown their habit of expecting it. It has been said that some organists would feel as uncomfortable without the everlasting 16-ft. bourdon on as they would without their shoes on. There are many quiet pieces that are best with no 16-ft. pedal tone at all; manual couplers alone, or perhaps these with a soft 8-ft. stop in the pedal, are often a welcome relief from the customary stodginess.

Most of us have the idea that pedal tone heavier than manual tone is normal. It is not, either at soft levels or at loud; it is an aberration that grew up after mechanical power freed organs from the ordinary limitations of nature. In the first centuries of the organ heavy pedal tone was impossible; and here, as in so many other fields, we eventually find that nature's way is best. Most orchestral instruments become softer as they descend in the scale. The symphony orchestra has no ponderous bass and would lose most of its spirit and delicacy if it did; and orchestras are more popular than are organs. The organ, like the orchestra, should gain its dignity through its music, not by an extraneous weightiness. We should teach ourselves to realize that the normal arrangement is to have no extra pedal tone whatever; *any* pedal tone in addition to manual couplers is special, a departure from nature for the sake of added solidity and respectability.

This is an extremely insidious matter, because pedal foundation tone is so much lower than ordinary manual tone that they are very difficult to compare in loudness. There is no good way to check up on the preconceptions and wrong habits into which we may have fallen. Play a strong foundational tone on low C of the pedal and with it play a soft tone near the top of a manual. The latter can be heard plainly because it is so much higher; nevertheless, the pedal tone is far too strong to go with it properly.

To gauge the correct proportion for a piece in which the pedal is a bass, not the principal melody, but some added weight in it is desired, it is a good idea once in a while to follow a procedure like this: prepare a manual and pedal combination, with couplers as desired, in what seems to be the right strength; play tenor C alone on the manual, and then middle C—the top C of the pedal, of course, and an octave higher than the manual tone—alone on the pedal. Comparing them, the pedal tone ought to be very little louder and no more foundational in color; it should be a good match, just as the manual combinations for the exposition and episodes of a Bach fugue should be a good match. The louder tone, that is, should be only a little louder, a little more brilliant, and essentially similar—a slightly larger version of the smaller tone.

Another thing is necessary. As a descending scale is played on the pedal, there must not be the slightest impression of increasing loudness. If there is, the ranks of pipes are badly voiced; they are not true voices at all, but monstrous hybrids beginning as one thing and ending as another.

Some extreme classicists desire a heavy bass to go with an extra-brilliant manual ensemble. It is true that if the ensemble is so brilliant that it needs to be toned down a heavy bass under it will do this. But it is a case of two wrongs trying to make a right—something that never works. The bass does not soften the manual ensemble by true tonal mixing; rather, it is a case of the ear accommodating itself to a heavier over-all volume of sound, just as when a passing railroad train drowns out conversation, though, of course, on a smaller scale. A combination exactly comparable to it in effective brilliancy can therefore be obtained with a less brilliant ensemble and a lighter pedal. Besides, there is a residual unpleasantness, a sense of strife, in the first method. Just as no foundation stop should be tolerated in the organ unless it is pleasant-sounding by itself, so should no manual combination be used unless it sounds good without the pedal as well as with it.

If pedal tone is less brilliant than manual tone it stands apart, and the unity of the music is injured. It is lower to begin with—often more than an octave lower. Its basis is usually 16-ft. tone, while that of the manuals is 8-ft. tone, and this adds another octave. Therefore it needs to be pulled together with the manual tone and requires a well-developed harmonic structure to bridge the gap.

One way of achieving this is by manual to pedal couplers, which are simple, convenient, economical and musically 100 per cent legitimate. The only trouble with them is, not that they add too much brilliancy, but that if the pedal foundation tone is strong they do not add enough. The stronger pedal foundation tone requires more strength in each upper harmonic to match. The so-called independent pedal is a splendid thing; it is necessary, but not sufficient. Unless its mixtures go just as high in harmonic structure as manual mixtures, which they virtually never do, the manual couplers are necessary in addition to the pedal upperwork. However, if pedal tone is too strongly foundational, upperwork to match it will be screamy, and therefore persons favoring that kind of pedal tend to omit upperwork, just as the school of Hope-Jones used to omit mixtures in the manuals because they did not go with phonon diapasons.

My respect for Emerson Richards is tremendous, and my admiration for most of his opinions is complete. But in his lavish new organ of 106 stops he has omitted a great to pedal coupler, which would cost something like one-twentieth as much as one rank of pipes; it seems to me an extremely unwise omission, and symptomatic of a whole complex of wrong proportions. He would not have to use the coupler; it is a case of something essential being omitted because of one person's dislike. True, it is his own personal organ; but it seems a pity to make an instrument that will fail to suit others as well as himself. His pedal mixtures are by his own statement less brilliant than those in the great; therefore his organ, in spite of its size, is, according to the principles stated above, automatically condemned to tonal incorrectness. His report says that the coupler "interferes with the harmonic line." But if the harmonics of a complex tone are in any proper proportion, the ear automatically synthesizes them and hears them as one tone; it sorts them out from higher tones. If the pedal is played with manual couplers alone and no pedal stops, with any good-sounding manual combination there is no "interference with the harmonic line." I grant that a tierce in a low tone makes an unpleasant discord when a minor triad is played, which is very noticeable unless well led into and led away from. But the answer to that is to omit tierces, both in designing organs and playing them.

Mr. Richards has indicated that he does make use of extremely heavy pedal tone, just as we would expect from his distaste for brilliancy in the pedal. Speaking of a unit pedal rank, he said in the September, 1945, DIAPASON: "The upper part of the unit is softened and smoothed out, in which case it fails to support the bass pipes and still presents a screamy treble that tends to override and obscure the music assigned to the manuals." If the treble is too soft for the bass, yet too loud for the manuals, obviously the bass in question is *far* too loud for the manuals. He also said: "We all know that pipes of grave pitch are weak in harmonic development." This is true only if the fundamental is forced in order to satisfy the desire for inordinately heavy tone in that range. This craving is the root of the trouble, and forces incorrect adjustments in every aspect of the pedal—voicing, mixtures, couplers.

It is of the first importance that a pedal rank, like a manual rank, be as near as possible to perfect evenness and equality throughout its length, both in loudness and in timbre, as these are subjectively judged by a person with a normal ear and no preconceptions. If anything it should become softer as it descends, because that is the natural tendency of organ pipes, as of orchestral instruments, and in fighting against it there is danger of altering the timbre. The requirement of evenness is somewhat indefinite, and ranks slightly differently treated can satisfy it, just as a good piano may be relatively strong in the bass or in the treble and still be satisfactory; but when a builder purposely violates the rule that he should aim for equality of bass and treble, he is guilty of error and inartistic practice reminiscent of the old "movie" organs.

This difference in preconceptions as to what is proper pedal loudness also explains the difference in attitude between Mr. Richards and others on the augmented pedal. Augmentation certainly will not work with his kind of stop disproportionately loud and foundational in the bass; it can and does work very well with ranks of proper harmonic development and even voicing.

I hasten to point out, in complete extenuation of Mr. Richards, that his ear was educated on heavy pedals and, as I have said above, this makes it a difficult matter to correct preconceptions once one has fallen into them. A member of a romantic generation, he is vastly to be admired for having the discernment and courage to come over to the classical cause as he has done.

Any organ, large or small, classical or romantic, in a good auditorium or a dead one, should have clarity, lightness, sweetness, clean and effortless strength. The pedal principles outlined here are essential for these things, and now that so many new organs are being built it is to be hoped they will be kept in mind.

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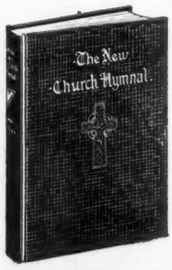
KRAFT PLAYS IN ATLANTA AND OPENS COLUMBUS ORGAN

Edwin Arthur Kraft, F.A.G.O., the nationally eminent Cleveland organist, made a short Southern recital tour in March, in the course of which he gave two recitals on the new organ in Mees Hall at Capital University, Columbus, Ohio, and played for the Georgia Chapter of the American Guild of Organists March 25. The Georgia recital was played at the Peachtree Christian Church of Atlanta, a city of which Mr. Kraft was at one time municipal organist. His program included: Three Chorale Preludes, Reger; Symphony, Weitz; Minuet, Beethoven-Kraft; Prelude and Fugue in G major, Bach; Meditation ("Autumn Mood"), H. Alexander Matthews; Scherzo, Dethier; Allegro Appassionato, Dethier; "Legend," Howard R. Thatcher; Prelude, Theme with Variations, Fughetta and Chorale-Finale, J. Alfred Schehl; Pastorale, Foote; Serenade, Rachmaninoff; Toccata, Van Hulse.

In a review of the performance in the *Atlanta Journal* Helen Knox Spain said: "The Kraft recital here is looked upon as one of the highlights of our musical season. The recital Tuesday evening was one of rare brilliance and beauty. The highlights of the program for this reviewer were the Bach Prelude and Fugue in G major, Scherzo by Dethier and the Schehl Prelude, Theme with Variations, Fughetta, Chorale and Finale."

In Columbus Mr. Kraft gave recitals in the afternoon and evening of March 23 on the three-manual instrument rebuilt by the A. W. Brandt Company of Columbus. His afternoon offerings consisted of these numbers: "Psalm 19," Marcello; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Chorale Paraphrases, "Blessed Jesus, at Thy Word," Schehl, and "Now Thank We All Our God," Whitford; Minuet, C. P. E. Bach; Prelude and Fugue in A minor, Bach; Folk Song, Whitlock; "Carillon-Sortie," Mulet; Scherzo, Bossi; Andante, Stamitz; "Sportive Fauns," d'Antalffy; "Angelus," from "Scenes Pittoresques," Massenet; Toccata, de la Tombelle.

March 27 Mr. Kraft was heard at the First Christian Church of Tampa, Fla.



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JAMES L. STRACHAN

JAMES L. STRACHAN, who last August assumed the full-time position of organist and choirmaster of Trinity Church, Portland, Ore., is soon to preside over the three-manual Möller organ under construction at Hagerstown, Md. He is a graduate of the Oberlin Conservatory and studied organ with the late Dr. George W. Andrews. He was at Oberlin from 1922 to 1927 and this was supplemented by study at the Royal Academy of Music in London. From 1940 to 1943 Mr. Strachan attended the summer sessions at the University of Idaho. He holds a bachelor of music degree from Oberlin and a master's degree in music from the University of Idaho.

Mr. Strachan has had lifelong experience and training in choir work, beginning as a choir boy at St. Stephen's Episcopal Church, Colorado Springs, Colo., in 1910. In 1920 and 1921 he was organist and choirmaster of Southern Methodist Church in Colorado Springs. Then he was at the Community Church of Wakeman, Ohio, and Christ Church, Elyria, Ohio, followed by appointment as head of the music department of Central College, Pella, Iowa. From 1928 until he went to the Portland Church Mr. Strachan was at St. Michael's Cathedral, Boise, Idaho, and was head of the music department of Boise Junior College. For several years he was conductor of the combined choirs of Boise at midwinter concerts and in music week and conductor of the Boise Civic Chorus and Orchestra in productions such as Brahms' Requiem, Handel's "Messiah" and Mendelssohn's "Elijah."

PITTSFIELD CHURCH JAMMED FOR THE FAURE REQUIEM

Miss Alberta Zimmerman, recently appointed organist and choir director of the First Church of Christ, Congregational, Pittsfield, Mass., presented Faure's Requiem for the first time in western Massachusetts on Palm Sunday evening. The service was sponsored by the Pittsfield Council of Churches and included a chorus of sixty voices, representing fifteen churches. Soloists were Miss Catherine Van Buren, soprano, of the Riverside Church in New York, and Wilbur Isaacs, bass-baritone, of the Church of the Heavenly Rest, New York.

Miss Zimmerman, who studied at Peabody Conservatory under Virgil Fox, directed the chorus for the Requiem, while Herbert C. Dunkley, former organist of the church and former concert organist in Montreal, played the four-manual Skinner organ, assisted by Bruce M. Williams, 16 years old, organist of First Church of Christ, Scientist.

Although the Palm Sunday evening musical service is an annual affair, it drew a record congregation of 1,100. Extra chairs and benches were used; some persons sat on the floor and many stood the whole evening.

This is a new venture in Pittsfield, affording an opportunity for organists and directors to work together, as several of them sang in the chorus. They hope to organize a chapter of the A.G.O., in which they will be able to do more work similar to this.

Beginning with music week, it is planned to have three Sunday afternoons of organ and vocal music by Miss Zimmerman and Mr. Williams.

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RECITALS WIN POPULARITY

Dr. Cyril Barker Finishes Third Season of Musical Offerings at Institute of Art—Sponsored by Large Department Store.

Concluding the third year of a series of organ recitals at the Detroit Institute of Art, Dr. Cyril Barker has gathered interesting data on the programs of the past season, which drew large audiences.

On the theory that any organ enthusiast will attend a recital once, but that attractive subject matter is required to assure his continued attendance, Dr. Barker planned his programs around definite ideas or themes. He states that many of the ideas have been borrowed from other organists, but he strove for freshness and a degree of novel planning in his programs.

Of the fifteen programs three were in the form of festivals, with organ music taking 30 to 40 per cent of the time. Seven recitals had an assisting artist or an assisting group and five were complete organ recitals. Here is the list of twelve "special subject" recitals: "Seasonal Inaugural," "American Composers," "Shakespeare and Music," "Organ Transcriptions of Orchestral Literature," "Music and Freedom," "From the Cathedrals of England," "Romance of the Organ," "From the Court of Louis XV," "The Bach Family in Music," "From the Organ Lofts of Paris," "Michigan Composers" and a request program.

The Michigan composers' program was played on the evening of March 3 and these compositions were presented: "Praeludium Festivum" (Sonata in G minor) and Serenata, Rene L. Becker; Fugue in A minor, Julius Chajes; Spring Song, Francis L. York; "Softly along the Road of Evening" and "Twixt Darkness and Light" (improvisation on a Welsh tune), August Maekelberghe; "Carillon," Leo Sowerby; "Mist," William Doty; March from "Suite in Miniature," Eric DeLamarter; "Chinese Boy and Bamboo Flute," James H. Spencer; "Fantaisie Symphonique," Rossetter G. Cole. The request program March 17 was as follows: Symphony from "Solomon," Handel; "Liebestod," Wagner; "Chollas Dance for You," Leach; Valse (Symphony 5), Tschaikowsky; Festival Toccata, Fletcher; "Legend," Karg-Elert; "Redskin Rhapsody," Bingham; "Clair de Lune," Debussy; "La Concertina," Yon; "Crown Imperial," Walton.

A carol festival was held in December, with seven choirs participating. There were two junior choirs, a Russian choir (representing nationality groups), an industrial chorus (representing music in industry), a high school chorus (music in education), a male glee club (music as a social factor) and a church choir (music in religion).

The spring festival, held April 28 and 29, followed the same pattern—"Music in Our Community Life." The organ was used as a solo instrument in two groups of three numbers, as a solo and chorus accompaniment and with a string ensemble in the Mozart Sonatas for organ and strings.

The recitals were given on alternate Mondays on the large municipal Casavant organ housed in the auditorium of the Detroit Institute of Art. As in previous years, they were sponsored by Crowley, Milner & Co., one of Detroit's large department stores.

Dr. Barker is dean of the Eastern Michigan Chapter, A.G.O., and is on the faculty of the Institute of Musical Art of the University of Detroit. He is serving his eleventh year as organist and director at the First Baptist Church of Detroit.

THE CHOIR OF THE First Presbyterian Church of Jamestown, N. Y., augmented for the occasion, sang Faure's Requiem on the afternoon of March 23 under the direction of Harold E. Crissey, organist and director. An orchestra of seven pieces played accompaniments. Mr. Crissey played a Larghetto by Jongen as the prelude and "Apres un Reve," by Faure, as the offertory.

THE BETHLEHEM, PA., CHURCH Quartet has inaugurated a series of broadcasts on Sunday afternoons, the first of which took place March 23. Helen Mae Shifler, soprano; Martha Albert, contralto; F. E. Heller, tenor; C. Donald Keller, baritone, are the singers. I. H. Bartholomew is organist and director.

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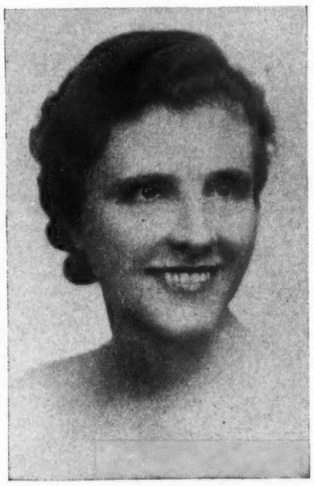
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By DR. CHARLES PEAKER

I have a rector who is a very good musician. If I were ever taken ill during a service he could easily finish it at the organ. I have idly wondered what would happen if the organist had to take the pulpit in place of an ailing preacher. This would never be the case in my church because we have two assistant clergy and a number of eminent clerics in the congregation. But suppose I were playing a service some summer in the backwoods north of Prince Albert and the preacher's horse went lame. If they said: "You preach, Dr. Peaker; we have no one else," I assuredly would. I'd talk anyway. I'd tell them about Saul, and this is what I think I would say:

Friends: There was once a great man who had his disposition spoiled by a song. His name was Saul and he was about seven feet tall and they made him king. He didn't stand prosperity very well, but what finally put the kibosh—pardon—what finally sent him off a bit—was a song he heard after a great battle he had won. Saul and his grizzled old generals were having a grand dinner and telling their exploits when in came a band of women singing "Saul has slain his thousands, but David his ten thousands." Why *do* women do these things? Anyway they did, and I can see the men biting their lips and eyeing Saul, and making up their minds to give their wives and sweethearts in the choir a talking-to when they got home. Sure, it was true—they knew it was true—but why bring it up now, before the king had got to his wines and dessert? David himself was embarrassed. Oh well, it did the business for Saul. He wasn't an ungenerous man and he had certainly noted David's valor and decided to do something more about it than mention him in dispatches, but when these stupid women with their bad voices came in and told the world, Saul saw David pretty dimly. Saul, you see, was a country boy like David and . . . look! I'll start at the beginning.

Samuel was the one who picked Saul. He was a wise old bird and pretty much of a saint, and he put the fear of hell into Israel. When they wanted him to give them a king he chose Saul from an obscure little home in an obscure tribe. Saul himself said "Heck! I came from Laura, Sask., and we aren't any great shakes even there," or words to that effect. However, Samuel put him on the throne, and for a long while he done good—I mean acquitted himself well. He was brave, a pretty fair general, and he wore his new honors modestly and wisely enough to keep quiet when the children of Belial mocked at his rural manners. The rank and file liked him from the start. For one thing, he looked like a king, and though he was a bit too polite to the servants at first, they knew that would soon pass. What they didn't know was that he had a dev—oops—a dickens of a temper. He really could fight though. I wish he had laid aside his crown and taken Goliath on himself, but I guess his muscles were getting a bit soft by then.

At all events, they had a magnificent coronation, and the priests, who really knew how to do that sort of thing, saw to it that nothing was lacking in the music and the liturgy. Samuel was there, of course, and he must have felt a thrill when he saw how well Saul became his robes and his office. On the throne itself Saul was fair and just. When he decided to clean up on the Amalekites he said to the Kenites: "Get out of here, boys; I ain't got no quarrel with you, but I'm going to wipe up the dust with your cronies." He did, too.

Something I don't rightly understand happened about this business and Saul fell into disfavor with God. Samuel was upset. He saw Saul getting egotistical and a bit too fond of his liquor. It was a sad day for him when he discovered David and could no longer pretend that he wasn't the better man. David was a little fellow compared with Saul and the Lord had to argue quite a while before Samuel, wise as he was, could see him after his first great choice. Shortly after that Saul and David met. David was very good at the harp and Saul and Saul's friends thought a little music might help him to snap out of his moody fits. So it did till David got too good. I guess I don't need to tell you about Goliath, but I will say that it sure impressed Saul. Here was a musician who could fight. After that exploit David lived at the palace, and they all loved him.

I told you about the song the women sang! Well, next day Saul was in a dark and dangerous mood. No one dare go near him. David came as usual, however, and sang and played to him. As always, he did it very well (he was practically a professional) and Saul suddenly foamed at the mouth and hurled his javelin at him. David had just got to his cadenza—a very flowery bit, friends—and was doing some beautiful tricky stuff with the top strings that he had often practiced on the sheep, but he had a terribly keen ear, and he heard Saul's sudden movement. Anyway, he fell to the floor, and the spear pierced the wall with a smash and stuck there. David didn't stop to put his harp in its case or gather up his music; he disappeared through a side door.

Now don't feel too mean about Saul. Of course, he shouldn't have done it. I guess he was glad he had missed when the sweat cleared out of his eyes and he walked over and pulled the javelin out of the wall. You know, friends, if he had been an English king like some I have read about he would have hired a couple of assassins to murder David, and then killed them and built an abbey to David's memory. What he actually did was what we do today to an unpopular commander; he promoted him and gave him a fine commission somewhere else a long way off. Here David did fine and became more popular than ever with the folks he met. Saul remembered his personal charm and tried hard to overlook his annoying perfections. He even married him to his own daughter Michal so as to have him in the family. David came to the palace for the ceremony and the unhappy king heard fresh accounts of his prowess and his popularity with great and small. You can bet your life there were those in Saul's retinue who knew how galling it was to the king to hear of David's brilliance and, like good friends, they rubbed it in gently.

However, Saul made a manly effort and got into the habit of listening to David play again, and they both pretended that the javelin wasn't there in the music-room with them. There was another war with the Philistines about then and David went after them with his little regiment, and instead of getting himself obligingly killed, routed them with great slaughter. When the music was resumed Saul had another try with the javelin, but missed, of course. He then did a very ignoble thing. He had David's house watched by thugs who were to make Michal a widow in the morning. Michal, who understood her royal father rather better than David did, saw these chaps hanging around the well in the garden, and got rid of her husband in the night. After four or five days of fruitless waiting, they came to the door and asked for David. Michal said: "He's in bed with flu," and when they finally got in all they found was an image of David in the bed. Saul was very annoyed with Michal.

As for the real David, he had seen Samuel and told him all about it, and visited Jonathan, too. When Jonathan heard it he advised David not to go next day to the feast of the new moon, where David usually provided the music. He said "I'll go myself and talk to the old man and tell him you couldn't come; if he's himself again, I'll send for you." Well, Jonathan went and made excuses for David and Saul saw through them at once. He said "You're a fool. David has twice your brains and you'll never come to the throne. You go and fetch him to me somehow and I'll finish *his* business." Poor Jonathan said: "What's the matter; what's he done?" and Saul blew up and threw the same unlucky spear at him too.

From that day Saul was doomed. He killed the priests who had fed and armed David, and took an army and laboriously followed David and his little regiment around the country, trying always to force an issue and wipe them all out. At one spot Saul and his men had made a camp for the night, and David, who could see them from his own camp on the hill, came and looked on the face of the sleeping king. His companion wanted to finish Saul then and there, but David sternly forbade him. In the morning David called to Saul and told him of the visit and pointed out to him that his spear was gone. He said, in effect: "What have I done, O king, that you should hunt me like one who goes duck shooting?" Saul was struck dumb, and seeing and hearing David again, all his old fondness returned and the bitterness in his heart shrank back out of sight *for a time*. He wept bitterly, and he said, before all his own men, too: "I've been a fool, and a sinful one." Then he went home. David himself folded his tents and sadly went away to dwell with strangers, where he soon made a great reputation.

Back in his own palace Saul tried hard to get right with his God again, but he was only the husk of the man he had been, and Samuel, who might have helped him, was dead now. He became more and more despondent and his natural authority sort of died in him. The Philistines saw this and gathered a great host, and for the first time in his life Saul knew fear. He would have sent for David, but he was too ashamed. Instead, he who had banished witches from his kingdom on pain of death, went to see one of them. He went at night and took two chaps with him, all heavily disguised. This witch was a good, simple creature at heart, and knew it was all hokum, but she had to live. She said to the three: "If the police find out about this, it's curtains for me." Saul said: "Go ahead and I'll see it's all-right," and she took courage at the big man's words and gathered up all her poor little charms and said: "Who do you want to talk to?" "Samuel," said the king.

She had just cast the incense into the fire and was about to start her usual prattle when unseen forces gripped her, and she knew this was to be the real thing. "You are Saul," she said, and then her voice failed her because another had joined them. An old man, mantled in a long robe, stood at her elbow. Saul recognized Samuel and, kneeling on the floor of the hut, heard the ghost of the prophet tell his doom. "Tomorrow shalt thou and thy sons be with me."

When the apparition had faded Saul, who had eaten nothing for days, was completely broken. He lay motionless and spoke never a word. He had "had it," as we say. Then this woman, a credit to her sex, implored him to eat something, and when he refused she went and cooked a real dinner. Poor soul! That was the last dinner he ate on earth; but I like to think, friends, that after the hollow grandeur of the palace and the covert sneers of his fair-weather friends he enjoyed one bit of plain, kindly hospitality. Later on Saul and his friends left her after paying her well for her goodness. That was the last time she told fortunes, I'll wager.

And now we come to the end of the story—and, by the way, if you doubt any of this that I'm telling you, look it up in the first book of Samuel when you get home today. Next day Saul headed his army himself and moved forward bravely enough into battle. Lacking David's generalship, he lost, and in the retreat his sons were killed and he himself was grievously wounded with an arrow. He knew it was the end and he asked his armor-bearer to kill him, but the poor fellow merely looked at him blankly and trembled. So Saul took his own sword and fell on it and killed himself. His servant, seeing his master dead, did likewise, and there they lay motionless on the dark plain till morning. Next morning the Philistines came out to plunder the corpses and found Saul's body and knew it by his splendid armor and his stature. "And they cut off his head, and stripped off his armor and sent into the land of the Philistines round about to publish it in the house of their idols and among the people." Poor sinners! They hardly guessed that Saul fell by his own hand and not theirs in the truest sense of the word. No! They happily fastened his body to the wall of their temple, and one or two nights later some brave men still thought well enough of their late king to make a long and dangerous journey to steal it away for proper burial.

As for David, he was truly grieved when he heard the news and he made a beautiful song about Saul and Jonathan, and coupled their names together equally.

Now, friends, comes the collection; but before you pass the plates I'd like to play you the "Dead March" from Handel's oratorio "Saul." Do you mind standing up out of respect for the poor king?

AT THE ANNUAL SPRING festival of music April 23 to 26 the choir of Fisk University, Nashville, Tenn., performed Stravinsky's "Symphony of Psalms," Holst's "Hymn of Jesus," "The Lark," by Copland; "Requiescat," by William Schuman, and the "Aireborne Symphony," by Blitzstein. Several woodwind instruments, two grand pianos and the organ were used for the orchestral accompaniments. John F. Ohl was director of the festival and Arthur R. Croley the organist. In connection with the festival the music department put on the opera "Madame Butterfly."

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News of the American Guild of Organists—Continued

Mendelssohn's "Christus" Heard by More than 2,000 in Youngstown Church

The Youngstown, Ohio, Chapter presented Mendelssohn's "Christus" on Passion Sunday, March 23. More than 2,000 music-lovers, many from out of town, jammed the main sanctuary and many other rooms of Trinity Methodist Church to hear the presentation. Latecomers found the main auditorium filled beyond capacity and had to take seats in chapels and conference rooms. Those not in the main auditorium heard the program over the public address system. The entire program was broadcast by the local radio station.

This religious musical festival was one of the best ever held in the city. It marked the first time that an orchestra composed of twenty-five members of the Youngstown Symphony participated in a service in a church. The combined choirs and the orchestral accompaniment were under the direction of the Rev. Walter T. Swearengin of Trinity Church, with David D. Jamison as organist. The orchestra, under the direction of Carmine Ficocelli, played "Come, Blessed Rest" by Bach as a prelude and Michael Ficocelli directed the second number, "The Heavens Are Telling," by Haydn. The offertory was sung by the combined choirs with orchestra and organ accompaniment. Brahms' "How Lovely Is Thy Dwelling-Place" was used.

Compensation for the orchestra members was provided by the American Federation of Musicians through the national recording fund which has been created by royalties collected on records made by federation musicians. Their participation was part of the local union's program, which includes free summer band concerts.

CLARENCE S. BARGER,
Program Chairman.

New Hampshire Chapter.

The New Hampshire Chapter met March 18 at the Zelinsky piano studio in Manchester. The chapter was privileged to have as a guest speaker Harris S. Shaw, dean of the Massachusetts Chapter and organist and choirmaster of Grace Church in Salem, Mass. Mr. Shaw's subject was "Choirs." He spoke of choir organization, deportment, ensemble and all matters pertaining to choir routine. Definite interest in the subject was manifested by an exceptionally large gathering of members. A question-box period followed Mr. Shaw's talk.

On March 19, at the South Congregational Church in Concord, the chapter presented Richard Ellsasser in a recital before a capacity audience. It was a rare treat to have an organist of Mr. Ellsasser's ability play for the chapter. The interest was reflected in the large audience present. His program was played entirely from memory.

NORMAN W. FITTS.

Meeting at Temple in Shreveport.

The March meeting of the North Louisiana Chapter was held March 16 at the Jewish Temple in Shreveport. The meeting was conducted by Mrs. Bertha Moore, the dean. Plans for a Guild service in the fall and recitals for music week were made. The dean announced that nine organists from Marshall, Tex., had joined the chapter and she made a report of a meeting she had conducted in Marshall March 2. Thirty-eight organists now belong to the chapter.

After the reading of the Guild creed the meeting was turned over to Mrs. Joseph Silverburg, organist of the temple. Traditional Hebrew music was the subject of the program. A talk on the background of Hebrew music, with its bearing on present forms of church music, was made by Rabbi David Lefkowitz, Jr. Mrs. Silverburg gave interesting highlights on music used for special services in the temple. Mrs. Bert Duringer sang "Fear Ye Not, O Israel," by Buck. Mrs. Silverburg played the "Kol Nidre." The program closed with Ronald Cross playing Bach's "If Thou but Suffer God to Guide Thee."

Recital by Louise C. Titcomb.

The Auburn Chapter met prior to a recital in the Second Presbyterian Church, Auburn, April 14. Plans for the annual banquet in May and for a concert in the fall were matters of import. The members then joined their guests for an excellent recital by the dean, Miss Louise Titcomb. This was one of a series of public recitals which outstanding local organists have been giving to build a fund to bring a concert organist to Auburn and to educate the public to appreciate the beauty of organ music.

Miss Titcomb played: Trumpet Voluntary, Purcell; Fugue in C major, Buxtehude; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in A minor, Bach; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; "The Bells of St. Anne de Beaupré," Russell; Scherzo, Fifth Sonata, Guilmant; "Sunrise" and "Rain," Jacob; Berceuse, Vierne; "Carillon-Sortie," Mulet.

MRS. LESLIE BRYANT, Registrar.

Neighborhood Recitals in Buffalo.

The Buffalo Chapter sponsored another of a series of neighborhood recitals Sunday, April 20, at 4 p.m. in Grace Lutheran Church. Three Guild members played—Frances M. Gerard, organist of St. Mary's-on-the-Hill Episcopal Church; Edna L. Springborn of Grace Lutheran Church and Leo R. Van Norway, A.A.G.O., of St. Stephen's Episcopal Church, Niagara Falls, N. Y., and regent of the Lockport Branch. The quartet assisting included Mrs. Maurine Rathke, soprano; Mrs. Louise S. Hagner, alto; Fenwick A. Newell, tenor, and Edward P. Wilgus, bass.

The neighborhood recitals are given with the purpose of promoting interest in the various communities in organ recitals and to give chapter members an opportunity to hear their colleagues. These recitals are well attended and thoroughly enjoyed.

EDNA L. SPRINGBORN, Secretary.

Interesting Programs in Waterloo.

The Waterloo Chapter held a very interesting meeting April 13, with Mrs. Jean Stevenson Sherburne as hostess, in the First Presbyterian Church, of which she is organist. Miss Maurita Thornton, daughter of Dr. and Mrs. T. F. Thornton, Waterloo, and Professor George W. Samson of Iowa State Teachers' College, Cedar Falls, gave the program. Toccata and Adagio from the Fourth Symphony, Widor; Berceuse and "Carillon," Vierne, and "Piece Heroique," Franck, were played by Miss Thornton. Pastorale, Two Chorale Preludes and Prelude and Fugue in E minor, Bach; Chorale and "Prayer," Jongen, and Larghetto and Allegro Moderato, Sixth Concerto, Handel, were played by Professor Samson.

Earl Stewart, organist and director of St. John's Lutheran Church, Charles City, gave an interesting talk on the activities of his junior and senior choirs. He also compiled a list of multiple choir anthems from the library of St. John's Lutheran Church for distribution among members.

The March meeting of the Waterloo Chapter was held March 23 at 4 in the First Congregational Church, Waterloo. Largo (transcription from Double Concerto for two violins), Bach; Chorale Prelude, "My Heart Cries Out in Anguish," Brahms, and Finale, Sonata No. 1, Guilmant, were played by Mrs. Margaret Howell Dravis. We were also privileged to hear vocal selections by Mrs. Dorothy Iblings Brown, Mrs. Fred Miller and Mrs. Harold Young, choir members at the First Presbyterian Church of Cedar Falls. Paul O. Seifert, organist of the First Evangelical Church, Cedar Falls, accompanied the singers. He also concluded the program by playing: "Lamentation," Guilmant; Arioso, Bach; Air from Overture in G, Bach; "Entree," Dubois.

A short business meeting followed this enjoyable program with Mrs. Byr Della Sankey Feely, the dean, presiding.

LORETTA M. MALEY, Publicity Chairman.

Guests at Wilmore, Ky.

The Lexington, Ky., Chapter met April 13 at the Central Christian Church and went in cars to Wilmore, Ky., to be luncheon guests of Mrs. Era Wilder Peniston, instructor of organ at Asbury College. After enjoying a meal at her home we were taken to the college for a private recital by four of Mrs. Peniston's advanced pupils—Miss Mary Jane Lehman, Mrs. Betty Boone Brice, Miss Kathryn Adams and John Miller. It was most gratifying to find in these young people such real talent. We were invited by Mrs. Peniston at the close of the recital to go down and look over the beautiful four-manual Austin, after which we went to her studio to be served punch by pupils of the organ department.

LURLINE DUNCAN, Secretary.

Huntington, W. Va., Chapter.

The February meeting of the Huntington, W. Va., Chapter was held Feb. 25 at the Johnson Memorial Methodist Church. A talk on the life of Bach was given by Mrs. R. I. Roudebush, a former music instructor at Marshall College. Following her discourse a recital of Bach's compositions was played by three member organists. Miss Ruth Simon, organist of Trinity Episcopal Church, played "Jesu, Joy of Man's Desiring" and the Prelude and Fugue in F. Luther Wood, organist of the host church, played two chorale preludes—"My Heart Is Filled with Longing" and "Now Let Us Sing with Joy." Miss Harriett Wells, organist of the First Congregational Church, played the Toccata and Fugue in D minor. The program was open to the public.

After the program a business meeting was held, with Dean Lureata Ross Martin presiding. Rehearsals were planned for "Elijah," which is being sponsored by the Guild as its festival program in May. Members of all choirs are invited to participate.

FAYE A. LOWRY, Secretary.

Tallahassee Branch.

On March 30, Palm Sunday, the Tallahassee, Fla., Branch sponsored a community choral program as one of a series of pre-Easter Sunday vespers at the Florida State College for Women. The program was directed by Mrs. Ramona C. Beard, the regent, assisted by the choir directors of the participating churches and the members of the chapter. Approximately 350 singers from the senior, junior and student choirs of seven Tallahassee churches took part.

The program included two festival hymns. Each choir presented an anthem of its own, and two numbers were sung by the combined choirs. An organ prelude and postlude completed the program.

ELEANOR CALDWELL, Secretary.

Jacksonville, Fla., Activities.

The Jacksonville, Fla., Branch will sponsor a recital by Claude L. Murphree of Gainesville May 6 and a vesper musical later in the month for the benefit of the local scholarship fund. It will bring the season to a close with a picnic at the home of the retiring regent, Mrs. Donald P. Black.

At the annual business meeting April 15 at the home of Mrs. George W. Kennedy the following were elected officers: Mrs. Felix J. Nepveux, regent; C. Edward Bryan, vice-regent; Mrs. Jesse M. Elliott, secretary; Mrs. Aurelia Jones Baker, treasurer.

Mrs. Maye T. MacKinnon, chairman of the scholarship committee, announced that Robert Lee and William Weaver, two of the young organists of the branch, and the Andrew Jackson Glee Club, directed by Mrs. Lillian Lawrence, would provide the program for the benefit vesper musicale.

All active members of the branch were invited by Mrs. Elliott to attend a dinner in her honor May 14 given by Msgr. D. A. Lyons in recognition of her completion of twenty-five years' service as organist at St. Paul's Catholic Church.

Hugh Alderman, chairman of the program committee, presented four subjects in a round-table discussion. Mrs. Nepveux led the panel on "Funerals, Weddings and the Organist"; Mr. Alderman on "The Unity of the Church Service"; Mrs. Raymond on "Impressions of the Church Service" and the Rev. George F. Hart of St. Mark's Lutheran Church on "The Minister and the Organist as Worshipers."

Claude L. Murphree, F.A.G.O., gave an interesting lecture and recital in March at the Riverside Baptist Church. He demonstrated modulation and improvisation in the church service, and played a short program of hymn-preludes, including his own "Prelude on an American Folk-hymn." Mrs. A. Lloyd Layton, Mrs. Raymond Austin and Mrs. Louisa C. Entenza were hostesses at Mrs. Layton's home for luncheon after the morning recital.

LORENA DINNING, Publicity Chairman.

Galveston, Tex., Chapter.

The Galveston Chapter held its regular business and program meeting March 20 at Trinity Episcopal Church with Michael Collerain, the dean, presiding. A vote of thanks was given to Dr. T. M. Frank, director, and those participating in the recent successful presentation of Handel's "Messiah."

An excellent program of contemporary organ music was presented, as follows: Chorale Improvisation, "In Paradisum," and "I Love Thee, Lord Most High" (Miss Julia Webster); "Will-o'-the-Wisp," Nevin (Miss Ebba Nilsson); "Dreams," McAmis, and "In Summer," Stebbins (Dr. Paul Christley); organ and piano duet, "Symphonic Piece," Clokey (Mrs. Holland Howell and Mrs. Wesley Merritt). An impressive original composition in the style of a chorale, entitled "Air Semplice," was played by its composer, Dr. Earl B. Ritchie.

The next meeting of the chapter was to be held April 22, when Mrs. Marvin D. Kahn was to give a recital at Temple B'nai Israel under the auspices of the Guild.

MRS. MARVIN D. KAHN,
Publicity Chairman.

Texarkana Chapter Meets.

The monthly meeting of the Texarkana Chapter was held March 29 at the Beech Street Baptist Church. After the business meeting Mrs. Ralph Crasnoe told the story of Martin Luther's "A Mighty Fortress." Mrs. E. S. Couch, organist, and Mrs. Burnie Voltz, pianist, played the Pastorale by Guilmant and the "Hallelujah Chorus," Handel.

FRANCES WOOSLEY, Registrar.

Music of Church Seasons Presented in Indianapolis by Oswald Ragatz's Choir

The March meeting of the Indiana Chapter took place at the Tabernacle Presbyterian Church in Indianapolis on the 25th. Oswald Ragatz, A.A.G.O., organist-choirmaster of the First Methodist Church, Bloomington, Ind., presented his chancel choir of sixty voices in "Music of the Church Seasons." Advent and Christmas numbers were "A Spotless Rose," Howells; "Hodie, Christ Is Born," Willan, and "In the Bleak Midwinter," Robert Snow. For Epiphany the choir sang "Now There Lightens upon Us," Sowerby. Lent and Holy Week were represented by "Ave Verum," Liszt-James; "The Penitent," Beethoven; "Greater Love Hath No Man," Ireland, and "At the Cry of the First Bird," David Guion. For the Easter season we heard "Alleluia," Randall Thompson. Three anthems for Trinity were "Glory to the Trinity," Rachmaninoff; Festival Te Deum, Holst, and "Psalm 150," James. Mr. Ragatz played Andriessen's Chorale in D minor for the offertory and the program closed with the Choral Benediction by Voris. The chapter greatly appreciated the work of the choir and Mr. Ragatz in preparing this program in a busy season and traveling fifty miles by private cars in a snowstorm to fulfill the engagement.

Before the program a committee of the Guild prepared and served a buffet supper at the Broadway Methodist Church. This was the last dinner and business meeting of the season, our remaining programs being Sunday afternoons, with a final party in June.

HELEN M. RICE, Secretary.

Events in South Bend, Ind.

Sister Marie Cecile, head of the organ department and director of the Schola Cantorum at St. Mary's College, South Bend, Ind., presented an interesting program for the St. Joseph Valley Chapter Sunday afternoon, March 23, at the college. She explained the liturgy of the Catholic Church. A group of sisters from the Schola Cantorum sang Gregorian and Ambrosian chants and Ella Jo Chmiel, a student of Sister Marie Cecile, played the Prelude in G major by Bach. An audience of more than a hundred was present.

March 24, in the First Presbyterian Church of South Bend the chapter presented Daniel Pedtke, F.A.G.O., head of music at Notre Dame University, in a recital. Mr. Pedtke was assisted by a choral group from the Notre Dame glee club, which he directs. His program included: Prelude in B minor, Bach; Chorale, "Durch Adam's Fall," Bach; Prelude and Fugue on "B-A-C-H," Liszt; Toccata, Farnam; "Benedictus," Reger; First movement, Symphony 6, Widor.

On April 22 Dr. Emory Gallup of the First Methodist Church, Evanston, Ill., was to give a recital in South Bend for the chapter.

MADGE W. CLAYTON.

Gregorian Lecture at Pius X School.

One of the most interesting and enjoyable services under the auspices of headquarters took place in the Pius X Hall of the Manhattan College of the Sacred Heart Monday evening, March 17. After a charming welcome by Mother Cohalan, Achille Bragers, noted authority on Gregorian chant, explained in detail the moods and meanings of the eight modes. Each mode was illustrated by selections sung, with the usual purity of tone for which it is noted, by the Pius X Choir, under the direction of Julia Sampson. After the lecture the choir sang works by Palestrina and Vittoria and another group of Gregorian chants. Under Miss Sampson's skillful direction the young women maintained the remarkable tone and clarity in the polyphonic music which they had shown in the singing of the examples in the first half of the program.

Fort Wayne, Ind., Chapter.

The Fort Wayne Chapter held its regular meeting March 25 at the First Presbyterian Church. The meeting was addressed by Dean Harriet Northrop, who gave a history and explanation of the services used by the Episcopal and Presbyterian Churches. There followed a round-table discussion.

RALPH W. DOCTOR, Secretary.

News of the American Guild of Organists — Continued

Subscribers' Night Event in New York; de Tar Gives Music of Early Church

Vernon de Tar arranged a highly interesting and unusual service of early church music for the annual "subscribers' night" of the Guild, held in the Church of the Ascension, New York City, April 16.

Those participating included Yves Tinayre, baritone; the choir of the Church of the Ascension; Broadus Earl and Margaret Graves Gilbert, violinists, and Carl Zeigler, 'cellist.

Mr. de Tar played "Veni Creator" by Titelouze and "Organum Triplex" by Perotin as a prelude and then accompanied Mr. Tinayre in works by Leoninus and da Viadana. "Beata Viscera," by Perotin, was done by Mr. Tinayre without accompaniment.

Excerpts from the "Missa Brevis," by Palestrina, were next sung by the choir. Here Mr. de Tar demonstrated that he is equally expert as a choral director and organist. In the "Motetto Sacro per il Sancto Spirito," by Colonna, Mr. Tinayre had the assistance of organ and strings, and this work, sung with his usual artistry, proved to be one of the most engaging of the evening. Excellent registration, coupled with delightful clarity of style, made Mr. de Tar's playing of Scheidt's chorale prelude, "When on the Cross the Saviour Hung," another highlight of the evening.

Schultz's Sinfonia Sacra "Paratum Cor Meum" and Kriedel's "Kirchenkantate" No. 4, both with accompaniment of strings and organ, were Mr. Tinayre's further contributions to the program. Three Psalms by Schutz and motets by Byrd and Handl and the final chorale of Bach's "St. John Passion" were the other expert offerings of Mr. de Tar's choir.

A social hour followed in the parish-house of the church and many of the large audience remained to meet and congratulate the artists.

Louisville Chapter Events.

The April meeting of the Louisville Chapter was held at the Arts Club April 7. The chapter had as its guest Parvin Titus, organist of Christ Church, Cincinnati. Mr. Titus spoke briefly. The following evening he was soloist with the Cincinnati Symphony, playing the Handel Concerto in G minor. This was the farewell concert by Eugene Goossens. Both Mr. Titus and Mr. Goossens gave an excellent reading of the concerto.

The program for the chapter's meeting was given by the Hedden family of New Albany, Ind. With the exception of the sister, all the members make music an avocation. It was an evening of chamber music, family style. Miss Elizabeth and Messrs. Curt, Ed and Will Hedden gave the membership a perfect treatment for that occupational disease which attacks organists and choir directors at this season and which is known as post-Easter *rigor mortis*. Music was distributed and all joined in singing glees and madrigals by Purcell and di Lasso. The instrumental numbers, played by an ensemble of two violins, 'cello and piano, were by Corelli, Rameau and others of the same period.

Three new members were admitted to membership—Mrs. F. Edward MacDonald, Miss Virginia Marshall and Robert Allen, all of Louisville.

HARRY WILLIAM MYERS, Registrar.

April Meeting in Dallas.

The Texas Chapter held its April meeting at the Highland Park Presbyterian Church on the evening of April 21. Dinner was served, followed by the business session, with the dean, Henry W. Sanderson, presiding. Among the guests introduced were Mr. and Mrs. Jack Hannah of Sherman. Mrs. Hannah is the dean of the new Sherman-Denison Chapter.

The ticket of new officers was presented by Miss Fergusson, chairman of the nominating committee. Announcement of the appearance of Dr. McCurdy, in a recital May 4 at the First Methodist Church, was made.

The following program of contemporary American music for the organ was given: "Noel," Bedell; Fanfare, Sowerby (Edith Wilkes); "Requiescat in Pace," Sowerby; "Gargoyles," Edmundson (Robert Evans; Prelude, Theme with Variations, Fughetta and Chorale Finale, Schehl (Maude McElvaney); "Comes Autumn Time," Sowerby; Berceuse and "Carillon-Noel," Copes (V. Earle Copes).

The Sherman-Denison Chapter was organized April 15 at the home of Mrs. Jack Hannah in Sherman, Tex. The following officers were elected: Dean, Mrs. Jack Hannah; sub-dean, Mrs. Frank Spindle; secretary, Mrs. Charles Dannel; registrar, Mrs. J. J. Serell; treasurer, Miss Lula May Hayes; chaplain, Dr. Robert Bullock.

The chapter will present Miss Myra Jo Preston, professor of organ at the Austin College, in a recital at the First Baptist Church on the afteroon of May 4.

April Events in Oklahoma City.

Two outstanding events of the year in Oklahoma City took place in April. The ministers' dinner, an annual affair, was held April 7 at St. Paul's Episcopal Church. Afterward there was a round-table discussion of subjects of mutual interest, followed by a brief business meeting at which all the present officers were re-elected for another year. An organ program in the church was presented by Paul Roe Goodman of Edmond, Juanita Blanks of Chickasha and Robert Glasgow.

On Friday of the same week the Oklahoma City Chapter presented Virgil Fox in a recital at the First Christian Church. The audience was large and enthusiastic and everyone seemed to enjoy the informal supper which followed for Guild members and their invited guests.

MARY HALEY, Secretary.

Three Play for Houston Chapter.

The April meeting of the Houston, Tex., Chapter was held in the First Methodist Church April 8. After a short business meeting, the following program of organ selections was played:

By Alex Kevan, organist and choir director of St. John the Divine Episcopal Church—Chorale Improvisations by T. Tertius Noble on "St. Anne," "Melcombe" and "St. Kilda"; Communion, Purvis.

By Herbert Rohloff—Variations on an Easter Chorale, Rinck; Offertoire on "O Filii et Filiae," Boely; Meditation, Bubeck.

By Jack Fisher of the University of Texas—Allegro from Concerto in B, Bach; "O Mensch, bewein' Dein Sünde gross," Bach; "Lobe den Herrn," Karg-Elert; Pastorale, Franck; Toccata, Reger.

MRS. W. SCOTT RED, Secretary.

Programs in Springfield, Ill.

The Springfield, Ill., Chapter held a meeting March 23 at the First Presbyterian Church. A program of works by American composers was played. The program was as follows: Sonata in A minor, Borowski (played by Wendell C. Kennedy, director of music at Grace Lutheran Church); Improvisation on a Gregorian Theme, Titcomb; Intermezzo from "Storm King" Symphony, Dickinson; Chorale Prelude, "The Cross, Our True and Only Hope," Penick, and Suite on "Aberystwyth" (MSS) (Prelude, F. Rayner Brown; Scherzo, Warren Martin; Finale, Frederick M. Barnes) (played by Harold M. Frantz, organist and choirmaster First Presbyterian Church); "Vermeland," Hanson, and "Comes Autumn Time," Sowerby (played by Gerald Marc Stokes, A.A.G.O., organist and choirmaster SS. Peter and Paul Church).

The chapter held a meeting Feb. 23 at Brith Sholom Temple. A program of Jewish music was presented by Mrs. J. Richard Kaylor, organist and choir director, assisted by the quartet.

A religious service was held before the musical program and was conducted by Rabbi Herman Eliot Snyder. Traditional music of the synagogue was sung without instrumental accompaniment.

RUTH RIECKS, Secretary.

California Chapters in Joint Meeting.

A joint meeting of the San Joaquin Valley and Kern County Chapters was held at the First Baptist Church in Exeter, Cal., April 14. Organists from Exeter, Porterville and Lindsay who are not members were guests. Ethel Handel Kamphefner played a group of organ selection by her ancestor, G. F. Handel. Mrs. Ronald C. Clark, dean of the Kern County Chapter, played compositions by Buxtehude, Stebbins and Weingärtner. Miss Martha LaBrier spoke on "Organ Registration"; Mrs. V. F. Bush told of the activities of the Rhode Island Chapter, including a Guild school which that chapter established. Nelson Walling suggested means of Guild expansion and Mrs. Ruth Paige Rockwood, dean of the Valley Chapter, spoke on "Self-Improvement of the Part-Time Organist."

A social hour followed, with Mrs. Kamphefner as hostess.

GERTRUDE RANDLEMAN,
Corresponding Secretary.

Southern New Jersey Chapter.

The monthly meeting of the Southern New Jersey Chapter was held at the First Presbyterian Church, Bridgeton, March 31, with Dean Charles F. Wright presiding. Charles H. Elwell outlined a questionnaire, to be distributed soon, which will give complete information concerning the organs in churches of which our members are organists. The nominating committee submitted its report. Several new members and subscribers were welcomed. It was announced that the program for the next meeting will consist of several duo-piano numbers. Following the business session the program chairman, Lowell Ayars, conducted a most interesting and enlightening quiz program, which everyone thoroughly enjoyed.

CARRIE E. LIVINGSTON, Secretary.

Hugh Giles Guest in Louisiana.

Hugh Giles, organist and minister of Music of the Central Presbyterian Church, New York City, was presented in a recital by the First Presbyterian Church of Baton Rouge, La., April 18. For the first half of his program he played the Vivaldi-Bach Concerto in A minor, "Ich ruf" zu Dir," Bach; "Noel," d'Aquin, and Chorale in B minor, Franck. For the second half he played a Grave and Caprice by Tournemire; "The Swan," Saint-Saens; "The Cuckoo," d'Aquin; Berceuse, Vierne; "Mr. Ben Jonson's Pleasure," Milford, and the Toccata from the Fifth Symphony, Widor.

The Baton Rouge Chapter entertained Mr. Giles at a banquet in the church on the evening preceding the recital. Mr. Giles spoke to the members about his work at the Central Presbyterian Church. Following the recital the Guild held a reception in Mr. Giles' honor. At the request of the members he played a short additional program consisting of Rameau's "Tambourine," arranged for organ by Karg-Elert; "Divertissement," Vierne; Elegie, Peeters, and "Alleluia," Tournemire.

Mr. Giles was enthusiastically received by the audience. His playing is characterized by an unusual facility and warmth of interpretation.

MRS. FRANK COLLINS.

Alabama Chapter Events.

Samuel Owens, 19 years old, the Alabama Chapter's youngest member, was presented in a recital March 16 at the Independent Presbyterian Church by the young artist and student musicians of the Birmingham Music Club. This promising young artist, a pupil of Thomas Webber, Jr., of Memphis, and the organist at the South Highlands Presbyterian Church, played an ambitious program which was enthusiastically received by a large audience.

April 12 twelve members of the Alabama Chapter from Birmingham were guests of another member, Mrs. J. W. Arnold, at her home in Cullman, Ala. Returning to the home after luncheon at the Key Club, the group joined in a "hymn sing" conducted by the Rev. Arthur E. Graf, pastor of St. Paul's Lutheran Church, of which Mrs. Arnold is organist. Mrs. Arnold and visiting organists presided at the Wicks organ and the Steinway piano. A trip to the Grotto, one of the interesting sights of Cullman, was enjoyed at the close of the afternoon.

LAURA JACKSON DAVIDS.

Wichita Falls Chapter.

One of the outstanding programs of the year was enjoyed Sunday, April 13, by members of the North Texas Chapter in Henrietta. Special programs were given at the Baptist and Methodist Churches under the direction of Miss Mina Frank. At the Baptist Church there was a short business session which preceded the program. Miss Joza Lou Bullington, the dean, was in charge. After the business session Miss Betty Jean Ingram played two organ selections. At the Methodist Church the program was introduced by Miss Frank, who played a group of three organ numbers. Miss Frank provided the accompaniment for a solo sung by Miss Anna Marie Kosanke. Two organ and piano selections were played by Miss Frank and Mrs. Mandell Johnson. The program was brought to a close by Mrs. Arline M. Roberts.

A social hour followed. Miss Mina Frank was hostess.

MRS. BLANCHE KUYKENDALL.

Maundy Thursday Service in Fargo.

In accordance with the annual custom of the organists of Fargo, N. D., a Maundy Thursday program was presented by the Red River Valley Chapter at the First Presbyterian Church April 3 from 12:15 to 1:15. There was a good attendance, partly of persons employed downtown. The Olivet English Lutheran choir sang three anthems and there were vocal solos by Mrs. R. D. Warner. Vincent Dodge is director of the choir and Mrs. R. R. Hartwell was at the organ. Organ solos included: "Carillon," De Lamarter, played by Mrs. H. O. Anderson; Cantabile, Franck, and a part of the Mendelssohn Sonata in F minor, played by Mrs. T. G. Jones, and two movements of Boellmann's Gothic Suite, played by Mrs. Harris Mark.

Tacoma, Wash., Branch.

The Tacoma Branch of the Washington Chapter met March 24 at the recently-completed St. Luke's Episcopal Church. A program dealing with various aspects of church organ music was presented by Frank J. Nurding, Miss Doris Helen Smith and Mrs. Lloyd Buchanan. Following the program refreshments were served to approximately twenty-five members.

ESTHER HILD, Secretary.

E. Power Biggs at Organ, Paul Callaway Conducts Orchestra at the Capital

Under the joint sponsorship of the District of Columbia Chapter and the Arts Club of Washington, E. Power Biggs played a recital, partly solo and partly with chamber orchestra, at the National City Christian Church, Washington, March 27. Paul Callaway, organist and choirmaster of the Washington Cathedral, conducted the orchestra. In both the Handel concerto, known as the "Cuckoo and the Nightingale," and the three Mozart sonatas, Mr. Biggs displayed his remarkable feeling for ensemble style in classical works. The conducting of Mr. Callaway gave point and direction to the excellent new work of Piston and the highly engaging Poulenc Concerto. Mr. Biggs has recorded the Piston work and it should be a source of pride to organists that as fine a segment of the best organ literature has been placed on records. His playing of the organ parts in both modern scores was properly sensitive, showing imagination in color and finesse in execution. Matching his performance, Mr. Callaway, whose conducting equals his own brilliant organ playing, elicited the most persuasive accompaniments from the other instrumentalists.

The entire evening was a new venture for Washington's organists. An audience filled the large church. [The foregoing is an excerpt from a review by Paul C. Hume.]

Guild-sponsored services for May include the annual choir festival under the capable organization of Miss Katharine Fowler.

LAWRENCE W. FREUDE, Registrar.

Central Missouri Chapter.

The Central Missouri Chapter recently presented two Sunday recitals. On March 16 members of the newly-organized Stephens College student group (Columbia, Mo.) were heard in an afternoon recital. On March 23 Luther Spayde, organist of Central College, Favette, gave a recital which was thoroughly enjoyed by those members who were fortunate enough to be present.

At the last business meeting, Feb. 11, at Christian College, Columbia, a slate of officers for next year was proposed by the nominating Committee. This will be voted upon at the next business meeting, May 18, in Columbia, after which members are invited to attend the senior recital of Miss Marilyn Wiegner, pupil of Dr. James T. Quarles of the University of Missouri, and a performance of the last part of Handel's "Messiah" by the choir of Calvary Episcopal Church, Columbia, Edward Megroth directing, and Miss Nesta Williams, organist.

BARBARA TWYEFFORT, Secretary.

Monthly New Mexico Meeting.

The monthly meeting of the New Mexico Chapter was held in Albuquerque March 17, Joseph W. Grant, F.A.G.O., the dean, presiding. Host to the group was Bernie May, owner of May's Music Company, who offered the use of his organ studios for the meeting and provided refreshments for the group.

The climax of the evening's program was a demonstration of the Hammond by Mrs. Josephine Davidson, organist at May's. At Dean Grant's suggestion Mr. May traced briefly the background and construction of the instrument, and following the demonstration the members were invited to try it.

Applications were received from several candidates for membership.

JOSEPH W. GRANT, Dean.

Frederick E. BIELER
M. Mus.
MINISTER OF MUSIC
WINFIELD METHODIST CHURCH
Head of Music Department,
LITTLE ROCK JUNIOR COLLEGE
Little Rock, Ark.

FRANK CEDRIC SMITH, LTCL
Church of St. Luke & St. Matthew
Brooklyn, New York
and Organist for
The Bretton Woods Boy Choir
Bretton Woods, N. H.

News of the American Guild of Organists — Continued

Dubuque Chapter Hears Loras College Choir and Father Carman, Organist

A large audience greeted the Loras College Vested Choir, directed by the Rev. Emmet Kelly and the Rev. Albert Carman, organist, at a Lenten recital in the Loras College Chapel, under the auspices of the Dubuque Chapter, March 31. Father Carman opened the recital by playing the Prelude and Fugue in C minor by Bach. This typical Bach composition was done in the best Bach manner—free, easy, transparently clear, and without sudden tonal contrasts. In the second group Father Kelly and the choir sang a number of Lenten selections. Two of these were harmonic in structure—"Jesu Mitis," by Walczynski, and "Christus Factus Est," by Schroeder. Four numbers were Gregorian, unaccompanied. The group closed with the Kyrie from Mass 17, for Lent and Advent, sung in unison, with modal organ accompaniment. This last was the high-light of the choral group, although the choir showed good training rather consistently.

The third group, for organ, by Father Carman, included the quiet, meditative Fugue by d'Anglebert and three Bach numbers—Chorale Prelude, "Rejoice, Christian Souls," an aria from the "St. Matthew Passion," showing the solo stops of the organ set against shimmering strings, and the Toccata and Fugue in D minor.

Next the choir presented a group of polyphonic selections — "Popule Meus," Palestrina; the contrapuntal "Ego Sum Pauper et Dolens," by the sixteenth century Venetian composer Croce; "My Heart Hath Expected Reproach and Misery," by Loras' own Father Dress; a motet, "Tenebrae Factae Sunt," by Casiolini, arranged by Father Dress, and a "Tibi Laus," by di Lasso.

Father Carman closed the program with another organ group. This brought four sketches by modern composers—Allegro maestoso and Andantino, Peeters; Lento, Lajos Bardos, and Allegro, Herman Schroeder. There followed the Pastorale by Milhaud, the First Magnificat by Dupré and the "Piece Heroique," Franck.

ALBERT A. JAGNOW.

Florida Convention May 12 and 13.

The Tampa Branch will act as host to the Florida state convention May 12 and 13. We are planning a varied schedule for the guests, including a Spanish banquet.

Through the efforts of the regent of the Tampa, Fla., Branch, Dr. Nella A. Crandall, organist of the First Christian Church, Edwin Arthur Kraft, F.A.G.O., was presented in a recital at the First Christian Church on the evening of March 27 before a capacity house.

NELLA WELLS DURAND,
Secretary and Treasurer.

Recital and Lecture in Hagerstown.

The March meeting of the Cumberland Valley Chapter was held March 22 at the First Christian Church, Hagerstown, Md. Dean Oscar Raup, Jr., presided over a short business meeting. The program for the afternoon was presented by Miss Marjorie Abbott, organist of the church. Miss Abbott gave evidence of her fine musicianship in the following program: Passacaglia and Fugue, Bach; Fantasie in F, Mozart; Gavotte, Martini; "Requiescat in Pace," Sowerby; "Piece Heroique," Franck.

Dinner was served at the Hamilton Hotel. After dinner Dean Raup presented Dr. Homer Blanchard of M. P. Möller, Inc., who gave a very interesting and instructive talk on "Design and Construction of the Pipe Organ."

CARL J. FARNSWORTH, Secretary.

Clinic on Church Music in Arkansas.

The Arkansas Chapter will conduct a clinic on church music in conjunction with its state convention at Little Rock May 18, 19 and 20. Instructors will be Dr. and Mrs. Clarence Dickinson. The calendar of events for the three days is as follows:

Sunday, May 18—5 p.m., Ascension Day choral evensong by the choirs of the First Methodist Church, John H. Summers, organist and choirmaster, at First Methodist Church.

Monday, May 19—All meetings at Second Presbyterian Church. 10 a.m., business meeting of Guild. 2:30 p.m., "The Quickening Spirit," a lecture by Dr. Helen Dickinson. 4 p.m., recital in form of a service by Dr. Clarence Dickinson. 8 p.m., "Beauty in Worship," lecture by Dr. Helen Dickinson.

Tuesday, May 20—10 a.m., organists' and choirmasters' workshop, Dr. Clarence and Dr. Helen Dickinson. 2:30 p.m., "The Power of Music in Worship," a lecture by Dr. Helen Dickinson. 4 p.m., tea honoring Dr. and Mrs. Dickinson. 7 p.m., rehearsal for hymn festival. 8:30 p.m., hymn festival. Program in form of a service with choirs and congregation participating, Dr. Clarence and Dr. Helen Dickinson.

MRS. CURTIS STOUT,
Chairman Publicity.

Richard Ross in Cincinnati.

The Southern Ohio Chapter presented Richard Ross in a splendid recital at the Rockdale Temple, Cincinnati, April 15. His program was beautifully played. The Fantasie and Fugue in G minor by Bach was given a brilliant interpretation. Of pronounced interest was the "Grande Piece Symphonique," by Franck. In contrast to the solemnity of the "Communion on a Gregorian Theme" by Purvis were the two Vierne numbers—Scherzo from the Second Symphony and Finale from the Sixth Symphony. The last number displayed excellent pedal technique. A thrilling encore brought the program to a stimulating close. The audience was most enthusiastic.

HELEN M. SMITH, A.A.G.O.,
Registrar.

Service in San Francisco Cathedral.

The Northern California Chapter held its annual service, April 13, in Grace Cathedral, San Francisco. The evensong service was sung by the men's choir of the cathedral. The three anthems ("Alleliua," Randall Thompson; "Bless the Lord," Ippolitoff-Ivanoff, and "Send Forth Thy Spirit," Schuetky) were given by the fifty-five-voice choir of the Stanford University Chapel, under the direction of D. Sterling Wheelwright, A.A.G.O., Ph.D. Richard I. Purvis, cathedral organist, presided at the console. The address was by the Rev. Reuben R. Rinder, cantor of Temple Emanu-El and chaplain of the chapter. He took as his subject "The Music of the Psalms." It was particularly pleasing to note the large congregation of Protestant, Catholic and Jewish members and friends of the Guild, gathered in recognition of Guild Sunday.

After the service the Guild presented David Craighead in a recital, his program including: Fantasia in F, Mozart; "Agnus Dei," Bach; Introduction, Passacaglia and Fugue, Willan; "Divertissement," Clarence Mader; "Weihnachten, 1914," Reger; Finale, Sixth Symphony, Vierne.

The San Francisco peninsula series of recitals sponsored by the chapter was concluded with the Passion Sunday service of the First Methodist Church choir in Burlingame. The program was under the direction of Eda Dunn and the organ numbers were played by John McIntosh. The Palm Sunday recital in the First Congregational Church, San Mateo, S. Leslie Grow, organist, and Lucretia Evans Grow, soprano, presented an especially fine and well-balanced group of numbers. It is felt that this series has done much to stimulate interest in the Guild, in the chapter, and in music in general, in a region that has not previously enjoyed too large a measure of such musical fare.

W. ALLEN TAYLOR, Dean.

Present McCurdy in Harrisburg.

The Harrisburg Chapter presented Dr. Alexander McCurdy and Flora Greenwood McCurdy, harpist, April 17, in a recital before an audience which filled St. Stephen's Cathedral to overflowing. Dr. McCurdy showed great brilliance in his playing. His registrations were colorful and well chosen for a program of Bach, Franck, Brahms, Dupré and Schumann. With Dr. McCurdy playing the accompaniment, Mrs. McCurdy played Ravel's Introduction and Allegro, the light and fluffy "Zephyr" by Salzedo and "Clair de Lune," by Debussy.

A reception to which all members of the chapter and their friends were invited was held after the recital.

On April 21 the music committee of the Market Square Presbyterian Church, assisted by the Harrisburg Chapter, sponsored the second recital on the new four-manual Aeolian-Skinner by Dr. Charles M. Courboin. A reception followed the recital honoring Dr. and Mrs. Courboin.

DOROTHY A. M. PETERS, Registrar.

Activities of Wheeling Chapter.

For its March meeting the Wheeling Chapter was privileged to present Julian Williams, organist and choirmaster of St. Stephen's Church, Sewickley, Pa., in a recital at St. Matthew's Church. This event took place March 18, and although Wheeling and vicinity were in the throes of a "flu" epidemic, a goodly number of interested persons were present. Mr. Williams played a colorful program, ranging from Bach to Reubke, and displayed technical perfection rarely heard. An informal reception was held in the social rooms, where all enjoyed meeting Mr. Williams.

The April meeting of the Wheeling Chapter took place April 15 at Trinity Lutheran Church, Bridgeport, Ohio, just across the river from Wheeling. The pastor, the Rev. Chester S. Bird, had invited the group to inspect the Kilgen organ, and after a word of welcome told of the specifications and installation. Frederick Schade, organist of the North Street Methodist Church, Wheeling, then played three numbers which displayed solo and ensemble qualities of the instrument. Later, by request, Robert Knox Chapman played a short improvisation on "Ein' feste Burg." The group was then invited into the home of Pastor and Mrs. Bird and Mr. and Mrs. J. Herbert Stitt, which adjoins the church. The dean, Dr. Elbin, presided over a business session, at which it was decided to hold the third annual Guild choir festival service Sunday evening, June 1, at St. Matthew's Church. There will be more than 200 voices in the chancel and balcony choirs, as twelve groups have already signified their intention of participating.

The annual picnic dinner will be held at Oglebay Park Saturday, June 21, at 7 o'clock. At this meeting the election of officers for next year will take place.

At the close of the business session the chapter was entertained by the unusual mother-daughter combination, Mrs. Orion Hadsell and Martha, who played two piano duets. The hostesses then served tea.

PAULINE O. STITT, Secretary.

Miami, Fla., Chapter.

The combined choirs of the Miami Beach Community Church and Trinity Episcopal Church presented Brahms' Requiem in the latter church on Palm Sunday afternoon under the direction of Bruce Davis, F.A.G.O., and Miss Frances Tarboux. Miss Olive Elliott and John Cosley were soloists. The Requiem was repeated in the Beach church on the evening of Good Friday. Members of the Miami Chapter met for a short business meeting after the Palm Sunday presentation, with the dean, Mrs. Edward Longman, presiding.

On the evening of April 15 thirty members of the Miami Chapter journeyed to West Palm Beach to hear Dr. Alexander McCurdy play a dedicatory recital on the newly-installed Schulmerich chimes in the First Methodist Church. A reception was held in the parish-house for pastors and organists to meet Dr. McCurdy.

ETHEL S. TRACY,
Corresponding Secretary.

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Letters to the Editor

Setting a Temperament.

Chestnut Hill, Mass., April 6, 1947.—Dear Mr. Gruenstein:

I wonder how many of your subscribers, or how many organists, know the meaning of the expression "setting a temperament," or why it is necessary. So if you will provide space in your columns I shall try to state just what setting a temperament means and why it is necessary.

In tuning a keyed instrument one octave is tuned first and then the remainder of the instrument is tuned in agreement with it. This first octave includes twelve tones —C to B—although any octave in the neighborhood of middle C will do. We will start with middle C, which we check with a tuning fork or pitch pipe. To proceed: With a correct C as a starting-point we next tune the G to the C; the D to the G, A to D, E to A, B to E, F sharp to B, then C sharp below, not above, as we must keep within our twelve above-named tones. The final interval will be the A sharp and the F, which we now check with our starting-point C.

Having with the utmost care tuned every interval dead in tune, we are very much disturbed to find the F not in tune with the C as expected, but very sharp to it. So we tune the F to the C and then find this same dissonance between the F and the A sharp. This dissonance is called the "wolf." It is a fraction of a semi-tone and setting a temperament consists in distributing the "wolf" equally throughout the intervals of this octave.

If we take the figure 25 and divide it by 2 we get 12 and 1 left over, which is an arithmetical parallel of the perfectly-tuned octave. If we distribute the fraction equally, we have 2 1/12th by 12, which equals 25. So as in the above paragraph we distribute the fraction of a semi-tone equally throughout the twelve intervals we have set a temperament. We do this by making each interval just flat enough to absorb, in the aggregate, the former sharp condition of the F, which still leaves the F slightly sharp to the C, but no more or less off pitch than the other "tempered intervals."

In tuning a voix celeste or any undulating stop the desired wave should be set at tenor or middle C and then the salicional shut off and the celeste carefully tempered and tuned from top to bottom. This not only establishes a beautiful undulation throughout the scale, but insures the octaves of the voix celeste rank being dead in tune, which is quite impossible when tuned to the salicional simply by guesswork as to the speed of the wave.

ERNEST M. SKINNER.

Designed by Dr. Audsley.

Philadelphia, Pa., April 5, 1947.—Dear Mr. Gruenstein:

In the April issue of THE DIAPASON it was stated that Arthur Scott Brook designed the St. Louis Exposition organ, now in the John Wanamaker store. This was in error, as nearly everyone knows that the late Dr. George Ashdown Audsley was the designer. The writer does not wish to discredit the dead, but it is a matter of keeping the records straight.

WILLIAM L. RUFF,
Organ Superintendent, John Wanamaker Store.

Tribute to Dr. Frederic B. Stiven.

Clinton, Ill., April 4, 1947.—Dear Mr. Gruenstein:

The April issue of THE DIAPASON was received and read in its entirety. I note with interest your editorial concerning the three men who have recently passed on. These men will really be missed in our organ world. I would like to add another name to that list of three. Dr. Frederic B. Stiven, who was at the University of Illinois, is a real loss to our profession. Here was a man that I knew and loved almost as a father. From him I gained inspiration to go on in the world of music.

Dr. Stiven did not project himself in the recital field to any great extent, but those of us who heard him at the big organ in Urbana will always remember him for his warm interpretations of the great classics. He always played great music, but he never forgot that there were those in the audience who were not educated musicians and he played for them, too—a fact that too many of our recitalists nowadays seem to forget. He sought no greatness for himself, but was anxious that all his students do good work. His praise was great for those of us who accomplished anything worthwhile. He was not jealous. I know that this is a tremendous statement, but it is so.

And so, to those other men who have passed let me add Dr. Stiven's name, for he will be missed for many years by those of us who knew him best.

Very sincerely yours,
HAROLD L. TURNER.

TENTH WA-LI-RO FESTIVAL SERVICE IN CLEVELAND MAY 4

Wa-Li-Ro, the choir school of the Episcopal Diocese of Ohio, will hold its tenth annual boy choir festival service in Trinity Cathedral, Cleveland, Sunday evening, May 4. Boys and men in the choir come from Mansfield, Tiffin, Urbana, Painesville, Akron and the Greater Cleveland area. Walter Blodgett will be at the organ and Paul Allen Beymer will direct the choirs. Prelude and postlude will be played by Robert Evans of Hudson, David Smith of Painesville and Edward F. Mason of New York City. The preacher will be the Rev. Barney F. Atkinson of Cincinnati and the clergy of the affiliated choirs will conduct the service. The traditional choral evensong of the Anglican church will be sung and will include the Magnificat and Nunc Dimittis in B flat of Stanford, "With a Voice of Singing," by Shaw, and "Hear, Lord, Make Haste to Help Us," by Tschaikowsky. The choir consists of 200 to 300 male choristers.

On Monday, May 5, Wa-Li-Ro will present to the clergy and organists Ray Francis Brown, organist and director of music of the General Theological Seminary, who will speak and illustrate on the organ of Emmanuel Church service playing from prelude to postlude. Canon Sacrist E. N. West of the Cathedral of St. John the Divine, New York, and chaplain of the American Guild of Organists, will speak on music for special services. A dinner will be served by the Wa-Li-Ro staff that evening.

WEINRICH CASAVANT SOCIETY GUEST ON ITS ANNIVERSARY

Carl Weinrich will close an unusually busy season with recitals in various parts of the country. On April 15 he played at the tenth anniversary festival of the Casavant Society in Montreal. Mr. Weinrich played at the society's first series in 1937 and, as on that occasion, his recital this year was played at the large Notre Dame Church, with a program of old masters and Bach.

On May 4 Mr. Weinrich will conduct at Princeton a performance with chorus and orchestra of the Haydn Mass in D minor and a first performance in this country of a "Miserere Mei" by Lully. On May 20 he will give a recital for the A.G.O. in Pittsburgh and the week of May 27 he will conduct a master class and give a recital at the University of Michigan. He is scheduled also for the end of May in a dedicatory recital, with Ernest White and Arthur Howes, on the rebuilt organ at Methuen, Mass.

MRS. LOUISE DADE ODELL, widow of the Rev. Charles Frederick Odell, an Episcopal clergyman, died of a heart attack April 10 at her home in Tarrytown, N. Y., at the age of 81 years. Mrs. Odell, born in London, came to this country sixty years ago and for many years was a music teacher and organist and choir director in New York, Tarrytown and Maine. She was a member of the American Guild of Organists, the Shakespearean and Fortnightly Clubs of Tarrytown and the Needlework Guild of America. She leaves a daughter, Mrs. John M. Squiers of Tarrytown, and a son, Elliott D. Odell of New York.

KEYSTONE HAND LOTION, created especially to meet the needs of musicians, is now being sold by music stores. The product, developed by Broadwell Studios of Covina, Cal., utilizes a new process of combining avocado oil with other ingredients. It is said to be much superior to ordinary commercial lotions, and neither sticky, nor oily, nor greasy, leaving the hands pliable and in the best playing condition.

THE SPRING RELIGIOUS music festival of the boy and girl choirs of the Kanawha county schools, under the direction of Dr. J. Henry Francis, assisted by the Baptist Temple choir, Julian L. Spencer director and Richard F. Bower organist, took place on the afternoon of Palm Sunday at the Baptist Temple in Charleston, W. Va.

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SATURDAY LENTEN RECITALS AT HARRISBURG CATHEDRAL

The last of a series of Saturday afternoon Lenten recitals at the Cathedral Church of St. Stephen, Harrisburg, Pa., was played by Alfred C. Kuschwa, organist of St. Stephen's, March 29. The cathedral choir sang compositions of Dickinson, Candlyn and Forsyth, and Mr. Kuschwa played: Chorale Prelude and Fugue in A minor, Bach-Noble; Recitative and Aria, Fischer; Intermezzo, Hollins; Symphonic Poem, Liszt; "Bell Benedictus," Weaver.

March 22 Miss Marion Fern Hackman, assistant organist of St. Stephen's, presented the following program: "Jesus, Priceless Treasure," Bach; First Sonata, Mendelssohn; Largo, Veracini - Black; Toccata and Fugue in D minor, Bach; "Belgian Mother's Song," arranged by Courboin; Toccata, "Suite Gothique," Boellmann.

Robert S. Clippinger of Grace Methodist Church played these numbers March 15: "Lord Jesus Christ, Be Present Now," Bach; Passacaglia in C minor, Bach; "Supplication," Elmore; Chorale in B minor, Franck; "Echo," Yon; "Carillon," Vierne; "As Pants the Hart," Parry.

Frank A. McConnell, F.A.G.O., of St. James' Church, Lancaster, Pa., was the recitalist March 8 and played: Te Deum, Buxtehude; Adagio, Corelli; Sinfonia, "We Thank Thee, God," Bach; "I Call to Thee," Bach; Fantasy on "Ton-y-Botel," Noble; Elizabethan Idyll, Noble; Bell Prelude, Clokey; Fantasie in G, Bach.

March 1 Reginald F. Lunt of Messiah Lutheran Church, Harrisburg, presented this program: Prelude, Fugue and Chaconne, Buxtehude; "O Man, Bewail Thy Grievous Fall," Bach; Fantasia, Mozart; "O Blessed Jesu," Brahms; Fugue, Allegro Assai ("The Ninety-fourth Psalm"), Reubke; Gavotte, Wesley; Cradle Song, Kjerulf; "Carillon de Westminster," Vierne.

The first recital of the series was played Feb. 22 by Clayton N. Taylor of Zion Lutheran Church, with the following program: Toccata on "O Filii et Filiae," Farnam; Berceuse, Dickinson; Two Improvisations on Gregorian Tunes, Peeters; "Have Mercy upon Me, O Lord," Bach; "Jesus, Priceless Treasure," W. F. Bach; "Beneath the Rose Window," Wilkes; "Corale," Karg-Elert; "Dusk at Friendship Lake," Westbrook.

THE CHILDREN'S CHOIR of the Evangelical Lutheran Church of St. Luke in Chicago presented a Lenten-Easter program of music over radio station WGN on the Saturday before Easter, April 5. Walter F. Steinberg directed the children.

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

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

S. E. GRUENSTEIN, Editor and Publisher

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Advertising rates on application.

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

CHICAGO, MAY 1, 1947

If you are moving this spring please be sure to send THE DIAPASON *your new address as soon as possible. Changes should reach this office by the 15th of the month to catch the issue of the next month. If you neglect to notify us in time please do not ask for copies of issues you have missed unless your request is accompanied by 15 cents for each copy desired.*

In Answer to Questions

One of the symptoms of interest in this news-magazine which are always noted with pleasure is manifested when our readers ask questions about our methods and policies. Such questions frequently contain valuable suggestions and bring about self-study. Recently we have been asked in letters from various parts of the country whether we contemplated an increase in the subscription price. Another query implies a complaint against the use of a great amount of small type in THE DIAPASON. These are fair questions to bring up.

As to rumors of a proposed higher subscription price, may we say that, while a majority of newspapers have been obliged to make substantial increases, we have thus far been able to avoid this, and hope to continue to avoid it. It has always been the aim of THE DIAPASON to make it possible for every organist and organ student, no matter how limited his means, to read this publication without a severe tax on his pocketbook. Advertising rates have had to be raised, though they have been kept on a basis on which the cost of advertising *per reader has not been increased by a penny.*

In the fall of 1945 a new scale for union printers, which followed a strike of nearly a month, made the cost of printing go up an average of 30 per cent. Late last fall, after a "slowdown" and strike threats over a period of months, the present scale was adopted, adding another 22 to 34 per cent to the cost of every mechanical operation. The new scale was made retroactive to Sept. 1, 1946. Rent has increased 133⅓ per cent. Paper has gone up nearly 100 per cent and we are very fortunate indeed to be able to get the needed supply. Unlike many other publishers, we have not been compelled to reject new subscriptions, though the growth of circulation has been beyond expectations. Supplies of back numbers, however, have run far short of the demand.

The question as to small type is answered largely by the reply to the first question. We do not relish the idea of using type too small to be read comfortably, whatever a reader's eyesight. But we confront the alternatives of using small type, elimination of many dashes and other economies of space, or curtailing the contents of the paper materially, for with the present paper shortage, felt throughout the nation, the amount of paper consumed naturally has to be limited. In other words, we prefer to give you more reading matter, some of it in smaller type, rather than less in larger type.

THE DIAPASON, like every other business enterprise, large or small, has had many problems to meet during the war and the period of unsettlement which has followed hostilities. We have weathered severe storms in going through two world wars, a great business depression and other vicissitudes experienced in a period of nearly thirty-eight years; and it is largely through the loyal co-operation of our readers and advertisers that we have never had to despair. We hope to keep on—with your help.

In Honor of Charles N. Boyd

Those who had the privilege of knowing Charles N. Boyd realize well why his Pittsburgh associates and friends should honor him and strive to perpetuate his memory in a very useful way. A scholarly musician, a conscientious and faithful organist, who served one church forty years, and a distinguished teacher, yet his finest attribute was his kindly spirit. Aside from his musical activities he devoted himself to writing on church music subjects and to compiling information of historical value to every organist. From time to time he contributed articles to THE DIAPASON and he was associate editor of the American supplement to "Grove's Dictionary."

Dr. Boyd died on the organ bench just ten years ago—in April, 1937. The next year his friends organized the Charles N. Boyd Memorial Association. As related by the *Pittsburgh Musical Forecast* this group has been working to effect the purpose of the association. To date $6,936.41 has been raised. This sum represents the contributions of twenty-five organizations and 458 individuals, sale of books, and the proceeds from six benefit concerts. From the total collected $4,800 has been paid to the estate toward the purchase of the Boyd Library, and $483.74 to Carnegie Library for additions. The Boyd Library consisted of more than 3,000 volumes, 100 scrapbooks, and many magazines, all of which he carefully cross-indexed. His friends were determined to honor him and his influence in Pittsburgh by purchasing his books and placing them in the music division of the Carnegie Library.

Officers of the Boyd Musicological Memorial Library Association are: Oscar W. Demmler, president; Mrs. William F. Knox, C. Stanton Belfour, H. Alan Floyd and Mrs. Christine Miller Clemson, vice-presidents; Lillie B. Held, secretary; Dorothy McIlroy, corresponding secretary, and the Commonwealth Trust Company, treasurer. The group meets monthly. Those interested in affiliating should address the corresponding secretary. The association plans to continue its work until the entire library is purchased.

Pride of Cumberland, Md.

John S. Gridley's undertaking, by which he offers music-lovers of Cumberland, Md., all of the organ compositions of Johann Sebastian Bach, in a dozen annual installments, has become a matter of municipal pride to such an extent that in a cartoon in the *Sunday Times,* entitled "Looking Ahead Five Years in Cumberland" the principal feature is a drawing of Mr. Gridley at the console, with this comment: "Some folks thought the odds were against Mr. Gridley when he launched his twelve-year long all-of-Bach-or-Bust program back in 1939."

It is evident that the Maryland organist overcame all the odds. The offering at the recital this year, which will be played on the evening of May 6 at the First Presbyterian Church, will be the eighteen great chorale preludes. This will be the ninth recital of the twelve planned by Mr. Gridley. A very comprehensive commentary on the compositions to be played, forming voluminous program notes, has been prepared by the performer as a valuable help to all who hear the recital.

"From All of It to Calvary" is the new and descriptive title the *Dayton, Ohio, Daily News* of March 29 gave a display announcement of the singing of Maunder's cantata at a Holy Week service in one of the local churches. This should give the old favorite a new dignity.

GEORGE M. BREWER, NOTED CANADIAN ORGANIST, DEAD

Canadian music suffered a severe loss in the death of George M. Brewer, who passed away in Montreal March 18 after a long illness.

Mr. Brewer not only was a giant in his own field of music, but had read widely in all branches of art, philosophy and comparative religion and was a man of striking originality of thought, prodigious energy and a broad outlook.

George MacKenzie Brewer was born in London, Ont., May 30, 1889. His musical gifts manifested themselves at an early age and he held various church posts in his teens. Although he studied with Dr. Percival J. Illsley and came early under the influence of Lynnwood Farnam, he was largely self-taught. He was successively organist of Bethlehem Congregational Church (1907), Trinity Church (1909), St. Martin's Church (1911) and the Church of the Messiah (Unitarian) from 1914 until his death. He gave over 300 recitals at the Church of the Messiah during these years. He was also organist of Temple Emmanu-El from 1914 to 1939. Mr. Brewer played with many chamber music organizations over a period of twenty-five years in the capacity of pianist. He was secretary and a member of the council of the Dominion College of Music from 1907 to 1947.

Mr. Brewer delivered numerous lectures on music over a period of twenty-five years and was the author of two published religious plays—"The Holy Grail" (1934) and "The Spanish Miracle" (1935). Both of these were presented at the Church of the Messiah. He possessed a large library of music and literature culled from many sources and containing several unique specimens. He traveled extensively through Europe from Iceland and Russia in the north to Greece and Turkey in the east, and to Spanish Morocco and Spain in the south, and spent some time in the monasteries on Mount Athos in 1927.

Mr. Brewer's humor enlivened many C.C.O. meetings and there are still vivid memories of his highly-spiced hymn transformations, notably his words for "O Come, Emmanuel" with its climactic verse: "O come, ye organists, rebel, and open up the swell and let the bellows pump like hell!" and the closing word of encouragement and comfort to organists—"Rejoice, rejoice, your efforts manual are now considered intellectual."

A funeral service was conducted by the Rev. Angus Cameron, pastor of the Church of the Messiah. Dr. Arthur Egerton, who was a lifelong friend, played eight organ compositions before, during and at the close of the service.

PREMIERE OF WEINBERGER "ECCLESIASTES" BY HARMS

The John Harms Chorus, now in its seventh season, will give the world premiere of Jaromir Weinberger's "Ecclesiastes," written especially for the chorus. This is a large-scale choral work and will be presented in Town Hall, New York, on the evening of May 13.

Mr. Weinberger has set the accompaniment for organ and bells. The text is from the King James version. It is for mixed chorus with soprano and baritone solos. The new work will be published by the H. W. Gray Company. Andrew Tietjen will be the organist for the occasion. Iona Harms, for whom the soprano solo part was written, will sing and Clifford Harvuot will be baritone soloist.

Jaromir Weinberger was born Jan. 8, 1896, in Prague, Czecho-Slovakia. He has attained a worldwide reputation with his first opera, "Schwanda, the Bagpiper," and has maintained his success because of performances of his operas and symphonic works by prominent orchestras throughout the world. Mr. Weinberger was a pupil of Max Reger, from whom he acquired a technical grasp of composition. He is genuinely interested in organ and organ composition. His "Bible Poems" are well known and he recently composed a new set of "Six Religious Preludes" for organ. "Schwanda" had its premiere in Prague in 1927 and in time achieved more performances than any other opera written since the first world war. Within a decade it had been produced in 160 theaters, had been sung in more than twenty languages and had received more than 4,000 performances. Mr. Weinberger is now living at Fleischmanns, N. Y.

The John Harms Chorus gave the Haydn "Creation" at St. Thomas' Church Sunday evening, Jan. 19. Andrew Tietjen was organist and Mimi Benzell, Wellington Ezekiel of the Metropolitan Opera Association and Donald Gage were the soloists. Three performances of the Verdi Requiem were given—Jan. 26 at the auditorium of the American Academy of Arts and Letters, Feb. 15 in Town Hall and Feb. 25 at St. Peter's Episcopal Church. Marion Clayton Magary was organist for these performances. The "St. Matthew Passion" was given on Sunday evening, March 23, at St. Thomas' Church with Mr. Tietjen again at the organ. The ripieno chorale was sung by seventy girls from the Kent Place School in Summit, N. J. The congregation, which filled the church and overflowed into the choir and chancel, numbered 2,000 and 200 were standing for the two-hour performance.

The chorus sang Mendelssohn's "Elijah" at Mount Nebo Temple in New York April 11 and April 23 gave the first performance of a sacred opera, "St. Francis of Assisi," by Teodosio Longo. The work is in the form of a trilogy and was sung in Italian. It was given in Carnegie Hall with an orchestra of seventy members from the New York Philharmonic. The composer conducted and John Harms was the organist.

DOUGLAS PETERSEN, organist of the Northminster Presbyterian Church, Evanston, Ill., has been appointed organist and choirmaster of the Westminster Presbyterian Church, Grand Rapids, Mich., succeeding the late Stanley Baughman.

Looking Back Into the Past

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

The nominating committee of the American Guild of Organists presented its ticket, headed by Frank Wright for warden, with Dr. William C. Carl as sub-warden and Gottfried H. Federlein as secretary.

Dr. Gerrit Smith gave the twenty-fifth recital of the fifth series arranged by the Guild at St. Luke's Church, New York, April 4.

The Austin Organ Company was commissioned to build a large four-manual for Calvary Presbyterian Church, Cleveland.

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

Ralph Kinder, organist and choirmaster of Holy Trinity Church, Philadelphia, was presented with a purse of $1,500 by his friends in the church.

Grace Episcopal Church, Oak Park, Ill., awarded a contract to Casavant Brothers for a four-manual organ and THE DIAPASON published the stoplist of the instrument.

It was announced that Willard Irving Nevins would marry Miss Helen Dickerson at the Lewis Avenue Congregational Church, Brooklyn, N. Y., May 31.

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

Mathias P. Möller, Sr., dean of American organ builders, died at his home in Hagerstown, Md., April 13. He was born in Denmark in 1855 and came to the United States as a boy. In a career of sixty-two years as an organ builder he had built more than 6,500 instruments.

One of the most interesting new organs was a two-manual built by G. Donald Harrison for the Germanic Museum at Harvard University, Cambridge, Mass. It was designed along the lines that prevailed in the eighteenth century and duplicated as nearly as possible the organs of Bach's day.

Arthur Foote, one of the most distinguished organists and composers of his day, died April 8 in Boston at the age of 84 years.

Dr. Charles N. Boyd, Pittsburgh organist, teacher, lecturer and writer, died suddenly April 24 while seated at the organ in the Pittsburgh Musical Institute. A few days before his death he had delivered an illustrated lecture for the A. G. O. in New York on Albert Schweitzer.

MRS. MARIA KJAER

MRS. MARIA KJAER was active as a recitalist and church organist during the world war, while her husband served as a chaplain in this country and in the Pacific. March 16 she gave a Bach program at St. John's Danish Lutheran Church in Seattle, Wash., on the Möller organ. Her performance took the place of the lecture, which is an event on the third Sunday evening of every month at this church. Mrs. Kjaer prefaced her recital with an analysis of the life of Bach and played the following of his works: Passacaglia; Chorale Preludes, "Blessed Jesu, We Are Here," "Saviour of the Heathen, Come," "To Shepherds as They Watched by Night," "O Sacred Head Now Wounded," "O Man, Bewail Thy Grievous Fall" and "Come, Sweet Death"; Two Sinfonias, "God's Time Is Best" and "I Stand at the Threshold"; "Sheep May Safely Graze"; Toccata and Fugue in D minor.

Maria Kjaer received a bachelor of music degree in organ from the Wisconsin Conservatory in Milwaukee, where she was awarded the 1942 Boeppler memorial scholarship for advanced organists. She has served for five years on the national committee on liturgy and ritual of the Danish Lutheran Church of America. For the last three years she was organist of the First Christian Church, Lawton, Okla., where for a time she also directed the Schubert Club Chorus.

Mrs. Kjaer appeared in the Fort Sill organ concert series in 1943, 1944 and 1945, directing it in 1944. She was accompanist for the Lawton-Fort Sill Community Chorus presentation of Handel's "Messiah" in 1944, 1945 and 1946.

VIRGIL FOX IN RECITAL AT HOME OF DR. AND MRS. BARNES

Virgil Fox gave a private recital before a company of eighty guests of Dr. and Mrs. William H. Barnes in their Evanston home May 8. The occasion was one of special pleasure to those invited because of the intimacy of the setting, in which all were able to see as well as hear the recitalist at close range. Mr. Fox gave a brilliant performance of a program which opened with six Bach chorale preludes, followed by Cesar Franck's "Grande Piece Symphonique" and these additional numbers: Andante (Reverie) from Elizabeth Sprague Coolidge's Sonata for String Quartet and Oboe, arranged by Mr. Fox and still in manuscript; "Communion," Richard Purvis, and "Studio da Concerto," Manari, a pedal etude on the Gregorian theme "Salve Regina."

DOCTOR OF MUSIC DEGREE FOR ROBERT LEECH BEDELL

Robert Leech Bedell, Ph.D., will receive the degree of doctor of music from Southwestern College, Winfield, Kan., at the commencement May 20. Dr. Bedell is organist at the Brooklyn Museum and radio station WNYC. He is organ and choral editor of church music for the E. B. Marks Corporation, the Mills Music Corporation and Edition Musicus, Inc., of New York. Dr. Charles M. Courboin, organist of St. Patrick's Cathedral, recently recorded one of Dr. Bedell's compositions for organ on Victor records, while Arthur Fiedler and the Boston Sinfonietta have done another.

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FOUR SACRED CANTATAS

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Edited by **IFOR JONES**

These additions to the successful Ifor Jones series are among the works to be performed at the Bach Festival at Bethlehem, Pennsylvania, this month. They contain new English translations by J. M. Stein and Ifor Jones, as well as the original texts. As in the rest of the series, the accompaniments, which may be played on a keyboard instrument, clearly indicate the original instrumentation.

No.

18 For as the rain and snow from heaven fall (*Gleich wie der Regen und Schnee vom Himmel fällt*) ..... .75

23 Thou very God and David's Son (*Du wahrer Gott und Davids Sohn*) ..... .75

118 O Jesus Christ, my life and light (*O Jesu Christ, mein's Lebens Licht*) ..... .40

135 O Lord, this grieving spirit (*Ach Herr, mich armen Sünder*) ..... .75

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THE SWELL ORGAN

Previous articles appearing in this column relative to the organ have made reference to the Pedal and Great divisions. The following relates to the Swell organ:

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Education in Music Begins from Within; Not Born of Rules

BY JAMES W. BLEECKER

Much criticism these days is leveled against the present system of education, and I believe rightly so. With each new discovery or movement mankind is apt to cry "Eureka! At last we have the magic wand." Within recent memory we were promised freedom from want and care from the cradle to the grave. We are too much engrossed in the mechanical and intellectual achievements of modern learning. We have come to look for help from the outside, rather than from within; a few more books, a new invention, discovery, or perhaps an intensive course or two, and all will be well. A better way would be to ask ourselves: What can we do about it individually? Doing the best we can should create the necessity for what knowledge we need, and knowledge gained in this way is living knowledge and is synonymous with growth. Much of our critical knowledge gleaned for the sake of a degree or self-aggrandizement is mental junk and inhibitive by its very nature. The world does not need more trained seals, but rather living, dynamic, responsible human beings who can think, each for himself, who can feel and intuitively sense values. Facts may be imparted but values are incommunicable, and must be gained through experience. The mind may be instructed, but capacity must be developed. When both take place we have the growth of the entire personality.

Now, growth takes place all at once or not at all. A gardener cannot say to his rose bush: "This year we will concentrate on roots and grow nothing but roots; roots are basic. Next year we will grow stem and branches. Finally, when every detail has been taken care of, we will grow roses." How futile! Even a child knows that a bush grows all at the same time or not at all. What is the parallel in music? I recently heard someone say: "We must first learn the basic fundamentals," meaning, of course, names and rules. After that I suppose we must develop skill in reading music from the printed page, skill in performing it, skill in understanding its harmony, skill in hearing it and naming what we heard, each as a separate study. It is thus that we have experts in many aspects of music and books without end.

I do not wish to deny for a moment that all this is essential, but I do wish to put it in its proper place. All these things deal with appearances and not causes. Beethoven once said: "One may learn harmony and counterpoint from music, but never shall he learn music from harmony and counterpoint." How obvious this is, and yet how flagrantly neglected. Language never grew through grammar. Grammar has never done anything else than explain a language that already existed. Wagner has said: "Music is in the ear of the listener—not in the orchestra." And I might wish that he had continued by saying "music is born of the spirit and not of rules." It is music in the soul of the student that needs nourishment. Granted a certain growth here, we may then turn to the more mechanical aspects.

What, then, is music? Someone has said that music is the language of the emotions. A more scientific definition may be: "Music is the general figures and dynamics of occurrences considered as carrying our feelings with them" [*Bosanquet Esthetics*]. I would like to contribute my own definition: Music is the language of the musician, and a musician is one to whom everything suggests the possibility of expression through tonal and rhythmic relationships, just as a painter is one to whom events and scenes suggest form and color. In short, music is an attitude toward life, and it is vitally necessary that this attitude be nurtured, encouraged and guided, so that the intellectual and superimposed knowledge does not inhibit and finally smother it.

This musical attitude is best developed through purposeful and self-expressive musical action. Once the cycle has been properly started, the teacher should guide and mold it until all necessary knowledge has been integrated with feeling and action. Real music education begins with the integration of the intuitional perception of values with the intellectual recognition of symbols. The first attempts, even though childish and feeble, should be encouraged and led into more adequate expression. This is a creative universe in which we live, and we become in tune with it only to the extent that we ourselves are creative. Every living thing returns to the earth and out of the earth springs again new life; every piece of music finally returns to its tonal gamut and out of the gamut springs again, at the rhythmic touch of its creator, new music. Creativeness gives us our highest satisfaction and pleasure.

Pleasure, enthusiasm, purpose, will and action are very closely related and in musical growth they must always be present. This is the reason that we should begin with form rather than harmony. Form presupposes the proper rhythm to create it, and the proper rhythm presupposes the proper action, and this presupposes will and purpose. Form is purpose expressed; purpose expresses itself through repetition; repetition becomes interesting through variation; this in turn requires complement or *completement*. Take, for example, the human race as an expression of purpose. Millions of individuals, in all essentials alike, each a repetition of the same idea; but notice the infinite variety; no two exactly alike. Then divide the whole race in two and observe that man finds his complement in woman.

Mid all the chords that vibrate through
Earth's strangely checkered dream
There runs a note whose gentle tone
Is heard aright by him alone
Who lists with care extreme.

—*Father Schlegel.*

THREE-CHOIR FESTIVAL AT TEMPLE EMANU-EL, NEW YORK

The eleventh annual three-choir festival was held late in March at Temple Emanu-El, New York, closing March 30. "American Sacred Music Since 1900" was the title given the final program. It began with organ selections by Donald M. Pearson of Vassar College, who played Walter Piston's Chromatic Study and Leo Sowerby's Fantasy. Ernest Bloch's setting of "Thine Is the Glory" was sung before the reading from the Torah. Next came David Guion's hymn, "In This Hour of Tumult," sung by Elizabeth Dunning, contralto.

The two remaining musical numbers on the program were Frederick Jacobi's setting for the "Adoration" and Philip James' "By the Waters of Babylon," used as the closing hymn. In this last the Emanu-El choir was joined by the choir of the First Presbyterian Church of Brooklyn. Lazare Saminsky conducted all the choral works except the last and Dr. Robert Baker was the organ accompanist, but Dr. Baker conducted the James work and Manfred Malsch took his place on the organ bench. The cantor for the service was Moses Rudinow.

The festival this year was held in honor of Arturo Toscanini, who was 80 years old that week.

CAROLINE E. BIZZONI, organist and choir director of the First Presbyterian Church of Bellmore, N. Y., played thirteen Bach chorale preludes in Lent. Stainer's "Crucixion" was sung Good Friday evening. Two Easter morning services were held to accommodate the large congregation which crowded the church. Selections from Handel's "Messiah" were given at both services.

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Masterpieces of Organ Music," Folios 49 and 50: Fugues by George Frederick Handel; Unnumbered Folio of works for organ by Ludwig van Beethoven; edited by Norman Hennefield and George Mead, Jr.; published by The Liturgical Press, New York City.

The more important of the sets listed above, as to musical values, is the double issue, the set of six fugues by Handel. These are compositions of vital values, worth study and performance. They are a little-known exhibition of the Saxon master's contrapuntal virtuosity and of his straightforward creative drive. For students of form, of fugal technique, as well as players of contrapuntal part-weaving, these excellent pieces are a necessity. This double folio should lead the interesting companion volumes as soon as the set is widely known.

The Beethoven music is of lesser value, both for practical purposes and in intrinsic quality. The two preludes and the fugue included were evidently products of his early musical life in Bonn, where the composer was active at the organ in services—an interest and activity that waned sharply when he became a part of the musical life of Vienna. This is music of no great value, but intensely interesting in what it reveals of a Beethoven in the egg, so to speak, where a cosmic composer is feeling his way, developing his personal idiom toward that matchless instrument for musical eloquence it later became.

Pastorale, "The Faithful Shepherd," by G. F. Handel, arranged for the organ by E. Power Biggs; published in the St. Cecilia Series by the H. W. Gray Co., New York City.

The arranger (or, rather, transcriber) has taken one of Handel's lesser inspirations—I believe for string orchestra originally—and has reset it for the organ. He has, as might be expected, set down his new version in highly capable style; the piece will play and sound well. But, despite this excellent craftsmanship, the music cannot and has not been raised to much more than it was at the start—a tuneful, simple lilt of no great moment.

Chorale Prelude on "Racine," by Roland Diggle; published by Edward Schuberth & Co., New York City.

This prolific composer has again turned out an attractive, well-written piece of service music based on a hymn-tune. It is music that offers no particular difficulties, no problems for playing skill, a simple registration suitable to all and any organs. There is no dabbling with bizarre harmonies—the work is almost severely diatonic without being modal. It is simply good music on the simpler side, the kind of a number that is a boon to the teacher who needs moderately difficult, easy-to-understand material, and the player who seeks melodic, appropriate service music.

Suite on Gregorian Melodies, by Paul de Maleingreau; Four Baroque Miniatures, by S. Karg-Elert; published by Edition Musicus, New York City.

These sets of organ pieces are included in the new series, "Twentieth Century Masterpieces for Organ," set forth under the editorship of Robert Leech Bedell. They are, of course, reprints, but none the less welcome for that, for they have been out of print or otherwise unavailable. The suite consists of four short (but not easy) sections—prelude, offertory, communion and toccata—interesting examples of the individualistic writing of this front-rank French composer.

The Karg-Elert music is of less permanent value. Four short pieces also comprise its makeup. Each piece is *alla* a composer of the older vintage; of Palestrina, Orlando di Lasso, Rameau and Couperin, respectively. The German composer has cleverly hit off the mannerisms of his chosen prototype. He has set down a quartet of very interesting, even intriguing, numbers. The technical demands are on the simple side, as are his stop requirements.

Premier Chorale for organ; Passacaglia, by Hendrik Andriessen; edited by Robert Leech Bedell; published by Edward B. Marks Music Corporation, New York City.

Two reprints of highly individual and significant organ music set down and originally published in the second decade of this century. It is well that this finely conceived and genuinely creative music has been made available for study and use. The composer is not any kind of a neophyte, no mere experimentalist. Every measure reveals the practiced hand of a highly competent craftsman. The music is luxuriant, with dissonant harmony, but acrid with controlled intent, and with eloquent purpose. It is difficult to play and to listen to until familiarity has made its idiom clear and plain. Every forward-looking organist owes it to his own development and culture that he should become acquainted with this Scandinavian master—it is music that deserves cultivation and that will amply repay time and effort spent on study and mastery.

Four Chorale Preludes for Organ, by Eugene Hill; published by Waterloo Music Company, Waterloo, Ont.

Under one cover the composer has given us short, simple meditations on four familiar hymn-tunes—tunes in the Anglican tradition. For the record the titles are listed: "St. Columba"; "Hyfrydol"; "St. Botolph"; "Praise, My Soul." Little violence has been done the tunes—there is little development in a thematic sense. The composer has been content to set forth the hymn melodies decorated with appropriate descants or counter-themes, with little or no repetition of the tunes. The work shows the practiced hand of a well-grounded composer and of a competent and devoted service player. The set can be honestly and highly recommended for what it is—a finely conceived essay in music ideal for use in the church service.

THE FIRST BAPTIST CHURCH of Detroit had a unique series of Lenten musicales. Great epochs in the development of the Christian church were taken as a theme for five Sunday evenings in Lent. Music of the Eastern Orthodox Church, the Latin liturgy, the Wesley family in music, the Lutheran liturgy at the time of the Reformation and the Anglican liturgy of the Reformation and Restoration period were the titles. The chancel choir of the church is under the direction of Dr. Cyril Barker, who is in his eleventh year as organist and choirmaster. The seventy-fifth chancel choir musical program directed by Dr. Barker will be presented Sunday, May 25, with the singing of two modern works—"The Shepherds of the Delectable Mountains," by Vaughan Williams, and the premiere of a new cantata called "Light," by Helen Burr Brand of Detroit.

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Approach to Organ Instruction; Revised Method Is Offered

By WESTERVELT B. ROMAINE, F.A.G.O.

Have you ever observed a telephone operator manipulating a series of plugs, wires, switches and lights within that spider-web of the switchboard called her "position"? We might truly call her "a weaver of speech." In somewhat the same fashion the organ is a great and complex switchboard and the organist becomes the "operator"—"a weaver of tones."

To play this instrument effectively requires the coordinating of a complex motor pattern. No other instrument involves the use of both hands and both feet for melodic, harmonic and rhythmic expressiveness. Thus we see that the initial, random movements, with their resultant corrective motions, upset the general equilibrium of the student a great deal. An attempt to refine a pattern of graceful dexterity and posture control at this stage has been found to be a waste of time. Each new work to be studied later will involve some movements alike, but in the main the postures and balances are decidedly different in pattern. We would expect, then, to have the job of learning new coordinations each time—which is right—and no exercises for the student at this point will produce any faithful rewards in these instances—they are birds of a different feather. The goal must be kept clear that we are to achieve *facility of expressiveness and musical translation* through this medium—not a vocabulary of technical tricks or series of physical posturings *per se.*

Let us consider another phase of this problem as it differs from that of other musical instruments. The score is now a three-lined one, using a treble and two bass clefs. The right hand will play the treble, the left hand will play the bass clef in the center and the feet will play the pedals as written on the lower bass clef. We face the matter of "visual selectivity"—namely, how can we perceive a broad field of symbols and at the same time comprehend detailed notation symbols? This is akin to the problem of the conductor of a symphony orchestra. He learns it by doing it, and so must the student.

Don't read and reread the same material—that arrests facility. Rather let us look at an ordinary hymnal. Here we shall find a "pivot point" of instruction where many phases of learning have their common meeting-ground. Play the melody of the hymn with the right hand, the alto and tenor parts with the left and the bass notes with the pedals. You see, the student is actually transcribing a four-part, two-stave score into three different clefs, and playing them. When he sees the three-clef score he is relieved—not dumfounded—for here he has no transcribing to do. All he has to do is play it as written. For other material I would suggest a series of studies the late Dr. William C. Carl edited some years ago, which consist of a group of short (eight measures) pieces involving independent movement of hands and feet, together with good melodic and harmonic structure. Let's develop the student's tastes, too, while we're at it, and make his practice sessions a bit more pleasant.

We must acknowledge the matter of proper registration to be a part of this pattern too, for it involves items of upsetting the body balancing and coordinating of muscular control. Changing registers while maintaining the emotional consistency of a work in performance places the student on the level of the contortionist. He must maintain balance—both physical and mental—then accurately and quickly effect the proper changes to enhance the tonal effectiveness of a phrase, but without any sign of interruption. True, we have mechanical preset pistons to facilitate all this, but even these involve a degree of skillful manipulation, for the proper one must be selected and at just the right time.

Each of the factors mentioned must be treated as a part of the whole pattern and not as an isolated or individual problem. They do not evolve as separate forms; neither are they used separately in public performance. Rather, they develop concurrently and should be analyzed and trained with a view to their concurrent development.

Initially the approach should include a period of general and broad experimentings. Let the student hear the full voice of the instrument in all its rich sonority. Generally he is introduced to it by way of a feeble, ghostlike whisper and gradually registers are added until full organ is achieved. This procedure is questionable, for I have seen cases where it has created distaste and fear of playing *ff*. Of course, this demonstration should be followed with a period wherein the solo registers are introduced. The use of free improvisation for this demonstration cannot be overemphasized. Elemental tastes are established here and many questions concerning the color and timbre can be cleared up. It is helpful to treat the registers in groups, families or choirs—strings, woodwinds, brass and reeds. If this plan is used the student readily associates the registers with their symphonic counterpart. You see, he will readily observe that he actually has a full symphony orchestra at his disposal; yet he can select any type ensemble with the balance of instrumentation he might desire to produce a particular effect.

One suggestion I have found to be of some value, but I do not feel sure it would be found a success in every case—it is a trip into the instrument. Many questions about color, etc., can be answered through this type of investigation. For instance, the structures of the pipes producing woodwind tones are somewhat alike. Why are some deeper in pitch though their color remains the same? Start your trip in the blower room and observe the various means for maintaining steady pressure. In the chamber where the main body of the strument is located the student will feel he is in a forest of plumbing, pipes, bellows, swells and whatnot; but in all this diversity there is unity and design. He will recognize different lengths of pipes, particularly, and it will be easy to point out the purpose of 16-ft. pipes as well as 2-ft. and pencil-length ones. Let him see the inside of a reed pipe to find the source of the sound.

Finally I would suggest the following material as having proved most satisfactory and productive of good results: First, the Episcopal Hymnal, 1940; second, "Master Studies for the Organ," edited by William C. Carl; third, Volume I, Preludes and Fugues, J. S. Bach, Widor-Schweitzer edition.

This article was intended to discuss a pre-playing program for introductory consideration *prior* to real organ study. We have covered the following points: 1. Ascertained the fundamental unity of a massive complexity. 2. Acquired a fundamental association of such terms as pitch, timbre and harmonics. 3. Arrested the phobia of full volume with an appreciation of full sonority. 4. Begun the training of good taste.

CHURCH MUSIC CONFERENCE IN FORT WORTH, TEX., IN JUNE

Church musicians of Fort Worth, Tex., and vicinity are offered the benefits of a conference on Protestant church music, to be held June 2 to 6 at the First Methodist Church. Organists, choir directors, singers and ministers have been invited. The distinguished faculty includes Dr. and Mrs. Clarence Dickinson of New York, E. Clyde Whitlock, associate professor of music, Texas Christian University; J. Campbell Wray, director, School of Sacred Music of Southwestern Baptist Seminary; Albert S. Venting, Th.D., pastor, First Baptist Church, Cleburne, Tex.; Q'Zella Oliver Jeffus, assistant professor of organ, Texas Christian University; W. Glen Darst, organist and director, St. John's Episcopal Church, and Robert R. Clarke, M.S.M., minister of music, First Methodist Church.

"The Music of the Great Religious Movements," "Qualities of a Good Hymn," "Russian Composers and Their Music," "Vocal Technique for the Ensemble," "The Hammond Organ, Its Proper Use and Opportunities," and "Anglican Chant," are among subjects to be considered.

On Monday evening Dr. and Mrs. Dickinson will be in charge of the service, "The Hymnal, the Church Treasury," to be sung by the chancel choir of the First Methodist Church. Tuesday evening Dr. Dickinson will give a recital. A choral festival, scheduled for Wednesday evening, will be sung by the massed choirs of the city of Fort Worth. Dr. Dickinson will direct the singers.

PREMIERE AT HARVARD FOR THREE NEW CHORAL WORKS

New choral music by Hindemith, Copland and Malipiero will be heard for the first time by musicians and critics attending the symposium on music criticism at Harvard University May 1, 2 and 3. The new works will be performed May 2 by the Collegiate Chorale of New York City, assisted by organ and brasses, in the university's Memorial Church.

The new work by Hindemith is "Apparebit Repentina Dies," based on a medieval Latin text dealing with the Last Judgment. The composer has set this to music for mixed chorus and eleven brass instruments (three trumpets, four horns, three trombones, one tuba).

WESTERVELT B. ROMAINE

WESTERVELT BLANCHARD ROMAINE was born in Hackensack, N. J., Aug. 9, 1910. He was graduated from the Guilmant Organ School, New York City, in 1930, and combined postgraduate study and teaching at that institution the following year, at the same time preparing for the examinations of the American Guild of Organists. He became a fellow of the Guild in 1931—at that time the youngest musician ever to pass the test for this certificate. The next four years were spent in private piano and organ instruction prior to matriculation at Oberlin Conservatory of Music, from which institution he received the bachelor of music degree in 1937. In 1938 he was appointed supervisor of music of the Teaneck, N. J., High School and organist and choirmaster of St. Paul's Episcopal Church, Paterson, N. J. He received the master of arts degree in music education from Teachers' College, Columbia University, in 1946. His study then included conducting under Roy Harris and organ repertoire with Carl Weinrich.

Professor Romaine is a member of Phi Mu Alpha, Sinfonia, national honorary musical fraternity, and a Rotarian. His compositions include a short suite, "A Gentleman's Holiday," winner, in 1932, of honorable mention in a contest sponsored by Paul Whiteman; a Christmas carol, "Mary's Lullaby," dedicated to and performed by the Mount Holyoke College glee club under the direction of Professor Ruth Douglass in Town Hall, New York, in 1941, and several settings of the communion office.

Professor Romaine joined the faculty of the College of Arts and Sciences of American University, Washington, D. C., in September, 1946, to direct the curriculum in public school music. Besides teaching courses in theory, counterpoint, conducting, orchestration and methods, he is instructor of organ and piano and conductor of the American University Symphony Orchestra. Professor Romaine is also chairman of the American University Television Development Committee. He was recently appointed eighth member of a central planning committee of the Music Educators' National Conference for Radio in Music Education as advisor on television. American University will open its new television broadcasting station in the near future and Professor Romaine will have a weekly television program of music education, a subject in which he will complete his work for a Ph.D. degree.

In addition to his university duties, Professor Romaine is organist and choirmaster of St. John's Episcopal Church, Georgetown, the oldest Episcopal church in Washington.

Aaron Copland's new work, "In the Beginning," takes its text from the Bible story of the Creation. The music is for mixed chorus *a cappella*, with mezzo-soprano solo.

"La Terra" (the Earth) is the title of the new choral work by G. Francesco Malipiero. It is for mixed chorus and organ. Malipiero has taken his text from the Georgics of Virgil, a series of excerpts describing the cycle of the seasons on the farm.

The Collegiate Chorale, directed by Robert Shaw, will be assisted by brass players of the Boston Symphony Orchestra and by Miss Mary Crowley, Cambridge organist.

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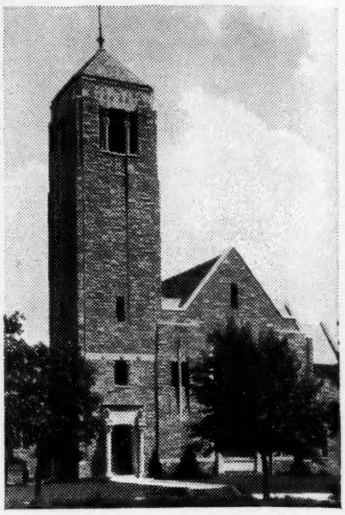

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REQUIEM BY VOGAN SUNG IN AKRON, DIRECTED BY TOWER

A new setting of the Requiem, composed by Charles E. Vogan, was presented at the Church of Our Saviour in Akron, Ohio, Sunday afternoon, March 23, under the direction of Harold Tower, organist and choirmaster of the church. The church was filled for the occasion. Mr. Vogan came from Ann Arbor, Mich., to hear the performance. A string quartet, a mixed quartet, a male quartet and the chorus of forty men and boys took part. Miss Estelle Ruth was at the organ.

Since his release from war service Mr. Vogan has been studying and teaching at the University of Michigan. The Requiem was composed in memory of his friend and teacher at Oberlin, Laurel E. Yeamans. It was sung in Akron in memory of George W. Billow. Mr. Billow became senior warden of the Church of Our Saviour in 1898, soon after it became a parish, and served in this capacity until his death July 30, 1946, at the age of 80 years.

ROBERT ELMORE IN HIS MUSIC ROOM AT WAYNE, PA.

IN THIS PICTURE Robert Elmore, the Philadelphia organist, is shown seated at the console in the music-room of his home at Wayne, a Philadelphia suburb. The organ is a three-manual Aeolian of eighteen sets of pipes, chimes and harp, with a Duo-Art player. It was in the home of the late F. W. Gurney on his Long Island estate, Villa del Canto. Mr. Gurney was a distinguished inventor, a fine amateur musician and a dear friend of Mr. Elmore. When his health failed so that he could no longer with ease make the trip from his Coconut Grove, Fla., winter home to his Long Island estate in the summer, he decided to break up the Long Island home, and presented the organ to Mr. Elmore, who gave up a room to it, sawing out the floor so that the pipes would have the space from the cellar floor to the first floor ceiling. The organ chamber is across the hall from the room and the tone enters the room through a doorway which is about opposite the couch in the foreground of the picture. The oil painting above the couch was made originally for the back of the console. The quotation is from Shakespeare:

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus.
Let no such man be trusted.

JACOBS TO DIRECT MUSIC AT ANNIVERSARY OF OLD CHURCH

Arthur Leslie Jacobs, director of the department of music of the Church Federation of Los Angeles, will be guest music director for the week-long twentieth anniversary celebration of the beautiful Gothic building of Wesley Methodist Church, Worcester, Mass. He leaves Los Angeles by plane April 30.

Mr. Jacobs was minister of music of this church for twelve years. The new building was erected and dedicated early in his stay there. One of the events of the anniversary week will be a festival of music sung by the present choirs and former choir members still residing in Worcester who sang under Mr. Jacobs' direction.

WALTER PISTON'S PARTITA for organ, violin and viola was the principal feature of E. Power Biggs' organ program Sunday, April 20, over CBS from Cambridge, Mass. He was assisted by Wolf Wolfinsohn, violinist, and Eugene Lehner, viola. Mr. Biggs opened the program with the Sonata for organ, No. 2, by Hindemith.

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Dean, Columbia College Department of Music
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ATLANTA VISIT BY DICKINSONS WILL OCCUPY WEEK IN JUNE

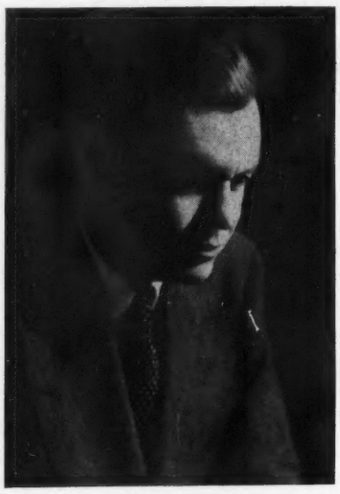
Dr. and Mrs. Clarence Dickinson of New York City have been engaged by the Atlanta, Ga., Chapter of the American Guild of Organists to give a week's instruction in June in organ repertoire, choral repertoire and the music of the great religious movements. In the organ repertoire class Dr. Dickinson will be assisted by the members of the Guild and the choral repertoire class of the week will close with a public concert. Dr. Dickinson has also arranged to give a recital at the First Presbyterian Church in Atlanta June 12. He will play: Fanfare and "Grand Choeur," Weitz; "Thou That Takest upon Thee the Sins of the World," Couperin; "Comest Thou, Lord Jesus," Bach; Berceuse, Dickinson; "For Us Men and for Our Salvation," Liszt; "St. Francis Preaching to the Birds," Liszt; "The Apostles' Creed," Bach; "The Adoration of the Lamb," de Maleingreau; "Adorn Thyself, Dear Soul," Brahms; "St. Anne" Fugue, Bach; "The Grace of Our Lord Jesus Christ," Anderson; Fantasia on "O Come, Let Us Adore Him," Dethier.

TWO SPECIAL MUSICAL offerings of Lent at Zion Lutheran Church in York, Pa., of which Adam H. Hamme, M.S.M., is organist and choirmaster, were Franck's Mass in A, sung Sunday afternoon, March 16, and Brahms' Requiem, presented on Palm Sunday afternoon. The Brahms work was sung in memory of Mr. and Mrs. Paul W. Frailey, who made the Aeolian-Skinner organ in Zion Church possible.

CHARLES SCHILLING, M.S.M., F.A.G.O., Ch.M., minister of music of the First Church of Christ, Congregational, Springfield, Mass., and Mrs. Schilling announce the birth of a son, Kevin, April 18. This is the third child in the family.

New Redlands Church Music School Headed by J. William Jones

J. WILLIAM JONES



The University of Redlands, Redlands, Cal., has announced the formation of a new church music department, to open next fall under the supervision of J. William Jones, who has been a member of the university music school faculty for the last three years. Associated with Mr. Jones in preparing students for careers in the church music field will be Dr. Leslie P. Spelman, professor of organ at the University of Redlands, and Miss Margaret Whitney Dow, F.A.G.O., of the university music staff.

Mr. Jones has been a leader in the American church music field for many years. He was educated in this country and England, where he was associated for a time with the late C. Hylton Stewart, organist to the King and Queen of England at St. George's, Windsor. Mr. Jones is a native of New York State and for ten years previous to 1938 served as organist and master of choristers at the Cathedral of All Saints in Albany. Under his direction the cathedral choir toured the East under a New York City concert management. Before the last war the choir was invited to sing for the Paris Exposition, but the international situation prevented the trip. Mr. Jones founded and for eight years conducted the Albany choir festival of fifty choirs, the largest organization of its kind in America at the time, which drew music-lovers from a large section of New York and New England. Many prominent composers honored the Albany Festival Chorus by writing works for performance by it. Carl Fischer, Inc., also honored the festival by issuing "The Diocesan Choir Festival Series" of anthems, which has had wide circulation.

Mr. Jones has served on the faculty of several American church music conferences, including the Summer School of Church Music at Wellesley College, the Wa-Li-Ro Summer Choir School at Put-in-Bay, the Champlain Conference, Burlington, Vt., and the Evergreen Music School in Colorado. He has conducted choral festivals in New York, New England and in the mid-West. For three years Mr. Jones has been conductor of the Riverside Civic Chorus, which has a subscription audience of 1,150 for its season of three concerts, and for the same period has been in charge of the University of Redlands chapel and *a cappella* choirs. Last fall he introduced classes in choral conducting, hymnology and church music history and recently he assisted in the establishment of a church music major for the first time at the university.

On April 27 Mr. Jones conducted the children's choir festival of 500 voices at the First Congregational Church in Los Angeles, a project of the Southern California Choral Conductors' Guild, and he led the tri-county school choir festival of 400 voices at Colton, Cal., April 25.

From June 16 to 26 Mr. Jones will serve as director of the Redlands University Church Music Conference, announced in THE DIAPASON last month. He is also chairman of the committee in charge of the church music institute at Occidental College, Los Angeles, June 27 and 28, sponsored annually by the Choral Conductors' Guild of Southern California.

MENDELSSOHN'S PROGRAMS REPRODUCED BY E. P. BIGGS

In the Harvard University series of organ programs E. Power Biggs was soloist March 30, giving the first of two broadcasts over CBS reconstructing a program played by Mendelssohn in 1840 to raise funds for a stone to mark Bach's grave. The program was all-Bach except for a composition by Mendelssohn. The first part reproduced by Mr. Biggs ended with Bach's Prelude and Fugue in A minor. The Mendelssohn work was his Prelude in C minor.

The concluding section was played April 13 and the Bach Fantasia in A minor, Pastorale in F major and Passacaglia and Fugue in C minor, and the first movement of Mendelssohn's Toccata No. 6 were played.

For his Easter Sunday program Mr. Biggs presented the chorale preludes for Easter from Bach's "Little Organ Book." He was joined by an instrumental group led by Arthur Fiedler in Handel's Fourth and Fifth Organ Concertos.

These programs are given in the Harvard Germanic Museum, where Mr. Biggs presides at the classic-style organ designed by G. Donald Harrison. They are broadcast from Cambridge by the Columbia Broadcasting System.

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VINCENT E. SLATER OFFERS DETROIT CHURCH PROGRAMS

In monthly recitals at the Presbyterian Church of the Covenant, Detroit, Mich., Vincent E. Slater, organist and choirmaster of the church, has presented these programs recently:

March 2—Toccata and Fugue in D minor, Bach; Sonatina, "God's Time Is Best," Bach; "Come, Sweet Death," Bach-Fox; "Fugue a la Gigue," Bach; "Let All Mortal Flesh Keep Silence" (manuscript), Maekelberghe.

March 9—Cantabile, Jongen; Vivace, Trio-Sonata No. 2, Bach; "Sleepers, Wake," Bach; "Bleed and Break" ("St. Matthew Passion"), Bach; "Grand Choeur Dialogue," Gigout.

March 16 part 2 of "The Messiah" was sung. Roy Bock was at the organ and Mr. Slater directed. April 6 "The Three Marys," a medieval mystery play by Howard D. McKinney, was given by the chancel and young people's choirs.

On Feb. 25 Mr. Slater gave a recital for the Woman Organists' Club of Detroit, assisted by the chancel choir. The program included: "In Thee Is Joy," Bach; "I Call to Thee, Lord Jesus," Bach; "Hark, a Voice Saith All Are Mortal," Bach; Prelude and Fugue in A minor, Bach; "Behold the Lamb of God" ("The Messiah"), Handel; "The Hen," Couperin; "Carillon," Sowerby; Andante Sostenuto, Gothic Symphony, Widor; "And with His Stripes" ("The Messiah"), Handel; "Let All Mortal Flesh Keep Silence" (manuscript), Maekelberghe; Toccata, Jongen.

Mr. Slater assumed his duties at the Covenant Church last July. He left the First Presbyterian Church, Bound Brook, N. J., at that time. Mr. Slater has studied organ under Carl Weinrich and Alexander McCurdy. He attended the Rollins College Conservatory of Music, Winter Park, Fla.; Peabody Conservatory of Music, Baltimore, and the Westminster Choir College, Princeton, N. J.

TWO-DAY FESTIVAL CLIMAX OF APOLLO CLUB JUBILEE

A two-day festival May 8 and 9 at Orchestra Hall, Chicago, will be the climax of the celebration by the Apollo Musical Club of its seventy-fifth anniversary. On the first evening Bach's Mass in B minor will be sung and on the second evening Edgar Stillman Kelley's "Pilgrim's Progress." Edgar Nelson will conduct both performances and Robert Birch will be at the organ. Prominent soloists have been engaged for both events. The Chicago Symphony Orchestra will play the accompaniments.

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Expressive Quality of Gregorian Chant in Its Various Modes

[Before a group of members of the American Guild of Organists in New York March 17 Achille P. Bragers gave an informal symposium on the subject "Exposition of Some Phases of Gregorian Chant," of which the following is a brief summary. Mr. Bragers, a member of the faculty of the Pius X School of Liturgical Music, is a graduate of the School of Liturgical Music of Malines, Belgium, and of the Royal Conservatory of Music, Brussels, founded by Jacques Lemmens. He spent some years at Solesmes, France, and at Quarr Abbey (Isle of Wight, England), where, under the personal tutelage of the late Dom Mocquereau and Dom Desrocquettes he obtained thorough knowledge of the structure and subtle rhythm of Gregorian chant according to the principles of the Benedictine Monks of Solesmes. Mr. Bragers' books on Gregorian accompaniment and kindred church music have gained widespread recognition.]

By ACHILLE P. BRAGERS

The Gregorian modes through their peculiar and individual makeup as to range, true pitch, dominant and tonality, possess expressive qualities which the Gregorian scholar very soon learns to appreciate and recognize. From the study of the splendid examples of melodies in the various modes, so abundantly found in the Gregorian repertoire, it becomes obvious that the Gregorian composer thoroughly imbued with the spiritual content of the sacred texts would choose the most suitable modality for the purpose of vivifying the text before him.

The qualities attributed to each mode have been recognized from the earliest history of the development of Gregorian chant. Testimony to this fact can be traced in melodies of the remotest origin. In the writings of the great medieval theorists such as Guido d'Arrezo and others who based their observations on the purest traditions of the golden epoch of the chant reference frequently was made to the modes through a descriptive name attached to each. Hence we find that the first mode was called the "Modus Gravis," generally giving us melodies of a grave, solemn character. It is significant that many Kyries have been written in the first mode. Kyrie X, "Alma Pater," is a splendid example of a melismatic type of the first mode.

The second mode, plagal of the first and lowest in pitch of all the modes, is referred to as the "Modus Tristis," or sad mode. Melodies of a pathetic or mournful character are most frequently found in this modality. In the mass of the dead the sequence "Dies Irae" contains the combination of the "Modus Gravis" and "Modus Tristis." This famous melody has been the source of inspiration for many well-known compositions to such great masters as Saint-Saens, Liszt and others. The symphonic poem called the "Isle of Death" by Rachmaninoff displays a masterly manipulation of the theme "Dies Irae." It may also be worthy of mention that the hymn written in honor of St. John the Baptist was written in the second mode and it was through this hymn that Guido d'Arrezo conceived the idea of the "Solfa" names universally adopted ever since. An illustration of the second mode is the "Stabat Mater" sequence for the Feast of the Seven Dolors of the Blessed Virgin Mary. The hymn has been attributed to Jacophone da Todi (d. 1306).

The third mode has been called "Modus Mysticus." This modality has been chosen especially for texts of a mystic character. An illustration of the third mode is the well-known "Pange Lingua" in reference to the Blessed Sacrament. Among the numerous beautiful melodies of the third mode we may mention the Te Deum as one of the outstanding examples.

The fourth mode is called the "Modus Harmonicus," and while this name does not identify any special points of expressiveness, we find that it borrows to a great extent the mysticism attributed to its preceding authentic mode. The extreme archaic flavor so evident in this mode undoubtedly is due to its close kinship with the old Phrygian scale of the Greeks. We are all aware that this particular scale is probably the farthest removed from any modern scale known. An example of the fourth mode melody is the offertory "Sacerdos" for the Feast of Corpus Christi. The mystic character of this modality is apparent throughout this melody.

The fifth mode is quite a contrast to the preceding modes. It has been referred to as the "Modus Laetus," or joyful mode. Its exuberant character is generally in evidence from its first intonation, which often starts with the melodic outline of the major chord, built on its modal tonic, "Fa." Many striking examples abound in the Gregorian repertoire. An illustration is the very appropriate introit "Laetare" for the fourth Sunday of Lent.

The sixth mode, appropriately called "Modus Devotus," breathes forth a spirit of piety and humble devotion. Many of the early Christian composers seem to have chosen this modality particularly to honor Our Blessed Lady, as testified by the marvelous compositions "Inviolata," "Salve Virgo Singularis," "Regina Caeli" and the lovely anthem "Ave Regina." While the authorship of this last composition is not definitely known, writings show that the melody has been sung since the twelfth century. A melody that illustrates the sixth mode is the short responsory "In Manus Tuas," used in the compline service. The spirit of devotion and resignation is most apparent in this simple melody.

The seventh mode—most brilliant of all the modes—has been named by the ancient writers the "Modus Angelicus." It is significant that we find frequent references made to the holy angels in many of the outstanding compositions in this modality. An example of this modality is the antiphon "In Paradisum," sung as a recessional completing the funeral service. The spirit of consolation and salutary uplift attracts the attention of the faithful in listening to the soaring melody linked with the pleading invocation to the angels with the words: "Let the angels lead you into Paradise." The "Lauda Sion," written by St. Thomas Aquinas as the sequence for the Mass of Corpus Christi, includes both modes seven and eight.

The eighth mode, last of the normal ecclesiastical modes, possesses an expression of fortitude and positiveness. Called the "Modus Perfectus," it is the preferred modality for feasts of the Blessed Trinity and the Holy Spirit. The well-known hymn "Veni Creator Spiritus," used on the feast of Pentecost, also on nearly all solemn occasions, has been styled "the most perfect of hymns" and its authorship is ascribed to Rabamus Maurus (776-856). An illustration of the "Modus Perfectus" is the introit "Spiritus Domini" of Pentecost Sunday.

In the larger forms of Gregorian composition we frequently find the combination of two or several modes within one composition. In these modal modulations the composer, faced with the changing mood of the texts, frequently drifts into various modes in order to portray more vividly the spiritual content of the changing text. In listening to the composition "Christus Factus Est" we shall readily observe the mixing of the fifth and sixth modes. Also the "Alleluia Caro Mea" combines the seventh and eighth modes.

BRINKLER ENDS FIFTEENTH SEASON OF HOURS OF MUSIC

Alfred Brinkler, F.A.G.O., A.R.C.O., brought his fifteenth season of "hours of music" at the Cathedral of St. Luke in Portland, Maine, to a close on the afternoon of March 30 with Stainer's "Crucifixion." Dec. 15 the Portland Polyphonic Society gave the first part of "The Messiah." Feb. 9 Charles R. Nicholls, M.M., organist of Bowdoin College, was the guest organist. March 9 Miss Virginia Grant, organist of St. Peter's Church, Portland, was guest organist. March 23 the choir of Westbrook Junior College, under the direction of Rupert Neily, gave the program.

Among recent organ programs in the series, at each of which vocal soloists assisted, have been the following:

Feb. 23—Allegro Maestoso, Elgar; Air for the G String, Bach; Intermezzo and Andante, Borowski; Fantasie on the Tune "Leoni," Noble; Scherzo, Becker; "Lamentation," Guilmant.

March 2—Overture to "Athalia," Handel; Largo, Handel; "Variations de Concert," Bonnet; "Before the Image of a Saint," Karg-Elert; "Temptations," Malling.

March 16—Chorale Preludes on "St. Anne" and "Dominus Regit Me," Noble; Adagio, Merkel; "Romance" in D flat, Lemare; Largo e Maestoso and Allegro from Sonata 1, Guilmant.

Mr. Nicholls' program Feb. 9 was as follows: Fantasia in C major, Bach; Sonata 3 (1940), Hindemith; Fantasie and Fugue in C minor, Bach; Sonata 1 (1937), Hindemith; Fantasie and Fugue in G minor, Bach.

A GIFT OF Ralph S. Nelson to the First Presbyterian Church of Coeur d'Alene, Idaho, is a set of thirty-two-note Maas cathedral chimes. Equipment in addition to the chimes, which were installed by the Northwestern Music Company of Spokane, Wash., and Boise, Idaho, includes an automatic hymn player and the Maas amplified tower system, which permits projection of both organ music and the voices of the choir from the church tower. Maas chimes and amplified tower carillons are manufactured by the Maas Organ Company, Los Angeles.

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Programs of Organ Recitals of the Month

Frieda Op't-Holt Vogan, Ann Arbor, Mich.—Mrs. Vogan, organist and director at the First Presbyterian Church of Ann Arbor, gave the DeLamarter memorial recital at the Central Methodist Church of Lansing, Mich., March 16. Her program was made up as follows: Chaconne in G minor, Couperin; Elevation, Couperin; Toccata, Adagio and Fugue in C, Bach; "Adorn Thyself, My Soul," and "O Sacred Head Now Wounded," Brahms; "Piece Heroique," Franck; Chorale Prelude on a Theme by Hassler, DeLamarter; Scherzo, Whitlock; Prelude to "The Blessed Damozel," Debussy - Christian; Fantasie and Fugue on "B-A-C-H," Liszt.

This was the second program of organ music provided by the DeLamarter Foundation as a memorial to their mother and father by Mrs. Edward M. Dawson and Dr. Eric DeLamarter.

Clarence Watters, Hartford, Conn.—Mr. Watters, professor of music at Trinity College and organist of the Center Church, Hartford, gave a recital at the Worcester, Mass., Art Museum Sunday afternoon, March 9, on the large Aeolian-Skinner organ. His program was made up of the following compositions: Dialogue, Clerambault; "Soeur Monique," Couperin; "Le Coucou," d'Aquin; Prelude and Fugue in D and Fifth Trio-Sonata in C, Bach; Fantasia in F minor, Mozart.

Ralph Kinder, Philadelphia, Pa.—Mr. Kinder was the recitalist in the Lenten series at the Wanamaker store Feb. 26. He presented the following program: "Marche Pontificale," First Symphony, and Andante Cantabile, Fourth Symphony, Widor; Prelude and Fugue in A minor, Bach; "Chanson d Joie," Hailing; "Evening Bells" (new) and Toccata in D, Kinder.

Searle Wright, F.A.G.O., New York City—Mr. Wright was presented by the American Organ Players' Club at the Girard College Chapel in Philadelphia March 18. The program consisted of the following: Passacaglia and Fugue in C, Bach; "Nun bitten wir den Heiligen Geist," Buxtehude; Sonata 1, Hindemith; "A Fantasy," Darke; "Primavera," Bingham; Chromatic Study on "Bach," Piston; Suite, Sowerby; Rondo, from Sonata in G, Russell Bennett; "Mater Dolorosa," Weitz; "God among Us," Messiaen.

In a recital at St. Bartholomew's Church, New York, March 5 Mr. Wright played: Passacaglia and Fugue in C minor, Bach; "Nun bitten wir den Heiligen Geist," Buxtehude; First Sonata, Hindemith; Canzona, First Sonata, Whitlock; Chromatic Study on "Bach," Piston; Suite for Organ, Sowerby; Eclogue, Wagenaar; "Primavera," Bingham; "Mater Dolorosa," Weitz; "La Nativité du Seigneur" ("Dieu Parmi Nous"), Messiaen.

Grace Halverson, A.A.G.O., Detroit, Mich.—Miss Halverson, organist and director of music at Divinity Lutheran Church, gave a recital at the Whitmore Lake Community Church March 9. Her numbers were these: Toccata, Pachelbel; Prelude and Fugue in E minor (Cathedral), Bach; "In Death's Dark Grasp" and "In Thee Is Joy," Bach; Andante Cantabile, Widor; "Benediction," Karg-Elert; "Elegiac Melody," Grieg; "The Squirrel," Weaver; "Ein' feste Burg," Faulkes; "Marche Slav," Tschaikowsky; "In Paradise," Dubois; Chorale Paraprases, "Gardiner" and "Now Thank We All Our God," Whitford.

John K. Christensen, Milwaukee, Wis.—The ministry of music of the First Methodist Church of Evanston, Ill., presented Mr. Christensen, dean of the Wisconsin Chapter of the American Guild of Organists, in an hour of organ music, Sunday afternoon, April 20, at 4:30 o'clock. The program included: Allegro from Second Sonata, Hindemith; Four Chorale Preludes, Bach; Three Movements from the "Symphonie Romane," Widor; "Ave Maria," Reger; Toccata, "Thou Art the Rock," Mulet.

David Stanley Alkins, Mus.D., Raleigh, N. C.—Dr. Alkins, organist and choirmaster of historic Christ Church, Raleigh, and dean-elect of the North Carolina Chapter, A.G.O., was presented in the Christ Church series of organ recitals April 13. This series has attracted large audiences. Dr. Alkins' program consisted of the following: "Benedictus," Couperin; Chorale Prelude, "O God, Thou Faithful God," Brahms; Improvisation on "Ave Verum," Everett Titcomb; Prelude on "Rhosymedre," Vaughan Williams; Bible Poem, "Abide with Me," Weinberger; Berceuse, Vierne; Chorale Preludes, "My Heart Is Filled with Longing," "Come, Saviour of the Gentiles," and "Our Father, Who Art in Heaven," Bach; Pastorale, Bach; Prelude and Fugue in E minor ("The Cathedral"), Bach.

Thane McDonald, M.Mus., Wake Forest, N. C.—Mr. McDonald, director of music at Wake Forest College, gave the dedicatory recital on a two-manual Austin organ in the First Baptist Church of Lowell, N. C., on the evening of Easter Sunday. He played these selections: "Psalm 18," Marcello; Sinfonia to the Cantata "I Stand with One Foot in the Grave," Bach; Prelude in D minor, Clerambault; "An April Song," Zimmerman; Rustic March, Boex; "Canyon Walls," Clokey; "Dreams," McAmis; Hymn-tune Fantasy, "Take the Name of Jesus with You," Miller; "Evening Star," Wagner; "Marche Religieuse," Guilmant.

Helen Allinger, De Land, Fla.—Miss Allinger, professor of organ at John B. Stetson University, was presented in a faculty recital March 9 and played a program consisting of the following compositions: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Sonata No. 2, Mendelssohn; Chorale in E major, Franck; "Marche Funebre et Chant Seraphique," Guilmant; "Clair de Lune," Karg-Elert; "In Springtime," Kinder; Chorale Prelude on "Jesu, Sun of Mercy," Allinger.

Earl Collins, East Orange, N. J.—At his April recital in the First Presbyterian Church, Sunday afternoon, April 13. Mr. Collins presented this program: Introduction and Allegro, Stanley; "Melody for the Bells of Berghall Church," Sibelius; Toccata, Adagio and Fugue in C, Bach; "Angelus," Massenet; "The Four Winds," Rowley; Prelude on "Deep River," Kemmer; Berceuse, Vierne; "Carillon," Vierne.

David Pew, Denver, Colo.—Mr. Pew presented the following program in a recital at St. John's Cathedral on the afternoon of April 13: Fantasia in G minor, Bach; Intermezzo from "Storm King" Symphony, Dickinson; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Easter Prelude on "O Filii et Filiae," Candlyn; "An Easter Spring Song," Edmundson; "Christ Triumphant," Yon; Six "Bible Poems," Weinberger; "Now Thank We All Our God," Karg-Elert.

Robert L. Goodale, A.A.G.O., Vinton, Va.—Mr. Goodale gave a program of compositions of Leo Sowerby in a recital under the auspices of the department of music of Hollins College March 11. He was assisted by Mary Fishburne, pianist. The program included: "Carillon"; "Rejoice, Ye Pure in Heart"; Arioso; Toccata; Two Meditations on Communion Hymns; "Medieval Poem" (organ and piano). This recital was given in conjunction with the Southwestern Virginia Chapter of the American Guild of Organists.

Robert W. Glover, Schenectady, N. Y.—In a founders' day recital at Union College on the afternoon of March 20 Mr. Glover played these numbers: Prelude and Fugue in E flat major, Bach; Fourth Symphony, Widor; Andantino, Franck; "Piece Heroique," Franck.

Mrs. Ray Lasley, Houston, Tex.—Mrs. Lasley, dean of the Houston Chapter, A.G.O., gave a recital for the Twin Cities Music Club at Baytown, Tex., April 8, playing these numbers: "Air Tendre," Lully; "The Fifers," d'Andrieu; "Psalm 19," Marcello; Cathedral Prelude and Fugue, Arioso and "Sheep May Safely Graze, Bach; Berceuse, Vierne; Chorale in A minor, Franck; Pastorale, Whitlock; "La Concertina," Yon; "The Mist," Gaul; Toccata, "Deo Gratias," R. K. Biggs.

Harry H. Corey, New York City—Mr. Corey gave a series of short recitals on Wednesday evenings in Lent at the First Lutheran Church of Throggs Neck. Among his offerings were the following:

March 12—Meditation, Kinder; "St. Cecilia" Offertory No. 1, Batiste; "At Twilight," Stebbins.

March 19—Solemn Prelude, "Gloria Domini," Noble; "A Memory," Stebbins; "Sanctus" ("Messe Solennelle"), Gounod.

March 26—"Sunset," Lemare; "Reve Angelique," Rubinstein; "In Paradisum," Dubois.

Charles Peaker, Mus.D., F.R.C.O., Toronto, Ont.—At one of five Saturday afternoon recitals in Lent at St. Paul's Church Dr. Peaker presented the following program March 29: Prelude and Fugue in C minor, Bach; "Rhosymedre," Vaughan Williams; "Great Love Have I for Thee, O Lord," Karg-Elert; "O God, Thou Holiest God," Karg-Elert; Good Friday Music ("Parsifal"), Wagner; Sonata No. 1 in F minor, Wolstenholme; Scherzo, Fifth Sonata, Guilmant.

Glen C. Stewart, Alma, Mich.—In a lecture-recital at the First Presbyterian Church March 25 Mr. Stewart played these compositions: Trumpet Tune, Purcell; "Christ Lay in the Bonds of Death," Bach; Toccata and Fugue in D minor, Bach; "Romance," Bonnet; "Dreams," Stoughton; Three "Bible Poems," Weinberger; "Fairest Lord Jesus," Schroeder; "Suite Gothique," Boellmann.

Walter Blodgett, Cleveland, Ohio—The final offering in the curator's recital series at the Cleveland Museum of Art will be played by Mr. Blodgett, curator of musical arts, May 7 at 8:15 p.m. He will play: "Grande Piece Symphonique," Franck, and these Bach numbers: Trio-Sonata 6, in G major; "Deck Thyself, My Soul"; "In Thee Is Joy"; "My Soul Ascends to the Lord"; "My Inmost Heart Doth Yearn"; Passacaglia and Fugue in C minor; "When We Are in Deepest Need." At his McMyler organ recitals on Sundays in May at 5:15 p.m. Mr. Blodgett will play: Spring Song and "Countryside," Bonnet; Toccata for the Flutes, Stanley; "Song in May," Jongen; Finale in B flat, Franck.

F. Jackisch, New Orleans, La.—In a recital March 21 at St. John's Lutheran Church Mr. Jackisch presented this program: Sonatina, Ritter; "O Lord, to Me, Poor Sinner," Buxtehude; Allegro, from Concerto in G, Vivaldi-Bach; "O God, Have Mercy" and "We All Believe in One God," Bach; Chorale in B minor, Franck; Scherzo, Second Symphony, Vierne; Nordic Reverie, Hokanson; "Carillon-Sortie," Mulet.

In a recital March 14 at Louisiana College, in Pineville, Mr. Jackisch played: Trumpet Voluntary, Purcell; "Fisherman's Song" and "Pantomime," de Falla; Adagio, Handel; Fantasie and Fugue in C minor, Bach; Sonatina, Bach; Impromptu, Vierne; "Clair de Lune," Karg-Elert; "Carillon de Westminster," Vierne.

H. Hugh Bancroft, F.R.C.O., Vancouver, B. C.—Mr. Bancroft, organist and choirmaster of Christ Church Cathedral, gave a recital at the Canadian Memorial Chapel March 18 and presented the following program: Prelude and Fugue in A minor, Bach; Larghetto from Clarinet Quintet, Mozart; Sketches in D flat major and F minor, Schumann; Rhapsodie on Breton Themes, Saint-Saens; "Lied" and "Carillon," Vierne; Pastorale, Bancroft; Chorale in A minor, Franck.

The organ in the chapel was installed in 1928, a gift from grateful American citizens whose sons served in the Canadian expeditionary forces, 1914-1918. It is a three-manual Casavant organ of twenty-seven stops.

Albert D. Schmutz, Emporia, Kan.—Mr. Schmutz was heard in a recital at the First Methodist Church of Stafford, Kan., March 17. His program included: "Break Forth, O Beauteous Heavenly Light," arranged by Gaul, Bach; "I Stand at the Threshold," arranged by Biggs, Bach; Toccata and Fugue in D minor, Bach; Preludio, from Sonata, Op. 56, Guilmant; Chorale Prelude on "Crusader's Hymn," Schmutz; "Now Thank We All Our God," Karg-Elert; "The Musical Clocks," arranged by Biggs, Haydn; "Belgian Mother's Song," arranged by Courboin; "Prologue de Jesus," arranged by Clokey; Toccata from Sonata in G minor, Becker; "Skyland," Vardell; "The Mischievous Chipmunk" and Toccata in Various Forms on "O Sanctissima," Schmutz.

Robert Noehren, Davidson, N. C.—Mr. Noehren, professor of music at Davidson College, gave a recital at the Washington Cathedral after evensong March 2. His program was as follows: Fugue, Op. 59, Reger; Chorale Preludes, "All Glory Be to God on High" and "To Jordan Came Our Lord," Bach; Toccata, Adagio and Fugue in C, Bach; Third Sonata, Mendelssohn; Fantasy for Flute Stops and Air with Variations, Sowerby; Finale (Seven Pieces), Dupré.

In a recital March 25 at the Church of Our Saviour, Akron, Ohio, Mr. Noehren played: Fifth Concerto, Handel; Maestoso con moto, Third Sonata, Mendelssohn; Chorale Preludes, "I Call to Thee, Lord Jesus" and "To Jordan Came Our Lord," Bach; Fantasie and Fugue in G minor, Bach; Fantasy for Flute Stops, Sowerby; Chorale Preludes, "My Heart Is Filled with Longing" and "O World, I e'en Must Leave Thee," Brahms; Fugue in D major, Bach. This recital was sponsored by the Akron Chapter of the American Guild of Organists.

Edward H. Johe, Washington, Pa.—Mr. Johe, organist and choirmaster of the Second Presbyterian Church of Washington, gave a recital at the East Liberty Presbyterian Church in Pittsburgh on the evening of March 18. His program consisted of these compositions: Meditation on a Lenten Chorale (MS.), Margrethe Hokanson; Suite in F, Corelli; Chorale Preludes, "We Pray Now to the Holy Spirit" and "Praise God, Ye Christians," Buxtehude; Fugue in E flat ("The Trinity"), Bach; Sinfonia to "I Stand at the Threshold," Bach; Chorale in E major, Franck; Tone Poem, "Voices of the Night," Karg-Elert; Magnificat, Bonnet; Three Psalm Sketches, Whitlock; "Comes Autumn Time," Sowerby.

James Bryson Porter, Dayton, Ohio—Mr. Porter gave a lecture-recital at the Gobin Methodist Church in Greencastle, Ind., March 20 for De Pauw University on "The Chorale in Organ Music," and played the following: "As Jesus Stood beside the Cross," Scheidt; "From Heaven Above to Earth I Come," Pachelbel; "A Mighty Fortress Is Our God," Buxtehude; "Old Hundredth," Purcell; "O Man, Bemoan Thy Grievous Sin," Bach; "See the Lord of Light and Life," Bach; Variations on "Our Father Which Art in Heaven" (Sixth Sonata), Mendelssohn; "Deck Thyself, Dear Soul," Brahms; "O World, I Now Must Leave Thee," Brahms; "St. Ann," Noble; "In Quiet Joy," Dupré; "O Sacred Head," Edmundson; "Sleepers, Wake," Karg-Elert; "Deck Thyself, Dear Soul," Karg-Elert.

Josephine Lindsay, Urbana, Ill.—Miss Lindsay gave her senior recital at the University of Illinois March 25 and played these compositions: Concerto in B flat, Felton; Chorale Preludes, "Come, Saviour of the Gentiles," Bach; Prelude and Fugue in D major, Bach; Adagio, Sonata in A minor, Weinberger; Prelude on "Rhosymedre," Vaughan Williams; Prelude and Fugue on "B-A-C-H," Liszt.

Oswald G. Ragatz, Bloomington, Ind.—In a Lenten recital at the First Methodist Church on the evening of March 28 Mr. Ragatz presented a program made up as follows: "Grand Jeu," Du Mage; Adagio and Andante, Concerto No. 1, G major, Handel; three settings of the Passion Chorale, Kuhnau, Zachau and Bach; Fugue on the Credo (the "Giant Fugue"), Chorale Prelude, "Whither Shall I Flee?" and Toccata and Fugue in D minor, Bach; Fugue on the Name of Bach, Liszt; "The Last Supper" (from "Bible Poems"), Weinberger; Chorale in B minor, Franck; "Carillon-Sortie," Mulet.

Gordon E. Young, Lancaster, Pa.—In a vesper recital at the First Presbyterian Church Sunday afternoon, March 23, Mr. Young played: Gigue from Violin Suite in A major, Vivaldi; "Christ Lay in Bonds of Death," Bach; Passacaglia and Fugue in C minor, Bach; Variations on "Nettleton," Gordon E. Young; "Carillon," DeLamarter; Toccata in C major, Sowerby; "A Negro Once Sang of Good Friday," Gaul; "Carillon," Vierne. The recital was broadcast by station WLAN.

James Taylor, Mattapan, Mass.—At a candlelight service of music in St. Paul's Presbyterian Church March 30 Mr. Taylor was assisted by Mae MacLennan, soprano. The organ selections were the following: Chorale Preludes, "O Sacred Head," "Have Mercy upon Me, O Lord," "I Call to Thee" and "Come, Saviour of the Gentiles," and Prelude and Fugue (Great) in G major, Bach; Berceuse and Pastorale, Vierne; "Benedictus," Rowley; Adagio and Finale, Symphony 2, Widor.

Arthur R. Croley, Nashville, Tenn.—The department of music of Fisk University presented Mr. Croley in a recital Sunday evening, March 23, at the memorial chapel. Mr. Croley played: Toccata in B minor, Barié; Chorale in B minor, Franck; Chorale from Cantata No. 22, "Mortify Us by Thy Grace," Bach; Sonata for Musical Clock (two movements), Handel; Scherzo from Second Symphony, Vierne; Sonata in C minor on the Ninety-fourth Psalm, Reubke.

Walter A. Eichinger, Spokane, Wash.—The Spokane Chapter, A.G.O., presented Mr. Eichinger in a recital at the Lewis and Clark High School March 17. His program was as follows: Trumpet Tune and Air, Purcell; Adagietto, McKay; "Fugue a la Gigue," Bach; Chorale, "Come, Sweet Death," Bach; "Twilight at Fiesole," Bingham; Allegro from Symphony 6, Widor; Chorale in A minor, Franck; "The Legend of the Mountain," Karg-Elert; Canon in B minor, Schumann; "Dreams," McAmis; "Carillon de Westminster," Vierne.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—For his recital at the University of Florida April 12 Mr. Murphree selected the following program: Allegro, Fifth Sonata, Guilmant; "Romanza," Purvis; Prelude and Fugue in F minor, Bach; "Christmas in Sicily," Yon; "Symphonie de la Passion" (two movements), Dupré; "The Squirrel," Weaver; "A Sylvan Idyll," Nevin; Chorale Prelude on an American Folk Hymn, Murphree; Roulade, Bingham; "The Rippling Brook," Gillette.

H. Velma Turner, Wayne, Pa.—In a Lenten program at her studio March 29, in which she had the assistance of Mildred B. Fishburn, reader, Miss Turner played: "Here Will I Stay beside Thee," Bach; Adagio from Third Symphony, Saint-Saens; "Prayer," Stark; Good Friday Music from "Parsifal," Wagner; "Were You There?", Spiritual; "Agnus Dei," Bizet; Alto Rhapsody, Brahms-Turner; "Gloria Patri," Barnby.

Grace Evans Justice, Columbus, Miss.—Miss Justice gave the following program, all from memory, March 14 at the Mississippi State College for Women in partial fulfillment of the requirements for the degree of bachelor of music: Prelude and Fugue in D major, Bach; Six "Bible Poems," Weinberger; Chorale in A minor, Franck; "Harmonies of Florence," Bingham.

Miss Justice has been prominent in musical activities during her four years at Mississippi State College for Women. She is president of the student group of the American Guild of Organists, president of the glee club, vice-president of Mortar Board, vice-president of the local chapter of Sigma Alpha Iota and staff accompanist at the chapel.

Programs of Recitals

Rollo F. Maitland, F.A.G.O., Philadelphia.—Dr. Maitland played the following numbers in connection with the Easter evening service at the First Presbyterian Church, Paoli, Pa., giving the same program in connection with the evening service at the Paterson Presbyterian Church, Philadelphia, April 13: Offertory on "O Filii," Guilmant; "Sunrise in Emmaus," S. Marguerite Maitland; Fantasie-Toccata, R. F. Maitland; Spring Song, Hollins; "Will-o'-the-Wisp," Nevin; Improvisation on Easter Hymns.

Dr. Maitland played the following at the Church of the New Jerusalem April 20 in connection with a special evening service: "Christus Resurrexit," Ravanello; Adagio from Third Trio-Sonata, Bach; Toccata in F, Bach; "Sunrise in Emmaus," S. M. Maitland; "Folk-tune," Whitlock; Meditation on a Familiar Hymn-tune.

The program of Dr. Maitland's nineteenth annual Bach recital under the auspices of the American Organ Players' Club at the Church of the New Jerusalem April 30 included these numbers: Prelude and Fugue in B minor; Chorale Preludes, "Before Thy Throne" and "In Thee Is Gladness"; Cathedral Prelude and Fugue; Chorale Prelude, "Sleepers, Wake"; Toccata in F; Prelude and Fugue in D minor; Adagio from Third Trio-Sonata; Chorale Prélude, "My Soul Doth Magnify the Lord"; Prelude and Fugue in D major.

Axel Norder, Chicago.—Mr. Norder was presented in a recital by the Van Dusen Organ Club Sunday afternoon, April 13, at the Church of the Assumption. Mr. Norder is organist at St. Andrew's Church. His program consisted of the following: Trumpet Voluntary, Purcell; Gavotte, Wesley; Gavotta, Martini; "Noel" in G, d'Aquin; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Lamento," Bonnet; "Romance sans Paroles," Bonnet; "An Angry Demon," Clokey; Adagio, Yon; "Il Natale in Sicilia," Yon; "Lebhaft," from Sonata 2, Hindemith; Sketch in D flat major, Schumann; "Caprice Heroique," Bonnet.

William Francis Vollmer, Oconto, Wis.—Mr. Vollmer gave a vesper recital at the First Presbyterian Church April 13 and his program was made up of the following compositions: Chorale Prelude, "Eventide," Parry; Toccata, Muffat; "The Fifers," d'Andrieu; Sinfonias, "I Stand with One Foot in the Grave" and "Wailing, Crying, Mourning, Sighing," Bach; Little Fugue in G minor, Bach; "Ronde Francaise," Boellmann; Songs of the Early Patriots, Billings; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Toccata, Fifth Symphony, Widor.

William Lester, Chicago—Dr. Lester gave the third of a series of recitals at the De Paul University Music School at noon April 18 and was assisted by Mrs. Margaret Lester, soprano. The organ selections were these: Toccata in C, Krieger; Chorale Prelude, "We Pray Now to the Holy Spirit," Buxtehude; Alla Handel ("Praise the Lord with Drums and Cymbals"), Karg-Elert; extemporization on given theme.

Klaus Speer, Harrogate, Tenn.—Mr. Speer, director of music at Lincoln Memorial University, gave a recital for the Knoxville Chapter, A.G.O., at the Broadway Baptist Church, Knoxville, Tenn., Sunday afternoon, April 20, assisted by the *a cappella* choir of the university. His numbers were these: Prelude in E minor, Bruhns; Three variations on "Werde munter, mein Gemuete," Walther; Capriccio, Clerambault; Prelude on "Iam Sol Recedit Igneus," Simonds; Trio-Sonata in E minor, Bach; Two preludes on old Easter hymns, Bach; Toccata, Adagio and Fugue in C major, Bach.

Marie M. Hine, Tulsa, Okla.—Mrs. Hine, organist and director at Trinity Episcopal Church, gave a series of Lenten recitals, the programs including the following:

March 4—Sinfonia in F and Sonatina from Cantata, "God's Time Is Best," Bach; Allegro Vivace, Fifth Symphony, Widor; "The Angelus," Kreckel; Prelude on "Manoah," Edmundson.

March 11—"Sunshine and Shadow," Gale; Chorale in A minor, Franck; "Evening Bells and Cradle Song," MacFarlane; "If Thou but Suffer God to Guide Three," Bach.

March 18—Sixth Sonata, Mendelssohn; Andante Cantabile, Jongen; Prelude to "The Deluge," Saint-Saens; Prelude on "Fairest Lord Jesus," Edmundson.

March 25—"Ave Maria," Schubert; Praeludium and Fugue on "B-A-C-H," Liszt; Chorale Prelude on "A Green Hill," Marie M. Hine.

April 1—Good Friday Music from "Parsifal," Wagner; "A Negro Once Sang of Good Friday," Gaul; Meditation on "Rock of Ages," Burdette.

Eugene M. Nye, Seattle, Wash.—Mr. Nye, organist and choirmaster of Trinity Church, played the following numbers in a recital at the church March 16: Toccata and Fugue in D minor, Chorale Prelude, "O Sacred Head, Once Wounded," Sinfonia, "God's Time Is Best," and Fantasie and Fugue in C minor, Bach; Chorale in A minor, Franck; Aria in the Style of Handel, Heeremans; "Dreams," McAmis; Toccata, "Suite Gothique," Boellmann; "Harmonies du Soir," Karg-Elert; "Legende," Bedell; "Caprice Viennois" (arranged by Nye), Kreisler; "Hymn of Glory," Yon.

W. Arnold Lynch, A.A.G.O., M.Mus., Topeka, Kan.—With the assistance of Everett Fetter, violinist, Mr. Lynch gave a recital at the First Presbyterian Church Sunday afternoon, Feb. 2. Mr. Lynch's numbers were: Sonata No. 1, in F minor, Mendelssohn; "A Fancy," Stanley; Prelude, Fugue and Variation, Franck; "A Carpenter Is Born," Edmundson; "Dawn Again," Maekelberghe; "Rimembranza," Yon; Allegro Vivace, Second Symphony, Widor.

John W. Harvey, Honolulu, Hawaii—In a recital in the Central Union Concert Series at the Central Union Church Feb. 11 Mr. Harvey played these compositions: "Grand Choeur Dialogue," Gigout; Chorale Preludes, "In Dir ist Freude" and "Wachet auf, ruft uns die Stimme," Bach; Prelude and Fugue in G major, Bach; "Echo" and "L'Organo Primitivo," Yon; "Träumerei," Schumann; "Noel," d'Aquin; Toccata, Symphony 5, Widor.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following Wagner program was played by Dr. Tidmarsh at Memorial Chapel, Union College, Sunday, April 13: Festival March, "To the Evening Star" and "Pilgrims' Chorus," "Tannhäuser"; "Forest Murmurs," "Siegfried"; "Dance of the Apprentices," "Die Meistersinger"; Prelude and "Liebestod," "Tristan and Isolde"; Magic Fire Music and "Ride of the Valkyries," "Die Walküre."

Dudley Warner Fitch, Des Moines, Iowa—In an Easter recital at St. Paul's Episcopal Church on the afternoon of April 13 Mr. Fitch played: Paraphrase on "St. Kevin," Miles; Partita on "Jesus Christ Is Risen Today," Rayner Brown; "Grand Choeur Dialogue," Gigout; "Carillon" on "O Filii et Filiae," R. K. Biggs; Offertoire in A, Batiste; "Sundown in Bethany," Diggle; "La Reine des Fetes," Webbe.

J. Benjamin Hadley, Grand Haven, Mich.—For his Sunday afternoon recital at St. John's Episcopal Church April 20 Mr. Hadley chose these numbers: "Rigaudon," Campra; Sinfonias, "God's Time Is the Best" and "I Stand at the Threshold," Bach; Prelude, Fugue and Chaconne, Buxtehude; "Regina Coeli," Titcomb; "Drifting Clouds," Timmings; Roulade, Bingham; "Clair de Lune," Karg-Elert; Scherzo, Second Symphony, Vierne; Allegro Vivace, Fifth Symphony, Widor.

Francis Murphy, Jr., Philadelphia, Pa.—Mr. Murphy, organist of Christ Church, played the following American program at St. James' Church, Lancaster, Pa., in a Lenten recital on the afternoon of March 15: Prelude and Fugue, Bingham; "Adoration," Bingham; "Beloved Jesus," Zechiel; Aria, Elmore; Intermezzo from Third Sonata, Borowski; "The Fair Hills of Eire, O," Beach; Toccata, Van Hulse.

In a recital at Christ Church on the afternoon of April 2 Mr. Murphy played nine Lenten chorale preludes by Bach and Brahms and Vierne's First Symphony.

Frederic T. Egener, London, Ont.—The fourth recital in Dr. Egener's 1947 series at the Cronyn Memorial Church was played March 23 and the program was as follows: Introduction and Fugue, Benjamin Cooke; Bell Symphony and Trumpet Tune and Air, Purcell; Lento and Passacaglia, from Pastoral Suite, Scott; Concert Fantasia on the Hymn-tune "Hanover," Lemare; Suite from "Water Music," Handel; Cantilene in A flat, Wolstenholme; "Chelsea Fayre," Goss-Custard; Toccata in C, d'Evry.

Luther T. Spayde, M.Mus., Fayette, Mo.—Professor Spayde, head of the organ department at Central College, gave his annual faculty recital in the Linn Memorial Church Sunday afternoon, March 23, playing the following numbers: Voluntary on the 100th Psalm-tune, Purcell; "The Hen," Rameau; "Deck Thyself, My Soul, with Gladness," Telemann; Prelude and Fugue in D major, Bach; Sonata No. 1 (for organ and strings), Mozart; "Piece Heroique," Franck; "West Wind," Rowley; "Landscape in Mist," Karg-Elert; "Bell Benedictus," Weaver; "Tu es Petra," Mulet.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims: "Alleluia," Dubois; Festival Prelude, DeLamarter; Paraphrase on "Laudate Dominum," Boellmann; Suite (Flourish, Melody, Scherzo), DeLamarter; Fantasia on "St. Denio," Gordon Cameron; Arioso, Pasquet; Improvisations (Prelude, Chorale, Cantilene and Fantaisie), Peeters.

Martha June Tinder, Mount Vernon, Iowa—Miss Tinder, a pupil of Eugene Devereaux at Cornell College, gave a recital in the King Memorial Chapel March 26, playing the following program: Canzona, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Chorale Prelude, "Alle Menschen müssen sterben," Bach; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; "Chant de May," Jongen; Intermezzo, Callaerts; Fugue, Honegger; "Carillon-Sortie," Mulet.

Eunice Fritz, Mount Vernon, Iowa—Miss Fritz, a pupil of Eugene Devereaux, gave her junior recital at Cornell College April 16 and her program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "O Sacred Head Once Wounded," Kuhnau; Chorale Prelude, "Ah, Remain Near Us, Lord Jesus Christ," Bach; Fantasie and Fugue in C minor, Bach; Sonata No. 5, Mendelssohn; "Elves," Bonnet; "Priere du Christ Montant vers son Pere" and "Force et Agilite des Corps Glorieux," Messiaen; "Consummatum Est," Tournemire; Toccata in B minor, Gigout.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels' noonday recitals at Christ Church have been marked by the following among his most recent programs:

April 22—Pavane, Sixteenth Century; Cantabile, Franck; Cathedral Prelude, Clokey; "Redset," Edmundson; Largo from "Xerxes," Handel.

April 29—Air, Tartini; Gavotte, Martini; Third Sonata, in C minor, Guilmant; "Adoration," Borowski.

Joyce Baumbach, Baldwin, Kan.—Miss Bambach, a pupil of Ralph Stutzman at Baker University, gave a recital at the Methodist Church March 23, playing: Prelude and Fugue in E minor, Bach; "Pedal Exercitium" in G minor, Bach-Bedell; Chorale and Scherzo in Modo Pastorale, Sonata in D minor, Rogers; "Fireside Fancies," Clokey; "Suite Gothique," Boellmann.

INTERPRETATION CLASS PLAYS FOR VAN DUSEN CLUB

Members of Dr. Frank Van Dusen's interpretation class played for the Van Dusen Organ Club in the American Conservatory organ studio, Chicago, on the evening of April 21. The program was as follows: Three Movements from Concertos by Felton, transcribed by Wall (Malcolm Benson); Prelude and Fugue in G major and "Hark, a Voice Saith All Is Mortal," Bach (Wanda Kranz); Passacaglia and Fugue in C minor, Bach (Father Lucien Duesing); Sonata (last movement, Weinberger (Judith Berglof); Toccata, Mansfield (Jack Schneider); "Carillon," Sowerby (Mary Lou Hampton); Toccata, Sowerby (Peter Fyfe); "Pageant," Sowerby (Robert Rayfield); Finale, Sonata in D Minor, Guilmant (Annette Bills); Prelude, Fugue and Variation, Franck (Rene Dosagne); "Invocation," Dubois (Hudson Snow); Allegretto, Parker (Lorraine Storz).

A TWO-MANUAL ORGAN of seventeen ranks was delivered to the new Church of the Nativity, Biloxi, Miss., in March by the Kilgen Organ Company. Other two-manual Kilgens recently delivered are in the Dover Congregational Church, Westlake, Ohio; St. Casmir's Church, Saginaw, Mich.; St. Paul's Catholic Church, Johnson City, Ill.; Bethany Home and Hospital, Chicago, and the House of Providence in Illinois.

HAROLD FINK GIVES RECITAL ON NORTH BERGEN, N. J., ORGAN

Harold Fink of New York City gave a demonstration program on the newly-rebuilt organ in Grove Reformed Church at North Bergen, N. J., April 20. His program consisted of these compositions: "Now Thank We All Our God" and "The Reed-Grown Waters," Karg-Elert; "Fugue a la Gigue" and Chorale Prelude, "O God, Have Mercy," Bach; "Gethsemane," Malling; "Just a Song at Twilight," Lemare-Molloy; Finale, Ninety-fourth Psalm Sonata, Reubke.

In 1898 J. Warren Andrews, whose family were members of this church, designed a twenty-rank straight organ which was built by Hutchings. It had tracker action with tubular-pneumatic action for the pedal windchests. Recently chimes had been added on a separate keyboard, now placed in the great. This instrument has been electrified, enlarged and rebuilt, retaining the entire twenty old ranks, revoiced. As a boyhood member of the church Mr. Fink was called in as consultant and he and Gustav F. Döhring prepared the present specifications. DeWitt Wasson is the organist of the church.

The resources of the organ now are:

GREAT ORGAN.
Diapason, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Major Flute, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quint Octave, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tuba Sonora, 16 ft., 85 pipes.
Tuba Major, 8 ft., 61 notes.
Tuba Clarion, 4 ft., 61 notes.
Chimes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Violina, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.
Contra Viol, 16 ft., 73 notes.
Gemshorn, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 notes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 notes.
Violetta, 4 ft., 73 notes.
Quint Flute, 2⅔ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Schalmei, 8 ft., 61 notes.
Tierce, 1⅗ ft., 61 notes.
Waldhorn, 8 ft., 73 pipes.

PEDAL ORGAN.
Contra Bass, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Bass Viol, 16 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Flute, 8 ft., 12 pipes.
Octave Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

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Toronto Center.

The outstanding events of the Toronto Center's activities in March were two performances of Handel's "Messiah" in St. Paul's Church, given on the 17th and 24th of the month, on behalf of the British Organ Restoration Fund, sponsored by the College. The chorus was made up of choir members from various churches in Toronto whose organists are members of the C.C.O. Prominent soloists gave their services, and the chorus was conducted by Charles Peaker, Mus.D., F.R.C.O., with F. C. Silvester, F.C.C.O., at the organ. Large audiences attended both performances and the work of both soloists and chorus was of outstanding merit.

On April 9 a luncheon meeting of the Toronto Center was held at the Alexandra Palace Apartments. The guest of honor was Stanley Roper, Mus.B., C.V.O., organist and composer to His Majesty's Chapels Royal, England. Mr. Roper is on an extended visit to Canada, acting as adjudicator for festivals of the Association of Canadian Music Festivals across Canada. The chairman of the center, Alfred Clarke, presided, and the guest of honor was introduced by Miss Emily Taylor, F.T.C.L., representative for Canada of Trinity College of Music, London.

Mr. Roper told many interesting and humorous anecdotes connected with his long career among church musicians in England and the meeting closed with a few words of thanks to the speaker from Sir Ernest MacMillan.

H. G. LANGLOIS.

London Center.

The first Easter carol service of the London Center was held Sunday evening, April 6, at the Metropolitan United Church. T. C. Chattoe conducted the massed choirs of the fourteen city churches and A. E. Harris accompanied at the organ, playing a short recital between the evening service and the carol service. Hymns for choir alone, and congregation and choir combined, were sung, including "The Flower Carol," with words proper to the melody of the spring carol, commonly sung to "Good King Wenceslas." A special feature was an octet which sang "Give Ear, Good Christian Men" from "Piae Cantiones." Two numbers from "The Messiah," by Handel, concluded the program—"Since by Man Came Death" and the "Hallelujah Chorus," with a brass ensemble and timpani together with organ and choirs.

AILEEN GUYMER, Secretary.

Brantford Center.

The Brantford Center met at the home of Mrs. J. F. Schultz at "Spruceleigh" March 22 for a general business meeting. Final arrangements were made for the recital April 29 by Dr. Charles Peaker, F.R.C.O., organist, and Arthur Moses, violinist. Plans were made for the center's program for the season 1947-48 and in particular for the annual Christmas carol festival in 1947. Mrs. Schultz received hearty thanks from the group for her hospitality and for the luncheon she served.

M. HENDERSON, Secretary.

GEORGE F. ROSS, formerly organist-choir director at the Western Presbyterian Church, Washington, D. C., has resigned to accept a similar post at the large First Baptist Church of Alexandria, Va. Mr. Ross is known for his radio and concert activities as well as that of church organist and soloist. Former positions held by him include Gurley Memorial Presbyterian Church, the National Baptist Memorial Church, the Anacostia Methodist Church and the First Methodist Protestant Church.

AFTER TWENTY YEARS in Woodside, Queens, New York City, D'Art Ridge has moved to Englewood, Cal., and will continue in the organ maintenance business in that part of California. Mr. Ridge leaves the metropolitan district after a period in which he has become well known to the organ fraternity. Before establishing his own concern in New York he was associated with various organ builders, including Kilgen, Robert-Morton and others.

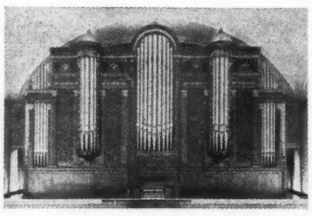
VALENTINA WOSHNER FILLINGER

VALENTINA WOSHNER FILLINGER gave a recital at the De Paul University Little Theater, Chicago, March 21, appearing in the second in a cycle of four recitals by well-known organists. Mrs. Fillinger has appeared on numerous American Guild of Organists programs in western Pennsylvania and at the invitation of Dr. Caspar Koch of Pittsburgh has given several Sunday afternoon recitals at North Side Carnegie Hall.

Mrs. Fillinger's De Paul program was as follows: Toccata in F, Bach; "Sonata da Chiesa," Andriessen; "Vexilla Regis," Edmundson; Symphony of the Mystic Lamb, de Maleingreau.

THE CONGREGATIONAL CHURCH of Terryville, Conn., dedicated its new organ chimes on Easter Sunday. The choir under the leadership of Henry Woodford raised the money for the chimes through subscriptions and by giving concerts. The project was undertaken as a memorial to members of the church who gave their lives in the war.

THE LAST CONCERT of this season's series will be given by members of the Chicago Club of Women Organists Sunday, May 4, at 4 p.m. in the Church of the Advent, 2610 North Francisco Avenue, Chicago. Organ selections will be augmented by vocal numbers, and the program will be followed by tea in the church parlors. The public is invited.



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Dulciana....8′
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Octave....4′
Violina....4′
Clarion....4′
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Gerald Bales Plays Every Tuesday Noon at Toronto Church

Gerald Bales, organist and choirmaster of St. Andrew's Presbyterian Church, Toronto, Ont., is giving noon recitals on Tuesdays at his church. The first of eight programs was presented April 8 and the series will continue until May 27. Each recital is half an hour long. Among the offerings have been the following:

April 29—Fugue in A minor, Bach; Finale from Sixth Sonata, Mendelssohn; Pastorale, Bancroft; "Preambule," Whitlock; Chorale Improvisations, "Dominus Regit Me" and "Hanover," Thiman.

April 15—"Jesu, Joy of Man's Desiring," Bach; Three Reflections, Whitlock; "Before the Image of a Saint," Karg-Elert; Chorale Preludes, "St. Botolph" and "Praise, My Soul," Eugene Hill.

A Symphony for Organ composed by Mr. Bales constituted the offering April 22.

For May the following programs are announced:

May 6—Trio-Sonata No. 1, Bach; Pastorale, Whitlock; Improvisation on an Indian Tune, John J. Weinzweig.

May 20—Chorale in A minor, Franck; Hymn Prelude, "Nutfield," Crawford; Chorale Preludes, "St. Columba" and "Hyfrydol," Eugene Hill; Prelude in C minor, Bach.

May 27—Scherzo from Fifth Sonata, Guilmant; Chorale Prelude, Bach; Two Chorale Improvisations, Thiman; "Crown Imperial," Walton.

Gerald Bales was born in Toronto in 1919. At the age of 5 he began his musical studies under the instruction of his mother, an accomplished pianist and teacher. He first appeared in public as a child pianist at the age of 7. Four years later he began study at the Toronto Conservatory of Music. At 14 years of age he was deputizing as organist in Toronto churches and playing piano and organ recitals throughout Ontario. In 1937 he gave a recital in Toronto's Eaton Auditorium, appearing as pianist, organist and composer. At 18 he was appointed organist and choirmaster at St. Anne's Anglican Church, Toronto. After several years at St. Anne's he was appointed organist and choirmaster at the Rosedale United Church. In 1943 he enlisted in the Royal Canadian Air Force, where he served as pianist with an entertainment unit which played for Canadian and American troops in Canada, Labrador and Newfoundland. He also played throughout Canada and Newfoundland, including broadcast performances and a piano recital in St. John's under the patronage of Sir Humphrey Walwyn, former governor of Newfoundland.

Mr. Bales has composed for orchestra, piano, organ, voice and chorus, as well as music for films and radio. His Nocturne has been performed by the Toronto Symphony Orchestra, the C.B.C. Symphony Orchestra and the Ottawa Philharmonic. On April 24 it was to be performed by the London (Canada) Symphony Orchestra. His "Fantasy for Piano and Orchestra" is to be played by several Canadian symphony orchestras this season with Mr. Bales as solo pianist.

PIUS X CHOIR OF NEW YORK SINGS FOR MANY OCCASIONS

The Pius X Choir sang at the Metropolitan Opera House in New York March 4 under the direction of Miss Julia Sampson, with Achille Bragers at the organ. The program was for the benefit of the Manhattanville Centenary Fund for Intercultural Scholarship. The artists included Ferruccio Tagliavini; Pia Tassinari, his wife, who made her New York debut at this concert, although she is well known in Europe because of her outstanding work at La Scala over a period of years; Salvatore Baccaloni, Giuseppe De Luca, Anne Brown, Richard Tucker, Mimi Benzeli and Irene Jordan. Alexander Smallens directed the NBC Orchestra. The house was packed and the audience was most enthusiastic.

The choir sang for the *Herald Tribune* forum in the ballroom of the Waldorf-Astoria March 8 and again was well received. During the National Catholic Music Educators' Association convention the choir sang high mass in St. Patrick's Cathedral March 14, and compline March 15. Compline was followed by benediction, sung by the polyphonic class of the Pius X School. The Pius X Choir also sang over WQXR April 20 for the benefit of the Catholic Charities.

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CHURCH IN SPOKANE, WASH., ORDERS A THREE-MANUAL

St. Paul's Methodist Church in Spokane, Wash., has placed an order with M. P. Möller, Inc., for a three-manual organ—the first three-manual to be installed in Spokane since 1928. The organist of the church, Lloyd Rowles, is chairman of the organ committee and the sale was made through Eugene E. Poole, Western states manager for the Möller factory.

The resources of the organ are shown by the following stoplist:

GREAT ORGAN.
Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 61 notes.
Gemshorn, 4 ft., 73 notes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (Deagan), 21 bells.

SWELL ORGAN.
Rohrbourdon, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrgedeckt, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Nasard, 2⅔ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.

CHOIR ORGAN.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 97 pipes.
Flute, 4 ft., 61 notes.
Gemshorn, 4 ft., 73 notes.
Gemshorn Twelfth, 2⅔ ft., 61 notes.
Gemshorn Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Bourdon, 16 ft., 44 pipes.
Rohrbourdon, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Rohrgedeckt, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Rohrflöte, 4 ft., 32 notes.

"ST. MATTHEW PASSION" SUNG AT UNIVERSITY OF ILLINOIS

The chorus of the University of Illinois, under the direction of Russell Hancock Miles, presented Bach's "The Passion of Our Lord according to St. Matthew" in the university auditorium Palm Sunday evening, March 30. The role of the Evangelist was sung by LeRoy Hamp, tenor. The role of Jesus was sung by Bruce Foote, baritone. Other solo parts were sung by Eleanor Shockey, soprano; Grace Wilson, contralto; King Kellogg, bass, and Nelson Leonard, bass. All soloists, with the exception of Nelson Leonard, are members of the faculty of the school of music of the university. Mr. Leonard is an associate in chemistry at the university. Accompaniments for the recitatives were played on the piano by Elisabeth Hamp of Champaign. John D. Morrison, instructor of organ playing in the school of music, was at the organ and there was a small instrumental ensemble under the supervision of Paul Rolland, violinist and professor of music. Assisting Professor Miles in the capacity of associate conductor was Jay Allen, instructor of music and music librarian of the university.

The most notable feature of the evening was the superb work by the chorus, which numbers some eighty voices. All chorales were sung *a cappella*, with beautiful shading and depth of feeling.

The chorus was organized over twenty-five years ago under the direction of J. Lawrence Erb, who was succeeded by the late Frederic B. Stiven. Russell H. Miles was appointed conductor in 1933.

FRANCES McCOLLIN, the Philadelphia composer, is announced as the winner of the 1947 Pennsylvania Federation of Music Clubs contest for a three-part women's chorus with piano accompaniment. The winning score is a setting of Longfellow's "Christmas Bells," which will be sung at the federation's convention in Williamsport May 3 by the Tuesday Musical Club Chorus of Pittsburgh. This is the sixteenth prize Miss McCollin has won.

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At its executive committee meeting April 16 the Hymn Society took action to observe, next year, the bicentenary of the death of Isaac Watts, which took place Nov. 25, 1748. An organizing committee was appointed to consider the ideas already received and to recommend definite plans for the celebration. The Rev. Lindsay B. Longacre, Ph.D., 183rd Street and Pinehurst Avenue, New York 33, was named chairman, with Dr. Carlyle Adams, the Rev. Deane Edwards, Walter N. Hewitt and Dr. John R. Scotford as members. The chairman will welcome any suggestions from readers of THE DIAPASON, and they mav be sent to his home address. The society is already arranging to publish a paper on Isaac Watts. We hope, also, to prepare a festival service program, similar to that issued to commemorate Lowell Mason.

Every church musician will join in hearty congratulations to our president, Dr. Tertius Noble, as he reaches his eightieth birthday May 5. A resolution was passed at our meeting offering Dr. Noble the congratulations of the Hymn Society and its good wishes for the coming years. He is now living at Rockport, Mass., and may be addressed there.

We have just received from Mark Davis the orders for public worship before Easter at the Central Moravian Church, Bethlehem, Pa., where he is organist. This church is a veritable shrine for the Moravians of America. Its calendar for Palm Sunday lists the services of Holy Week, which make use of the Passion Week Manual. This was prepared to carry out the "assignment of the daily Scripture lessons." The manual is also read at the daily services "without comment, but with devout reflection, as induced by hymn stanzas, anthems and prayers introduced into the reading." Taking Monday as typical, a congregational hymn, an anthem and selected prayers are indicated for the evening service. This is followed by a composite account from the Gospels of the "Acts of Monday," using appropriate hymn stanzas. In the Acts of Tuesday, of which a great deal is recorded, there are thirty pages of Scripture text. Each section begins with a hymn, carefully and often exquisitely matched. Sometimes a short anthem is indicated, the composer's name being given in a footnote. Twelve hymns are used. They include penitential hymns of adoration. Some are of English origin, others are obviously translations from the riches of Moravian hymnody. On Saturday there is a unique afternoon service known as the "Great Sabbath Love-Feast." A special leaflet gives the text of a dozen hymns, the tunes being indicated by number. Three short choir anthems are used. We do not recall a more genuine hymn festival than this lovely succession of deeply spiritual lyrics. They are descriptive of the Crucifixion, and they also voice the reliance of each soul on the dying Saviour. One quatrain deserves to be given here:

Jesus, Thy soul, for ever blest,
Hath gone among the dead.
And to his peaceful place of rest
The dying thief hath led.

This set of hymns, with the simple choir chorales and anthems, gives an impression of the spiritual reality in the worship of that congregation.

Playing of the trombones from the tower of this church at Bethlehem has been a tradition. During Holy Week they were heard over a dozen times, the tunes they were to use being indicated on the special announcement card. Early Easter morning the players toured the city. Trombones have a recognized place in the worship of Bethlehem. At the Bach festival each year they play appropriate chorales related to the performances of the Bach Choir, conducted by Ifor Jones.

We wonder how many churches have similar experience with brass quartet music. More often hymn-tunes are played on chimes which are amplified so as to be heard at a distance. In one church well known to the writer there are tubular chimes on which the hymns for the morning service are played half an hour before the service.

As a result of the announcement last month many copies of the Paper XII on "Martin Luther and Congregational Hymns" have been requested. They can be procured from the undersigned at a cost of only 15 cents.

REGINALD L. MCALL.

THE SENIOR CHOIR of the Loudoun Street Presbyterian Church, Winchester, Va., presented the Easter portion of Handel's "Messiah" on Palm Sunday under the direction of Mrs. Dorothy Larrick Tillotson, assisted by Mrs. Leonard Sirbaugh at the organ. It was the first performance of this work to be given in Winchester and was attended by a very large congregation from Winchester and surrounding communities. Mrs. Tillotson, Mus.B., minister of music at the Presbyterian Church, is a graduate of the Shenandoah Conservatory of Music, Dayton, Va., and for the last two years has been contralto soloist at the Massanetta Bible Conference, Massanetta Springs, Va. Guest soloists were Mrs. Linda Betts Frazier, soprano, of Harrisonburg, Va., and Donald Fisher, tenor, of Strasburg, Va.

WOMAN ORGANISTS PLAY FOR CLUB AT THE CAPITAL

The Friday Morning Music Club of Washington, D. C., now in its sixty-first season, presented its annual organ concert before a large audience March 28 at Calvary Methodist Church, through the courtesy of Temple Dunn, minister of music at Calvary Church. A request number, Bach's Fantasie and Fugue in G minor, was played from memory by Dr. Charlotte Klein, head of the organ department of Mary Washington College of the University of Virginia. Hester Smithey, organist of the Chevy Chase Methodist Church, provided the orchestral accompaniment for the popular piano Concerto No. 2, Op. 18, of Rachmaninoff, played by Lyda Langford Hinrichs. Kathryn Rawls, organist of the Hamline Methodist Church, gave charming and skillful accompaniments for a moving rendition of an exacting program of Lenten solos by Hazel Arth, whose beautiful contralto voice made her the national winner of the Atwater-Kent auditions in 1929.

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FINNEY GIVES RECITALS OF CONTEMPORARY MUSIC

Charles H. Finney, F.A.G.O., associate professor of organ and theory at Houghton College, Houghton, N. Y., presented a program of works of living composers for the organ in the Houghton Wesleyan Methodist Church March 7. All these works are either settings of a Scriptural passage or are based on hymns. The program was designed as a fair representation of serious modern religious compositions for listeners interested in hearing voices from today's music, although the works were written on an average of over twenty years ago. The list of offerings consisted of the following compositions of American, Canadian, English and French composers: Prelude on "Work, for the Night Is Coming," Bingham; Prelude on "Iam Sol Recedit Igneus," Simonds; Variations on "Old Hundredth," Finney; Chorale Prelude No. 2 on "Andernach," Willan; Psalm Prelude No. 3, Howells; Prelude on "Rhosymedre," Vaughan Williams; Antiphon 3, "I Am Black but Comely," and Antiphon, "While the King Sitteth at His Table My Spikenard Sendeth out the Perfume Thereof," Dupré; "The Nativity," Langlais; "Prayer" from "Christ Ascending toward His Father," Messiaen; "Thou Art the Rock," Mulet.

On a short Southern recital tour Mr. Finney played the same program at West Virginia Wesleyan College, Buckhannon, W. Va., March 18, with the addition of a group of works of Bach and Handel, and at the First Methodist Church of Clarksburg, W. Va. March 14 he played it at the Church of the Covenant in Erie, Pa., with the assistance of the choir, directed by Dr. Federal L. Whittlesey.

CLOSING ONE OF THE BUSIEST seasons in its sixty-seven-year history, J. C. Deagan, Inc., of Chicago announces that contracts for tubular tower chimes have been received from seventeen churches. Installations which are either under construction or definitely contracted for range from a five-bell Angelus and peal player for St. Joseph's Church at New Kensington, Pa., to a sixty-four-tone carillon with electric player and Westminster-Angelus chiming device for the new interdenominational House of God at Mooseheart, Ill.

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JOHN GLENN METCALF

JOHN GLENN METCALF, assistant professor of music at Hendrix College, Conway, Ark., and organist and choirmaster at Trinity Episcopal Cathedral, Little Rock, is serving as dean of the Arkansas Chapter of the American Guild of Organists. He is a native of Batesville, Ark., and studied at Arkansas College and at the University of Arkansas, going from there to the University of Illinois, where he received the bachelor of music degree. Mr. Metcalf pursued his graduate work in music at the American Conservatory in Chicago and at the University of Michigan, where he won his master of music degree.

In the fall of 1941 Mr. Metcalf was one of three recitalists for the tri-state convention of the American Guild of Organists held in Nashville, Tenn. He has given recitals in Arkansas, Tennessee, Missouri, Illinois, Indiana and Michigan. For seven years before he joined the faculty at Hendrix Mr. Metcalf was a member of the staff of the school of music at the University of Illinois. During that period he was one of the four organists who maintained a series of weekly Sunday afternoon recitals. In addition to these duties he served as organist and choirmaster at Emmanuel Episcopal church and as organist for the University Choral Society.

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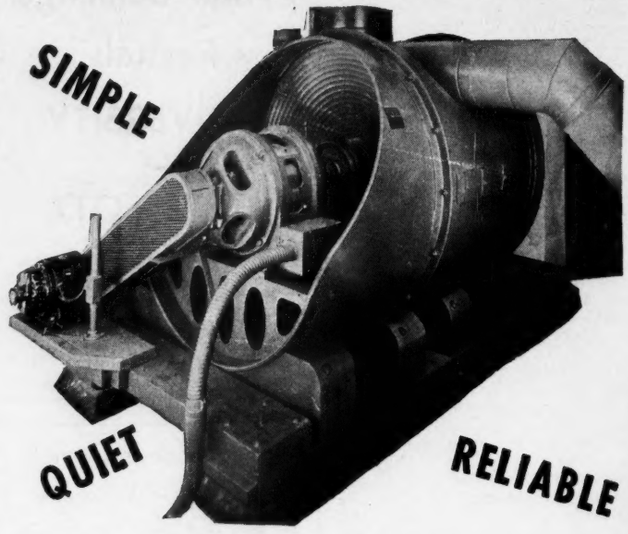

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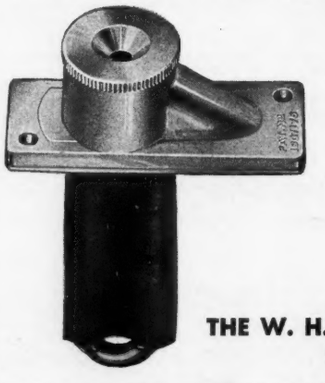

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POSITION WANTED—EXPERIENCED organist-director desires church in New York vicinity while attending Union Seminary. Available July 15. Interested in summer substituting. Address D-5, THE DIAPASON.

MEMBERS OF THE 9:30 CHOIR of McKinley Memorial Presbyterian Church, Champaign, Ill., presented the following program of ensemble and choral numbers March 30: Adagio from E major Violin Concerto, Bach (Peggy Russell); trio, "Happy Flocks in Safety Wander," Bach (Ruth Cheatham, Peggy Russell and Wini Jennings; flutists, Lois Zornig and Bill Pape; organ, Paul Stroud); "Rejoice, Ye Christians," Bach (choir); Praise Ye the Name of the Lord," Tschaikowsky (choir); "O Lord, Thou Hast Formed My Every Part," Bach. William Paul Stroud is organist and choir director for the 9:30 service. Mr. Stroud is doing graduate study at the University of Illinois with Professor Russell Hancock Miles. McKinley Memorial Church is mainly a student church on the campus of the university. The volunteer choirs are made up of students. For several years the attendance has required two services on Sunday morning, except during university vacations. Lester Van Tress is organist and choir director for the 11 o'clock service.

AN EVENING OF MUSIC for organ, voice and violin will be given at the Church of the Covenant, New York, May 5. The recitalist is Dr. Rollo F. Maitland, who opened the first series in this church four years ago. He will play his own Concert Overture and pieces by Whitlock, Bach, Parker and Hollins. The second half of the program will be an improvised symphony, with themes furnished at the time. The symphony has four movements, allegro, scherzo, trio and finale. Nora Hellen will sing Brueckner's rarely heard "Ave Maria" and an aria by Handel. Miss Sonya Monosoff will play the last two movements of Mendelssohn's Violin Concerto, accompanied by Dr. Maitland.

EUCHARIST MUSIC from Wagner's "Parsifal," arranged by Mrs. Charlotte Garden, to a sacred text by John J. Moment, was sung at the Crescent Avenue Presbyterian Church of Plainfield, N. J., on the evening of Good Friday. The choir was assisted by tenor and bass soloists and Mrs. Garden, organist and director at the church, was in charge.

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NOTICE—D'ARTRIDGE ORGAN COMpany will locate in California after May 1, 1947. Address 507 Exton Avenue, Inglewood, Calif.; telephone ORchard 1-4907. We will invite the purchase of pipe organs, reed organs, electronic organs, any condition, or parts only of same; also motors and blowers, or what have you?

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WANTED — EXPERIENCED ORGAN mechanic for rebuilding, repair and general service work. Permanent position. Good salary. Give references. Midwest location. Address A-12, THE DIAPASON. [4]

WANTED TO BUY—I AM INTERested in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, THE DIAPASON. [tf.]

WANTED — WURLITZER SIX-ROLL multi-control automatic player from residence pipe organ. Rolls for same with or without player. Send complete description and list. Address E-2, THE DIAPASON.

WANTED — PLAYER ROLLS FOR Welte or Kimball-Welte residence pipe organ. Please send list with catalogue numbers. The Pacific Network, Inc., 2625 Wilshire Boulevard, Los Angeles 5, Cal.

WANTED — WURLITZER CONSOLE, pipes, miscellaneous parts. Any condition, cheap, as is, ready to freight. Address D-10, THE DIAPASON. [6]

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NOTICE—WHEN IN CHICAGO FOR the music trades convention kindly stop in to see us. A. R. Temple, F .C. Wichlac, 3952 West Lake Street, Chicago, Ill.

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ON EASTER SUNDAY NIGHT Immanuel Congregational Church, Hartford, Conn., presented the fifth in its annual series of choral works with orchestral accompaniment. The choir of Center Church, New Haven, directed by Pauline Voorhees, united with the Immanuel choir to form a chorus of 100 voices. The soloists were Evelyn Hess, soprano, and Ruth Avery Ray, contralto. An orchestra with Rubin Segal as concertmaster and Lyman B. Bunnell as conductor accompanied the chorus. A Bach program was arranged, with Miss Voorhees playing several of the chorale preludes. The orchestra played the Passacaglia and Fugue in C minor and the chorus sang nine numbers from the B minor Mass.

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FOR SALE—BOOKS ON ORGAN HIStory and construction. James C. Andrews, Box 565, Station A, Champaign, Ill. [8]

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