Music

MAR 1 1948

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

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TRENTON CATHEDRAL TO HAVE LARGE ORGAN

WILL BE INSTALLED IN JUNE

Casavant Brothers Building It for St. Mary's Catholic Edifice in New Jersey—Specification of the New Instrument.

Casavant Brothers will install a large three-manual organ in St. Mary's Catholic Cathedral, Trenton, N. J., in June, work on the instrument being in progress at the factory in St. Hyacinthe, Quebec. The organ is to be divided, with one section on each side of the gallery and the console in the center. The case will be of oak, with display pipes in natural zinc. Wind will be supplied by an Orgoblo.

Following are the resources of the organ:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 68 pipes.
2. Open Diapason, 8 ft., 68 pipes.
3. Violin Diapason, 8 ft., 68 pipes.
4. Clarabella, 8 ft., 68 pipes.
5. Gemshorn, 8 ft., 68 pipes.
6. Harmonic Flute, 4 ft., 68 pipes.
7. Octave, 4 ft., 68 pipes.
8. Fifteenth, 2 ft., 61 pipes.
9. Mixture, 3 rks., 183 pipes.
10. Trumpet (Harmonic), 8 ft., 68 pipes.

SWELL ORGAN.

11. Gamba, 16 ft., 68 pipes.
12. Open Diapason, 8 ft., 68 pipes.
13. Stopped Diapason, 8 ft., 68 pipes.
14. Aeoline, 8 ft., 68 pipes.
15. Viola da Gamba, 8 ft., 68 pipes.
16. Voix Celeste (from GG), 8 ft., 63 pipes.
17. Triangular Flute, 4 ft., 68 pipes.
18. Violina, 4 ft., 68 pipes.
19. Piccolo, 2 ft., 61 pipes.
20. Dolce Cornet, 3 rks., 183 pipes.
21. Cornopean, 8 ft., 68 pipes.
22. Oboe, 8 ft., 68 pipes.
23. Vox Humana, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

24. Geigen Principal, 8 ft., 68 pipes.
25. Melodia, 8 ft., 68 pipes.
26. Flute Celeste, 8 ft., 56 pipes.
27. Viole d'Orchestre, 8 ft., 68 pipes.
28. Quintadena, 8 ft., 68 pipes.
29. Dulciana, 8 ft., 68 pipes.
30. Viole Celeste (tenor C), 8 ft., 56 pipes.
31. Waldflöte, 4 ft., 68 pipes.
32. Flageolet, 2 ft., 61 pipes.
33. Clarinet, 8 ft., 68 pipes.
34. Harp (prepared for only).
35. Chimes (prepared for only).
Tremulant.

PEDAL ORGAN.

36. Resultant, 32 ft.
37. Open Diapason, 16 ft., 32 pipes.
38. Bourdon, 16 ft., 32 pipes.
39. Soft Bourdon, 16 ft., 32 pipes.
40. Gamba (from No. 11), 16 ft.
41. Metal Open Diapason (from Great), 16 ft.
42. Quint, 10⅔ ft., 32 pipes.
43. Octave (20 from No. 37), 8 ft., 12 pipes.
44. Stopped Diapason (20 from No. 38), 8 ft., 12 pipes.
45. Trombone, 16 ft., 32 pipes.

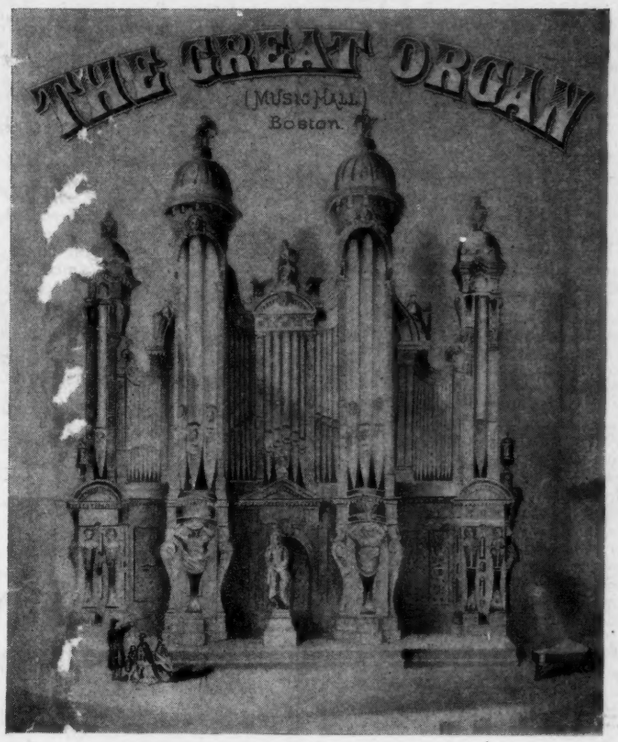
DORA POTEET THE BRIDE OF WILLIAM BARCLAY IN TEXAS

Mrs. John Butler Poteet of Dallas, Tex., announces the marriage of her daughter, Dora, to William Barclay of Fort Worth. The ceremony was performed Feb. 9 by Dr. Robert F. Jones, pastor of the First Presbyterian Church of Fort Worth.

Mrs. Barclay, who was a pupil of Marcel Dupré at Fontainebleau, is known for her recitals in the East and Middle West, as well as in her native Southwest. She appeared as recitalist at the national A.G.O. convention in Pittsburgh and gave the first recital for the spring music festival of the A.G.O. in New York last May. She is head of the organ department at Southern Methodist University and is organist and director at the Church of the Incarnation, Dallas.

Mr. Barclay is head of the organ department of the School of Sacred Music at Southwestern Baptist Theological Seminary and is organist and director at the First Presbyterian Church, Fort Worth. At the present time he is dean of the Fort Worth Chapter, A.G.O. He studied with Dr. William C. Carl and Dr. Hugh Porter.

FAMOUS BOSTON ORGAN AND WHAT WAS PLAYED ON IT IN 1863



THIS PICTURE is a reproduction of the cover of a collection of pieces published in 1863. This series was made up of compositions played at the opening recitals on the Boston Music Hall organ and thus provides a sample of what concert organists were using on their programs eighty-five years ago. A description of the famous organ as recently reconstructed in the hall built for it after it had been removed from the Boston Music Hall will be found on another page of this issue.

THREE-MANUAL BY KILGEN DEDICATED IN LANSING, ILL.

The Kilgen Organ Company of St. Louis announces the completion and dedication of an organ for the First Reformed Church of Lansing, Ill. The opening recital was played by Dr. William H. Barnes in January and this was followed by a program by Walter Flandorf of Chicago. Both recitals filled the church to capacity. The organ is a three-manual with the swell in one chamber and great and choir in the other chamber, placing the entire instrument under expression.

The resources of the instrument are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (prepared for in wiring), 21 notes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.

PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (extension of Swell Gedeckt), 16 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
'Cello (from Gamba), 8 ft., 32 notes.
Violone (Gamba extension), 16 ft., 12 pipes.

HAROLD TOWER PRESENTS LENTEN OFFERINGS IN AKRON

Harold Tower is presenting a fine musical program during Lent at the Church of Our Saviour in Akron, Ohio. Feb. 10 Walter Blodgett of Cleveland gave a recital and March 1 Marilyn Mason of the University of Michigan music department will play. Vesper services on Sundays include the following cantatas:

Feb. 15—"Hear My Prayer," Mendelssohn.
Feb. 22—"Crucifixion," Stainer.
Feb. 29—"Gallia," Gounod.
March 7—"The Seven Last Words of Christ," Dubois.
March 14—"The Canticle of the Sun," Beach.
March 21—Requiem," Fauré.

Mr. Tower's boy choir of forty is assisted by prominent soloists.

NOTABLE PROGRAMS AT WANAMAKER STORE

OFFERINGS IN PHILADELPHIA

Organ Recitals Every Wednesday Forenoon, with Performance by the Choirs in the Evening in February and March.

Visitors to the John Wanamaker store in Philadelphia are privileged to hear recitals on the great organ and choral programs of exceptional interest during the winter and spring. Every Wednesday at 11:15 there is a recital in the grand court by a prominent organist and in the evening at 8:15 a program by a chorus or instrumental ensemble. In February the offerings were the following:

Feb. 11—11:15 a.m., Geraint Jones, famous English organist from B.B.C. 8:15 p.m., the Baltimore & Ohio Glee Club (100 men), Dr. James Allan Dash conductor.

Feb. 18—11:15 a.m., David Ulrich, musicologist and organist. 8:15 p.m., Bach Festival Society of Philadelphia.

Feb. 25—11:15 a.m., Claribel Thomson, A.A.G.O., concert organist. 8:15 p.m., a fantasy of Easter and spring music sung by the senior chorus of the William Penn Charter School, Charles T. Maclary director.

Performers in March are announced as follows:

March 3—11:15 a.m., Robert Leech Bedell, composer and organist. 8:15 p.m., "The Messiah" (Easter portion), sung by the United Presbyterian choirs under the direction of Jeanette Schauffele, director, with soloists, brass choir and Robert Amerine at the organ.

March 10—11:15 a.m., Alyce Bianco, organist. 8:15 p.m., Oratorio Choir of Westminster Choir College in a presentation of Verdi's Requiem Mass; Ralph Burrier conductor, Dr. Alexander McCurdy organist.

March 17—11:15 a.m., Walter Baker, organist. 8:15 p.m., St. Peter's Choir (men and boys), Harold W. Gilbert director, Alyce Bianco organist.

March 24—11:15 a.m., George Markey, Minneapolis, organist. 8:15 p.m., "The Seven Last Words of Christ," Dubois, sung by the combined choirs of Immaculata and St. Joseph's College. Anthony Cura director, Walter Baker organist.

Good Friday, March 26—11:15 a.m., Robert Amerine, concert organist, Los Angeles, in "Stations of the Cross," by Dupré.

On Good Friday evening "Parsifal," by Wagner, will be sung by a united chorus composed among others of: Robin Hood Dell Chorus, Haverford Glee Club, Episcopal Academy Chorus. This work will be sung by the chorus of 250 voices conducted by Walter Baker and accompanied by some forty members of the Philadelphia Orchestra, with Claribel Thomson at the organ.

LAFFORD'S "IN MEMORIAM" AND MOZART REQUIEM TO BE SUNG

The Second Presbyterian Church in St. Louis will present the Mozart Requiem at 8 p.m. March 14. The choir will be augmented by members of the Christ Church Cathedral choir (Myron Casner, director) and the faculty choral group of Washington University. An orchestra drawn from the St. Louis Symphony will accompany the Requiem and will give the first performance of a short orchestral work, "In Memoriam," by Lindsay Lafford. This work, which makes use of several Chinese tunes, is dedicated to the memory of those who died in the battle of Hong-Kong, where Mr. Lafford was organist of St. John's Cathedral. Soloists for the Mozart work will be Pearl Walker, soprano; Judy Baumgarten, contralto; Frank Grindler, tenor, and Clifton Fiddick, baritone. The performance will be directed by Mr. Lafford.

THE CHOIR OF ST. JAMES' Episcopal Church, Chicago, under the direction of the composer, will sing Leo Sowerby's cantata "Forsaken of Man" Tuesday evening, March 23, at 8:15 o'clock.

Four Recitals Mark Boston Series, Given in Church of Advent

The Church of the Advent in Boston presented four outstanding performers in a winter series of organ recitals. These recitals were under the direction of George Faxon, organist of the church. The programs were played on the Aeolian-Skinner organ designed by G. Donald Harrison. Following were the programs:

Jan. 20—Mary Crowley: The little G minor Fugue of Bach opened the program and was played in classic manner, but some parts a little too fast. Three compositions by Couperin—the meditative "Benedictus" and two "Dialogues"—were typical of the period. Next the charming Variations on a German chorale by Walther and the imposing Buxtehude Prelude, Fugue and Chaconne completed a pre-Bach group. The modern compositions played were the fantastic three Chorale Preludes by Sessions, the conservative Fugue by Honegger and, lastly, the impressionistic Second Sonata by Hindemith. The recitalist closed with four Bach compositions, all done well in traditional manner—"In Thee Is Joy," "The Old Year Has Passed Away" and the Fantasie and Fugue in G minor.

Jan. 27—Clarence Snyder: Four Versets for Communion by Dupré opened this brilliant and colorful program. Next came four inspired and beautiful pieces—"My Inmost Heart Doth Yearn" and "O World, I e'en Must Leave Thee," Brahms; Canon in B minor, Schumann, and Prelude, Fugue and Variation, Franck. Following these was a moving and interesting "Spiritual" by Purvis. The program was brought to a close with Duruflé's modern and fascinating Scherzo and two movements from his Suite, Op. 2.

Feb. 3—Earl Chamberlain: This program was in three groups—early French, German and contemporary. The first group opened with three pieces typical of this period—"Dialogue," Couperin; "Noel Suisse," d'Aquin; Fantasie, du Caurroy. The second group began with the majestic and imposing Reubke Introduction and Fugue (Sonata on "Psalm 94"). The tender "My Inmost Heart Doth Yearn" by Brahms and a beautiful and interesting Fantasie by Weigl completed this section. The contemporary group did not seem to appeal to the audience for the most part. The Andriessen "Troisieme Choral" with its majestic and quiet themes seemed to be most pleasing, while the Tournemire Communion and "Stained-Glass Window" seemed to have no message whatever. The Chorale by Honegger was strange and devoid of character. Next came three unusual "Antiphons" by Dupré, the last one being the only interesting one—"Lo, the Winter Is Past." The last compositions on the program were very pleasing—Aria by Peeters and Prelude and Fugue on "Iste Confessor," Egerton.

Feb. 10—Ellwood Hill: Mr. Hill began with a scholarly reading of the Passacaglia by Buxtehude, followed by the charming and delicate Aria and Giga by Loeillet. The Concerto No. 5 by Handel was heard next and did not seem to be Handel at his best. Bach was represented by the beautiful "Come, Saviour of the Heathen," the joyful "Rejoice, Ye Christians" and the Allegro from Concerto 2. Two pieces by Vaughan Williams were next heard—an uninteresting "Sarabanda" and a fiery "Antiphon"—followed by the strange Pastorale by Thomson and the modern "Children of God," Messiaen. The program closed with "The Tumult in the Praetorium" by de Maleingreau, a most descriptive, majestic and beautiful number. D.A.C.

ORATORIOS AND RECITALS GIVEN AT UNION SEMINARY

One of the activities of the School of Sacred Music of Union Theological Seminary in New York was a special Lenten musical service Feb. 24 at which the seminary choir, under the direction of Dr. Hugh Porter, sang the Fauré "Requiem," with Myrtle Regier at the organ. On Jan. 20 the School of Sacred Music gave "The Messiah" in James Memorial Chapel. Twenty-five candidates for the degree of master of sacred music sang the solos, played the organ and conducted the school chorus of ninety voices.

André Marchal conducted two master classes at Union Seminary in December and January and gave a recital for the seminary community.

The most recent recitals in the student series were played by James Winn and Robert Glover. On Jan. 26 Mr. Winn played these compositions in James Chapel: "The Heavens Declare the Glory of God," Marcello; "From God I Ne'er Will Turn Me," Buxtehude; Vivace, Sonata 6, Bach; Prelude and Fugue in B minor, Bach; "O Thou Kind and Merciful Father," Dallier; "Harmonies at Evening," Karg-Elert; "Comes Autumn Time," Sowerby.

Mr. Glover's program Feb. 9 was as follows: Concerto No. 10, in D minor, Handel; "La Valee du Behorleguy, au Matin," Bonnal; "Le Jardin Suspendu," Alain; "Miniature Trilogy," Coke-Jephcott; "Dirge" (Passacaglia), Douglas Moore; Prelude and Fugue in C minor, Bingham.

IN THIS MONTH'S ISSUE

History of the Boston Music Hall organ from its conception and arrival in America to its recent reconstruction is told in an article by Arthur Howes.

Recitals on the great organ and choral programs in February and March are arranged at the Wanamaker store in Philadelphia.

St. Mary's Catholic Cathedral in Trenton, N. J., will have a large Casavant organ.

Recital programs of the Lenten season are played from coast to coast.

THE DIAPASON

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

HENRY DIKE SLEEPER DEAD; LONG AT SMITH COLLEGE

Henry Dike Sleeper, retired organist and head of the music department at Smith College for twenty-six years, died at his winter home in Winter Park, Fla., Jan. 29 after a heart attack.

Professor Sleeper was born in Patten, Me., Oct. 9, 1865. He wrote his first book of Harvard songs during his freshman year at Harvard, and edited the college edition of "Hymns of Worship and Service." He was graduated from Harvard in 1889 and from the Hartford Theological Seminary in 1891.

Professor Sleeper had held church positions in Madison, Wis., Worcester, Mass., Hartford, Conn., and St. Petersburg, Fla. His compositions for choir and organ were numerous. Before going to Smith College he taught at Beloit College, Georgetown College and the University of Wisconsin.

Professor Sleeper retired from the faculty at Smith College in 1924. The class of 1908 established the Henry Dike Sleeper professorship of music as a tribute to his service.

Survivors include his widow; two daughters, Mary Sleeper of Northampton and Harriett Sleeper of Plainfield, N. J., and a sister, Mrs. May Sleeper Ruggles of New York.

GRACE LEEDS DARNELL GIVES FLORIDA JUNIOR CHOIR COURSE

Having a year's leave of absence from St. Mary's-in-the-Garden, New York City, Miss Grace Leeds Darnell has become director of choral music at the Graham Eckes School, Palm Beach, Fla. Mrs. Francis Love of Lake Worth has gathered a group of organists, choir directors and counsellors of music clubs in the Federation of Music Clubs and requested a course in the training and development of junior choirs. This course is being given by Miss Darnell at the Graham Eckes School and will continue for ten weeks.

UNDER THE AUSPICES of the New York State Federation of Music Clubs a junior choir contest was held in Christ Presbyterian Church, New York City, Feb. 7. In the absence of Grace Leeds Darnell, state chairman of church music for New York, Miss Jean Cameron conducted the contest, in which four choirs participated. The Summerfield Methodist choir of Port Chester, Mrs. Ann Merritt Hatcher director, won the highest rating in the unison class and the First Methodist choir of Flushing, L. I., Miss Elizabeth J. Anderson director, won in the three-part class.

CÉSAR FRANCK

Three Chorals for Organ

Arranged, Edited and Annotated

With Preface on the Composer's Life, the Technique and Interpretation of His Organ Works and a Study of the Instrument for Which They Were Composed.

by

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A Lenten Meditation ..... JEAN PASQUET
O Sacred Head ..... J. S. BACH, arr. THOMPSON
Easter ..... H. A. SCHIMMERLING
Jesus So Lowly ..... HAROLD FRIEDELL
Song for Easter (Unison) ..... H. W. EICHHORN

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A Prayer for Our Country ..... VAN DENMAN THOMPSON
My Shepherd Will Supply (Psalm 23) ..... VIRGIL THOMSON
George Washington's Prayer ..... HARVEY GAUL
O Worship the King ..... GRAHAM GEORGE
Benedictus es and Jubilate Deo ..... FRANCIS W. SNOW
Benedictus es Domine in A ..... MAURICE GARABRANT
Magnificat and Nunc Dimittis in E minor ... SEARLE WRIGHT
Missa Sancti Michaelis (English text) ..... HEALEY WILLAN

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GRAY-NOVELLO

HARRY WHEATON HOWARD

FORTY-SEVEN YEARS AS ORGANIST of the same church is the record of Harry Wheaton Howard, organist of Immaculate Conception Catholic Church in the nation's capital. Mr. Howard is one of those rare examples of a Protestant with a long and successful tenure in a Catholic church. For thirty-five of the forty-seven years he was both organist and choirmaster. He is a member of the faculty of the Immaculate Conception Girls' School, for which he has arranged and directed many operettas and plays. Some of his pupils have been successful in the Atwater Kent auditions. At 77 he still plays for all the services of the church. For seventeen years these have included a weekly broadcast Sunday evening.

Before going to Immaculate Conception Church Professor Howard was organist of Calvary Baptist Church for three years and of Holy Trinity Catholic Church, Georgetown, for several years. He was educated at the Berlin Conservatorium. For many years he directed and accompanied the Musurgia Quartet of mixed voices, consisting of prominent soloists. The quartet was in great demand for engagements all over Washington.

Professor Howard began composing in his youth and has produced works that range from the lighter forms to sacred music. One of his most admired works is the "Ave Maria" now used in churches all over the country. Last fall it was given a dozen renditions by the Twin City Choirs of Marinette, Wis., and Menominee, Mich. The latest compliment paid the "Ave Maria" was its selection for use at the offertory on the occasion of the induction of the first archbishop of Washington, Patrick Aloysius O'Boyle, Jan. 21.

Professor Howard is a Washingtonian by birth and breeding. He is a charter member of the District of Columbia Chapter, American Guild of Organists, and its second dean, being elected three times to that office. At various times he has given recitals for the chapter. On the occasion of the celebration of his fortieth anniversary as organist of the church resolutions were drawn up and sent him by the chapter, honoring him for his high conception of his mission, his profound musicianship, the art and dignity of his liturgical compositions and his faithful and unselfish service to church music in the nation's capital.

Professor Howard's varied talents make his home most interesting. On all sides may be found hobbies and souvenirs. His film library of colored motion pictures covers his travels to far corners of the globe, with a trip around the world. His charm and modesty have endeared him to those he meets.

Professor Howard is the son of the late Horatio N. Howard, a surgeon in the Civil War. The senior Howard was a cousin of General Howard of Civil War fame, one of the founders of Howard University.

THE CHICAGO CLUB of Women Organists will present three members in a recital Monday evening, March 1, at the Second Presbyterian Church of Oak Park. Those playing include Marian Tiedeman, Margaret Jacobson and Valentina Woshner Fillinger.

A Striking New Palm Sunday Song

Palm Sunday

by RICHARD KOUNTZ

high and low keys..... .60

An Outstanding Easter Song

Christ is Risen Today!

by KATHERINE K. DAVIS

medium ..... .50

Easter Anthems and Carols

S.A.T.B.

Alleluia, Come, Good People.....Katherine K. Davis .15
An Easter Alleluia.....T. Tertius Noble .18
Christ Is Risen!.....Robert Hernried .15
Easter Bells Are Ringing.....Robert Elmore .16
Easter Carol of the Three Orphans.....Hungarian Carol .16
(S.A.T.B., with Children's Chorus, or Soprano Solo) arr. Harvey Gaul
Easter Credo .....Moravian .16
(S.A.T.B., Junior Choir and Tenor Solo) arr. Harvey Gaul
An Easter Salutation.....Alfred H. Johnson .16
Hungarian Boys' Easter Carol.....arr. Harvey Gaul .16
(S.A.T.B., with Children's Chorus)
Jesus Lives! Let All Men Say.....Huguenot Melody .16
(S.A.T.B., with Soprano and Tenor Solos) arr. Harvey Gaul
Let All the Multitudes of Light.....Claude Means .18
The Lights of Easter.....Old Norwegian Carol .16
(S.A.T.B., with Tenor and Soprano Solos) arr. Harvey Gaul
Rejoice, O Earthborn Sons of Men.....Morten J. Luvaas .18
Thou Art the Way.....Carl F. Mueller .16
Triumph (S.A.T.B., with Baritone Solo).....Alan Floyd .16

Organ

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Christ's Entry into Jerusalem.....by Stanley E. Saxton .75
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DR. HUGH PORTER AT MOLLER ORGAN IN HAGERSTOWN, MD.

THIS PICTURE WAS TAKEN in Hagerstown, Md., on the evening of Jan. 24 just after Dr. Hugh Porter had finished playing a recital sponsored by the Cumberland Valley Chapter of the American Guild of Organists. Dr. Porter is shown seated at the console of the four-manual Möller organ in St. John's Lutheran Church, where the recital was given. With him are three students from the School of Sacred Music at Union Theological Seminary, of which Dr. Porter is the director, who accompanied him to Hagerstown for the purpose of visiting the M. P. Möller factory. Reading from left to right they are John Wright Harvey, Roger J. Rietberg and Arthur Jerome Hatch. In spite of a blizzard a large audience attended the recital. In the afternoon of the same day Dr. Porter addressed a group of Guild members, local clergymen, choirmasters, choir members and others interested in church music on the general topic of hymn playing, congregational singing and music in the service.

LENORE METZGER TEN YEARS IN LOS ANGELES CHURCH

Miss Lenore Metzger, who has served St. Cecilia's Church in Los Angeles as organist and choir director for the last ten years, gave a recital Sunday evening, Feb. 1, at the church to celebrate her anniversary.

The program was as follows: Overture to Christmas Cantata "For Us a Child Is Born," Bach; Air, Suite in D, Bach; Passacaglia, Bach; "By the Pool of Pirene," Stoughton; Allegro, "Grande Piece Symphonique," Franck; Paraphrase on a Handel Chorus, Guilmant; "The Bells of Our Lady of Lourdes," Gaul; Chorale, "Jesus Is Nailed to the Cross," Scheidt; Canon in B minor, Schumann; Prelude and Fugue on "B-A-C-H," Liszt.

All of Miss Metzger's piano training was received from her mother, Clara Metzger. She studied organ for three years with Clarence Reynolds, former municipal organist of Denver, and had two years' study at the American Conservatory of Music in Chicago with Dr. Wilhelm Middelschulte. She has been heard in recitals in Denver churches and at the city auditorium, at the hall of religion of the Chicago world's fair of 1933 and at Immaculate Heart College, Hollywood. Miss Metzger has composed a mass and numerous motets for the Catholic Church and the choir of St. Cecilia's sings most of these. Her "Regina Coeli" has been accepted for publication by J. Fischer.

IRU PRICE AT WESTMINSTER CHURCH IN SAN JOSE, CAL.

Westminster Presbyterian Church, San Jose, Cal., announces the appointment of Iru Price as organist. Mr. Price, in addition to playing for two services, gives a fifteen-minute organ recital every Sunday preceding the broadcast of the evening service.

Mr. Price went to San Jose two years ago from New York, where he was organist and choirmaster of the Wadsworth Avenue Baptist Church and the Fort Washington Presbyterian Church. Since moving to San Jose he has been organist and choirmaster of the Willow Glen Methodist Church. He is a graduate of Kansas State College, with a major in music, and is a member of Phi Mu Alpha. Mr. Price is dean of the San Jose Chapter, American Guild of Organists.

A NEGLECTED AID TO TELLING REGISTRATION

The importance of color in the 4′ stops is a point of design too often overlooked. Omission of 4′ color is opportunity lost.

Consider, in an average three-manual, what diversity of octave timbre can be worked in—without strain—and to what advantage.

In the Great: A Diapason Octave to the major unison, plus a Flute Ouverte for the milder secondary chorus.

In the Swell: A Fugara and a large-scaled wood chimney flute with a bright "tinkle"—the sort of tone that allows good quantity without domination.

In the Choir: A Gemshorn Octave and a 4′ Quintaten—fairly fluty.

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Geraint Jones Makes Favorable Impression on Chicago Audience

That the best traditions of English organ playing are being preserved by the new generation was demonstrated at Rockefeller Chapel, University of Chicago, when Geraint Jones gave a recital Feb. 3 before a sizable audience. The young Englishman, who had just arrived for his American tour, made a very favorable impression with a performance in which cleancut technique and a flair for colorful registration were noticeable.

The program was varied. For one thing, it was not topheavy with modern French compositions and it contained some Mozart that is too seldom heard and three delightful little pieces by Haydn, written for the once popular mechanical clock. These are soon to be arranged for organ by E. Power Biggs and published, we are informed.

The evening opened with a generous portion of Bach, which included the Toccata, Adagio and Fugue in C major, the chorale prelude on "Nun komm', der Heiden Heiland" and the Fourth Trio-Sonata. In all of these Mr. Jones used tasteful registrations. Then came the Mozart Fantasia in F minor, which received a beautiful rendition, followed by the Haydn pieces previously mentioned—a Minuet, an Andantino and an Allegro. Liszt's great Prelude and Fugue on the name of Bach received a splendid performance. Next was the familiar Prelude, Fugue and Variation of Cesar Franck. The recital closed with Leo Sowerby's stunt piece for the pedal virtuoso—the "Pageant," composed by the internationally famed Chicago composer for his friend Fernando Germani, who impressed his audiences with it on his American tours. This piece, which must be seen as well as heard—unfortunately the feast for the eye was denied the University of Chicago audience—is being essayed by several fleet-footed recitalists. If Mr. Jones had any difficulty negotiating the curves it was not evident to those who heard him.

It is a safe prediction that if more recitalists would make the same appeal that Mr. Jones makes with his selections and his interpretation of them organ recitals would gain in popularity.

Mr. Jones studied at the Royal Academy of Music, later becoming organist there in orchestra concerts at Queen's Hall under Sir Henry Wood. He also was appointed sub-professor of organ playing. In addition to numerous concert appearances he recently completed a series of thirteen recitals for the British Broadcasting Company, designed to include a representative selection of Bach's works. In the last four years he has played more than 200 broadcasts.

HYMN-TUNE COMPOSITIONS MAKE UP SEATTLE PROGRAM

A program of unusual character, which was made up mostly of organ compositions based on hymn-tunes and on which eight American composers were represented, was that played on the evening of Feb. 8 at the University Christian Church in Seattle, on the four-manual Casavant organ, by Joseph H. Greener, M.Mus., A.A.G.O. Mr. Greener prepared annotated programs with comments on the hymns and the composers and preceding each number played the hymn-tune over in order to make the evening more interesting to the man in the pew. The program consisted of the following: Festival Prelude, "Ein' feste Burg," Faulkes; Toccata on "Neander," Candlyn; Chorale Prelude, "Now Thank We All Our God," Claude Means; "Exultate Deo," Diggle; Meditation, Van Denman Thompson; Toccata on "Leoni," Bingham; "Aberystwyth," Maurice C. Whitney; Fugue, "St. Catherine," Greener; "Divertissement," Bedell; Intermezzo, Callaerts; Toccata in D minor (Dorian), Bach.

A SERIES OF LENTEN oratorios at the Brick Church in New York City under the direction of Dr. Clarence Dickinson is being presented Sunday afternoons at 4 o'clock by the motet choir and soloists. The schedule includes the following: Feb. 15, "Elijah," Mendelssohn; Feb. 22, "Hora Novissima," Parker; Feb. 29, Requiem, Verdi; March 7, "Everyman," Walford Davies; March 14, "St. Matthew Passion," Bach. March 26, Good Friday, "The Crucifixion," by Stainer, will be presented at noon.

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THIS collection of nineteen pieces by Spanish composers of the 16th, 17th and 18th centuries was assembled from manuscripts found in various Spanish churches for a concert of old Spanish organ music given at the International Exposition at Brussels about ten years ago.

The editor, Father Muset, Organist of the Cathedral at Barcelona, has most carefully preserved the original settings while adapting the music to the requirements of modern organs. In an elaborate preface he explains his procedure, and discusses the history of the music and the manner in which each piece should be played.

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Boston Music Hall Organ; Its History from 1863 to Date

[In this article the author reviews the interesting story of the conception of the plan for this famous instrument, its construction in Germany and installation in the Boston Music Hall after a stormy voyage across the Atlantic, its removal to Methuen, Mass., and its reconstruction, completed last fall, with a description of its new tonal resources.]

By ARTHUR HOWES

At the opening of the Boston Music Hall Nov. 20, 1852, the program of the first concert contained the following statement: "It is proposed that the proceeds of this concert, after deducting expenses, shall be applied to form a fund which at some future day may furnish the hall with an organ of the first magnitude." The sum of $920 realized on that occasion became the nucleus of the $60,000 which was raised finally to purchase a four-manual organ of eighty-five stops and 5,616 pipes, built by the Walcker Company of Ludwigsburg, Germany.

Dr. J. Baxter Upham, president of the Boston Music Hall Association, was chosen to procure plans and specifications for an organ which should be second to none. For more than three years Dr. Upham devoted himself to this task, which could hardly be considered an onerous one by any organist or lover of organ music. After studying organs in Boston, New York and other cities in the United States he went to England, where he conferred with the late Dr. E. J. Hopkins. Dr. Hopkins became interested in the project and went with Dr. Upham on an extensive tour of England, during which they examined most of the cathedral organs, as well as those at Westminster Abbey and Trinity College, Oxford. They also visited the factories of Hill, Gray & Davison, Willis, Robeson and other English builders. From London Dr. Upham went to Holland and studied the famous organs at Haarlem, Amsterdam and Rotterdam. In Germany he went to Cologne, Hamburg, Lübeck, Dresden, Breslau, Leipzig, Halle and Meresburg, examining organs and collecting specifications everywhere. He was particularly impressed by the fine instrument in the last-named city built by Ladergast, a builder strongly recommended by Franz Liszt. In Frankfurt, Stuttgart and Ulm outstanding organs built by Walcker attracted his special attention. Munich, Augsburg, Bamberg, Nüremberg, Weingarten and Freiburg followed on his itinerary. At the end of three years he had made the acquaintance of nearly every organist and examined every important organ in northern Europe, and had decided that the Boston organ should be built by one of three builders—Ladergast, Schulze and Walcker. Walcker was selected after a visit to Paris in which Dr. Upham pointed out to him certain features of French organs and Walcker agreed to incorporate them in the Boston instrument. In another consultation with Dr. Hopkins final plans and specifications were made and a formidable contract of more than forty pages was signed and notarized, so that the building of the great organ finally began in 1857.

Five years later the Walcker Company set up the completed organ in its factory at Ludwigsburg and invited an international commission of organists to hear and approve it. Following its acceptance the instrument was dismantled and shipped to the United States.

A stormy voyage kept this long-awaited addition to Boston's musical resources on the high seas for three months. Bostonians were apprehensive because of the delay, fearing that pirates or Confederate privateers might have appropriated the precious cargo.

At the time of the dedicatory recital, Oct. 31, 1863, an eyewitness wrote the following account of the occasion:

About one thousand gentlemen were present, consisting of stockholders and subscribers and members of the city government. A few gentlemen, comprising the committee, the builder's son, Mr. Heinrich Walcker, and the master workmen occupied seats on the platform. At 8 o'clock strains of music were for the first time heard from the great organ, which was completely hidden by a green curtain extending from the floor to the ceiling. So thoroughly rapt were the audience in the rich, swelling tones of the organ that they hardly noticed the dimness of the light, which seemed to throw a veil of solemnity over the entire scene. For nearly twenty minutes the audience sat thus and the music ceased. Suddenly the gaslight flashed forth in all its brilliance, as the huge curtain began slowly to ascend. Not a whisper broke the charmed spell. All eyes were riveted upon the opening space until the full breadth of the wondrous instrument burst upon their view. The audience rose to their feet, and cheer upon cheer marked the auspicious moment.

The appearance of the organ is still an almost overwhelming spectacle, with its brightly polished tin pipes of the 32-ft. principal standing in an elaborately carved walnut case.

Until 1884 the organ was heard in frequent recitals and choral concerts. It was finally removed from the stage of the music hall to make room for the newly-formed Boston Symphony Orchestra. After thirteen years of storage in a building belonging to the New England Conservatory of Music the late Edward F. Searles of Methuen purchased the instrument. With little regard for expense, Mr. Searles then built a hall especially to house the organ. His enthusiasm and almost unlimited resources led him to spare no effort or expense in providing a setting which, both visually and acoustically, would be ideal for the instrument. The Methuen Organ Company, of which he was president, began the reconstruction of the organ in such a way as to assure its maintenance in good condition for a long period and so as to remedy certain defects which had been characteristic of its original installation in Boston. The construction and decoration of this hall, with the rebuilding of the organ, consumed a considerable period of time, so that it was not until Dec. 9, 1909, that the first recital was given on it in Methuen.

One of the outstanding characteristics of this rebuilding operation was the provision of ample space on the topboards for every pipe to have full speaking room and easy accessibility. All chests were installed on the same level under a very high ceiling. This ceiling is continuous with that of the main auditorium, being neither at a different level nor in any way partitioned off from it. The new electro-pneumatically operated slider-and-pallet chests incorporated the best of materials and workmanship, the original leather being in excellent condition today. Every detail of the installation was planned so as to be most favorable to the organ. In this respect this installation is in marked contrast to the usual inadequate space and poor acoustic properties which often reduce the effectiveness of otherwise excellent organs. The acoustics of the building are said to have caused Mr. Searles considerable concern. The thirty-six-inch double masonry walls enclose an air space and the windows are double-hung in order to insure against the passage of sound through the walls of the building. It is reported that he reconstructed the original ceiling several feet higher than it had been in order to improve the hall's acoustic properties. Its present period of reverberation is such that all of the organ's tones are enhanced, although they are not rendered indistinct.

Originally the organ was tuned half a tone higher than the now standard international pitch. This Mr. Searles corrected by retuning the reeds and by adding new pipes for the lowest notes of all the fluework.

Among the unusual features originally found in this organ, revealing the progressive attitude of its designers, was a divided pedal. A number of light pedal stops, used primarily for accompaniment, were under expression. The original console, which is still attached to the case, has different-colored stopknobs for each division of the organ and a primitive register crescendo device which must have been one of the earliest. Its control moved from side to side on a track in front of the expression pedals. There was also a synthetic vox humana, said to have consisted of several flue ranks in combination with a reed. This stop was under separate expression. Another unusual stop was the physharmonica, a free reed without resonators, as in a harmonium, also under expression.

The bifra of the old choir organ was a stop of curious composition and character, consisting of two ranks of pipes under single control—an 8-ft. metal gedeckt and a 4-ft. string. The piffaro of the old solo organ was of exactly the same composition, but spoke at 4-ft. and 2-ft. pitch. They were not voiced so as to blend into an apparently unified sound, but simply offered combinations under the control of a single stopknob.

By far the most distinguishing feature of the organ, however, was the extent to which its tonal scheme and voicing deferred to principles of an earlier period. Its ensemble contained stops at every pitch from 32-ft. to 1-ft., and a sufficient number of full-voiced mixtures to lend considerable brilliance to the tonal effect. It also included several free reeds which even today yield some of the most interesting tones to be found in the organ.

The late nineteenth century trend toward increased diversification of unison stops and gradual elimination of harmonic corroborating elements was just beginning to be felt, as were the effects of that style of voicing which tended to emphasize the fundamental in the tone of each individual pipe. Whether due to the original voicing or to some revoicing that may have been done in 1909, the fundamental tone at 16-ft. and 8-ft. pitch was unusually heavy and would not adhere to the tone of the rest of the organ. Even the use of all mutations and extremely high-pitched mixtures could not disguise it. Many of the 8-ft. and 16-ft. stops were of unusually large scale and had high mouths and arched upper lips, all of which tended to produce heavy fluty tone.

The composition of the mixtures is possibly the most unusual feature of the organ. It was undoubtedly changed at the time of the rebuilding in its present location, as the original specification designated the great mixtures as six, six and five-rank, and they afterward possessed one fewer rank in each instance. In any case, they comprised, for the most part, octaves of the unison and tenths and seventeenths. We might infer that the apparent reluctance to include quints was due to the presence in the organ of an unusual number of separately drawn stops speaking at 2⅔-ft. and 5⅓-ft. pitch. A compound stop that was for many years unique in this country was the 32-ft. grand bourdon. It was in effect a 32-ft. five-rank mixture. Its first rank was the 16-ft. sub bass, which was also subject to individual control. The other ranks spoke at 10⅔, 8, 6⅔ and 4-ft. respectively. In some of its notes it produced a clearly discernible 32-ft. resultant tone. This stop has since been imitated, in some instances with better results.

Three free reeds remained in the instrument from the time of its establishment in Methuen and they are still in use. One is the 16-ft. basson in the pedal organ. Its tone is clear and mellow, lending definition to and blending with the pedal flue ensemble. Another was the 4-ft. vox angelica of the old solo organ, which has become the 4-ft. regal in the present choir organ. It has wooden bell-shaped resonators in various fractions of normal speaking length. Its quality is interesting, woody in the lower octaves and extremely bright in the treble. Its upper notes sound like the tone of a harpsichord sustained. The pedal 32-ft. contre bombarde, also a free reed, lends undisputed definition to the 32-ft. line.

Another remarkable voice is the traversflöte of the old swell organ, now to be found in the choir. Each of its tubes is bored out of a single piece of some kind of fruit-tree wood and is tapered both inside and out. The round mouths are blown from a brass windway constructed on the outside of the pipe. The pipes are double-length harmonic from the thirteenth note upward. Its tone is the closest imitation of its orchestral prototype that this writer has ever heard. The konzertflöte of the old solo organ and present choir has mouths and windways like the traversflöte, but its tubes are rectangular.

Another unusual stop was the swell 5⅓-ft. quintflöte, now used as a 2⅔-ft. nazard in the swell. Its rectangular wooden pipes are tapered in that the front of each slopes backward toward the top.

The striking reeds of the organ were not of such fine quality as those to which we have become accustomed today, although they did possess the virtue of blending well with the fluework. Most of them had bell-shaped resonators, some of brass and some of tin. They had French-type tongues and shallots. In common with other chorus reeds of that type and period the brass notes were generally too loud for the treble. At some time in the organ's history a French-type (lift-cap) tin vox humana was substituted for the original synthetic stop, which must have been a failure.

The late B. J. Lang, for many years accompanist of Boston's Handel and Haydn Society and later conductor of the Cecilia Society, once remarked that whenever he was to play on this organ in its former location in the Boston Music Hall he felt it necessary to go to the hall half an hour ahead of time in order to get the tone out of the pipes in time for the audience to hear it. The slow speech of which he complained must have been attributable in large part to voicing, as the organ was then operated by direct mechanical action. In Methuen, however, prior to the most recent rebuilding, excessive motion of armatures and pallets, together with irregular tension in the pallet springs, contributed to still further slowness of speech. Even more noticeable was the instrument's remarkable reluctance to stop sounding, a few of the notes continuing to speak for nearly a second after the key was released.

The present specification of the organ, as drawn up by Arthur Howes, Carl Weinrich and Ernest White, in collaboration with G. Donald Harrison, was published by THE DIAPASON in August, 1947. Every effort was made by these consultants to retain the original character of the instrument as much as possible and to use old pipes whenever practicable. Their planning was made difficult by the fact that all of the pipes from some stops, together with the lowest octave of several others, were missing. The heavy-toned great tibia major and flöte and the pedal sub-bass, together with several large-scale wooden gedeckts, have been eliminated, as have several 16-ft. wooden string basses whose speech could not be quickened.

The excellent case and keyboards of the 1909 console have been retained, although an entirely new key and stop action has been installed. The combination action is remote control. New pallet springs have been installed in the chests, and the motion of the pallets and armatures has been limited so that attack and release are greatly accelerated. Modern swell engines now operate the expression shutters of the swell and the new choir organ (old solo). The tonal palette of the positiv (old choir organ) has been completed by the addition of several separately controlled mutations. A chorus of new French reeds has been added to the swell. A second reed chorus, which includes the vox humana with the twelve new lowest pipes at 16-ft. pitch and the above-mentioned 4-ft. regal, makes the full choir organ an interesting contrast to the full swell.

In the old great organ the lowest rank of the cornet spoke at 16-ft. pitch. These pipes, tin chimney flutes, have been extended downward to the bottom of the keyboard so as to make a separately controlled 16-ft. bourdon. The new cornet uses old cornet pipes and pipes from the old great principal diapason at unison pitch to produce the loudest stop in the organ, excellent for solo or ensemble playing. The other three mixtures of the great organ, all of them of four ranks, are so arranged as to give the effect of being an octave apart in pitch. The 32-ft. pedal mixture, the grand bourdon, has been given more definition and clarity by tuning its highest rank, which formerly spoke at 4-ft. pitch, down approximately a whole tone to make a flat seventh, a twenty-first above the 32-ft. ground tone.

Whereas the organ formerly sounded best when played full, or nearly full, and was not so satisfactory in *mezzo forte* or *piano* combinations, the rearrangement of old pipes, plus the addition of certain new sets, has made it more flexible and effective at all levels of volume. All who have heard or played the organ in its present condition, including students and faculty of the Organ Institute's summer session, agree in saying that it exhibits a remarkably wide range of color, in addition to clarity and brilliance. It produces beautiful sounds at all levels of volume and, even when played full, gives the impression that the tone is unforced and easily produced.

The specification reveals that the organ possesses a completely independent pedal division. The great contains a variety of foundation stops at both 16 and 8-ft. pitch, with a complete set of harmonic corroborating elements for each of these pitches. The three principal chorus mixtures are so designed as to serve to increase the brightness of the 8, 4 and 2-ft. lines, respectively. The positiv contains a variety of foundation tones at both 8 and 4-ft. levels, separately drawn mutations, a chorus mixture and another mixture intended to serve as a mutation. The relationship between the primary and secondary fluework ensemble is paralleled in the reed choruses of the swell and choir organs, each with its own mixture. The individual reed stops, together with the flutes and strings of unusual character, complete the resources of the instrument in such a way that it is ideal for the performance of all kinds of organ music.

MRS. FOSTER L. HAVILAND

MRS. F. L. HAVILAND, MAINE CHURCH MUSIC LEADER, DEAD

Mrs. Foster L. Haviland, prominent Portland, Maine, hymnologist, organist, choral director and teacher, died in that city Feb. 8 at the age of 73 years.

In her capacity as chairman of the church music department of the Maine Federation of Music Clubs, a position she held for the last sixteen years, Mrs. Haviland initiated and sponsored elaborate state choir festivals at Thanksgiving time and annual vesper hymn services in the spring for state federated choirs, assisted by members of the Maine Chapter of the American Guild of Organists. Mrs. Haviland's research in the field of hymnology included the formation of hymnology classes in Portland and the editing of a column, "Hymns Old and New," for a Portland newspaper.

Mae Ford was born in Newbury, Vt., where she studied piano and organ. Subsequently she entered the New England Conservatory of Music in Boston. Here she took special courses in organ and choir directing under George Chadwick, Henry M. Dunham, F. Addison Porter and Samuel Cole, and was graduated in the piano teachers' course. While in school she served as organist at the Perkins Street Baptist Church of Somerville. In recognition of her scholastic record she was selected to play the organ at the commencement exercises in the Tremont Temple, Boston, in 1900.

Mrs. Haviland joined the Maine Chapter of the A.G.O. soon after its organization and had been associated with it ever since, serving as corresponding secretary.

In addition to her private teaching in Portland Mrs. Haviland was organist and director for several years at the Chestnut Street Methodist Church. She was a member of the Portland Rossini Club and for nine years served as organizer and director of the club orchestra. Among her affiliations were membership in the Hymn Society of America, the position of corresponding secretary of the Victoria Society of Maine Women and life membership in the Longfellow Garden Club.

Mr. Haviland, a widely known engineer and inventor, died in 1937. Mrs. Haviland is survived by three sons—Charles, Port Chester, N. Y.; John, Hinsdale, Ill., and William, Norfolk, Va.

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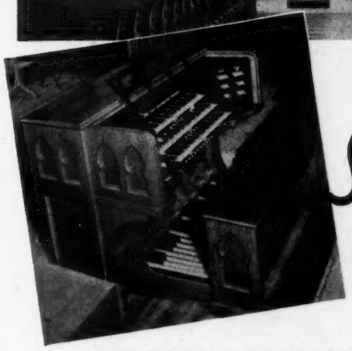

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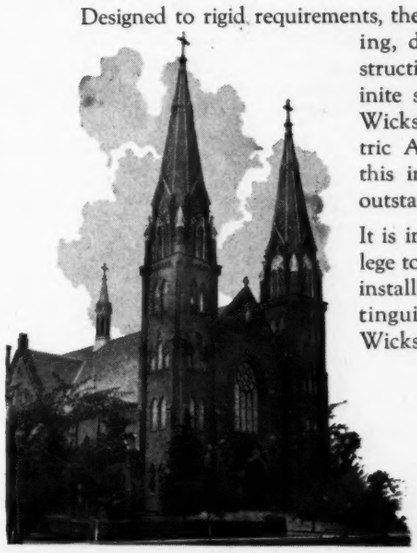

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THREE ANN ARBOR RECITALS OFFER "HISTORICAL SURVEY"

A series of three recitals which are described as a "historical survey of organ music" are being played this winter at the University of Michigan in Ann Arbor. The first was presented Jan. 18 by Robert Noehren. Charles Vogan played Feb. 29 and the last performance of the series will be given March 21 by Marilyn Mason.

Mr. Noehren presented organ music of the sixteenth, seventeenth and eighteenth centuries, as follows: Canzone on "La Martinella," Isaak; Variations on "My Young Life Must Have an End," Sweelinck; Chaconne in G minor, Couperin; Chorale Prelude, "What God Does Is Surely Done," Kellner; Chaconne in E minor, Buxtehude; Prelude and Fugue in A major, Prelude and Fugue in A minor, Chorale Prelude, "Come, Saviour of the Gentiles," and Fantasie and Fugue in G minor, Bach.

Mr. Vogan played: Allegro Moderato e Serioso, First Sonata, Mendelssohn; Gavotte, Wesley; Fantaisie in A major, Franck; Toccata in D minor, Reger; Fantasie and Fugue on "Ad Nos, ad Salutarem undam," Liszt.

Miss Mason will present twentieth century compositions and will have the assistance of the university string orchestra, conducted by Gilbert Ross. The program includes: Three Pieces for Organ (1947), Edmund Haines; Variations on a Recitative, Op. 40, Schönberg; Meditation on a Communion Hymn, Sowerby; Intermezzo, Second Symphony, Dupré; Prelude and Allegro for Organ and Strings, Piston; Pastorale, Milhaud; "Dieu Parmi Nous" ("La Nativité du Seigneur"), Messiaen.

BARNES LECTURES AND PLAYS; OPENS FOUR ORGANS IN MONTH

What may well be regarded as a record in dedicatory recitals has been made this winter by Dr. William H. Barnes, Chicago organ architect. In the month of January he opened four new or rebuilt instruments. Since Oct. 22 he has lectured before three A.G.O. chapters.

The record begins Oct. 22 with a talk and recital before the Waterloo, Iowa, Chapter, as reported in THE DIAPASON. Dec. 10 he played for a Christmas program at the First Baptist Church of Evanston, of which he is organist and director, for the women of the church and the Garden Club of the suburb. The list of appearances since Dec. 28 has included:

Dec. 28—First Methodist Church, Barrington, Ill., dedicatory recital on Wichlac organ.

Jan. 4—Trinity United Brethren Church, Decatur, Ind., three-manual Tellers, dedicatory recital.

Jan. 6—First Reformed Church, Lansing, Ill., three-manual Kilgen, dedicatory recital.

Jan. 11—Lutkin Hall, MacDowell Society of Evanston.

Jan. 19—Lecture and recital before Champaign-Urbana Chapter, A.G.O.

Jan. 25—Granville Avenue Presbyterian Church, Chicago, two-manual Odell rebuilt by W. H. Delle, dedicatory recital.

March 31 he will lecture and play for the Missouri Chapter, A.G.O.

THE COMBINED CHOIRS of St. Paul's Episcopal Church and the Presbyterian Church of Riverside, Ill., will sing Faure's "Requiem" on Good Friday night, March 26, at St. Paul's Church. Benjamin Harrison, organist and choirmaster of St. Paul's, will play the service and Clarence Peebles, director of music at the Presbyterian Church, will conduct the performance. Robert Murphy will play a group of Lenten preludes in the service. This is the second combined service of the two suburban parishes and plans are being made to offer at least two such services every year.

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BACH, J. S.—Ach Gott Und Herr—I & II; Allein Gott In Der Hoh' Sei Ehr'—I, II & III; An Wasserflussen Babylon—I & II; Aus Tiefer Not Schrei' Ich Zu Dir—I & II; Christ Lag In Todesbanden; Christ, Unnser Herr, Zum Jordan Kam; Das Jesulein Soll Doch Mein Trost; Der Tag Ist So Freudenreich; Dies Sind Die Heil'gen Zehn Gebot.

BUTTSTEDT, J. H.—Vom Himmel Kam Der Engel Schar.

BUXTEHUDE, D.—In Dulci Jubilio; Puer Natus In Bethlehem; Von Gott Will Ich Nicht Lassen.

KELLNER, J. P.—Was Gott Tut, Das Ist Wohlgetan.

KUHNAU, J.—Ach Herr, Mich Armen Sunder.

SCHEIDT, S.—Da Jesu An Dem Kreuze Standt.

SCHILLING, A.—Christus, Der Ist Mein Leben; Dir, Dir, Jehova, Will Ich Singen; Jesu, Meines Lebens Leben; Jesu, Meine Zuversicht—I & II; Meinen Jesum Lass Ich Nicht; So Nimm Denn Meine Hande.

SCHILLING, A.—Sollt' Ich Meinem Gott Nicht Singen; Vom Himmel Hoch, Da Komm' Ich Her; Was Gott Tut, Das Ist Wohlgetan.

STREICHER, J. A.—Ach, Wie Fluchtig, Ach Wie Nichtig; Alles Ist an Gottes Segen; Auf, Auf, Mein Herz Mit Freuden; Christus, Der Ist Mein Leben; Dich, Dich, Jehova Will Ich Preisen; Die Gnade Unsers Herrn Jesu Christi; Freu Dich Sehr, O Meine Seele; Gott Des Himmels Und Der Erden; Herr Christ, Der Einig Gottes Sohn; Herr Jesu-Christ, Dich Zu Uns Wend; Herr, Wie Du Willst; Herzlich Tut Mich Verlangen; Herzliebster Jesu; Ich Will Dich Lieben, Meine Starke; Jesu, Mein Freude; Jesu, Meines Lebens Leben; Jesu, Meine Zuversicht; Liebster Jesu, Wir Sind Hier; Machs Mit Mir Gott; Meinen Jesum Lass Ich Nicht; Nach Einer Prüfung; O, Dass Ich Tausend Zungen; O Gott, Du Frommer Gott; O Lamm Gottes, Unschuldig; O Welt, Ich Muss Dich Lassen; Schmücke Dich, O Liebe Seele; Straf Mich Nicht In Deinem Zorn; Was Gott Tut, Das Ist Wohlgetan; Wer Nur Den Lieben Gott—I & II; Wer Weiss, Wie Nahe; Werde Munter, Mein Gemüte.

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Biennial National Convention, St. Louis, Mo., July 5-9, 1948

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Guild Sunday, April 18, To Be Observed in Varied Ways by Many Churches

According to plans by the headquarters council, April 18 is to be observed nationally as American Guild of Organists Sunday. Through special programs at the services of all denominations the Guild hopes to spread a wider knowledge of its musical and ethical principles. Original compositions, choral and instrumental, by Guild members will be used, and the clergy will tell of the work of the organization.

The Guild Sunday committee, of which George Mead is chairman, issues the following announcement and suggestions for the observance:

To all the members of the Guild:

Will you mark your calendar now with the date of our 1948 A.G.O. Sunday: April 18, the third Sunday after Easter. We hope that the observance of A.G.O. Sunday is by now taking an important place in your plans for special services during the post-Easter season. Such a festival, sounding a note of high musical standard in the varying forms of worship in which we take our part, presents the Guild to the people as a truly national and unified company of musicians. We suggest:

1. Observance of Guild Sunday at a regular or special service, including canticles and anthems by Guild members and organ music by Guild members before, during and after the service.

2. The use of the Guild motto, "Soli Deo Gloria," in the program and in other appropriate printed material.

3. The enlisting of your minister's aid. Many of the clergy spoke of the occasion last year and were glad to do it. If you need information to pass along, write to the chairman of this committee at national headquarters and we shall send you a copy of "A Brief Sketch of the A.G.O."

4. Publicity by preliminary program announcements and newspaper notices. Most newspapers are helpful in matters like this.

Make this a better one!

Hugh Porter Guest in Hagerstown.

Dr. Hugh Porter, F.A.G.O., of Union Theological Seminary, New York City, was the guest lecturer and recitalist at the Jan. 24 meeting of the Cumberland Valley Chapter, held at St. John's Lutheran Church, Hagerstown, Md. The program was made possible through the interest of approximately 200 friends of the chapter who became sponsors.

The afternoon session was devoted to the subjects of hymn playing, congregational singing and service playing in general. Dr. Porter's comments and demonstrations and the resulting discussions were of significant value to those who had braved the worst storm of the year to be present.

Dinner was served at the Hager House. In the evening Dr. Porter played the following program: Trumpet Voluntary, Purcell; "Noel," d'Aquin; "Tierce en Taille," Couperin; Fugue in G, "a la Gigue," Bach; Three Chorale Preludes, Brahms; Toccata on "Leoni," Bingham; Scherzetto (Twenty-four Pieces), Vierne; Introduction and Passacaglia, Reger; "Vision of the Eternal Church," Messiaen; Chorale Prelude on "Werde munter," Whitlock; "Regina Pacis," Weitz.

CARL J. FARNSWORTH, Secretary.

Fine Program at Short Hills, N. J.

The Metropolitan New Jersey Chapter was invited to attend a choral evensong, followed by a special musical program, at Christ Church in Short Hills, N. J., Jan. 18. W. Lindsay Smith, F.A.G.O., organist and choirmaster at Christ Church, directed a chorus of fifty voices. Choral evensong was intoned by the Rev. Robert F. Beattie, assistant to the rector, and included an Anglican chant of Psalm 67 and the Magnificat in B flat by Stanford. After greetings by the rector, the Rev. Herbert H. Cooper, the choir sang "While Shepherds Watched Their Sheep," by Jungst, and "Sing We Noel Once More," by David Stanley Smith. John H. G. Boer, tenor soloist, sang "Haste, Ye Shepherds" from Bach's Christmas Oratorio, with Charlotte M. Dykema playing a flute obbligato. Miss Dykema also played the Sonata No. 3, in G, by Handel. The choir concluded this fine program by singing "All Creatures of Our God and King," by E. T. Chapman, and "Kyrie Eleison," from Franck's Mass in A.

The February meeting was held Feb. 9 at the Munn Avenue Presbyterian Church in East Orange, with Earl B. Collins, organist and choirmaster of that church, as host. The evening started with dinner prepared and served by Mr. Collins' choir. A short business meeting followed the dinner and then Mr. Collins gave a recital consisting of works by Marcello, Bach, Peeters, Widor and James. The last four numbers on his program were devoted to music for carillonic bells, playing the Bell Prelude by Clokey; "Carillon," Sowerby; "The Lord's Prayer," Helen C. Rockefeller, and "Carillon," Roberts. Mr. Collins closed his recital with a stirring interpretation of Vierne's "Carillon de Westminster."

HELEN C. ROCKEFELLER, Registrar.

Dr. Thompson Speaks in Syracuse.

The Syracuse Chapter held a dinner meeting Feb. 2 in the banquet hall of the First Baptist Church. Dr. Harold W. Thompson of Cornell University was the guest speaker. "Changing Tastes in Church Music" was his subject.

Dr. Thompson, who is well known to all DIAPASON readers, is one who has watched and guided these changes for some thirty years. He discussed the trends of organ building since 1918, the changes in organ literature used for church services and the choirs which are gradually developing into great organizations, at least in size. It was a vivid picture of development that Dr. Thompson painted and it emphasized once again the need for moderation and high musical standards on the part of church musicians.

After the short discussion period arrangements were made for the first recital by Guild members, to be given in March.

EDITH SCHMITT.

Lecture and Program in Pittsburgh.

A very unusual experience awaited members of the Western Pennsylvania Chapter at their dinner meeting Jan. 27 at the East End Christian Church, Pittsburgh. After dinner at the parish-house Charles Williamson, assistant professor of physics at Carnegie Institute of Technology, spoke to us on acoustics, in which field he is a recognized authority. His writings on matters technical, especially for the *American Journal of Physics*, are widely read. His subject was "The Just versus the Tempered Scale in Present-day Musical Performance," and his most interesting talk and demonstrations evoked discussion.

After the lecture we heard a very fine organ-choral program. E. Franklin Bentel, organist-director at the church, and Robert Schneeberger, assistant organist, played and the choir sang. The program: "Psalm 19," Marcello; Communion, Richard Purvis, and "Benedictus," Rowley (Mr. Bentel); "We Love the Place, O God," Noble, and "Surely the Lord Is in This Place," Coke-Jephcott (choir); Adagio from Symphony 6, Widor; "Jesu, Joy of Man's Desiring," Bach, and Three Chorale Improvisations, Karg-Elert (Mr. Schneeberger); "The Lord Is My Shepherd" and "The Omnipotence," Schubert (commemorating the composer's birth, Jan. 31, 1797) (choir); Toccata, d'Evry (Mr. Bentel). ESTELLE GRAY, Registrar.

The Warden's Column

The 1948 Guild examinations are scheduled as follows: May 5, the choirmaster examinations (fellows, associates and colleagues are eligible to take this examination); May 27 and 28, associate and fellow examinations (the associate examination is open to all colleagues of the Guild; the fellow examination can be taken only if one has successfully completed the associate). Candidates for the choirmaster (Ch.M.) examination must have been elected colleagues not later than March and register by paying the fee of $15 not later than April 1. Candidates for the associate (A.A.G.O.) examination must have been elected colleagues not later than April and register by paying the fee of $15 not later than May 1. Candidates for the fellow (F.A.G.O.) examination must register by paying the fee of $20 not later than May 1. Make all checks payable to American Guild of Organists. Arrangements can be made to take these examinations at any chapter center or at headquarters. Communicate with deans of chapters or with national headquarters.

The alluring account given in the February column by Mrs. Gladys Walker, dean of the Missouri Chapter, of what is in prospect for all who attend the Guild convention in St. Louis is supplemented in this issue by Lindsay Lafford, a member of the convention committee in St. Louis. He writes:

"I hate to see that evenin' sun go down"—you, too, will echo the words of W. C. Handy if you are one of the fortunate people attending the St. Louis convention. You will find so much that is interesting, instructive, entertaining, that you will begrudge the few hours of sleep which will, perforce, take you away from the activities.

Do you like cities? You will be in one; a city which, though full of historical associations, is yet as modern as you could wish. Do you like green trees and restful shade? Forest Park is but a few minutes' drive from convention headquarters. Are you fascinated by rivers? The mighty Mississippi is at your doorstep; there may be more beautiful rivers, but few can boast as great a social significance. Mark Twain's birthplace lies a scant hundred miles away. Read what he wrote about St. Louis in his "Life on the Mississippi"; then come and compare your own observations with his.

St. Louis is a great convention center. So many conventions are held here, in fact, that you could not throw a brick—if you were so minded—in the city at any time of the year without hitting a convention of some sort. Have no fear, however; St. Louisans do not indulge in this practice.

In addition to the scheduled attractions of the convention program—the recitals, lectures, the Guild service and so forth—there will be plenty of light entertainment. Don't forget that this is an outstanding opportunity to renew old friendships and establish new ones; to keep abreast of what goes on in the organ world; to foregather with your cronies and talk shop.

Make up your mind now to attend the Guild convention, July 5 to 9. Don't leave the decision until it is too late or you, too, will be singing the St. Louis Blues!

"100 per cent chapter representation at St. Louis convention."

S. LEWIS ELMER.

Address on the Ideal Organist.

The February meeting of the Lexington, Ky., Chapter was a dinner-meeting Feb. 9 at the Lafayette Hotel. Nearly 100 per cent were in attendance. Dr. Harold B. Kuhn of the Theological Seminary of Wilmore, Ky., was our guest speaker. His subject, "The Ideal Church Organist," was interesting and helpful.

There was a business meeting afterward, with the dean, Mrs. Earl Bryant, in charge. Four new members were received and welcomed—Mrs. John Fife, Mrs. Aimo Kiviniemi, Miss Margaret Thompson and Floyd Powell. Several important matters were brought before the members, one being the observance of Guild Sunday. The meeting closed with the members looking forward to our March meeting, when we plan to attend the recital given by E. Power Biggs in Wilmore, Ky.

LURLINE DUNCAN, Secretary.

Louisville Hears Mrs. Feely.

The February meeting of the Louisville Chapter began with a dinner and business meeting at the French Village Feb. 2. The chapter was fortunate in having as its guest Mrs. Byr Della Sankey Feely, dean of the Waterloo, Iowa, Chapter.

A new member was introduced—Robert Hobbs, who is transferring his membership to Louisville. Mr. Hobbs, formerly organist and choirmaster of St. Paul's Episcopal Church, Westfield, N. J., is now at St. Mark's Episcopal, Louisville, where he succeeds William E. Pilcher. Mr. Pilcher's retirement from St. Mark's was announced last month. Discussion was concerned with plans for the forthcoming choir festival and the Guild convention in St. Louis.

At the conclusion of business the chapter adjourned to the Fourth Avenue Presbyterian Church, where Mrs. Feely was recitalist of the evening. She displayed excellent technical equipment and a keen sense of color in her registrations. Her program was noteworthy also for the number of American composers represented. Probably the best playing of the evening was the Franck Chorale in A minor and to one listener the most delightful number was the Karg-Elert transcription of Rameau's "Tambourin." Mrs. Feely's program included also the Toccata and Fugue in D minor, Bach; Adagio from Third Trio-Sonata, Bach; Roulade, Bingham; "Vespers at Solesmes," Miles Martin; Concert Variations, Bonnet; "Caprice Viennois," Kreisler-James, and "Trilogy," Coke-Jephcott.

HARRY WILLIAM MYERS, A.A.G.O., Registrar.

Virginia Minister-Organist Meeting.

The Virginia Chapter held a dinner meeting with the ministers as guests Jan. 13 at the Tabernacle Baptist Church in Richmond. The Rev. R. Aubrey Williams, pastor of the church, welcomed the members and their guests. Dean Alton Howell presided at the business meeting. A number of guests and five new members were present. Plans were made for presenting Alexander Schreiner Feb. 10 at the First Baptist Church. Because of a conflicting concert the recital was played at 7 o'clock, with a dinner preceding the recital.

The Rev. Theodore F. Adams, chapter chaplain and pastor of the First Baptist Church, spoke on the music in the service and the cooperation of the organist and the minister. Granville Munson, Jr., organist at St. Stephen's Episcopal Church, spoke informally on the music of the church. FRANCES SUTTON, Registrar.

Wilkes-Barre Junior Choir Festival.

The annual junior choir festival of the Wilkes-Barre, Pa., Chapter was held in St. John's Lutheran Church Feb. 2. Mrs. Peter Broadt directed the massed choirs, in which eight churches were represented. Dorothy Turner, dean of the chapter and organist of Holy Trinity Lutheran Church, of which Mrs. Broadt is choir director, accompanied the choirs at the organ. The choir of St. John's Church sang the service music under the direction of Carl F. Roth, organist and director of the church. Mr. Roth played the Prelude by Clerambault as a prelude, "Adoration," Bedell, as the offertory and Largo, by Bach-Schreiner, for the postlude. Violin selections played by William Chosnyk, guest soloist, were "La Serenata," Braga, and "Sarabanda e Giga," Corelli-Elman.

Anthems by the junior choir were "Jesus Meek and Gentle," Holler, and "Tarry with Me, O My Saviour," Baldwin, and the girls' choirs (intermediate) sang "How Lovely Are Thy Dwellings," Spohr; "O Saviour, Hear Me," Gluck-Riegger, with violin obbligato by Mr. Chosnyk. The combined children's and adult choirs sang "Sanctus," Gounod; "Faithful Shepherd," Matthews; "The Day Is Past and Over," Marks, and "The Lord's Prayer," Malotte.

LOUIE W. AYRE, Secretary.

News of the American Guild of Organists — Continued

Dr. Charles Peaker Guest Speaker and Recitalist; Dine Rochester Clergy

The January meeting of the Rochester Chapter, held on the 27th, took the form of the annual organist-ministers' dinner and was followed later in the evening by a recital in the Brick Presbyterian Church, by Charles Peaker, Mus.D., F.R.C.O.

Special guests at the dinner, served in the Brick Church Institute, were the ministers and choir directors of the city churches. Dr. Peaker, organist and director at St. Paul's Anglican Church, Toronto, was the principal speaker and proved to be as capable of holding the interest and attention of the audience in this capacity as he did later as an organist. His remarks dealt largely with the responsibility devolving upon the church organist to encourage and maintain in the musical portions of the service the same high standards which have been set by the best work of other contributors to the service of worship—the poets, the artists, the architects and the writers.

Perhaps the outstanding feature of the recital by Dr. Peaker on the large four-manual organ rebuilt recently by Möller was the opportunity to hear for the first time the immensely moving Introduction, Passacaglia and Fugue by Healey Willan. The whole program, which included works ranging from those of the early masters —Byrd, Bach and Haydn—to the modern school—Reger, Jongen and Vierne—was admirably selected and arranged, well annotated with Dr. Peaker's program notes and, above all, played with insight and a technique to be long remembered by those privileged to hear it.

JAMES H. RICHMOND, Registrar.

Talk on New Book in San Jose.

The San Jose, Cal., Chapter held its monthly meeting Sunday afternoon, Feb. 8, at the First Methodist Church of San Jose. A very interesting and educational talk was made by Reginald Greenbrook on his new book, which will soon be published and is temporarily entitled "Church Music and the Organ." Mr. Greenbrook gave the highlights of each chapter and presented several illustrations at the organ. Some of the subjects covered were: "From the Organist's Point of View" (between the minister and the organist), "The Organist," "The Choir Director," "The Music Committee," "The Organ Technician," "The Organ Architect," "The Organ Builder" and "Electronic Organs." The chapters on hymn playing and acoustics were discussed more in detail and several illustrations were given. After the talk a question and answer period was held.

Following the business meeting, presided over by Dean Iru Price, organist of Westminster Presbyterian Church, refreshments in the valentine motif and a social hour were enjoyed.

On the evening of Feb. 6 Walter Baker, distinguished American organ virtuoso, was presented in a recital by our chapter at the Christian Assembly in San Jose before an enthusiastic audience. The program was open to the public. The recital was one of six by Mr. Baker in California and his only six played in America outside of New York City this season. He had flown to the west coast for the engagements. The varied program included compositions of Buxtehude, Clerambault, Bach, Karg-Elert, Vierne and Dupré, which were beautifully interpreted. The Bach chorales, Karg-Elert's "Hymn to the Stars" and Dupré's Berceuse and "Spinning Song" (from "Suite Bretonne") had the audience enraptured. Mr. Baker responded with encores.

MARJORIE MARSHALL BONDE,
Publicity Chairman.

Bishop-Elect Speaks in Wheeling.

The Wheeling, W. Va., Chapter held its third annual pastor-organist dinner Jan. 20 in the Scottish Rite Cathedral with an attendance of approximately sixty persons. The Rev. Dr. Laureston Scaife, rector of Calvary Episcopal Church, Pittsburgh, who had that very day been elected bishop of the diocese of Western New York, was the speaker. He presented logical and at times unusual views on church music.

On Feb. 3 the chapter presented Elizabeth Reese Johnson, organist of St. John's Episcopal Church, Charleston, W. Va., in a recital in St. Matthew's Episcopal Church, Wheeling.

ELEANOR BIDKA, Secretary.

Gives Recital at His Home.

The Eastern Tennessee Chapter met at Shelbridge, home of Henry Bridges in Johnson City, Jan. 20. After a brief business session presided over by Clifford C. Loomis, head of the conservatory of Sullins College and dean of the chapter, Mr. Bridges gave an informal recital on his three-manual Möller organ. The program included: Prelude in B minor, Bach; Prelude and Fugue in G major, Bach; "Harmonies of Evening," Karg-Elert; Meditation, Kinder, and Toccata from the Fifth Symphony, Widor. The excellent tone quality of the instrument was demonstrated through the varied compositions.

JUANITA BRADLEY, Secretary.

Recital in Dallas by Robert Y. Evans.

The Texas Chapter met Jan. 19 at the Cliff Temple Baptist Church in Dallas. After dinner and a business meeting we went to the sanctuary, where a recital was played by Robert Y. Evans, organist and choirmaster of the Kessler Park Methodist Church in Dallas.

Mr. Evans received his bachelor of music degree from the Kansas City Conservatory and his master's from the Eastman School. He also holds the associate and choirmaster certificates of the American Guild of Organists.

The following program was presented: Fugue in E flat ("St. Anne"), "Jesu, Joy of Man's Desiring" and Dorian Toccata, Bach; Andante Cantabile and Scherzo from Fourth Symphony and Adagio and Toccata from Fifth Symphony, Widor; Chorale Prelude on a Calvinist Hymn, Sowerby; "Divertissement," Vierne; "The Squirrel," Weaver; "Adeste Fideles," "Resonet in Laudibus" and "In dulci Jubilo," Karg-Elert.

ANNETTE BLACK.

Recital by Myrtle Regier in Fort Wayne.

The January meeting of the Fort Wayne Chapter was in the form of a recital by Myrtle Regier, M.S.M., of New York Jan. 27 at Trinity English Lutheran Church. Her program was as follows: Concerto in A, Handel; "Toccata per l'Elevazione," Frescobaldi; "Resonet in Laudibus," from Fridolin Sicher's Tabulaturbuch; "Maria Zart," Arnolt Schlick; "In dulci Jubilo," from Fridolin Sicher's Tabulaturbuch; "Christ ist erstanden," Hans Buchner; Fugue in E flat ("St. Anne"), Bach; Chorale Prelude, "Allein Gott in der Höh' sei Ehr'," Bach; Fugue, Honegger; Fantasie on "Wie schön leucht't uns der Morgenstern," Reger; Pastoral Dance, Milford; "Agnus Dei," Karg-Elert; Toccata, Andriessen.

Two Events in South Bend.

The St. Joseph Valley Chapter started the new year with a doubleheader in January. Several members braved the subzero weather Jan. 13 to attend a round-table discussion of problems which confront organists and choir directors. The meeting was held at Zion Evangelical and Reformed Church, South Bend, Ind., where the dean, Mrs. John H. Buzby, makes music each week. The regularly scheduled meeting of the Guild was a dinner Jan. 26 at the First Methodist Church, South Bend. Dinner was served to forty-one members and guests, after which a short business meeting was conducted by the dean. Mrs. H. O. Clayton, organist-director of the host church, then invited the members to the chapel to inspect the recently installed four-rank unit Aeolian-Skinner organ. Dr. Bethuel Gross and Maurine Smith Gross were presented in an organ-vocal recital in the sanctuary of the church. Dr. Gross played three groups, two of which were suites from his own pen—"Ecclesiastical Suite" and "Symphonic Suite." Other organ numbers were: Canzonetta, Handel; "Ave Maria," Schubert, and "Praeludium," Schumann. Mrs. Gross thrilled her audience with two groups, which included "Laschia Ch'io Pianga," Handel; "My Heart Ever Faithful," Bach; "Song of Penitence," Beethoven; "Du Christ Avec Ardeur," Bemberg; "Ich liebe Dich," Grieg, and "Music I Heard with You," Hageman.

W. FRANKLIN SHAW, Registrar.

Fine Program at Palm Springs, Cal.

Members of the Riverside-San Bernardino Counties (California) Chapter and the Choir Conductors' Guild attended a meeting in Palm Springs Jan. 19. Dinner was served at the Desert Inn, followed at the Community Church by a program arranged by Mrs. Holly Visel, the church's choir director. Three choirs—the "Blue Nightingales" (girls from fourth to eighth grades), the junior choristers (boys of the same ages) and the adult chancel choir sang a group of anthems beautifully. The beauty of tone was enhanced by the attractiveness of the robes, the girls being gowned in a soft shade of blue, the boys in black and white and the adult choir in a deep shade of red. Lois Lux, organist of the church, accompanied the choirs. Anthems sung were: "Joyful, Joyful, We Adore Thee," arranged by C. Albert Scholin; "The Heavens Are Declaring," Beethoven; "All Glory, Laud and Honor," Teschner, arranged by W. B. Olds. Following this Mrs. Roger Williams, harpist, played an interesting group of harp numbers.

The speaker of the evening was Dr. John R. Macartney, who recently retired as minister of the church after having served for more than fifty years as pastor of churches in different parts of the country. His speech was full of wit and humor and in the more serious part he paid tribute to the organists and choir directors, saying that they deserved at lease 50 per cent of the credit for the effectiveness of a service. He closed with a dramatic presentation of the lines "The Spirit of Music."

MARJORIE P. PERKINS, Secretary.

Organ Records Ithaca Subject.

Following a dinner at the Victoria Inn, the January meeting of the Ithaca, N. Y., Chapter was held in the First Methodist Church Jan. 26. The business included the listing of prospective members and discussion of the sponsoring of a recital after Easter by one of the outstanding organists of the country. Professor William W. Austin of the Cornell music department and organist at Sage Chapel, was proposed for membership. Suggestions were made regarding the annual hymn festival in May, which is sponsored every year by the chapter. A report was given as to the progress made by the committee which is endeavoring to interest the local radio station in presenting a weekly recital by E. Power Biggs. The possibility of a series of midday recitals in Lent also was considered.

The speaker of the evening was Clarence R. Warrington, organist at the Catholic Church. His subject was "The Latest in Organ Recordings." Mr. Warrington demonstrated some of the most recent recordings, comparing them with ones of ten years ago, one of which was played, showing the marked improvement made in this field. Some new records by Walter Baker and several by E. Power Biggs, played on the Germanic Museum organ at Harvard, were included; also numbers by Virgil Fox on the Wanamaker organ.

LOUISE WALLACE, Sub-dean.

N. Hampshire "Musical Town Meeting."

The New Hampshire Chapter held a musical town meeting Jan. 28. The announced subject was "The $64 Question." The subject was sufficient to arouse the curiosity of the members. It proved to be choirs and service music. Each member drew a question which he was to answer, followed by a discussion from the floor. The members seemed to feel that they had much to take home from such a discussion. The meeting was held in the vestry of the First Baptist Church in Manchester. The host was Alfred Plumpton, organist and choir director of the church. Mrs. Plumpton and Mrs. Dean Plumpton served refreshments at the close of the meeting.

Feb. 3, in the Franklin Street Congregational Church, Manchester, the chapter presented Richard Ellsasser in a recital. The church has a large three-manual Austin organ, a memorial presented by Frank P. Carpenter. An audience that filled the church to capacity was present to enjoy an excellent program, which was as follows: Introduction and Toccata in G minor, Walond; "The Fifers," d'Andrieu; Andante, Stamitz; Allegro Vivace, Sixth Sonata, in G minor, Sammartini; Fourth Concerto in C major, "Klavieruebung," Part 3, "Catechism," "Glory Be to God on High" (Gloria, No. 2), Chorale Prelude, "Heartily I Yearn," and Toccata in F major, Bach; "The Kettle Boils," Clokey; "Soul of the Lake," Karg-Elert; "Marche Fantastique" and Concert Study in D minor, Ellsasser.

MISS GERMAINE PELLERIN, Secretary.

Williamsport, Pa., Chapter.

A meeting of the Williamsport, Pa., Chapter was held Jan. 11 at St. Mark's Lutheran parish-house. The chief business was to complete arrangements for the second in the series of recitals the chapter is sponsoring this season. This recital was played Feb. 2 at the First Presbyterian Church and featured Dr. Alexander McCurdy as organist and his wife, Flora Greenwood, as harpist. A diversified program was presented with flawless execution before a large and appreciative audience. A reception was held for the artists after the program, refreshments being served.

It is hoped that funds will permit a third recital later this season.

JOHN K. ZORIAN, Secretary.

Professor Woodworth Speaker in Hartford; Recital by Virgil Fox

At its annual pastor-organist dinner meeting Feb. 3 the Hartford Chapter presented G. Wallace Woodworth, professor of music at Harvard University, as its speaker on the topic "Music a Human Problem." Mr. Woodworth dwelt on the role of the organist as a "minister's music assistant," urging him to combine tact with determination and energy with humor, and at all times to remember the fine balance of relationships which should exist between the purposes behind his music and its presentation. "Historically and philosophically music is the servant and handmaiden of religion," he asserted. It was the minister's "right and duty," therefore, to select appropriate hymns and plainsongs or to guide the choice of anthems. Many interesting problems were brought up and a lively discussion followed the address.

The Hartford Chapter presented Virgil Fox in a brilliant performance at the Central Baptist Church Jan. 29 before a capacity audience of 1,000. Mr. Fox's showmanship, technical proficiency and artistic interpretations held the interest of his listeners. He permitted applause, talked to his audience in explanation of counterpoint, spoke of Bach and Franck and why Frenchmen were perhaps the best organists and gave a brief descriptive message on each selection.

Mrs. Genevieve Ford Brooks, dean of the chapter, spoke briefly on the purposes of the Guild and the Rev. Kenneth L. Maxwell, pastor of the Central Baptist Church, welcomed the large audience. A reception was held after the recital. The program presented was as follows: Chorale Preludes, "Sleepers, Awake," "Rejoice, Beloved Christians" and "Come, Redeemer," Bach; "Come, Sweet Death," Bach; Prelude and Fugue in D major, Bach; "Chant de Paix," Langlais; Scherzo from Second Symphony, Vierne; "Grande Piece Symphonique," Franck; "Elfin Dance," Edmundson; "Perpetuum Mobile," Middelschulte; Prelude and Fugue in G major, Dupré.

GEORGE H. FAY, Publicity Chairman.

Shows Home Organ in the Making.

The Long Island Chapter held its January meeting at the home of Mr. and Mrs. Jean Pasquet in Garden City Jan. 21. Mr. Pasquet gave a very interesting and informative talk on an organ in the making. He has purchased parts of three used organs and combined them with new parts in building a four-manual in his home. Not only is Mr. Pasquet a talented composer, but he possesses much mechanical knowledge. Our host showed us different pipes and explained the manner in which they are tuned. Mr. Pasquet has a well-equipped workshop, where he demonstrated his craftmanship in the construction of the instrument.

CHRISTINA ERB SAYENGA, Secretary.

Missouri Clergy Dinner.

The January meeting of the Missouri Chapter was held Jan. 26 at the Third Baptist Church, St. Louis, with Miss Katherine Carmichael, organist and choir director of the church, as hostess. This was a dinner meeting for organists and clergy, an annual event for this chapter. Dr. C. Oscar Johnson, minister of the Third Baptist Church, presided and Charles Kantor, baritone, sang several solos. After dinner the Rev. Paul Bode spoke on the subject "Ministries of the Church." A play portraying an evening in the life of the average organist caused much amusement. The play was written and directed by Mrs. John M. Bean.

PAUL FRIESS, Secretary.

Andre Marchal in Cincinnati.

The Southern Ohio Chapter presented Andre Marchal in a recital at the First United Church, Cincinnati, Jan. 19. Dean Walter De Vaux introduced the artist and his daughter, Mlle. Jacqueline. With the exception of the Prelude and Triple Fugue of Bach, the program consisted entirely of French compositions from the sixteenth century to the present time. The closing group was an improvisation in the form of a Larghetto and a Prelude and Fugue based on themes submitted by members of the chapter. This was an amazing feat of improvisation. A capacity audience was most enthusiastic. A reception followed in the church parlors.

News of the A.G.O.— Continued

Charlotte Chapter Announces Plans.

The new Charlotte, N. C., Chapter held its monthly meeting in the Dilworth Methodist Church Jan. 26. Dean Frederick Chapman announced recitals in February by Edward Rechlin, Robert Noehren and John D. Morrison. Plans for March include the showing of the Canadian government films "Singing Pipes" and "Music in the Winds," and a tour of the four makes of electronic organs now sold in Charlotte. In April a hymn festival will be held at the First Methodist Church, with a pastor-organist dinner later in the month. The annual dinner and election will take place in May, with the possibility of another recital that month.

After the business meeting the members heard an inspiring talk on church music by the Rev. Robert Littlefield Crandall, rector of St. Peter's Church. Mr. Crandall is a former choir director. A stimulating discussion followed his talk.

LAURETTA B. SHORT, Registrar.

New Charleston, S. C., Chapter at Work.

The newly-organized Charleston Chapter, Charleston, S. C., held its January meeting in the parish-house of St. Michael's Episcopal Church on the evening of Jan. 9. The following officers were elected: Dean, the Rev. William W. Lumpkin; secretary, Miss Mallie McCranie; treasurer, Mrs. Harry R. Kent; executive committee, Miss Dorothy M. Bollwinkle, Mrs. Aubrey Tyson and Miss Eulalie Adams.

Plans were made to hold meetings on the first Friday of every month, the places of meeting to be by invitation, temporarily, in order that Charleston organists and choir directors may have the opportunity of becoming better acquainted.

Upon the invitation of Lieutenant Gardner M. Nichols, organist and director of music at The Citadel, military college of South Carolina, the February meeting was held in The Citadel chapel.

MALLIE MCCRANIE, Secretary.

Program for Chesapeake Chapter.

The January meeting of the Chesapeake Chapter was held at Wilson Memorial Methodist Church, Baltimore, on the 19th. About seventy-five were present. The program was preceded by a dinner and a short business meeting.

The Rev. Daniel Corrigan, rector of Grace and St. Peter's Church, addressed the group on some of the spiritual aspects of music and the responsibilities of the church musician. This talk was followed by a presentation of a sound film, "Singing Pipes," produced by the National Film Board of Canada. The picture shows in detail the construction of an organ and includes a short performance by Bernard Piché. The program was concluded with entertainment by an amateur magician.

JAMES WINSHIP LEWIS, Dean.

Dr. Einecke in Indianapolis.

The Indiana Chapter and the Indianapolis Choir Directors' Association brought Dr. C. Harold Einecke from St. Louis Jan. 20 for a recital and stimulating lecture at Zion Evangelical and Reformed Church, Indianapolis. The half-hour program was made up of useful service compositions which Dr. Einecke explained briefly. They were: Te Deum (Praeludium), Buxtehude; "God's Time Is the Best" and "I Stand at the Threshold," Bach; Prelude and Fugue in E minor (Cathedral), Bach; Prelude on "B-A-C-H," R. K. Biggs; "De Profundis," Gardner Read, and Toccata on "Christ, the King," Hamer (MSS.).

Dinner was served for 156 and was followed immediately by a lecture and demonstration of choir methods by Dr. Einecke. Here he displayed the invaluable sense of humor which he said was necessary for all choir directors. A selected choir of good singers assisted in the demonstration of an anthem by Philip James. Dr. Einecke had so much to give that it was regrettable that time forced him to cut short his discussion.

On Feb. 1, at the Scottish Rite Cathedral, Indianapolis, the chapter presented the Indianapolis Symphonic Choir under the direction of Elmer Andrew Steffen, K.S.G. This all-choral program included six and eight-part choruses and the seldom-performed "Psalm 13" of Liszt. Perry Rush, tenor, substituted at the last moment as soloist in the Liszt work. The program began with the spirited singing of our national anthem, which Mr. Steffen maintained was as deserving of regular performance in peace as in war. Then followed Handel's "Let Their Celestial Concerts All Unite" from "Samson"; Liszt's "Psalm 13"; Gounod's "By Babylon's Wave"; Bossi's "Hymn of Glory," for women's voices, and Georg Schumann's "Wake, Arise, a Voice Is Calling." Jane Hampson was at the piano for the first two compositions. Organist Paul Fidlar played for the Gounod and both piano and organ were used for the Bossi and Schumann numbers.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

Elizabeth K. Bugbee in R. I. Recital.

The Rhode Island Chapter presented Miss Elizabeth K. Bugbee for its fifty-third organ recital at the Central Congregational Church in Providence Feb. 9. Nearly eighty members and friends of the Guild heard Miss Bugbee give a varied and interesting program on the Austin organ of the church of which she is the organist and choir director. Her program was as follows: Chaconne, Couperin; "Tierce en Taille," Couperin; "Vom Himmel hoch," Pachelbel; Prelude, Corelli; Pastorale, Traditional; Concerto in B flat major, Handel; Chorale Preludes, "Nun komm', der Heiden Heiland" and "In Dir ist Freude," Bach; Adagio, Beethoven; Sketch in C major, Schumann; "Es ist ein' Ros' entsprungen," Brahms; Finale, Vierne.

BESSIE W. JOHNS, Registrar.

Canon Poland Miller the Speaker.

Canon Poland Miller of St. Mark's Cathedral was the speaker at the Feb. 9 meeting of the Washington Chapter, held at the home of Mrs. C. E. Walling in Seattle. Canon Miller traced the derivation of "liturgy" and emphasized that the church service is a corporate service of congregation, choir and organist. He said that church music should be sanctified, grave, sacred, impressive, universal in its appeal and simple.

Continuing the policy of the Washington Chapter this year in giving recitals on the smaller organs, a performance was announced for March 15. Members playing are John Boe, Janice Knudsen and Peter Hallock. JEAN KILGORE, Secretary.

Recital by Blodgett in Akron.

A large group assembled at the Church of Our Saviour Feb. 10 when the Akron, Ohio, Chapter, with the Women's Art League, sponsored a recital by Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, assisted by Gretchen Garnett, soprano. The Bach program included the Fantasia in C minor, Pastorale, Toccata and Fugue in D minor, a group of five chorale preludes, the Concerto No. 1 in G major, "Jesu, Joy of Man's Desiring" and the Cantata Prelude "We Thank Thee, God." The soprano arias were "God, My Shepherd, Walks Beside Me," "Praise God, the Year Is Nearly Ended" (from the Thanksgiving Cantata) and "If Thou Be Near."

RUTH BOWER MUSSER, Registrar.

William H. Barnes as Guest.

The East Central Illinois Chapter met Jan. 19 in the Newman Foundation at the University of Illinois as guests of the Rev. Edward J. Duncan. Kenneth Cutler, the dean, presented Dr. William H. Barnes of Evanston, Ill., who spoke on "The Construction of the Contemporary American Organ." His talk was illustrated with sample organ pipes. Following the lecture an open forum was held, after which Dr. Barnes played an impromptu recital on the organ in St. John's Catholic Chapel. After the program refreshments were served by the following committee: Mrs. A. Ray Cartlidge, chairman, Mrs. A. L. Samuels and Mrs. L. W. Taylor.

The next afternoon Dr. Barnes broadcast a half-hour recital over WILL, the radio station at the University of Illinois. His program included: Rigaudon, Campra; "Clair de Lune," Karg-Elert; "Psalm 19," Marcello; "Queen of Heaven," Everett Titcomb, and Prelude on "B-A-C-H," Richard Keys Biggs.

SARAH MARQUARDT, Secretary.

Vesper Service in Pittsfield, Mass.

The Berkshire Chapter held the second in a series of musical vesper services Sunday, Feb. 8, in the First Methodist Church of Pittsfield under the direction of Mrs. Charles A. Calkins, Jr., organist and choir director. The program opened with the prelude, Cantabile, Franck, and the anthems "My God and I," Sergei, and "Now Woods and Fields Are Sleeping," Bach. The service, patterned after the Sunday afternoon vesper services formerly held at Princeton University, included a meditation by the choir—"God Is a Spirit," Jones; "Jesus, Friend of Sinners," Grieg; "Salvation Is Created," Tchesnokoff, and "Send Forth Thy Spirit," Schuetky, and an organ number, "O Sacred Head," Bach. The offertory and postlude were: "Intercession," Bingham, and Toccata on "O Filii et Filiae," Farnam.

The next Guild meeting will be held in Trinity Church, Lenox, Mass., Monday evening, March 15, when W. Douglas Francis, organist and choir director of that church, will give a short lecture-recital on his new Aeolian-Skinner organ entitled "French Music in the American Church Service." A short social period will follow. Guild members should note the change of date.

BRUCE M. WILLIAMS, Secretary.

Binghamton Minister-Organist Dinner.

The Binghamton, N. Y., Chapter held its annual organists and ministers' dinner and meeting Jan. 26 in the Christ Church parish-house. The dean, Miss Emily Williams, announced that E. Power Biggs had been engaged to play a recital in the West Presbyterian Church of Binghamton some time in April. The Rev. Mr. Eddy spoke on the subject "Hymns and Words," after which there was a social hour.

ELLOUISE HEFFELFINGER, Secretary.

Harp Recital in Tacoma.

A very enjoyable evening was spent at the home of Mr. and Mrs. Karl Weiss, where the Tacoma, Wash., Branch held its first meeting of the new year on Jan. 19. Mrs. Roland Schlueter, wife of the assistant pastor at the First Congregational Church of Tacoma, provided a demonstration lecture and recital on her harp. The demonstration proved instructive and the excellent performance was greatly appreciated. Mrs. Schlueter studied with the celebrated harpist Grandjany at the Juilliard School of Music.

After the program Mr. and Mrs. Weiss were our hosts during the social hour.

ESTHER HILD, Secretary.

Canon West Speaks to Chapter.

The Springfield, Mass., Chapter held its first dinner meeting Jan. 12 at Emmanuel Congregational Church. After the business meeting we had the pleasure of listening to a talk by our national chaplain, the Rev. Edward N. West, D.D., canon of the Cathedral of St. John the Divine in New York City. His topic, "Programming the Church Service," contained much thought-provoking material, interspersed with witticisms. In spite of the inclement weather nearly 100 were present. VALERIA BEAL.

Klaus Speer Plays in Knoxville.

The Knoxville, Tenn., Chapter presented Klaus Speer in a recital at the Fourth Presbyterian Church, Knoxville, Feb. 8 at 4:30. Professor Speer is director of music at Lincoln Memorial University, Harrogate, Tenn., and was assisted by the university *a cappella* choir of fifty voices. His brilliant playing and the work of the choir under his direction were enjoyed by the capacity audience. Following is the program as presented: Prelude and Fugue in A major, Buxtehude; Chorale, "O Lamb of God, Most Holy," Pachelbel; "O Vos Omnes," Perti; "Ye That Do Your Master's Will," Gibbons, and "Purge Me, O Lord," Tallis (choir); Variations on "Lucis Creator," Alain; "Homo Quidam," Langlais; Third Sonata, Hindemith; "Lincoln Prays after the Battle of Bull Run," Gaul, and "I Will Not Leave You Comfortless," Titcomb (choir); Three Chorales on "Lord Jesus Christ, Turn unto Us" and Prelude and Fugue in E minor, Bach. A. E. LUNSFORD, Secretary.

News of Alamo Chapter.

Dr. Carl Pfatteicher entertained the members of the Alamo Chapter Jan. 27 in the music room at the home of Dr. and Mrs. James Nixon, San Antonio, Tex., by asking them to edit with him a new hymnal by eliminating those hymns which were considered unsuitable as good church music. Following his discussion of hymnology a business meeting was held, followed by coffee, which was especially appreciated as the "winter playground, sunny San Antonio," had snow on the ground, with the mercury at 20.

On Feb. 9 the Alamo Chapter held its annual dinner, honoring the ministers and choir directors, at St. Paul's Episcopal Church. The guest speakers were the Rev. Sterling Wheeler, minister of the Jefferson Methodist Church, and Artelle Dixon, minister of music at the Travis Park Methodist Church. After dinner the organists and their guests went to Temple Beth-El, where Walter Dunham, organist of the temple and of St. Mark's Episcopal Church, and Miss Pauline Buskey, contralto, presented an organ and voice recital. K. B. RUSH, Secretary.

Events in Springfield, Ill.

The January meeting of the Springfield, Ill., Chapter was held at Westminster Presbyterian Church Jan. 18. Mrs. J. Orville Taylor, organist of the church, and George W. Killius, violinist, presented a beautiful program which included the following: Third Sonata, Borowski; Capriccio, Lemaigre; Chorale Improvisation on "Deck Thyself, Dear Soul," Bedell, and "Mountain Sketches," Clokey (played by Mrs. Taylor); Sonata No. 1, in A major, Handel; "Dirge of the North," Balogh-Kreisler; "Beau Soir," Debussy-Heifetz; "Giant Hills," Burleigh, and Melody, Foote (Mrs. Taylor and Mr. Killius).

At the business meeting following the program plans were made for a repertoire class to be conducted by Donald Allured, organist-director at the First Presbyterian Church, Springfield.

The membership chairman, Evelyn Vaughan, reported a 100 per cent increase in membership for the year. We feel this commands notice.

The last item of business was planning for the appearance of Alexander Schreiner in two recitals. Mr. Schreiner appeared for his first performance in the First Presbyterian Church Feb. 1 and for his second one Feb. 2 at SS. Peter and Paul Church, before capacity houses. The programs follow: Fantasie in G major, Bach; Fantasie in A major, Franck; Fantasie in G, Maekelberghe; Four "Pieces de Fantasie," Vierne; Fantasie and Fugue in G minor, Bach. These were played on an Austin organ. The second program included: Sinfonia, "We Thank Thee, Lord," Bach; Prelude and Fugue in E minor, Bach; Chorale Prelude, "O Man, Bewail Thy Mortal Sin," Bach; First Sonata, in C minor, Becker; "Song of the Lonely Njeri," Saxton; Fanfare, Sowerby; "Hunting Horn" Scherzo, Schreiner; "Indian Flute Call," Dillon, and Prelude and Fugue in B major, Dupré. This program was played on a Wicks organ.

The Guild entertained Mr. Schreiner after both programs and he related interesting anecdotes.

MRS. WALTER W. STEHMAN, Corresponding Secretary.

Music for Service Discussed.

The Central New Jersey Chapter staged a successful dinner meeting at Grace Baptist Church, Trenton, Feb. 9, with Mrs. Roy Pipher, organist and choir director of the church, as hostess. Chapter members provided a covered-dish supper and ministers, choir directors and members of music committees were the invited guests.

A discussion followed the meal, with Miss Isabel Hill, who has had wide experience in organ work in Trenton, as moderator. Those present were asked to write on slips of paper any topic related to organ, choir work or music of the church service that they would like to have discussed. Many responded and Miss Hill used these as a basis for questions and answers. One topic that came up was the problem of finding a suitable time for junior choir rehearsals, particularly in view of the fact that junior high and high schools have so many extracurricular activities. Since Miss Hill is vice-principal of Junior No. 4 School in Trenton she was in a good position to help present the situation from the point of view of both schools and churches.

Other topics suggested for comment were: The age-old question of unity between music and sermon, or the general trend of the church service; the wisdom of combining a quartet of paid soloists with a volunteer choir; type of music for the communion service (improvisation versus hymns or melodies of which people would recognize the words and have their thoughts distracted); most desirable type of prelude for the service, etc.

At the close Miss Hill called on the Rev. David Coddington, chaplain of the chapter, who gave a short inspirational talk. He brought out the fact that the future of church music is dependent upon the ideals of all who are serving as church musicians.

RAMONA C. ANDREWS, Registrar.

Huntington, W. Va., Election.

Mrs. J. Harold Ferguson, organist and choir director of the Fifth Avenue Baptist Church, Huntington, W. Va., was re-elected dean of the Huntington Chapter at the annual meeting Feb. 9. Miss Marie Boette, minister of music at the First Methodist Church, was elected subdean to succeed Dr. Harry A. Mueller. Other officers, all re-elected, are Mrs. C. H. Tucker, treasurer; Miss Virginia Durett, secretary, and James R. Haworth, registrar.

The chapter's members held a dinner meeting with the Laymen's League of Trinity and St. Peter's Episcopal Churches at the Trinity parish-house preceding the annual meeting. The Rev. Herbert Boyce Satcher, vicar of St. Aidan's Chapel, Cheltenham, Pa., was the speaker. His topic was "The Place of Music in the Services of the Church" and he gave a review of the history of liturgical music. Mr. Satcher's address was sponsored in part by the Huntington Chapter.

J. R. HAWORTH.

Kanawha Chapter Events.

The Kanawha Chapter, Charleston, W. Va., presented Virgil Fox in a recital at St. John's Episcopal Church Jan. 31.

The chapter is sponsoring a series of church music history programs featuring the development of music in the local churches. The first was held in October with Dr. Harry Longley, the minister, as speaker. St. John's choir, under the direction of Dr. Cecil Adams, demonstrated the music, with Mrs. Elizabeth Johnson, organist. In January the second of the series was presented at the Virginia Street Temple, at which time Rabbi Louis Cashdan reviewed the music of the Jewish synagogue. Dr. D. H. Matheny, organist and director, was in charge. Father Boniface Weckman lectured on the music of the Catholic Church in February at the Sacred Heart Church. John Hiersoux and Mrs. John Henderson, assisted by the Sacred Heart choir, demonstrated the music under discussion. The series will be concluded at the Baptist Temple. The temple's pastor, Dr. Eugene M. Austin, with the assistance of Alton Hampton and Richard Bower, director and organist, will discuss the music of that church.

GRACE DORST SCHMIDT, Secretary.

News of the A.G.O. —Continued

GUILD STUDENT GROUP AT WARTBURG COLLEGE IN IOWA

TO BE THE SPONSOR of the first Guild student group in the state of Iowa is the honor conferred on Wartburg College at Waverly. The group has received its charter from headquarters and is holding regular meetings every Sunday, at which time each member plays a number and all join in the discussion of the renditions.

This student guild is especially fortunate in having Dr. Robert Hieber as its counselor and teacher. Dr. Hieber joined the faculty at Wartburg this year, coming from the Eastman School of Music and Union Theological Seminary.

Standing in the left foreground is Faye Drees, Garden City, Kan. From left to right are: Jean Kappingler, Mason City, Iowa; Herman Diers, Monticello, Iowa; Betty Kroll, Waseca, Minn.; Dr. Hieber; Paul Shook, Jr., Plainfield, Iowa; Harold Christiansen, Gilmore City, Iowa; Catherine Gerdes, Dodge City, Kan.; Anne Vorthmann, Council Bluffs, Iowa; Rosella Dirksen, Bancroft, S. D. The organ man is Arthur Sperbeck of Rock Island, Ill.

Since the picture was taken the group has been enlarged by five additional members.

Requiem in Youngstown.

The Youngstown Chapter of the Guild sponsored the presentation of Faure's Requiem Sunday evening, Feb. 8, in Stambaugh Auditorium. The Requiem was sung by the festival chorus of the chapter, assisted by twenty-five members of the Youngstown Symphony Orchestra. The festival chorus is made up of members of choirs of local churches. Twenty-six churches were represented—Protestant, Orthodox and Roman Catholic.

Walter T. Swearengin, minister of music at Trinity Methodist Church, directed the performance, with Carmen Ficocelli as concertmaster of the orchestra. Samuel S. Badal, Jr., member of the faculty of Youngstown College and organist of the First Reformed Church, played the prelude, Garth Edmundson's "Imagery in Tableaux." James W. Evans, minister of music at Westminster Presbyterian and a member of the faculty at Westminster College, New Wilmington, Pa., played the offertory, Bach's "Come, Sweet Death."

LAURA BELLE HORNBERGER,
Program Chairman.

Eric Dowling Speaks in Niagara.

The February meeting of the Niagara Falls Chapter was held Feb. 9 in the chapel of St. Paul's Methodist Church. After the short business meeting a very interesting and informative talk on choral work and choirs, with illustrations, was given by Eric Dowling, F.C.C.O., of St. Catharines, Ont. Mr. Dowling is president of the Canadian College of Organists. Members of both St. Catharines Center and the Niagara Falls, Ont., Center were guests. Everyone thoroughly enjoyed the evening. Mrs. A. R. Cumming, with Mrs. Maude Turver and Mrs. Kay White, had charge of arrangements and served luncheon. The valentine theme was carried out in the decorations as well as the luncheon.

MRS. J. EARL MCCORMICK, Secretary.

"Chanting" Is Topic in California.

"Chanting" was the subject discussed by Chester Beck at the meeting of the Redwood Empire Chapter in Santa Rosa, Cal., Feb. 3. Mr. Beck is head of the music department of the Santa Rosa Junior College. The business meeting and discussion were held at the college and afterward the group went to the home of Dean and Mrs. Gordon Dixon on the campus for coffee and doughnuts.

CLAIRE COLTRIN, Publicity Chairman.

Hear Weinrich in San Diego.

The February meeting of the San Diego Chapter brought Carl Weinrich in a recital Feb. 6 at the First Presbyterian Church. His brilliancy, color and rhythm were such as to make Luebeck, Buxtehude and Bach seem more alive than they usually sound. His superb command of the organ and splendid musicianship made his performance one long to be remembered.

A reception was held in the west room of the church, where many organists and friends were privileged to meet Mr. Weinrich. Over a cup of coffee, ice cream and cake many words of praise were heard on all sides—all of which the artist deserved.

ETHEL W. KENNEDY.

Activities in Sacramento, Cal.

The Sacramento Chapter has been holding interesting meetings during the year, with Dean Yvonne Harmon at the head. Nov. 3 we heard Dr. Leslie P. Spelman in a recital at the First Methodist Church. The next evening Dr. Spelman conducted a master class at the First Church of Christ, Scientist. There was a large and enthusiastic attendance. Dec. 8 J. B. Jamison of the Austin Company attended the dinner meeting and spoke on the technical and historical aspects of the organ. Jan. 4 the annual vesper service sponsored by the Guild was held in Temple B'Nai Israel. Through the cooperation of Mrs. Lillian Goldberg, organist, Rabbi Hausman and members of the temple quartet we were able to listen to an hour of Jewish music. The church was filled to capacity and this vesper service was one of the most successful held by the chapter in many years.

The Guild planned to bring Walter Baker for a recital in February and Claire Coci in April. Plans are also under way to bring Marcel Dupré to Sacramento in the fall.

Jan. 27 one of our members, Howard Scott, presented a program at the cathedral.

New members are being added to our group steadily and the Sacramento Chapter is looking forward to a prosperous year, with many good programs in store.

RETA F. MORRISON, Secretary.

In Memory of Henry W. Van Pelt.

A recital of music dedicated to the memory of Henry W. Van Pelt, who died Oct. 20, 1947, was given by members of the Harrisburg Chapter at Grace Methodist Church, Harrisburg, Pa., Feb. 23. Mr. Van Pelt was an active member of the chapter for many years and acted frequently as an advisor to the chapter. For several years he conducted study classes for the members.

Mr. Van Pelt was prominent in musical circles in the community and was consulted by musical organizations. He was also a prominent churchman. He annotated the programs of the Harrisburg Symphony Orchestra and the Harrisburg Choral Society and was a member of the music committee of Grace Church. Members of the Harrisburg Symphony Orchestra, the Symphony Society and the Harrisburg Choral Society attended the recital.

The program was as follows: Toccata and Adagio in C major, Bach; Andante Cantabile, Fourth Symphony, Widor (Mary Jelly Good); "My Heart Ever Faithful," Bach (Mae Shoop Cox); Moderato Cantabile from Eighth Symphony, Widor, and Passacaglia from Sonata in E minor, Rheinberger (Mrs. John R. Henry); "We Hasten with Feeble, Diligent Footsteps," duet from Cantata No. 78, Bach (Mae Shoop Cox, soprano, and Grace M. Stoner, contralto); Processional on "Praise to the Lord, the Almighty," Shaw; "In Death's Strong Grasp the Saviour Lay," Bach, and "Benedictus," Reger (Robert S. Clippinger).

DOROTHY A. M. PETERS, Registrar.

Activities in Princeton, N. J.

Although the Princeton Chapter is a recent addition to the A.G.O. family, and our number is small, we are a closely-knit group, receiving much benefit from our monthly meetings. November saw us in Miller Chapel of Princeton Theological Seminary, where Dr. David Hugh Jones was putting one of his several seminary choir groups through their paces. Randall Thompson's "Alleluia" was a true test of the director's skill. The December gathering was at the Princeton University chapel, where the Trenton and Princeton Chapters, augmented by students of the Westminster Choir College, took their places in the choir stalls to hear Carl Weinrich at the university organ. Buxtehude's Chaconne in G minor, Luebeck's "How Brightly Shines the Morning Star," Bach's Prelude and Fugue in E major and Hindemith's Prelude and Fugue in D were Mr. Weinrich's selection for the program, presented with a brief summary of the musicality of each and ideas on registration. Afterward the Trenton Chapter was host at a reception at the Peacock Inn in honor of Mr. Weinrich.

In January we were favored with an analysis of the preparation and technique required for correct organ improvisation. Professor Georges Couvreur of Westminster Choir College gave us a whole evening of his rich treasure of melody and harmonization, explaining his processes and illustrating them on the spot. Professor Alfred Sorenson's electronic residence organ was the medium for the presentation of Dr. Couvreur's art.

E. P. Biggs Plays in Houston.

A high point in the year's activities of the Houston Chapter was the recital by E. Power Biggs at Christ Church Feb. 3. Unfavorable weather did not prevent the attendance of a large and very appreciative audience. The following day Mr. and Mrs. Biggs were guests of the chapter at luncheon at the River Oaks Country Club.

On Feb. 6 Mrs. Ray Lasley gave a program on the Hammond at the Junior League.

During Lent, G. Alex Kevan is playing a series of recitals Thursday evenings at St. John the Divine Episcopal Church. His choir will sing two cantatas. The one on Good Friday at the three-hour service will be the "Seven Last Words," by Dubois.

ESTELLE M. KEIGAN, Secretary.

Central Tennessee Chapter.

The February meeting of the Central Tennessee Chapter was held on the 10th at the First Presbyterian Church, Nashville. Arthur Croley, Walter Ihrke and Alan Irwin were presented in a joint recital on the large three-manual Austin organ, this instrument having recently been provided with a new Aeolian-Skinner drawknob console. The following program was given: Sinfonia (Christmas Oratorio), Bach; Evensong, Candlyn, and Meditation, Bubeck-Dickinson (Mr. Irwin); "Children of God" and "The Last Supper," Messiaen; Scherzo, Second Symphony, Vierne, and "Litanies," Alain (Mr. Croley); "Sunset," Karg-Elert; Scherzo, Rogers; "Drifting Clouds," d'Antaiffy, and "Up the Saguenay," Russell (Mr. Ihrke).

After the recital a business meeting was held. Forthcoming meetings were discussed and Mrs. W. A. Seeley of Nashville was voted in as a member of the Guild. The report of the nominating committee with names of officers for the forthcoming year was presented.

JAMES G. RIMMER, Secretary.

Important Events in Peoria.

Two interesting meetings of the Peoria, Ill., Chapter in January and February brought out a full attendance. Jan. 28 members, their ministers and wives gathered for a dinner at St. Paul's Episcopal Church. After the meal, enjoyed by nearly fifty, the audience went to the sanctuary to hear a lecture on the meaning of the Anglican interpretation of the Eucharist. This was given by the curate of St. Paul's and chaplain of the Peoria-Pekin Chapter, the Rev. Francis Gray. Woven through Father Gray's narrative were the musical portions of the service, sung by St. Paul's mixed choir, under the direction of the organist and choirmaster, Russell Fielder. The introit was "In Faith I Wait," by Bach; the Kyrie, Sanctus, Benedictus and Agnus Dei were from Mr. Fielder's own Service in D and the offertory anthem was Arthur B. Jennings' "Springs in the Desert." As a prelude Mr. Fielder played the first two movements of Mendelssohn's Sonata No. 5.

Feb. 11 marked the second annual recital appearance in Peoria of Catharine Crozier, faculty member of the Eastman School of Music. She played the fine three-manual Wicks instrument at St. Mary's Cathedral for a large and appreciative audience. Limiting her program to Buxtehude, Bach and modern French and American works, Miss Crozier demonstrated even more conclusively than before the fire, clarity, exquisite detail and prodigious pedal and manual technique that mark her playing. The three opening Buxtehude numbers were: Chaconne in E minor, Chorale Prelude, "From God I Ne'er Will Turn Me" and Gigue-Fugue in C major. Three Bach chorale preludes were "The Old Year Hath Passed Away," "Comest Thou, Jesu, from Heaven to Earth?", played with charming bell-like registration, and "Kyrie, Thou Spirit Divine." Closing the first half of the program was the massive Roger-Ducasse Pastorale, which, together with the Alain "Litanies," unquestionably provided the high spot of the program.

Two shorter numbers opened the second half of the program. They were "Requiescat in Pace," by Sowerby, and the exotic Allegretto Grazioso from the Sonata in G by Robert Russell Bennett. The prolonged cry which is the "Litanies" provided the emotional peak of the evening. The style of Messiaen was displayed to good advantage in his delicate "Les Bergers," from "La Nativitie du Seigneur." Providing a magnificent close were Dupré's "Variations on a Noel," brilliantly played by Miss Crozier.

MARY DEYO, Registrar.

Walter Baker in Stockton, Cal.

The Central California Chapter took pleasure in presenting the third in its series of "great organists playing the greatest of organ music" on Feb. 4 in Stockton. The program, played by Walter Baker, was as follows: Sonata in F minor, Mendelssohn; "Fugue a la Gigue," Bach; Chorale Prelude, "O God, Have Mercy," Vivace from Sonata 6 and Fantasie and Fugue, Bach; "Hymn to the Stars," Karg-Elert; Scherzetto, Vierne; Berceuse and "Spinning Song" (from "Suite Bretonne"), Dupré; Toccata, Karg-Elert.

The appreciative audience was happy to hear as an encore Mulet's Toccata, "Thou Art the Rock." Mr. Baker's playing was clearcut and showed an equilibrium which few can boast.

FRED TULAN, Publicity Chairman.

Jacksonville, Fla., Events.

The Jacksonville, Fla., Chapter met Feb. 9 in the social hall of the Riverside Baptist Church for a dinner given by Edward Bryan, Hugh Alderman and Marshall Pierson. At the close of the meal a short business session was conducted by Mrs. Felix J. Nepveux, the dean. The meeting was adjourned to the auditorium for a recital by Claude L. Murphree, F.A.G.O., organist of the University of Florida.

Georgia Chapter Meeting.

The Georgia Chapter held a dinner meeting Jan. 19 at the First Christian Church in Atlanta. The members were welcomed by the minister, Dr. Harrison McMains, and the organist, Mrs. Robert F. Cunningham. The dean, Mrs. Walter B. Spivey, presided over the business session.

The program for the evening was in two parts, the first being a round-table discussion of adult choirs led by Haskell Boyter, with Robert Lowrance, Jr., Douglas Rumble and Joseph Ragan taking part. Points covered included rhythm, phrasing, style, ensemble building, spirit in the choir, tone, breathing, diction, intonation, text and the use of the organ in the service.

Mrs. Victor B. Clark had charge of the round-table on junior choirs and was assisted by Mrs. Walter B. Spivey, Mrs. Haskell Boyter and Miss M. Ethel Beyer, who presented the problems of organizing and training, vocalizing, giving of awards, etc., with emphasis on the "cherub choir."

DIXIE STEVENS, Registrar.

Northern Ohio Chapter.

The Northern Ohio Chapter met Jan. 19 at the East Glenville Methodist Church for a dinner served by the women of the church, followed by a talk by one of our members, Edwin D. Northrup, on his experiences visiting cathedrals while serving in the armed forces. This was so interesting that there were many requests that he continue at another meeting.

A fine program for organ and French horn was given by Charles H. Wiley, organist of the church, and Nancy McLean, a young member of the Cleveland Philharmonic Orchestra. It included compositions by Gardner Read, instructor at the Cleveland Institute of Music, who was our guest for the evening.

Sunday evening, Feb. 15, a hymn festival was held at Old Stone Church, arranged by Dean J. Lewis Smith and Dr. Russell Morgan, organist at Old Stone, who directed the service.

MRS. J. POWELL JONES, Registrar.

Weinrich Minnesota Recitalist.

The Minnesota Chapter presented Carl Weinrich in a recital at St. Mark's Cathedral, Minneapolis, Jan. 27. This was the second in a series of three recitals sponsored by the Guild this season. The next artist will be Miss Mabel Zehner, who will play at the Northrop Auditorium in April.

The February meeting of the chapter was held Feb. 2 at the House of Hope Presbyterian Church in St. Paul. Dinner was served, followed by a recital by Eugene L. Nordgren, organist and choir director of the House of Hope Church. Mr. Nordgren's program was as follows: Concerto in B flat major, Handel; Chorale Prelude, Bach; Prelude and Fugue in B minor, Bach; Fantaisie in A, Franck; Scherzo, Vierne; Folksong, Whitlock; Toccata from Fifth Symphony, Widor.

EARL BARR, Secretary.

News of the A.G.O.—Continued

Annual Dinner in Boston.

Members and friends attended the annual dinner of the Massachusetts Chapter Jan. 26 at the Arlington Street Church, Boston. Arland A. Dirlam, church architect, was the speaker. He spoke in general terms on the problems of chancel design and organ placement and said that he hoped there would be more cooperation between church architects and organists. Edson Fitch gave a program of old-time "movies," since 1898, which were historical as well as hysterical.

On Feb. 16 the 214th organ recital was played at the North Congregational Church, Cambridge. This was also a demonstration of the new three-manual memorial organ built by Aeolian-Skinner. The program was as follows: "Praeludium," Bach; "Petites Litanies de Jesus" and "Le Pastour," Grovlez; "Laudamus Dominum," Lang (played by Edith Lang); Fantasie and Fugue in C minor, C. P. E. Bach; Cathedral Prelude, Clokey (played by William K. Provine); Duetto and Folktune, Whitlock; Toccata, Op. 18, No. 3, de Maleingreau (played by Paul Akin). The above pieces displayed the tonal qualities of this fine organ. A social hour concluded the evening.

MARJORIE FAY JOHNSON, Secretary.

Northern California Events.

The Northern California Chapter held its Christmas party at St. Paul's Episcopal Church, Burlingame, Dec. 29. After a recital by Winifred J. Bengson, A.A.G.O., dinner was served in the parish hall. An interesting address was delivered by our chaplain, the Rev. Reuben R. Rinder, cantor of Temple Emanu-El, San Francisco, whose topic was "What I, a Jew, Think of the Spirit of Christmas." Musical numbers were given by several members of the chapter. Newton Pashley, organist and choirmaster of the First Presbyterian Church, Oakland, explained how "You, too, can steal a tune and make a million dollars." The grand finale consisted of an octave and a fifth of organists (the sharps being woman members) who industriously and at times erroneously blew on stopped flute pipes as directed by Leo Hovorka, organist of St. Ignatius' Church, San Francisco. A record attendance greeted the labors of these willing workers.

Feb. 3 the chapter presented Carl Weinrich in Trinity Episcopal Church before an audience that almost filled the edifice. Mr. Weinrich's flawless work instilled enthusiasm. A reception followed the recital.

Activities of the chapter and individual members and groups within the chapter are responsible for a steadily growing membership—both in colleagues and in subscribers. W. ALLEN TAYLOR, Dean.

Ellsasser in Springfield, Mass.

The Springfield, Mass., Chapter presented Richard Ellsasser in a recital at Trinity Methodist Church Feb. 1. Mr. Ellsasser displayed spectacular showmanship as well as superb artistry, performing the entire program from memory. His program was varied, ranging from Bach to compositions of his own, and contrasting in moods as well. One of his own compositions, "Pedal Study," showed his remarkable pedal technique. His improvisation on a submitted theme was carefully developed, lasting over fifteen minutes and including a five-voice fugue.

VALERIE S. BEAL, Secretary.

Memphis, Tenn., Chapter.

The Tennessee Chapter met at the store of the O. K. Houck Piano Company Feb. 9 with Robert E. Griffin, dean, presiding. William Byrd, program chairman, presented a program by several of the chapter members on the new Wurlitzer electronic organ. E. Preston was host for the meeting. Refreshments and a brief social hour followed.

SALINA KELLOGG ACREE,
Corresponding Secretary.

Central Iowa Chapter.

The Central Iowa Chapter met Feb. 9 at St. Paul's Episcopal Church in Des Moines for dinner and a business meeting. After the business meeting members and friends assembled in the sanctuary for a program of contemporary compositions by Dudley Warner Fitch, the church's organist and dean of the chapter. It was a fine exposition of modern music that is not so well known.

PEARL RICE CAPPS, Secretary.

Busy Month in Grand Rapids.

The Western Michigan Chapter has had an unusually busy month. Because of unavoidable circumstances the last two concerts in the artist series had to be scheduled within two weeks. Jan. 27 Alexander Schreiner of the Salt Lake City Tabernacle was presented in a brilliant recital on the three-manual Möller organ at the Burton Heights Christian Reformed Church, Grand Rapids, where Mrs. Thomas Muller is the organist. Many had to be turned away and others stood throughout the program. Mrs. Muller and her assistant, Mrs. Jan Van der Heide, were in charge of the reception after the recital for the sustaining members of the Guild in honor of Mr. Schreiner.

Feb. 9 Catharine Crozier of the Eastman School of Music delighted the members and friends of the Guild in a refreshingly varied program of music played on the three-manual Aeolian-Skinner organ at the Westminster Presbyterian Church, where Douglas Petersen is organist and choirmaster. This is Miss Crozier's first appearance in our Guild series. A reception was held after the recital by the choirmothers' guild of the church.

The February meeting was held Feb. 16 at the Sherman Street Christian Reformed Church, where Barbara Zandee is the organist. Dinner was served by the women's guild. A discussion of the playing of hymns was conducted by Albert McConnell, organist and choirmaster of the Central Reformed Church, and a discussion on conducting was led by John M. Lewis, organist and choirmaster of the Fountain Street Baptist Church.

GRAHAM COOK, Corresponding Secretary.

"Fun Night" in Utica, N. Y.

The February meeting of the Central New York Chapter, held Feb. 2 at the Munson-Williams-Proctor Institute, Utica, was in the form of an experiment. Officially it was known as "fun night." It proved to be one of our most successful meetings, with the largest "closed" attendance we have had thus far in the season.

After Dean Gilbert Macfarlane had closed our brief business session the fun began under the leadership of Mr. and Mrs. Horace Douglas and Robert Sterling. The hostesses for the evening were Miss Doris Thorne, Mrs. Winifred Fague and Mrs. Mair Jones Owens. Mrs. Reba Maltby and Mrs. Horace Douglas poured.

DORIS B. HURD, Secretary.

New Mexico Chapter.

Walter Keller of the University of New Mexico faculty was the guest speaker at the February meeting of the New Mexico Chapter, held in Albuquerque at the home of Mrs. Alice Schuetz and Miss Susan Hantelman. After a business meeting the subject of examinations was discussed. Mr. Keller gave a very informative talk on modal counterpoint, illustrating his lecture by working problems typical of those in Guild examinations.

Our chapter is very proud of its dean, Joseph W. Grant, who was recently announced as a winner in the annual national Harvey Gaul memorial composition contest. His composition, a Scherzo, won the $100 prize for an organ composition.

ALICE TILTON EIFFERT, Secretary.

Oklahoma City Chapter.

The Oklahoma City Chapter met at the home of Mrs. J. S. Frank Feb. 2. A buffet supper was served to a large group, which included members from Norman, Edmond and Shawnee, Okla. A very favorable treasurer's report following the January concert was given by Mrs. D. W. Faw. Excellent reports were heard on Alexander Schreiner's recital Jan. 23, which the chapter sponsored. A nominating committee was appointed by the dean. Four new members were added at this meeting.

After the business session Warren Angell was introduced as speaker of the evening. Dean Angell of Oklahoma Baptist University at Shawnee gave a talk on "Vocal Technic of Choirs Contrasted with That of Soloists."

MARTHA LAWS WALKER,
Corresponding Secretary.

Tallahassee Branch.

The Tallahassee, Fla., Branch met at the home of Mrs. Ramona Beard, the regent, Jan. 12. A tentative schedule of plans for the year was outlined. The program includes the community choral vespers and a series of recitals by Florida organists.

FAWN GREY TRAWICK, Secretary.

The monthly meeting of the student guild of Florida State University, Tallahassee, was held Jan. 23. The meeting was marked by a program presented by Sally Slater. She played works of five composers of the romantic period: Mendelssohn, Schumann, Franck, Brahms and Dubois. An interesting sketch of the life of each composer preceded the playing of each number. The second half of the program consisted of numbers of Bach, Rogers, Boellmann and d'Aquin. Those who performed were Lee Abel, Edith Smith, Peter Jensen and Cortlandt Morper.

SARAH GILL, Secretary.

Meetings in Ottumwa, Iowa.

The Ottumwa, Iowa, Chapter held its January meeting at the home of Mrs. Jesse J. Miller, organist of the First Methodist Church, Jan. 26. Mrs. Miller led an open discussion on "Problems of Music in the Service of Worship" and Mrs. Ralph Williamson followed with an interesting discussion on "Congregational Singing, Its Significance and Improvement." A social hour was enjoyed at the close of the program. Mrs. Donald Neasham presented a "Study of Ecclesiastical Music" at the meeting Feb. 23, using her large library of records of church music.

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For full information, including requirements regarding application for Mr. Biggs' Master Class in Organ, send for the 1948 Redlands Church Music Conference Booklet. Address The Conference Director, School of Music, University of Redlands, Redlands, California.

Attendance at the Conference will be limited. Early registration is advisable.

CHURCH IN MACON, GA., ORDERS A NEW ORGAN

THREE - MANUAL MEMORIAL

Reuter Organ Company Building Instrument Designed by W. Lee Wood for First Baptist—Presented by Mallary Family.

Mr. and Mrs. E. Y. Mallary, Jr., have made a gift of an organ to the First Baptist Church of Macon, Ga., in memory of their father, E. Y. Mallary, Sr., for many years a deacon of the church. A contract was negotiated with the Reuter Organ Company of Lawrence, Kan., to build a three-manual and the details of the specification have been completed. Preparation will be made for an echo organ to be installed later. The stoplist was prepared by W. Lee Wood, organist and financial secretary of the church, in collaboration with George Lee Hamrick, Atlanta representative of the Reuter Company.

The First Baptist Church was founded in 1887 and with Mercer University nearby has long been a center of activities for the denomination. The Rev. William E. Denham, Jr., is the pastor and Miss Natalie Dyer is director of the choirs. Mr. Wood has been in his present dual position with the church fourteen years, playing an old tracker action Pilcher.

The stoplist of the new instrument is as follows:

GREAT ORGAN.
Diapason I, 8 ft., 61 pipes.
Diapason II, 8 ft., 61 notes.
Grossflöte, 8 ft., 73 pipes.
Concert Flute, 8 ft., 61 notes.
Viola da Gamba, 8 ft., 61 notes.
Gemshorn, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Solo Flute, 4 ft., 61 notes.
Flute Harmonic, 4 ft., 61 notes.
Octave Quint, 2⅔ ft., 61 notes.
Super Octave, 2 ft., 61 notes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Chimes (prepared for).
Tremolo.

SWELL ORGAN.
Rohrbourdon, 16 ft., 61 notes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 85 pipes.
Viole da Gamba, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Geigenoctav, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Violina, 4 ft., 73 notes.
Nasard, 2⅔ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Tierce, 1⅗ ft., 61 notes.
French Trumpet, 8 ft., 85 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 notes.
Tremolo.

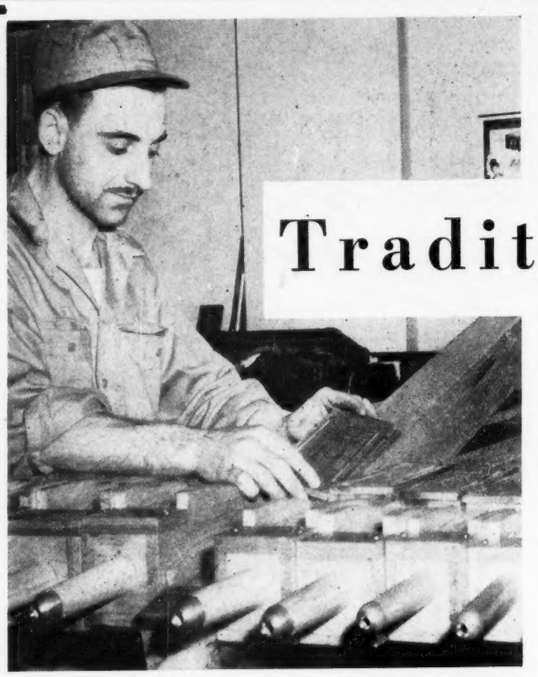
CHOIR ORGAN.
Gemshorn, 16 ft., 61 notes.
Diapason, 8 ft., 85 pipes.
Concert Flute, 8 ft., 85 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 notes.
Gemshorn, 4 ft., 73 notes.
Gemshorn Quint, 2⅔ ft., 61 notes.
Gemshorn, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp (prepared for).
Tremolo.

PEDAL ORGAN.
Diapason, 16 ft., 12 pipes.
Major Bass, 16 ft., 32 pipes.
Gedeckt, 16 ft., 12 pipes.
Quint, 10⅔ ft., 32 pipes.
Octave, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

The mechanical features include twenty-six couplers and thirty pistons. The console will be of the stopkey type and will be detached. The entire organ will be under expression.

THE FIRST AMERICAN performance of the new Mass in G major by Francis Poulenc, modern Franch composer, took place at the Central Presbyterian Church, New York City, Sunday, Feb. 8, at 5 p.m. The mass was unaccompanied. Hugh Giles was the conductor of the mixed chorus of twenty-eight voices. The soloist was Freda Hemming.

THE CENTURY MALE CHORUS of Chicago, under the direction of Orian Galitz, will give a concert at the Gary Memorial Methodist Church in Wheaton, Ill., Saturday, March 6, at 8:15. Dr. William Lester will play two groups of organ numbers and will accompany the chorus.



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NOTABLES ON THE FACULTY FOR REDLANDS CONFERENCE

J. William Jones, director of the department of church music at the University of Redlands, has announced the 1948 Redlands church music conference dates as June 21 to July 1. The distinguished conference faculty list includes E. Power Biggs, Ruth Krehbiel Jacobs, Arthur Leslie Jacobs, Erwin Ruff and John Burke. Mr. Jones will act as director of the conference and will teach two courses. Mr. Biggs will conduct an unusual master class in organ which will be open both to auditors and a selected group of active participants. He will also be heard in a series of six recitals on consecutive days during the conference twilight music hour in the Memorial Chapel on the university campus.

The conference will offer three complete curricula—one for organists, one for choirmasters and one for directors of children's choirs. Each will contain courses designed for those of elementary as well as those of advanced standing. Daily joint sessions for the conference body will include a stimulating discussion period under the direction of Arthur Leslie Jacobs at which the members will be invited to participate in the consideration of topics and problems of general interest in the church music field. This session will be known as "The Conference Speaks." Ruth Krehbiel Jacobs, children's choir specialist, will lecture and will conduct two daily demonstration periods with a choir of children. John Burke will use a small organ to demonstrate his courses in anthem and solo accompaniment and organ repertoire for organists of elementary standing. Professor Ruff of the university music school faculty will deliver a series of lectures on "What the Choirmaster Should Know about the Human Voice and Its Technical Development."

The conference daily schedule will be interrupted June 26 for a special one-day institute to be conducted by the joint local chapters of the Southern California Choral Conductors' Guild and the American Guild of Organists. On that day California church music leaders will be heard in a series of lectures, practical demonstrations, forums and discussion periods. The day will close with a choral program devoted to Bach by the Long Beach Bach Singers, under the direction of Harry J. Tomlinson.

The daily twilight music hour, again this year under the supervision of Dr. Leslie P. Spelman, professor of organ at the University of Redlands, will include the six recitals announced for Mr. Biggs and a choral program by the Burke Octet of Los Angeles under the direction of John Burke.

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How Tone Is Created in the Allen Organ Described in Detail

[In the letter herewith reproduced it is the aim of the writer, connected with the Allen Organ Company, makers of one of the most-talked-of among electronic instruments, to explain to readers of THE DIAPASON *its design and method of tone production and to provide information that will be of interest to all who desire to keep up to date on developments in this field.]*

Allentown, Pa., Jan. 22, 1948.—Editor of THE DIAPASON. Dear sir:

We are writing this letter to provide readers of THE DIAPASON with a description of "The Allen Organ" and its method of tone production. It is not our intention to inject any self-praise or advertising, since we maintain and will continue to insist that the only test for the purchase of a musical instrument is by hearing and seeing. We do not feel that any electronic organ builder deserves a pat on the back for making a standard specification console and pedalboard when any organist would expect that in any worthwhile instrument. Therefore, please forgive the lack of adjectives and if you detect any impropriety you are at liberty to delete it at your discretion.

Since an Allen organ consists of three basic components we will treat each separately.

Console—The console of the Allen, unlike any other electronic organ, does not house the tone generator mechanism and, therefore, performs the same function as the console in a modern pipe organ in providing a keydesk of standard specifications and as an enclosure for the electrical contacts, switches and in some cases the combination action, as well as expression and crescendo pedals, toe pistons, etc. Outgoing cables are connected to the console and run to one or more tone generator units; in fact, the electrical structure of the Allen console is so much like those used in pipe organs that the cable could be connected to ranks of pipes instead of the tubes.

Loud-Speaker Cabinet—All electronic instruments require a reproducing device or loud-speaker to translate the electric currents into sound and, contrary to many opinions and rumors, there have been practically no improvements in loud-speakers in the last decade, in so far as their use in conjunction with electronic organs is concerned. Tonal improvements in electronic instruments, regardless of make, have been due mainly to improvements in the character of the electric currents produced by the tone generation sources of the instrument. Thus, with the proper tone currents or wave-forms, the function of the loud-speaker becomes relatively simple, and so we shall not dwell on this phase of our organ in detail except to state that the physical character of the loud-speaker's enclosure depends somewhat on the available space as well as acoustics.

Tone Generators—The electronic tone generator of the Allen consists of a series of vacuum tubes and associated components which are arranged in individual chromatic groups. These groups are assembled on caster-mounted steel racks and are approximately 2 by 3 by 4 feet high. In a small or medium-sized organ one rack supplies the great and one is subdivided for the swell and pedal. Each is under separate expression and each has its individual tremulant. Each rack, in conjunction with a "tone changer," provides one pitch with several tonalities. A typical example would be one rack producing:

Open Diapason, 8 ft.
Principal, 8 ft.
Flute, 8 ft.
Flute Dolce, 8 ft.
French Horn, 8 ft.
Gemshorn, 8 ft.
Oboe, 8 ft.
Viola, 8 ft.

For other pitches one would have to depend on the 16-ft., unison off, 4-ft., 2⅔-ft., 2-ft., and 1⅗-ft. couplers located in the console.

Diapason Chorus—If a more nearly complete diapason chorus is desired individual 4-ft. tones would be advantageous. Through the addition of another tone rack the 4-ft. pitch becomes available. Since various qualities are available from a single tone rack, rather than merely produce an octave diapason quality we could select: Octave, 4 ft.; flute, 4 ft.; string, 4 ft. The same system could be applied to the 16-ft. pitch whereby the addition of another tone rack would provide: Geigen diapason, 16 ft.; lieblich gedeckt, 16 ft.; dolce, 16 ft. Naturally, if an individual 16-ft. tone rack is used the 16-ft. great coupler could be eliminated from the console wiring.

Mixtures—If mixtures are designed on the great, here again we would require more tone sources. A three-rank mixture would require three tone racks with the desired progression and repeats of pitches. However, these three racks would provide not only one mixture, but, through the use of the "tone changer," a dolce mixture, a mixture of medium intensity and brightness and a loud, brilliant mixture as well.

Celeste Tones—If a celeste tone is desired, as in the pipe organ, it is necessary to have a separate tone source of a slightly different pitch, and here again it becomes feasible to produce several qualities, all from the same tone rack: Gamba celeste, 8 ft.; flute celeste, 8 ft.; voix celeste, 8 ft. Since all of the notes of an Allen organ are tuned individually, the celeste "wave" is adjusted to the individual taste by setting at the desired beat against the pitch of the basic tone rack of the swell organ, with which it is usually associated.

Unification—As in a pipe organ, unification when employed judiciously can be advantageous, especially when cost is a factor. In this case the tone rack is wired in at the various pitches *minus the tone changer*. Therefore, if a unit of, for instance, dulciana quality is desired, we would have: Double dulciana, 16 ft.; dulciana, 8 ft.; octave dulciana, 4 ft.; nazard, 2⅔ ft.; dolcet, 2 ft.; tierce, 1⅗ ft.

The question would well be raised at this point: Are all of these tone racks identical? In physical appearance they are alike, but actually there are slight differences in the electronic components employed. Certain types of electronic circuits produce certain classes of tones more nearly perfectly, just as certain metals and physical formations of pipes offer certain timbres. Therefore, the tone rack used to produce a mixture or diapason tone will be found to have different electronic components from those used in the tone rack to produce a brilliant trumpet effect, and although it was previously stated that several different tonalities are available from a single tone rack, the various qualities thus produced may tend to parallel in some way the basic tone of said unit.

Harp—It is possible to sustain any of the tones of an Allen organ merely by adding a small assembly of electronic components which we call a harp. By employing this "sustain" in combinations with the flutier qualities the effect of an organ harp is produced. If used in conjunction with strings one can imitate the harpsichord and clavichord. This combination may be used with or without tremulant and couplers.

Since the tone racks connect to the console and loud-speakers by means of a cable they may be placed at any convenient point, usually in an organ loft or spare room if available. If it is desired to enlarge the tonal capability of the organ at a future date, the console should be prepared by including any necessary extra wiring and stopkeys or drawknobs, and possibly expression pedals.

Very truly yours,
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BALDWIN BUYS PROPERTY TO MAKE ELECTRONIC ORGANS

Property covering nearly two acres, with railroad facilities and a group of buildings with a total floor area of 135,000 square feet, has been purchased by the Baldwin Piano Company of Cincinnati. The buildings, after remodeling, will be used for the manufacture of Baldwin electronic organs. The property was purchased from the Kroger Company.

THE DIRECTOR OF THE Elgin Academy Art Gallery, C. Dean Chipman, has announced the formation of a choral organization in Elgin, Ill. Fourteen choir directors, representing churches of the city, have organized this group, the Elgin Choral Union. Frank Kratky, director of choral music at the academy, is the musical director. Works to be performed are the "Requiem," by Brahms; "The Blessed Damozel," by Debussy, and "The One Hundred Fiftieth Psalm," by Franck. The chorus will consist of 150 members of church choirs and students of voice.

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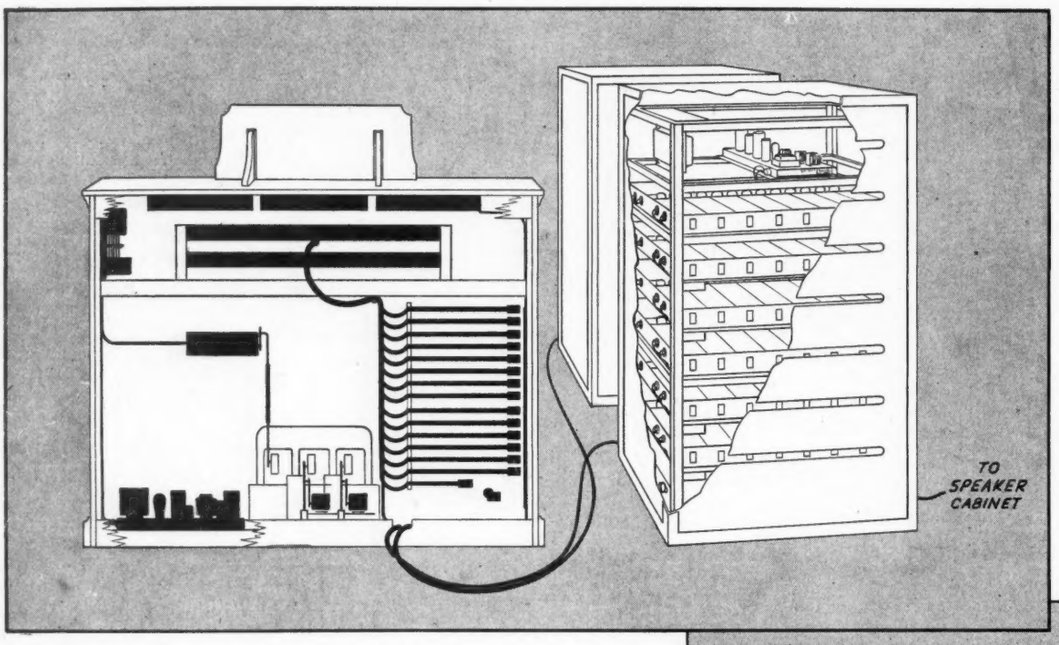
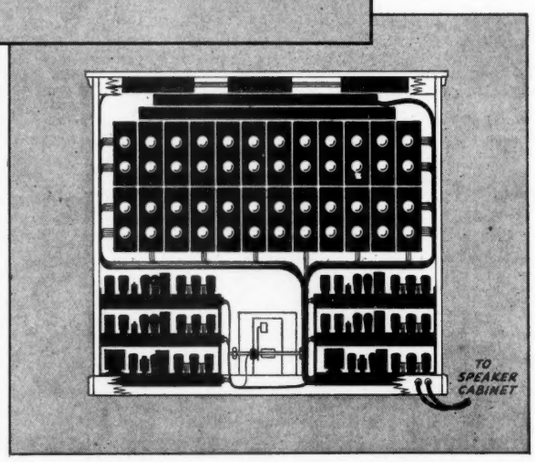
In the field of electronic organs the above factors hold true for "The Allen Organ"; however, there is another factor of even greater importance. The electro-mechanical concept of "The Allen Organ" is entirely different from any other electronic organ.





The above illustration offers a mechanical representation of an Allen Organ, whereas the lower drawing is representative of any other electronic organ.

Only in the Allen Organ will you find an Allen Console and "Tone Units." These "Tone Units" are not merely loud speakers but include a "rank" of tone generating electronic tubes. Unlike other electronic instruments the tone generation sources of the Allen Organ are not located in the Console. Instead they are mounted on metal frames which are enclosed in cabinets and connected to the console by a cable. The superiority of this system is immediately apparent from the following:

1. Since the tone generation unit does not occupy space in the console, there is room for any required amount of key actions and switches.

2. The use of external tone generator units offers greater accessibility in case of any desired adjustments.

3. Superior electro-mechanical construction is achieved since there is no space limitation such as exists where tone generation components are crammed into a console. Heavy duty elements are used in both the console and the tone units and, since the use of cheap radio parts is eliminated, longest life may be expected from this instrument.

4. The use of additional tone units allows the production of a "flexible" organ with almost no stop limitation. As many units as desired may be connected to the console.

5. The "ensemble" improves as units are added. Merely adding loud-speakers to intensify the tone of an electronic organ is somewhat similar to increasing the wind pressure on pipes, which method invariably produces an undesired effect. The traditional method of building up organ tone is by introducing additional "tone sources" of the proper quality. The "Allen" is the only true electronic instrument which accomplishes this.

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Schreiner Plays in Oak Park

One of those organ recitals—of which there are not too many—that may be described as satisfying was the one by Dr. Alexander Schreiner of Salt Lake City at the First Methodist Church of Oak Park, Ill., Jan. 26. It must have been decidedly satisfying, in quality if not in quantity, to an audience which filled the large church, for it demanded encores in a manner that could not be misunderstood. The genial organist who enjoys a world-wide audience for his playing on the organ in the Mormon Tabernacle, obliged his admirers, old and new, to the limit of his time.

Mr. Schreiner managed to place between his opening Bach numbers and the final brilliant Dupré Prelude and Fugue in B major the compositions of five Americans, which embellished a program marked by variety and by colorful registration. The Bach offerings were the sinfonia "We Thank Thee, Lord," the chorale prelude "O Man, Bewail Thy Grievous Sin," which was played with deep feeling, and the Fantasie and Fugue in G minor, which received an authoritative rendition. Rene L. Becker's First Sonata, in G minor, was a work of great variety of moods, from the spirited "Praeludium Festivum," the graceful Scherzo, the beautiful "Prayer," to the climactic Toccata. Stanley Saxton's lovely "Song of the Lonely Njeri," which has become a very popular recital number, was played with artistic registration. Sowerby's riotous Fanfare, Mr. Schreiner's own Hunting Horn Scherzo and Fannie C. Dillon's "Indian Flute Call" were the other American compositions. The audience, lavish with its applause throughout the evening, gave the performer an ovation at the close of the Dupré number.

The recital was under the auspices of the Illinois Chapter, A.G.O. Preceding the performance Mr. Schreiner was guest at a dinner in the parish-house and told of some of his experiences in Salt Lake City and on his recital tours. The chapter made the dinner the occasion for a farewell tribute to its dean, Fred Cronhimer, who was leaving Chicago for his new post at Grace Church in Providence, R. I., and a billfold was presented to him.

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Programs of Organ Recitals of the Month

Frederick Marriott, Chicago—Mr. Marriott, organist of Rockefeller Chapel at the University of Chicago, gave the vesper recital at the chapel Feb. 8. His program included: Fantasie con Imitatione," Bach; Chorale Preludes, "God Loves All Christians" and "Lord Have Mercy," Bach; Sketch in D flat, Schumann; "The Tumult in the Praetorium," de Maleingreau; "Rhapsodie Catalane," Bonnet. For his recital on the afternoon of Jan. 18 Mr. Marriott selected the following program: Prelude and Fugue in C minor, Bach; Passacaglia and Fugue, Bach; "From Heaven on High" (Fugue), Bach; "Noel," d'Aquin; Chorale in A minor, Franck.

Frank K. Owen, Kalamazoo, Mich.—In a recital at St. Luke's Church on the evening of Feb. 4 Mr. Owen presented the following program: Variations on an Old English Tune, Scheidt; Chorale Preludes, "Lord God, Now Open Wide Thy Heaven," "In Death's Strong Grasp the Saviour Lay" and "He Who Would Suffer God to Guide Him," Bach; Prelude and Fugue in G, Bach; "Clair de Lune," Bonnet; Roulade, Bingham; "Priere," Jongen; Chorale Prelude on "Regent Square," Dexter; Minuet, DeLamarter; Finale, First Symphony, Vierne.

Every Wednesday noon in Lent Mr. Owen is giving a recital of half an hour at St. Luke's. Among his programs have been the following:

Feb. 11—Prelude on the Tune "Marion," Diggle; Allegro Cantabile, Fifth Symphony, Widor; "The Swan," Saint-Saens; Chorale in A minor, Franck.

Feb. 18—Prelude and Fugue in F minor, Handel; "Romance sans Paroles," Bonnet; Sketch in F minor, Schumann; "Ronde Francaise," Boellmann; Andante Cantabile, Fourth Symphony, Widor; "Carillon," Vierne.

Harold Mueller, F.A.G.O., San Francisco, Cal.—St. Luke's Church and the Northern California Chapter, A.G.O., presented Mr. Mueller in a recital at St. Luke's Sunday evening, Feb. 15. His program was as follows: Toccata, Adagio and Fugue in C, Bach; "Grande Piece Symphonique," Franck; Allegro, Hindemith; Prelude on "Rhosymedre," Vaughan Williams; "Sportive Fauns," d'Antalffy; "Mr. Ben Jonson's Pleasure," Milford; "Cortege et Litanie," Dupré.

Samuel Walter, Newton Center, Mass.—In a recital at Trinity Church Sunday afternoon, Feb. 8, Mr. Walter presented a program consisting of these compositions: Variations on "A Mighty Fortress Is Our God," Gronau; Pastorale from "Le Prologue de Jesus," Traditional; Fanfare Fugue, Bach; Chorale Preludes, "Have Mercy upon Me, O Lord God" and "How Brightly Shines the Morning Star," Bach; Concerto in B flat, Felton; "The Primitive Organ," Yon; Aria, Peeters; "Cortege et Litanie," Dupré; "Requiem" (manuscript), Everett Titcomb; "Sonata da Chiesa," Andriessen.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft, organist and choirmaster of Trinity Cathedral, played the following numbers in a recital after evensong at the cathedral Feb. 1: Sonata, Op. 98 (Tempo moderato), Rheinberger; "The Fountain," DeLamarter; Symphony, Guy Weitz; Minuet, Symphony No. 3, Widor; Allegro Appassionato, Dethier; Fantasia, Wolstenholme.

Eugene Nordgren, M.Mus., St. Paul, Minn.—Mr. Nordgren gave a recital at the House of Hope Presbyterian Church, of which he is minister of music, on the evening of Feb. 2, playing these works: Concerto No. 2, in B flat, Handel; Chorale Prelude, "O Guiltless Lamb of God," and Prelude and Fugue in B minor, Bach; Fantaisie in A, Franck; Scherzetto, Vierne; "Folktune," Whitlock; Toccata, Fifth Symphony, Widor.

Ludwig Altman, San Francisco, Cal.—Mr. Altman will be heard in a recital at the Episcopal Church of Santa Rosa, Cal., Sunday afternoon, March 7. His program will be made up of the following compositions: Toccata on "Ye Sons and Daughters," Farnam; Concerto in D minor, Bach; Andante Cantabile and Finale, Widor; Fantasie in F minor, Mozart; Pieces for the Mechanical Clocks, Haydn; Paraphrase on "Saviour, to Thy Dear Name," Altman; Toccata, Widor.

Allanson Brown, F.R.C.O., Ottawa, Ont.—At a concert Feb. 16 by the choir, with Elsie Gleave Howe, contralto, as guest artist, in the Dominion United Church Mr. Brown, organist of the church, played these organ selections: Overture to "Athalia," Handel; "Rondeau, Le Reveil," Couperin; "Le Rappel des Oiseau," Pameau; "Basse et Dessus de Trompette," Clerambault Rigaudon, Campra; Fugue, Honegger; Pastorale, Milhaud; Musette, Bossi; "Romanza," Cilea; Serenade, Toselli; Pastorale, Franck; Toccata, Dubois.

Eugene M. Nye, Seattle, Wash.—In a recital at the Ballard Lutheran Free Church Jan. 25 Mr. Nye played: Rigaudon, Campra-Ferrari; Sinfonia, "I Stand Before Thy Threshold," Bach; "Jesu, Joy of Man's Desiring," Bach; Trumpet Tune, Purcell; "Marche Champetre," Boex; "Dreams," McAmis; "Now Thank We All Our God," Karg-Elert; "Romance sans Paroles," Bonnet; "To the Rising Sun," Torjussen; Toccata, Richard Keys Biggs.

Albert D. Schmutz, Emporia, Kan.—Professor Schmutz of the Kansas State Teachers' College gave the dedicatory recital Dec. 30 on an organ presented to the Clay County Community High School by the last ten graduating classes. Vocal selections by the high school chorus, directed by Paul V. Allen, supplemented the organ numbers. Professor Schmutz played: "Break Forth, O Beauteous Heavenly Light," Bach-Gaul; Sinfonia to Cantata No. 156 and Toccata and Fugue in D minor, Bach; Prelude, Sonata, Op. 56, Guilmant; Sarabande, Corelli-Clokey; "Now Thank We All Our God," Karg-Elert; "The Musical Clocks," Haydn-Biggs; Christmas Lullaby, Schmutz; "Prologue de Jesus," arranged by Clokey; Toccata, Becker; "Kentucky Christmas," Saxton; Toccata on "O Sanctissima," Schmutz.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, gave his annual program for the Jacksonville Chapter, A.G.O., on the evening of Feb. 9 at the Riverside Baptist Church, presenting the following program: Prelude and Fugue in A minor, Bohm; "Elegie," Peeters; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; "Noel" in D minor, d'Aquin-Bitgood; "Winter Sunset," Walton; "Song of the Clock," Urseth; Spiritual, Purvis; "Longwood Sketches," Swinnen. The program was repeated at Bethesda-by-the-Sea (Episcopal) Church, Palm Beach, Feb. 15.

On Feb. 4 Mr. Murphree gave a recital at the Episcopal Church of Fernandina, Fla., for the Fernandina Woman's Club and Jan. 18 he played these numbers on a three-manual rebuilt by the Cannarsa Organ Company in the First Methodist Church of Mount Dora, Fla.: Chorale in A minor, Franck; Three Chorale Preludes, Bach; Prelude and Fugue in A minor, Bach; "A Sylvan Idyll," Gordon Balch Nevin; "Noel," with Variations, d'Aquin; "The Bells of St. Anne de Beaupré," Russell; "Song of the Clock," Urseth; Chorale Prelude on an American Folkhymn, Murphree; "The Squirrel," Weaver; Spiritual, "Romanza" and Carol Rhapsody, Purvis.

Robert Knox Chapman, Wheeling, W. Va.—In a recital at St. Matthew's Episcopal Church Sunday evening, Jan. 18, Mr. Chapman played: Fantasie and Fugue in G minor, Chorale Prelude, "I Call to Thee," and Little Fugue in G minor, Bach; "The Angelus," Massenet; Scotch Poem, MacDowell; Fantasie on an Old English Air, Matthews; "Piece Heroique," Franck; "O God, Thou Holy God," Karg-Elert; "Carillon de Westminster," Vierne.

Elizabeth Reese Johnson, Wheeling, W. Va.—In a recital for the Wheeling Chapter, A.G.O., Feb. 3 at St. Matthew's Episcopal Church Mrs. Johnson presented the following program: Canzona, Gabrieli; "Vom Himmel hoch," Pachelbel; "Toccata per l'Elevazione," Frescobaldi; "The Heavens Declare the Glory of God," Marcello-Dubois; Chorale in A minor, Franck; Chorale and "Priere a Notre Dame," "Suite Gothique," Boellmann; "Meditation a Sainte Clotilde," James; "Wind in the Pine Trees," Clokey; "In Summer," Stebbins; Festival Toccata, Fletcher; Chorale Prelude on "Eventide," Parry.

Mildred Andrews, Norman, Okla.—Miss Andrews, head of the organ department at the University of Oklahoma, gave a recital for the Arkansas Chapter, A.G.O., at Trinity Episcopal Cathedral in Little Rock Jan. 20. Her program consisted of these numbers: Prelude and Fugue on "B-A-C-H," Liszt; Chorales, "Rejoice, Christian Men" and "Come, Sweet Death," Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor and "The Crucifixion" (Passion Symphony), Dupré; Three Movements from Symphony 1, Vierne.

Mary Elizabeth Bonnell, A.A.G.O., Cranford, N. J.—Miss Bonnell, organist and director at the First Presbyterian Church, gave a recital at the church Feb. 29, with the following program: Prelude and Fugue in E minor, Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; Chorale in A minor, Franck; "Elegie," Vierne; "Ora pro Nobis," Liszt; Pastorale from Sonata in D minor, Guilmant; "Benediction," Reger; Miniature Trilogy," Coke-Jephcott.

Walter Blodgett, Cleveland, Ohio—In his McMyler recitals on the Sundays of March at 5:15 p.m. Mr. Blodgett will play: Partita, "Be Thou Welcome, King Jesu," Chorale and Eleven Variations, Bach; Madrigal, Sowerby; Toccata, "Ave Maris Stella," Dupré. At his monthly curator's recital at the Museum March 10 at 8:15 Mr. Blodgett will play: Introduction and Passacaglia, Reger; Prelude on a Bach Song, "Give Thyself to Peace and Be Still," Russell Broughton; Partita, "Be Thou Welcome, Kind Jesu," Bach; Prelude and Fugue in C major, Krebs; Madrigal, Sowerby; Sonata No. 2, Hindemith; "Ave Maris Stella," Dupré.

Harry H. Corey, New York City—Mr. Corey is playing short recitals Wednesday evenings during Lent at the First Lutheran Church of Throggs Neck. Feb. 25 his program consisted of: "In the Twilight," Harker; "In Moonlight," Kinder; "Vision," Bibl.

March 3 he is to play: "Dreams," McAmis; "Jerusalem the Golden" (Variations and Finale), Spark.

Genadine Jorsch, Chicago—Miss Jorsch gave a recital at St. Elizabeth's Episcopal Church Sunday afternoon, Feb. 8, playing: "Praeludium" in G, Bach; Chorale, "All Mankind Must Die," Bach; "The Nightingale and the Rose," Saint-Saens; "Wind in the Pine Trees," Clokey; Toccata, Nevin.

Edgar Hilliar, New York City—Mr. Hilliar, organist of the Church of St. Mary the Virgin, was heard in recitals at the church on the evenings of Feb. 2 and 9. His programs consisted of these works:

Feb. 2—Toccata, Adagio and Fugue in C, Chorales, "Ich ruf' zu Dir," "In dulci Jubilo" and "Das alte Jahr vergangen ist," Bach; Concerto in C, Bach; "Schönster Herr Jesu," Hermann Schroeder; Prelude and Fugue in G minor and "Variations sur Un Noel," Dupré; Chorale Preludes, "Herzliebster Jesu" and "Die Nacht is kommen," Zechiel; "La Nativité du Seigneur" and "Dieu Parmi Nous," Messiaen.

Feb. 9—"Capriccio Primi Toni," Strungk; Flute Solo, Arne; Concerto in B flat, Handel; Adagio, Bridge; Symphony 2, Widor; Prelude on "Rhosymedre," Vaughan Williams; Arabesque and Allegro, Symphony 2, Vierne.

Edith Ross Baker, Troy, N. Y.—Mrs. Baker played the following compositions in her January recitals at First Church of Christ, Scientist: Prelude on "B-A-C-H," Richard K. Biggs; "Fountain Reverie," Fletcher; "Autumn," Elmore; "Benediction" and "Clair de Lune," Karg-Elert; Prelude No. 3, Chopin-Baker; Prelude in E minor, Bach; Three Preludes for organ, Frederick Schreiber; Air in G minor from 'Cello Sonata, Eccles; "Romance sans Paroles," Bonnet; "Dawn," Jenkins; "Epilogue," Farnam; "Vision," Bibl; "Chanson des Alpes" and Evensong (Sonata Rhapsody), Candlyn; "Distant Chimes," Snow; First Movement, Third Sonata, Mendelssohn.

Robert Rayfield, Chicago—Mr. Rayfield was heard in a recital at St. Paul's Episcopal Church Feb. 15 and presented this program: "Psalm 18," Marcello; Chorale Preludes, "Rejoice Now, Beloved Christians" and "My Heart Is Filled with Longing," Bach; Prelude and Fugue in C major, Bach; Sketch in D flat, Schumann; Concert Variations, Bonnet; Allegro Vivace, Symphony 1, Vierne; Trio Chorale-Prelude, "Punish Me Not in Thy Wrath," Karg-Elert; Toccata, "Thou Art the Rock," Mulet.

William S. Bailey, F.A.G.O., Columbus, Ohio—The Central Ohio Chapter, A.G.O., and the Women's Music Club presented Mr. Bailey in a recital at Mees Hall, Capital University, Sunday afternoon, Jan. 25. His program included: "Alleluia," Dubois; "Eklog," Kramer; Prelude in E flat (MS.), Bailey; Prelude and Fugue in G minor, Bach; Adagietto, Fauré-Quef; Cantabile and Intermezzo, Sixth Symphony, Widor.

Berniece Fee Mozingo, Indianapolis, Ind.—Mrs. Mozingo, instructor in organ and church music at DePauw University, Greencastle, Ind., played the following program at the National Cathedral, Washington, D. C., Sunday afternoon, Feb. 1: "Suite Mariale," de Maleingreau; Prelude on "Rorate Coeli," Campbell-Watson; "Divinum Mysterium," Purvis; Prelude on Song I by Gibbons, Whitehead; "O Sacred Head," Winfred Douglas; "Passion," Reger; Symphonic Chorale, "Jesu, meine Freude," Karg-Elert.

G. Leland Ralph, Sacramento, Cal.—At an organ vesper service in the First Baptist Church Jan. 25 Mr. Ralph played the following compositions: Rigaudon, Campra; Fugue in G minor (the Little), Bach; Chorale Prelude, "Have Mercy upon Me, O Lord," Bach; "The Musical Clocks," Haydn; Chorale in A minor, Franck; Ballade in D, Clokey; Scherzo, Rogers; "Romanza," Purvis; Concert Variations, Bonnet.

Charles W. Forlines, M.S.M., Buckhannon, W. Va.—Mr. Forlines gave a recital for the Buckhannon Woman's Club in Atkinson Chapel Jan. 20, when he presented the following program: "Marche Religieuse," Guilmant; Andante, Bach-Graham; Largo from "Xerxes," Handel; Fugue in A minor, Bach; Chorale in A minor, Franck; "Evening Harmonies," Karg-Elert; "Ave Maria," Schubert-Nevin; Roulade, Bingham; "Dreams," McAmis; Toccata from "Suite Gothique," Boellmann.

Russell E. Hayton, A.A.G.O., Upper Montclair, N. J.—Mr. Hayton, assisted by Charles F. Aue and Alice S. Aue, violinists; Francis Hopper, recorder, and Mary Hartley Wells, soprano, gave a program of music of the seventeenth century at St. James' Church Sunday afternoon, Jan. 25. The offerings consisted of the following: "Benedictus" and Chaconne, Couperin; Lento, Concerto for two violins, Bach; Concerto for Organ in G, Bach; "My Jesus Is My Everlasting Joy" (solo cantata for soprano, two violins and organ), Buxtehude; "The Heavens Declare the Glory of God," Marcello; Sonata in G minor for recorder, Handel; Concerto in B flat, Handel.

Homer Whitford, F.A.G.O., Belmont, Mass.—The young people's fellowship of All Saints' Church presented Mr. Whitford in a recital Jan. 21 at which he played: Fanfare ("Water Music"), Handel; Aria, Buxtehude; "Awake, Thou Wint'ry Earth," Bach; "Noel" and Variations, d'Aquin-Watters; Moderato Cantabile, Eighth Symphony, Widor; Grand Chorus in the Style of Handel, Guilmant; "Romance," Debussy; Finale, First Symphony, Vierne; Paraphrases on "Gardiner" and "Ein' feste Burg," Whitford; "Jagged Peaks in the Starlight," Clokey; Toccata on a National Air (request), Coke-Jephcott.

Irving Dana Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley, assistant professor of organ at the University of New Hampshire, gave a series of noon recitals in Murkland Auditorium Jan. 8, 15 and 22. His program Jan. 8 was: Processional, Dubois; Grand Chorus, Dubois; "Dreams," Stoughton; First Movement of Concerto in G major, Bach; "Dawn," Jenkins; Festal March, Kroeger; Andantino, Lemare; Fanfare, Lemmens.

The program Jan. 15 was as follows: Meditation, Kinder; Festival Toccata, Fletcher; Nocturne in E flat, Chopin; "The Squirrel," Weaver; "Marche Solennelle," Mailly; Humoreske, Yon; Commencement March, Bartley.

Jan. 22 the offerings were these: Fugue in G minor (Little), Bach; "Chant Pastoral," Dubois; "Fiat Lux," Dubois; "In a Monastery Garden," Ketelbey; Canon in B minor, Schumann; "Jagged Peaks in the Starlight," Clokey; Toccata in D minor, Gordon Balch Nevin.

Professor Bartley was heard in a recital at Markland Auditorium Jan. 29, playing these compositions: Chorale Improvisation on "Nun danket," Karg-Elert; Adagio from Third Sonata, Guilmant; Prelude and Fugue in F major, Bach; "Within a Chinese Garden," Stoughton; Cantilene, McKinley; "L'Arlequin," Gordon Balch Nevin; Theme from Fifth Symphony, Tschaikowsky; "March aux Flambeaux," Scotson Clark.

Winston Johnson, Chicago—Mr. Johnson gave a recital Feb. 8 at the North Park Covenant Church for the benefit of the fund for the new music building at North Park College. He was assisted by Ebba Sundstrom Nylander, violinist. The organ program included: "O Gott, Du frommer Gott," Bach; "Carillon," Sowerby; Scherzo (Symphony 1) and "Carillon de Westminster," Vierne; "Puer Natus Est," Titcomb; Toccata, "Thou Art the Rock," Mulet.

Alden Clark, Chicago—Mr. Clark gave the second in a series of four vesper recitals at the Edgewater Presbyterian Church Sunday afternoon, Feb. 8. His program, in which he was assisted by Evelyn Ames, contralto, was as follows: Vivace from Sonata in D minor and Passacaglia in C minor, Bach; "O Blessed Jesu," Brahms; Canon in D minor, Vierne; "Ave Maris Stella," Dupré; "Now Thank We all Our God," Karg-Elert; "Romance sans Paroles" and Concert Variations, Bonnet. Among Miss Ames' offerings were settings of three Psalms by Leo Sowerby.

Franklin Mitchell, McMinnville, Ore.—For his recital Jan. 12 in the Linfield College faculty series Mr. Mitchell selected these compositions: "Rondeau" ("The Fifers"), d'Andrieu; Trumpet Tune, Purcell; "Elevazione," Zipoli; Aria and Allegro, Concerto No. 10, Handel; Chorale Prelude, "I Call to Thee," Bach; Prelude and Fugue in B minor, Bach; "Opuntia" ("Prickly Pear") and "Yucca" ("The Candle of Our Lord"), Leach; Offertory Piece on a Pedal Point (MS.), Riley; "Song without Words," Bonnet; "Piece Heroique," Franck.

Wallace Malcolm Dunn, Wheaton, Ill.—Mr. Dunn of Wheaton College, a pupil of Dr. Frank Van Dusen, appeared in a recital at the Wealthy Street Baptist Church of Grand Rapids, Mich., Jan. 31, presenting the following program: Toccata in D minor in the Dorian Mode, Bach; "Toccata per L'Elevazione," Frescobaldi; Fugue in E flat ("St. Anne"), Bach; Prelude, Clerambault; Fanfare and Madrigal, Sowerby; "Clair de Lune," Karg-Elert; "Suite Modale," Peeters; Arabesque and "Theme du Carillon," Vierne.

Programs of Organ Recitals

Maurice Garabrant, M.S.M., F.T.C.L., Garden City, N. Y.—Half-hours of organ music are offered at the Cathedral of the Incarnation on four Sunday afternoons at 5 o'clock in February and March by Mr. Garabrant. His programs are as follows:

Feb. 15—"In the Cathedral," Pierne; "Priere," Jongen; Canzone, Hall; Pastoral Symphony, Handel; Fugue in G, Bach.

Feb. 22—"Matin Provencal," Bonnet; "Bell Benedictus," Weaver; Chorale Prelude on the Tune "Charity," Noble; Larghetto from Violin Sonata No. 4, Handel; Fantasie in G, Bach.

March 14—Chorale No. 1, Andriessen; Pavane, Rowley; Chorale Prelude on the Tune "Dundee," Noble; "Evening Bells," Saint-Saens; "Alleluia," Bossi.

March 21—"Marche Religieuse," Jongen; "Soeur Monique," Couperin; "O Sacred Head Surrounded" and "Hark, a Voice Saith, All Are Mortal," Bach; "Piece Heroique," Franck.

Haydn's "The Seven Words of Christ" will be sung by the Long Island Choral Society under Mr. Garabrant's direction March 7 at 4 o'clock in the cathedral and on Good Friday evening the Faure "Requiem" will be sung by the cathedral choir of sixty male voices, with accompaniment of strings, harp and organ.

Ivar Sjöström, Methuen, Mass.—In a recital at the Methuen Memorial Hall Jan. 29 Mr. Sjöström presented the following program: Suite, "Royal Fireworks Music," Handel; Theme and Variations from Concerto in A, Felton; "Soeur Monique," Couperin; "The Musical Clocks," Haydn; Arioso and Little Fugue in G minor, Bach; "Now Thank We All Our God," Karg-Elert; Evensong, Schumann; Scherzo, Titcomb; Two "Casual Brevities," Leach; Toccata, "Thou Art the Rock," Mulet.

Ruth Barrett Arno, Boston, Mass.—The following have been among Mrs. Arno's programs at the Mother Church, the First Church of Christ, Scientist, in February:

Feb. 12—"Good News from Heaven," Pachelbel; Gavotte, Martini; Chorale, Variations and Finale from Sonata No. 6, Mendelssohn; Old Irish Air, arranged by Clokey; "Unfold, Ye Portals, Everlasting," from "The Redemption," Gounod.

Feb. 19—Prelude in D major, Bach; "On Wings of Song," Mendelssohn; Prelude, Fugue and Variation, Franck; "Memories," Dickinson; Finale, Symphony 6, Widor.

Harriet Conant Dearden, A.A.G.O., New York City—Mrs. Dearden gave the following program in a recital at the Church of the Ascension on the evening of Feb. 12: Prelude, Fugue and Chaconne, Buxtehude; "Ave Maris Stella," Titelouze; Chorale Prelude, "Comest Thou Now, Jesus, from Heaven to Earth?", Bach; Fantasie and Fugue in G minor, Bach; Psalm Prelude No. 3, Howells; Roulade, Bingham; Berceuse, Vierne; Fantasia and Fugue on the Chorale "Ad Nos, ad salutarem undam," Liszt.

Harriette Slack, Rochester, N. Y.—Miss Slack gave the following program at St. Mark's Episcopal Church, Springfield, Vt., Feb. 8: Passacaglia in C minor, Bach; Chorale Preludes, "Christ Lay in Bonds of Death," "A Saving Health to Us Is Brought," "I Call to Thee" and "Rejoice, Christians," Bach; Pastorale, Roger-Ducasse; Berceuse and "Carillon," Vierne; "As Now the Sun's Declining Rays," Simonds; Scherzo, Symphony 4, and Toccata, Symphony 5, Widor.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch played the following program of contemporary compositions for the Central Iowa Chapter, A.G.O., Feb. 9 in St. Paul's Church: Passacaglia and Fugue in D minor, Diggle; Three Short Pieces for Organ, Eugene Hill; Christmas Cradle Song, Poister; Variations and Fugue on a Purcell Theme, Bonset; "In dulci Jubilo," Edmundson; Cathedral Prelude, Clokey; "Carillon," R. K. Biggs; Elegie, Peeters; Prelude, Theme, Variations, Fughetta and Chorale-Finale, Schehl; "Song of the Lonely Njeri," Saxton; "La Reine des Fetes," Webbe.

Jack W. Broucek, Savannah, Ga.—Mr. Broucek gave the seventh program in a series sponsored by the Savannah Chapter, A.G.O., over station WTOC from the three-manual Skinner organ in the First Baptist Church Feb. 7: Trumpet Voluntary, Purcell; First Movement of Sonata in C minor, Mendelssohn; Magnificat 5, from Communion Vespers, Dupré; "Chinese Boy and Bamboo Flute," James H. Spencer; Preludio from Sonata in C minor, Guilmant; Toccata in D, Becker. Mr. Broucek is associate professor of music at the Georgia State Teachers' College.

Fred Tulan, Stockton, Cal.—Mr. Tulan, assistant organist of St. Mary's Church, was heard in another of his monthly recitals Jan. 24 from radio station KGDM. The featured number of the program was Bach's "Jesu, Joy of Man's Desiring," transcribed by George Brandon.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following program was played at the Union College chapel Sunday, Feb. 8, by Dr. Tidmarsh: Sonata No. 1, in F minor, Mendelssohn; "St. Francis Walking on the Water," Liszt; "Liebestraum," Liszt; Piano Concerto No. 1 in E flat, Liszt (Mrs. Edmund Conklin, pianist).

Robert L. Bedell, Ph.D., New York City—Dr. Bedell will play the following program in a recital at the John Wanamaker store in Philadelphia beginning at 11:15 March 3: Introduction and Fugue in F minor, Ravanello; Cantilene, Vierne; "Marche de Fete," Büsser; Adagietto, Kunc; "Alleluia Finale," Bossi; Pastorale, de Severac; "Verset de Procession: Adoro Te," Boellmann; Adagio, Tournemire; Impromptu-Caprice, "Prelude pour Messe Basse," Cantabile and "Marche Pontificale," Bedell.

Harold C. O'Daniels, Binghamton, N. Y.—For his noon recital at Christ Church Jan. 22 Mr. O'Daniels selected the following program: "Grand Jeu," du Mage; Prelude in F, Dubois; Third Sonata, in C minor, Guilmant; "Romance sans Paroles," Bonnet; Pastoral Melody, West.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For the memorial recital at Grace Church Jan. 29 Dr. Boothroyd selected the following numbers: "Diferencias" (Variations), de Cabezon; Prelude and Jig Fugue, Buxtehude; "Dedication," from the Suite "Through the Looking Glass," Deems Taylor; Fugue in E flat ("St. Anne"), Bach.

Newton H. Pashley, Oakland, Cal.—The third recital in a vesper series at the First Presbyterian Church was played by Mr. Pashley Jan. 18, with this program: Toccata, Adagio and Fugue in C major, Bach; Concerto for Flute in D major, Mozart; Cantabile, Symphony No. 2, Vierne; Fanfare, Lemmens; Pavane, Ravel; "Le Petit Berger," Debussy; Allegro Vivace, Symphony No. 5, Widor.

Mr. Pashley's program Feb. 15 included: Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Prelude, Clerambault; "Come, Sweet Death," Bach-Fox; Toccata, "O Filii et Filiae," Farnam.

Laurence Dilsner, Long Branch, N. J.—Mr. Dilsner played the following numbers in a recital at the John Wanamaker store in Philadelphia Feb. 4: Fantasie in B minor, "Come, Sweet Death," Cathedral Prelude and Fugue and "O Sacred Head," Bach; Sonata No. 8, Prelude in D minor and Sarabande, Corelli; Prelude in D minor, Clerambault; Dioclesian Suite, Purcell; "In Paradisum," Dubois; "Before the Image of a Saint" and "In Memoriam," Karg-Elert; "Cortege," Vierne.

Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital at the Reformed Church Sunday afternoon, Jan. 18, Mr. Baird played: Festal Prelude on "Ein' feste Burg," Faulkes; Idyll, from Fourteenth Sonata, Rheinberger; "Minuetto Antico e Musetta," Yon; Prelude to "Tristan and Isolde," Wagner; Toccata and Fugue in D minor, Bach; Introduction to Third Act of "Lohengrin," Wagner; Storm Fantasie, Lemmens; Meditation, Frysinger; Festival Toccata, Fletcher.

NEWCOMERS TO GIVE RECITAL AT ROCKEFELLER CHAPEL

The Illinois Chapter, A.G.O., will present the following four organists in a recital at Rockefeller Memorial Chapel Monday evening, March 8: Wesley A. Day, Valentina Woshner Fillinger, Robert Rayfield and Vincent Ellsworth Slater. All excepting Mr. Rayfield are newcomers to Chicago. The public is invited.

E. RUSSELL SANBORN, organist of First Church of Christ, Scientist, Concord, N. H., completed thirteen years of service in that church Feb. 1. At the anniversary service the following compositions were used: Andante, Tschaikowsky; Adagio, Flute Concerto, Rinck; Toccata from Fifth Symphony, Widor. Mrs. Henrietta Hand, soloist of the church, sang a solo and three hymns were sung from the Christian Science Hymnal. During the last year Mr. Sanborn published his setting of "The Lord's Prayer."

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Played by H. Proctor Martin
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Played by William H. Barnes, Frederic T. Egener
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Played by Seth Bingham

KARG-ELERT, SIGFRID
Canzona Solenne (from Op. 154)
Played by Harold Heeremans
Rondo alla Campanella, Op. 156
Played by Ruth Harsha
Starlight, Op. 108, No. 2
Played by James Boeringer

KRAMER, WALTER
Eklog
Played by Laurel E. Anderson

MacDOWELL, EDWARD
Maestoso (A.D. 1620)
Played by George Dok
Starlight
Played by Robert K. Chapman
Woodland Sketches
Played by Arthur Thomas

NOBLE, T. TERTIUS
Choral Prelude on "Picardy"
Played by Ralph A. Harris
Choral Prelude on "St. Ann"
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RECITAL AT FISK UNIVERSITY IN NASHVILLE BY MARCHAL

André Marchal gave a recital Sunday evening, Jan. 18, at the Memorial Chapel of Fisk University, Nashville, Tenn. The event, sponsored by the music department and the Nashville Organ Club, was attended by a large and enthusiastic audience in spite of the most severe weather the city has experienced in many years. The early French organ music was performed with careful attention to the dynamic levels inherent in baroque music and M. Marchal delighted the audience with some ingenious tone colors derived from unusual combinations of stops. The Bach chorale preludes on "Allein Gott in der Höh" are rarely performed and the complex texture of both was presented with amazing clarity. The brilliant Fantasie and Fugue in G minor met with thunderous applause. Franck's Chorale in B minor received one of the most personal and compelling interpretations we have been privileged to hear.

Of the modern French works, the "Variations on a Theme of Clément Jannequin" is a specialty of Marchal and the virtuoso accorded it his usual care in preserving the sixteenth century quality throughout. Messiaen's "L'Ascension No. 1" was less interesting than sections of the "Nativité." The Te Deum of Langlais, however, is a dramatic work and made a tremendous appeal.

At the conclusion of the concert M. Marchal was given a theme by Professor John Work of the Fisk music department and he improvised a prelude, andantino and fugue. The careful formal treatment and employment of inversion, augmentation and diminution amazed the audience. An encore was demanded, and the Finale of Vierne's First Symphony was performed with knife-like precision.

M. Marchal attended receptions by the French Club and the Nashville Organ Club. At these he was accompanied by his daughter, Mlle. Jacqueline Marchal.

CLARENCE H. BARBER,
Assistant Professor of Music, Fisk University.

ALEXANDER SCHREINER PLAYS AT ADVENT CHURCH IN BOSTON

Music-lovers of Boston were afforded a treat in the recital of Alexander Schreiner, organist of the Mormon Tabernacle, Salt Lake City, Utah, at the Church of the Advent in Boston Feb. 7. The well-planned program was drawn from the German, French and American schools of organ literature. Mr. Schreiner opened with the lofty and majestic Fantasie in G major by Bach. Following this we heard the inspired and glorious Cesar Franck Fantasie in A major in an exalted performance. The Fantasia in G, published in 1943, by August Maekelberghe, was striking, with its imposing theme and brilliant treatment throughout. Mr. Schreiner showed imagination in his beautiful playing of the Intermezzo, "Clair de Lune," "Carillon de Westminster" and "Naiades" from Vierne's "Pieces de Fantaisie." The formal program closed with a classic performance of the Bach Fantasie and Fugue in G minor.

Two encores were given—the delightful Etude by Adolf Henselt, "Were I a Bird, to Thee I'd Fly," and the interesting Prelude in B major by Marcel Dupré.

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Starting in 1894 with one published song and a basement office, the firm won recognition for its lists of popular hits as well as serious works. The firm's first song was "The Little Lost Child," written by Edward B. Marks, with his former partner Joseph W. Stern. It was introduced by Lottie Gilson, a favorite music hall artist of the gaslight era, and subsequently sold over a million copies. Then the firm began to publish the song hits of many writers of the day. It started the boy Jerome Kern working at invoices and gave Jimmy Walker his first success, which was as a songwriter. Irving Berlin and Sigmund Romberg were other Marks discoveries.

In the 1920's the firm broadened out from popular music and entered the serious musical field. Today the Marks library features the names of Debussy, Ravel, Stravinsky, DeFalla and Dohnanyi. Its famous "Contemporary Composers Series" has brought out serious works by Sessions, Riegger, Cowles, Smit, Siegmeister and others.

Edward B. Marks, the firm's founder, died in 1946 at the age of 80. Under the leadership of the new president, Herbert E. Marks, the same standards have been maintained.

YOUNG COMPOSERS of the Middle West are offered an opportunity by the University of Minnesota to hear their compositions played by a professional orchestra of approximately seventy pieces. A composers' forum to be held at the university May 19 to 23 as a means of stimulating interest in original compositions has been announced by Dr. Paul M. Oberg, chairman of the university's music department. Original scores must be submitted by April 10 and a committee of staff members of the music department will select at least fifteen of the best works to be played. Eligible for consideration in addition to music for a full symphony orchestra will be compositions for string orchestra, chamber orchestra, woodwind and brass ensembles. All performances will be held in Northrop Memorial Auditorium on the university campus at Minneapolis.

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Toronto Center.

A meeting of the Toronto Center was held Feb. 9 at St. Paul's Church parish hall. Miss Muriel Gidley, chairman of the center, presided. This meeting was unusual in two respects. Each member active in a church was asked to invite his minister, but church music was *not* the subject under discussion. The guest speaker, introduced by Canon Wilkinson, rector of St. Paul's, was the Hon. Dana Porter, cabinet minister of planning and development in the Ontario Provincial Government. Mr. Porter chose as his subject "Immigration." He delivered an interesting and informative talk on the working of the government's scheme (which has been in operation for several months) to bring self-supporting British people by air route to settle in Ontario.

A social hour with refreshments brought the meeting to a close. H. G. LANGLOIS.

Oshawa Center.

The January meeting of the Oshawa Center took place at the Center Street United Church Sunday, the 26th, when Cecil Walker, A.C.C.O., gave a recital of chorale preludes, prefacing the groups with introductory remarks. The program was arranged in chronological order and consisted of chorale preludes by Buxtehude, Pachelbel, Kuhnau, Bach, Brahms, Parry, Noble, Ernest Walker, Gordon Phillips, John Dedrick, Eugene Hill, J. Alfred Schehl and Garth Edmundson.

On Feb. 9 a dinner meeting to include the clergy of Oshawa and Whitby districts was enjoyed at the Whitby Parish Church of All Saints. The woman's auxiliary served an excellent meal at tables gay with spring flowers and presided over by the rector, the Rev A. G. Channen. The welcome of the C.C.O. to the clergy was voiced by Elizabeth R. Weller, after which the speaker of the evening, Eric Rollinson, Mus.B., F.R.C.O., Trinity College, University of Toronto, was introduced by W. George Rapley as "performer, teacher and lecturer." Mr. Rollinson's scholarly address on "Art and the Artist" greatly impressed the clergy and organists. In developing his subject the speaker made authoritative reference to architecture, drama, literature and painting, finally concentrating on music, with particular reference to its use in worship, where, Mr. Rollinson asserted the cheap, tawdry and meretricious have no place.

ELIZABETH R. WELLER, Secretary.

London Center.

A business meeting of the London Center was held at the home of Mr. and Mrs. Ivor S. Brake Sunday evening, Jan. 18. Plans were made for another carol service to take place on Easter Sunday night at the Metropolitan United Church, with T. C. Chattoe as organist and Martin Boundy directing the combined choirs.

At the request from the president of the University of Western Ontario for a representative from this center, T. C. Chattoe was chosen to take part in further discussion of the organ school to be held this summer at the university. Also discussed was the sending of food parcels to organists and their families in Britain.

Mrs. Harry Shaw was named as auditor for the center.

AILEEN GUYMER, Secretary.

Hamilton Center.

A recital in aid of B.O.R.F. was presented in Christ Church Cathedral Sunday, Feb. 1, by George Veary, A.R.C.O., A.R.C.M., assisted by Master Paul Gillan, soprano, and Charles Napper, bass. The program was as follows: Chorale Prelude on "Old 104th," Parry; Largo in E, Handel-Wood; Fugue in C, Buxtehude; "Angels Ever Bright and Fair," Handel; Two Chorale Preludes, Bach; Prelude and Fugue in E minor, Bach; Solemn Prelude, Noble; Scherzo in B minor and "Epilogue," Willan; "Lord God of Abraham," Mendelssohn; Evening Song, Bairstow; "Fiat Lux," Dubois.

Kitchener Center.

The January meeting of the Kitchener Center was held in St. John's Lutheran Church, Waterloo, Saturday evening, the 24th. Eric Rollinson of Trinity College, Toronto, spoke briefly on the subject of "Organ Registration."

Announcement was made that the February meeting would take the form of a recital in St. Paul's Lutheran Church, Kitchener, by Edgar Merkel, who recently completed twenty-five years' service as organist and choirmaster of that church. It was also announced that the 1948 convention of the Canadian College of Organists would be held in Kitchener. We look forward to this opportunity to return the hospitality extended by other centers on these occasions.

DOROTHY PETERSEN, DIAPASON Secretary.

THE BOSTON UNIVERSITY CHORUS, composed of more than 300 mixed voices, directed by Professor James R. Houghton, will present Mendelssohn's "St. Paul" at Symphony Hall April 6. The production is planned as the largest and most ambitious musical undertaking in the history of Boston University. The chorus will include students from all of Boston University's colleges and the university's Seminary Singers. The oratorio will be presented for the benefit of the Boston University School of Theology building fund.

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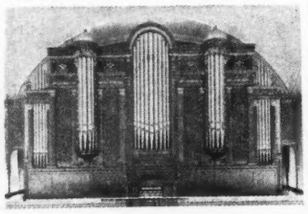

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Chorale Preludes for Organ. Sixty-three original chorale preludes, selected and edited by Dr. Robert L. Bedell; published as folio No. 65 in "Everybody's Favorite Series," by Amsco Music Publishing Company.

One of the most practical and musically valuable collections of organ music is this compilation of preludes written on chorale themes. Composers represented are Bach, Buttstedt, Buxtehude, Kellner, Kuhnau, Scheidt, Schilling and Streicher. None of the individual work is of large dimension. The majority run to two pages, seldom more. All of this is ideal music for service use or for teaching purposes. None of the pieces is beyond a moderate degree of difficulty. The organists of today will find themselves fortunate to have conveniently and economically at hand such a varied collection of chorale preludes. The price is a modest one—$1.25—for a substantially bound album. Hammond registrations by Virginia C. Thomas are supplementary to the tasteful set-ups for conventional organ set forth by the editor.

Berceuse, by John Klein; "Crepuscule," by H. Alexander Matthews; two pieces for organ, published by Elkan-Vogel Company, Inc., Philadelphia, Pa.

The Klein piece is a lovely lyrical number, simple in playing demands, quiet in character, of no particular originaltiy; likeable simple music of no great importance. It has many useful virtues, however.

The Matthews piece is music of individual quality, somewhat more difficult to play but well worth the effort. It is written with the excellence of craftsmanship always to be expected of this composer. I shall be surprised if this ingratiating melodic essay does not win widespread acceptance and favor.

"Idylle," by M. Enrico Bossi; Prelude and Fugue, by Charles F. Hendricks; "Piece Symphonique," by Charles Tournemire; "Three Musical Portrait Miniatures," by S. Karg-Elert, and Prelude-Offertoire for Low Mass, by Robert Leech Bedell; published by Mills Music, Inc.

Interesting pieces are the ones in this set of new issues under the general supervision of Dr. Bedell. All are reprints except the last title, an original piece by the editor himself. No individual criticism or estimate is called for. Each number is of high musical quality; the titles give clear ideas as to types and styles demonstrated. The last title listed, the original piece by Bedell, is an attractive slow movement of the simple, colorful model. A rather elaborate system of registration is laid out.

"Indian Flute," "Invocation," by H. Hopkins; published by Edward Schuberth & Co., Inc.

Admirers of the exotic in organ music will find much to intrigue them in this poetic fancy. The composer has kept his music well on the simple side and his stop demands are modest. But he has succeeded in capturing a considerable witchery of aboriginal coloring. This petite morceau will prove valuable for lightening up the lengthy passage of the concert program.

Prelude in E minor, for organ, by Gerald Bales; published by BMI Canada, Ltd., Toronto, Ont.

Issued by a new Canadian publisher avowedly consecrated to the encouragement and propagation of native Canadian music, this is the first organ publication to come to hand. I'm afraid the new champion will have to produce more significant hauls out of the hat if the propaganda is to be taken seriously. Not that this piece is bad; quite the contrary; it is a simple, conventional melodic number cast in quiet mood, calling for no extended effort of interpretation, performance or registration. It is worthy commonplace music that stays pretty close to middle-of-the-road mediocrity.

"Anthologia Antiqua," Book 7, Suite from Solemn Mass for Parish Use, by Francois Couperin le Grand; edited, compiled and arranged by Seth Bingham; published by J. Fischer & Bro.

The eight pieces that form the contents of this book are worthy examples of the writings of a too-long neglected master of the old French school. The arranger has chosen well and has done his work deftly, with excellent taste. The result is a set of short pieces giving evidence of a great genius. Interesting and highly informative notes have been provided. Altogether a most inspiring publication.

"Homage a Franck" (Fantasy on "B-A-C-H" and fragment from Franck), by Roland Diggle; published by Leeds Music Corporation.

On the musical letters in the name of Bach and the theme (English horn) from the orchestral symphony of the Belgian master the composer has constructed a well-made and musically interesting large-scale organ piece. The technical demands are not forbidding; the aesthetic results will be gratifying to both players and listeners.

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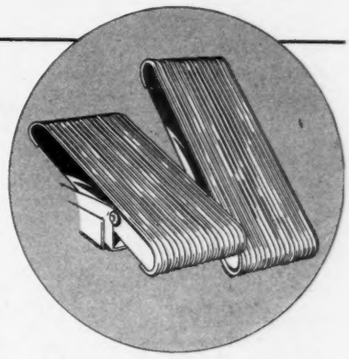

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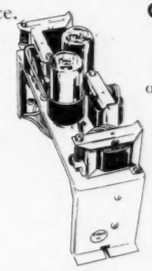

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MARJORIE MARSHALL BONDE TAKES SAN JOSE, CAL., POST

The Willow Glen Methodist Church of San Jose, Cal., announces the appointment of Marjorie Marshall Bonde as organist and choir director. Mrs. Bonde has held positions for the last twenty years in the Saratoga Federated Church, the Los Gatos First Methodist Church and the Los Gatos First Christian Church, where she has been heard in many vesper recitals. For many years she was organist for mortuaries in Los Gatos and San Jose. Mrs. Bonde is also organist of the Los Gatos Civic Chorus, a group of 150 voices which annually presents during Holy Week Dubois' "Seven Last Words of Christ" and at a later date sings another oratorio. This May "Elijah," by Mendelssohn, will be presented in its entirety. Mrs. Bonde is a teacher of organ and piano.

Besides studying with a private organ teacher, Mrs. Bonde attended San Jose State College, majoring in music, and was affiliated with the honorary musical sorority Tau Mu Delta. She is a member of the San Jose Chapter of the American Guild of Organists and holds the office of publicity chairman.

THE KILGEN ORGAN COMPANY has completed the installation of several two-manual organs in the last two months. Among them are instruments for St. Stephen's Catholic Church, South Bend, Ind.; St. John's Evangelical and Reformed Church, Bluffton, Ohio; Wallin Congregational Church, Grand Rapids, Mich.; the First Methodist Church, Coffeyville, Kan.; the Evangelical United Brethren Church, Plymouth, Ind.; Grace Evangelical and Reformed Church, Columbiana, Ohio, and the First Christian Reformed Church, Artesia, Cal.

ELLSASSER'S CAR ROBBED WHILE HE PLAYS IN DETROIT

Richard Ellsasser, the young concert organist, who is on a recital tour of forty states, met with a sad experience in Detroit. After braving below zero temperatures in the Eastern states he arrived in Detroit with his manager, Robert Hall. After the recital they discovered that their car had been broken into and their clothes taken. Among the few things untouched were some recordings and pictures.

The present tour, covering six months, was opened in Syracuse, N. Y., before an audience estimated at more than 2,000, with many turned away. In Minneapolis people braved temperatures of 25 below zero to fill the auditorium and 200 were turned away. The tour continued in February with a recital in Springfield, Mass., before a capacity audience and one in Manchester, N. H.. Mr. Ellsasser was heard also in West Virginia.

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Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, N. Y.

The two hundredth anniversary of the death of Isaac Watts has already been mentioned in this column. The celebration launched by the Hymn Society has the cooperation of the commission on worship of the Federal Council of Churches, the National Federation of Music Clubs and its local affiliates and the chapters of the A.G.O. The first Watts festival service took place at the Prospect Presbyterian Church of Maplewood, N. J., which was host to the neighboring churches, and the Metropolitan New Jersey Chapter of the Guild. Walter N. Hewitt directed the service.

To provide adequate information and materials for such a celebration the society has prepared a four-page leaflet on "Observing the Isaac Watts Bicentennial," which should be in the hands of every minister and church musician. In addition the society is issuing a special order of public worship in commemoration of the great hymn writer, which can be obtained very cheaply in any quantity by churches for congregational use. This excellent service, planned by the Rev. Philip S. Watters, contains the words of all the hymns to be sung, the tunes being noted, and includes a brief statement about Watts and his influence on English and American hymnody. Both will be available early in March.

A 3-cent stamped and self-addressed envelope will bring all readers of THE DIAPASON a *free* sample copy of the leaflet and the order of worship. They should give the names of their churches or musical organizations. Additional copies of the "Observing" leaflet for use in the community may be obtained gratis. Address the society, in care of Commission on Worship, 297 Fourth Avenue, New York 10. The society's paper No. XIII, "Isaac Watts and His Contribution to English Hymnody," also may be obtained there for 15 cents.

Correspondence about Watts hymn festivals, publicity, local public celebrations, exhibits and other activities may be addressed to the executive secretary.

The New York preview of the society's "Twelve New Hymns of Christian Patriotism" took place at the Church of the Covenant Feb. 9. Though held on nearly the coldest night of the winter, it attracted a well-informed group of church musicians. The Rev. Deane Edwards, vice-president of the society, was in charge of the demonstration, the hymns being played by Frank Stewart Adams and R. L. McAll. All the tunes for the twelve hymns were explored, including the six new settings recently submitted for publication through the Guild. Warden Elmer was present. The singing was excellent and the new tunes received a warm welcome. Greetings and good wishes were brought from most of the authors and composers now living.

The exact method by which fine new hymnic material wins wide acceptance varies greatly. Inclusion in an important new hymnal is helpful, but some tunes have spread in popularity before that time. The widest use of a new hymn text depends on its meeting the worship needs of active churches where new hymns are welcomed. There is no problem of verbal acceptance, for a new hymn can always be *read* with ease. The acceptance of a new or unfamiliar tune is far harder and requires faithful propagation by those able to play and sing it well, in addition to having qualities of tunefulness. The six new tunes in this collection await the verdict of many kinds of musical and so-called nonmusical folk. They deserve an honest trial and should receive wide acceptance, partly for their own sakes and partly because they are meant to fit the fine new texts for which they were written.

Hymns from this collection are to be used for the first time in one service at the great hymn festival to be held at the Riverside Church, New York, April 4 at 5 o'clock. The complete musical edition will be in the hands of all the choir singers in advance, as well as of the whole congregation. A special price has been given to the choirs.*

A letter has been sent to all choir directors in the metropolitan area who took part in the similar festival eight years ago and to many others asking them to bring singers from their adult and older junior choirs for this special event, and enclosing reply cards. At the festival in 1940 the requests for reservations reached a total of nearly 1,400; the number which could be accommodated was about 1,200, placed in groups throughout the nave and in the upper gallery. If any choir directors who read this account have not received an invitation they may obtain the material from the chairman of the committee, which is composed of Mrs. John C. Beilharz, Miss Jean Cameron (for juniors), Mrs. Blanche K. Thomas, George Litch Knight, Richard Weagly of Riverside Church and Reginald L. McAll, chairman.

* The regular price for single copies of the twelve hymns with music is 25 cents, and more than 100 copies are sold at 15 cents each.

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New Hymn Pamphlet

"Twelve New Hymns of Christian Patriotism" is the title of a sixteen-page pamphlet issued by the Hymn Society of America. In 1943 an invitation was extended to authors, asking that they consider writing hymns on this subject. Many were submitted and twelve were chosen for publication. Old tunes were selected for some of these. For the others, composers were asked to provide new musical settings. We have the result of the quest in this pamphlet.

To appraise a new hymn is manifestly impossible. One may venture an opinion about the quality of the text and tune, but fine words plus fine music do not make a great hymn. The supreme test is the ability to take root in the hearts of people, and this is something which cannot be foretold.

As a whole the texts are of a high order. The rhymes are unstrained and the word order is generally natural. There are few words that are ponderous or unfamiliar, and only one or two obscure figures of speech. The theology (perhaps "philosophy" would be a better word) is presented in a straightforward manner. The mechanics of poetry is of a high order—something that cannot be said for many of the so-called "good old hymns."

I would have liked new tunes for all of these texts, for each age must write its own music as well as its own words. Most of the old tunes provided are of established quality. I regret the inclusion of "Finlandia" because of its secular connotation and also because its flavor is Finnish and not American. The new tunes, for the most part, are well written, in simple, direct style, and give due consideration to the limitations of congregational singing. Here, then, we have words and music of a high order, well worth a thorough trial. A hymn is not a hymn at all unless it is sung, and the only way to get anything sung is to sing it.

JOSEPH W. CLOKEY.

BECAUSE OF THE growing interest in the boy choir work done at Camp Wa-Li-Ro, Put-in-Bay, Ohio, the last fifteen years, three new members have been added to the council. J. Robert Izod, organist and choirmaster of the Church of the Redeemer, Pittsburgh; George Norman Tucker, organist and choirmaster of St. Stephen's Church, Wilkinsburg, Pittsburgh, and the Rev. Samuel U. J. Peard, rector of Grace Church, Mansfield, Ohio, are the new members. While Wa-Li-Ro was started under the regime of the late Bishop Rogers as a summer choir school of the Episcopal Diocese of Ohio, its enrollment has grown to include boys and men from surrounding Eastern states.

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MRS. HENDRIX OPENS SPRING RECITALS AT DUKE UNIVERSITY

Mrs. Mildred L. Hendrix, organist of the Duke University Chapel, Durham, N. C., played the first in her series of spring recitals Feb. 4. These recitals are presented monthly. Mrs. Hendrix opened her program with the Prelude and Fugue in F minor by Handel, followed by Bach's "Sheep May Safely Graze" and "In Thee Is Gladness"; Meditation, "Idylle Melancolique" and "Divertissement," Vierne; Alan Floyd's "Antiphon on the Litany" and the "Carillon-Sortie" by Mullet.

Recitals by Mrs. Hendrix for the remainder of the school year include a program with the Duke Chamber Orchestra under the direction of Allan H. Bone March 7, featuring concertos by Vivaldi, Bach, Handel and Mozart. April 11 Mrs. Hendrix will play a Bach program, assisted by Clarence Smith, baritone. With Mrs. Julia Mueller, Durham violist and a member of the Duke University music faculty, Mrs. Hendrix will give a recital of modern music May 2. Mrs. Mueller will give the first Southern performance of the "Poem" by Sowerby, for viola and organ.

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JOHN WINTERS, who last fall was appointed assistant professor of piano and organ at Nebraska Wesleyan University and minister of music at the First Methodist Church, Lincoln, presented the following organ meditation for over 400 students and church members Jan. 18 at the church's "school of victorious living": Toccata, Muffat; "Prayer," Jongen; Chorale Prelude, "The King of Love My Shepherd Is," T. Tertius Noble; "Heroic Piece," Franck.

Professor Winters is a graduate of Baldwin-Wallace College and received his master of sacred music degree at Union Theological School of Sacred Music. Since his discharge from the army he has studied at the Juilliard School of Music.

BACH CONCERTS PAUL GEIS MEMORIAL IN PENNSYLVANIA

Charles Henderson, a member of the Wilkes-Barre Chapter, A.G.O., a member of the Wilkes College faculty and organist of the First Presbyterian Church, Wilkes-Barre, Pa., directed the Singers' Guild of Scranton, Pa., in a Bach cantata concert Feb. 1 and 2 in Wilkes-Barre and Scranton. The concerts were planned as a testimonial to Professor Paul Geis of Wilkes College, originator of the Bach choruses of Wilkes-Barre and Scranton. The death, Jan. 27, of "Pop" Geis, as he was affectionately called, changed the concert from a testimonial to a memorial. Mr. Henderson was probably his closest friend and because of this close association through the years will be able to carry on the work of bringing the beauty of Bach's music to the public.

The cantatas "Praise Our God" and "Watching, Praying" were sung by the Singers' Guild with solo parts sung by Clarice Spencer Young of Scranton, Helen Bitler Hawkins and Edward Vaughn Davis of Wilkes-Barre and Doda Conrad, Polish bass, who also sang the solo cantata "My Life Is Fulfilled." The chorus was accompanied by an eighteen-piece orchestra with piano and organ accompaniments by Helen Bright Bryant of Scranton and Louie Weigand Ayre of Wilkes-Barre. The churches were filled to capacity and the music was rebroadcast in the evening.

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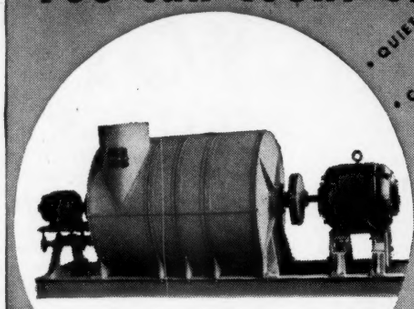

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ROCHESTER, MINN., SOCIETY GIVES FIFTH BACH PROGRAM

The Rochester, Minn., Bach Society, Orvis Ross conductor, gave a concert Sunday afternoon, Feb. 1, in the First Methodist Church. This was the fifth concert to be offered without charge to the public since the society was organized a little over a year ago for the purpose of presenting the great choral works of Johann Sebastian Bach. The group consists of a chorus of sixty-five voices and an orchestra of twenty-five pieces and the endeavor is to present the works of the master with the original orchestration as nearly as is possible with modern instruments.

On this occasion two of the church cantatas were sung—No. 18, "For as the Rain and Snow from Heaven Fall," and No. 6, "Bide with Us." In addition Miss Lois Brandt, contralto, of the high school music department, sang the aria "It Is Finished," from the "St. John Passion," and the Concerto for Two Pianos was played with orchestral accompaniment, while Miss Frances Ramme played several organ numbers, including the Toccata in F major and the Prelude and Fugue in F minor.

Orvis Ross has been active in Rochester for the last eleven years as organist, conductor, teacher and composer. In 1945 he inaugurated the midday organ recitals sponsored by the trustees of the Universalist Church and an advisory committee of Rochester citizens. He became organist and choirmaster of the Universalist Church in the spring of 1946.

Among Mr. Ross' published compositions are the anthems "Away in a Manger," "Again the Star Shines," "Sing a Song for Christmas," "The Bird of Christ," "Ride on in Majesty," "Silver Hours" and a transcription of Percy Grainger's "Colonial Song."

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