

THE DIAPASON

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RECITAL OFFERINGS OF 1949 ARE ANALYZED

PROGRAMS REVEAL TRENDS

Bach Toccata and Fugue in D Minor Yields First Place to Franck "Piece Heroique" — French Composers Lead in Percentage.

What the public devoted to organ music hears at the recitals offered to it is shown in an analysis of the programs published in the recital pages of the twelve issues of THE DIAPASON in 1949. This interesting survey has been prepared for the eighth consecutive year by H. J. W. MacCormack of St. Hubert's, N. Y. Mr. MacCormack's study covers a total of 10,374 performances of individual compositions, and as the published programs constitute the largest collection presented anywhere and include the selections both of the most prominent concert organists and many others in every part of the United States and Canada, they afford as accurate a picture of what is played and the trends in the popularity of organ compositions as could be made.

For the first time since the inception of these reports Bach's Toccata and Fugue in D minor has failed to head the list of most popular compositions, being superseded by two Franck works—the A minor Chorale and the "Piece Heroique." The A minor Chorale has always been a close contender for first place, but Mr. MacCormack has no explanation for the jump of the "Piece Heroique" from eighty-fourth place in 1948 to second place in 1949. Fourth place is taken by Marcello's "Psalm XIX," which has become increasingly popular from year to year. Next come the Bach Fugues in E flat and D major, which have also been in the ascendancy, followed by Bach's ever-popular Fantasia and Fugue in G minor. Bach's Passacaglia and Fugue in C minor maintains the popularity which it seems to have acquired suddenly in 1947 and Franck's B minor Chorale is gradually coming to the fore.

The list of leading composers shows Vierni retaining fourth place, to which he dropped in 1948 after four years of steady ascendancy. Karg-Elert regained fifth place after four previous years of decline, Dupré retaining sixth place, which he gained in 1948 after many years of steady climbing, while Widor dropped to a new low of seventh place but remains in the group of the elect. The long list of non-elect—according to the judgment of American organists and audiences—is headed, as always, by Mendelssohn. Reubke, who has been gaining steadily in favor, takes eleventh place. Others steadily coming to the fore are Purvis, Hindemith, Haydn and Messiaen. Rheinberger regains his former position after two years of absence. New names on the 1949 list of most favored writers are Mozart, Vaughan Williams and Alain.

The final analysis shows French composers still leading, although dropping slightly from the 1948 high of 23.4 per cent attained after years of uninterrupted gain. Bach dropped slightly from 1947 and 1948, but not below his average. American composers continued downward, but only by a fraction of 1 per cent from 1948. German composers showed a marked increase over the preceding two years, but only equalled their 1946 mark. English composers have not varied by more than a small fraction of 1 per cent since the first of these reports.

"In an attempt to have the analysis give a clearer picture I have this year given separate listings to Handel on account of his dual nationality," writes Mr. MacCormack, "and to the Low Country (Belgium-Luxembourg-Netherlands) and Italian composers because of their increasing importance."

The following is the result of the survey, the figures indicating the number of performances on record for each composition:

Chorale No. 3 (A minor), Franck, 78.
"Piece Heroique," Franck, 63.

[Continued on page 23.]

ARNOLD DANN WELCOMED BY FLORIDA CHURCH



ARNOLD DANN, THE NEW organist and choirmaster of Bethesda-by-the-Sea Church in Palm Beach, Fla., was welcomed by the parish at a reception on the afternoon of Jan. 27 arranged by the rector and vestry. Officers of the church, members of the choir and the staff of the church, as well as teachers in the church school, were invited to meet Mr. and Mrs. Dann.

Mr. Dann gave a recital at Bethesda-by-the-Sea Sunday afternoon, Jan. 15.

His program consisted of the following compositions: Fantasia, Op. 17, Guilman; Air with Variations, Haydn; "Carillon," Sowerby; "Evening Song," Bairstow; "The Legend of the Mountain," Karg-Elert; Intermezzo from First Symphony, Widor. The choir sang Macfarlane's "Ho, Everyone That Thirsteth" and Holst's "Christmas Day."

On Feb. 13 Mr. Dann gave a recital for the Society of the Four Arts.

BATTLE CREEK, MICH., ORGAN DEDICATED AFTER REBUILDING

Completion of the reconstruction of the three-manual organ in the First Congregational Church of Battle Creek, Mich., of which James P. Autenrith is organist and choirmaster, was marked by a dedicatory recital Jan. 13 by Dr. William H. Barnes.

The organ was originally built at the Lyon & Healy organ factory when it was located in Battle Creek, and the instrument was installed in 1908 by A. G. Sparling, now with the Holtkamp Company in Cleveland. Dr. Barnes gave a brief talk in which he discussed the tonal changes made in the rebuilding. Frank Wichlac, who was in charge of the work for A. R. Temple & Associates, was present and after the recital Dr. Barnes and Mr. Wichlac were guests at a reception by the music committee and the board of trustees, which was attended by local organists, music teachers, church officials and other guests.

An audience of over 250 enjoyed the recital and Dr. Barnes played as encores "Dreams," by Hugh McAmis, and three movements from Handel's "Water Music."

BIGGS WITH HIMSELF ON AIR IN CONCERTO FOR TWO ORGANS

To mark the fiftieth anniversary of Symphony Hall in Boston a special CBS network broadcast will be played by E. Power Biggs Sunday, March 5, from 9:15 to 9:45 a.m. Eastern time. This is one of the regular series of broadcasts by Mr. Biggs (now in their eighth year) but the program will be played on the Aeolian-Skinner organ in Symphony Hall, Boston, instead of being put on the air from the Harvard Germanic Museum. In observance of the Bach anniversary the program will include the Great B minor Prelude and Fugue.

Mr. Biggs will be making musical and radio history on this broadcast by playing a Concerto for two organs—with himself! He recently obtained manuscript copies of the set of Six Concertos for Two Organs by Antonio Soler, a contemporary of Bach. Before the broadcast he will record the first organ part of the third of these concertos and this recording will be superimposed on his performance of the second organ part in the broadcast.

LANSING, MICH., CHURCH ORDERS LARGE AUSTIN

ST. PAUL'S EPISCOPAL DESIGN

Positiv and Major Part of Great Will Stand Exposed in Chancel and the Remainder of Instrument in Chambers at the Side.

St. Paul's Episcopal Church in Lansing, Mich., where Paul H. Eickmeyer, M.Mus., A.A.G.O., is the organist, is to have a new three-manual Austin organ of fifty stops with a positiv division.

Situated in the heart of Lansing, opposite the state capitol, the church occupies an important position in the activities of the community. It has four choirs, which participate in two sung services every Sunday morning, in addition to two weekday services and special services on holy days.

The placement of the organ in the church will be unique in that the positiv division and the major portion of the great will stand entirely exposed in the chancel of the church, while the rest of the instrument will be installed in chambers at each side of the chancel. A chapel organ of four stops is to be derived from the swell organ, with a small set of louvers facing the chapel. The chapel console will be of one manual, with knee swell. A five-horsepower Spencer Orboblo will provide the wind.

The specifications of the organ were prepared by Calvin Brown, Chicago representative of the Austin Company, in collaboration with Mr. Eickmeyer. The organ will be heard for the first time in the spring of this year. Its stoplist is as follows:

GREAT ORGAN.

(Three and one-half-inch wind.)

Quintaten, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks. (19-22-26-29), 244 pipes.
Spitzflöte, 8 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Chimes (old organ chime action to be renovated and used).

SWELL ORGAN.

(Six-inch wind.)

Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Salcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal (Fugara), 4 ft., 73 pipes.
Flute (Chimney), 4 ft., 73 pipes.
Fifteenth (Gemshorn), 2 ft., 61 pipes.
Plein Jeu, 3 rks., 783 pipes.
Contra Fagotto, 16 ft., 12 pipes, 61 notes.
Fagotto, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

POSITIV ORGAN (Unexpressive).

(Four-inch wind.)

Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.

CHOIR ORGAN.

(Four-inch wind; Tuba on ten-inch)

Dolce, 16 ft., 12 pipes, 61 notes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Krummhorn, 8 ft., 73 pipes.
Tuba (pedal extension), 8 ft., 29 pipes, 44 notes.

PEDAL ORGAN.

(Six-inch wind except as noted.)

Open Diapason, 16 ft., 32 pipes.
Quintaten (Great), 16 ft., 32 notes.
Dolce (Choir), 16 ft., 32 notes.
Gedeckt, 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Gedeckt, 8 ft., 12 pipes, 20 notes.
Dulciana (Choir), 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Lieblich Flute, 4 ft., 12 pipes, 20 notes.
Mixture, 4 ft., 2 2/3 ft., 2 ft. (56-67-70), 96 pipes.
Trombone (10-inch wind), 16 ft., 32 pipes.
Tuba (10-inch wind), 8 ft., 12 pipes, 20 notes.
Clarion (10-inch wind), 4 ft., 12 pipes, 20 notes.
Contra Fagotto (Swell), 16 ft., 32 notes.

BE THINKING
OVER
SOME WAY
TO ATTEND
OUR
1950 NATIONAL
CONVENTION

**PHILADELPHIA STORE
OFFERS LENTEN MUSIC
RECITALS ON GREAT ORGAN**

Wanamaker Provides Series of Programs at 11 a.m. and from 5 to 6 p.m. Every Wednesday from Feb. 22 through Holy Week.

Philadelphia music-lovers and customers of the store of John Wanamaker are privileged to hear recitals on the world's largest organ and choral programs every Wednesday during the Lenten season. The programs are on the schedule for 11 a.m. and from 5 to 6 p.m. and several eminent concert organists have been invited to play.

The first recital took place Feb. 22 at 11 o'clock and was played by Walter Baker. It included the following compositions: Prelude, Fugue and Chaconne, Chorale Prelude and "Fugue a la Gigue" in C major, Buxtehude; Concerto No. 5 in F major, Handel; "Jesu, meine Freude" and "Alle Menschen müssen sterben," Bach; Passacaglia and Fugue in C minor, Bach; "Legend of the Mountain," Karg-Elert; "Paraphrase Carillon," Tournemire.

The same afternoon the Oratorio Singers united with the Trinity Lutheran choir of New York City, presenting the program which they sang in Town Hall, New York, Feb. 15.

Donald McDonald, a young organist from Texas who now is at Immanuel Episcopal Church in Wilmington, Del., will give the morning recital March 1 and in the afternoon a concert will be given by the University Club Male Chorus of seventy-five men representing twenty-five colleges in the United States and directed by Clyde R. Dengler, Mus.D. Hallie Nowland will be soloist and Robert Golden violinist.

March 8 at 11 Giuseppe Moschetti, from Rome, Italy, now organist at St. John's Lutheran Church, Allentown, Pa., will play. At 5 Stainer's "Crucifixion" will be sung, with German chorales as written by the composer, by the chancel and cathedral choirs of St. John's Lutheran Church, Allentown, Mr. Moschetti director.

March 15 Alyce Bianco, organist of the Arch Street Methodist Church, will give the organ recital and at 5 o'clock the Episcopal Academy of Overbrook will present its combined junior and senior choirs, with orchestra, in a program to be conducted by Curtis York.

Rollo F. Maitland, F.A.G.O., Mus.D., will be the recitalist March 22, playing a Bach program, commemorating the 200th anniversary of the composer's death.

An inspiring program of sacred music appropriate to the Lenten season will be sung by the choir of the Bryn Mawr Presbyterian Church under the direction of Charles T. Maclary in the afternoon, with Ruth Grooters at the piano and Madelon Maclary at the organ. Anne Simon will be contralto soloist.

March 29 at 11 an organ recital will be played by Earl Ness, winner of the regional young organists' contest. His program is as follows: Cathedral Prelude and Fugue in E minor, Bach; Chorale Preludes, "I Call to Thee, Lord Jesus Christ" and "O Thou of God the Father," Bach; Ballade in D, Clokey; Concerto in A minor, Bach; Scherzetto, Vierne; "Benedictus," Reger; "My Heart Is Filled with Longing," Brahms; Magnificat 6, Dupré.

The women's orchestra of the Matinee Music Club of Philadelphia, augmented by a vocal ensemble of women's voices, will give a presentation "In White" in the afternoon. Henry Elkan is the conductor.

Virgil Fox of the Riverside Church in New York will give the recital April 5 in Holy Week and in the afternoon the choir of the First Baptist Church of Philadelphia, augmented by a brass choir, all under the direction of Charles A. Romero, will give the concert. Robert Woodside will be at the organ.

April 6 at noon Norman Caldwell Coombs, concert organist, will be heard in a program of contemporary French liturgical music.

For Good Friday the offering from 11:30 to noon will consist of excerpts from Wagner's "Parsifal" on the organ, while at 5 o'clock Dubois' "Seven Last Words" will be sung by the Dengler Choristers of 225 voices, directed by Clyde Dengler, with Walter Baker at the organ.

CLAUDIA E. BURKHALTER



**FETE CLAUDIA E. BURKHALTER,
FIFTY YEARS AT HER CHURCH**

Miss Claudia E. Burkhalter, organist of the First Universalist Church of Peoria, Ill., was honored at a reception Jan. 29 in the church assembly room, in celebration of her fifty years as organist there. Members of the C.E.B. Club, a piano group of pupils of Miss Burkhalter, assisted at the reception.

Edward N. Miller, dean of the Peoria Chapter, spoke of Miss Burkhalter's fine musicianship and years of service. D. Deane Hutchison spoke of her inspirational teaching. Dr. W. J. Arms, minister of the church, paid Miss Burkhalter a glowing tribute, saying memories of her music would live long after many words had been forgotten. Mrs. J. M. Cook, chairman of music, presented the gift of the church, a gold-banded leather bag containing seventy-five silver dollars, one for every year, the overflow representing the anticipated years ahead.

Nearly 300 guests, including A.G.O. members, the Monday Morning Music Club and the Altrusians, braved the icy streets to do honor to a musician whose vivacity and charm enhanced the record of faithful years of service.

Miss Burkhalter is a charter member of the Peoria Chapter of the American Guild of Organists and is well known as a teacher of piano and organ throughout central Illinois. She is a graduate of Knox College and continued her piano work in Berlin with Scharwenka.

**ORGAN BUILT BY LA MARCHE
OPENED IN CHICAGO CHURCH**

The three-manual organ built by La Marche Brothers at their Chicago factory for the Episcopal Church of the Mediator, Chicago, was dedicated with a recital Feb. 12 by George R. Keck, organist of the church, assisted by Nancy Story Irvin, soprano. The specification of this instrument was published in THE DIAPASON in its May, 1949, issue. The organ is a memorial to members of the congregation who died in the second world war and a thankoffering for those who returned safely from the armed forces.

Mr. Keck's program was as follows: Fantasia in Echo Style, Sweelinck; Arioso, "Dank sei Dir, Herr," Handel; Fantasia and Fugue in G minor, Bach; "Rhosymedre," Vaughan Williams; Fanfare, Lemmens; Sonata in E minor, Rogers.

GORDON MEREDITH EBY of Lancaster, Pa., has been appointed organist and choir director of the Methodist Church at Millersville, Pa. He assumed his duties Jan. 22. Mr. Eby, who is a member of the Lancaster Chapter, American Guild of Organists, studied organ at Peabody Conservatory of Music, Baltimore, prior to world war 2 and played his first recital in Mount Calvary Lutheran Church, Lancaster, at the age of 15. He has held the positions at St. Luke's Episcopal Church, Mount Joy, Pa., and Trinity Lutheran Church, Coatesville.

THE CHOIRS of St. Andrew's Church, Louisville, Ky., under the direction of Robert F. Crone, organist and choirmaster, will present Bach's "Passion according to St. Matthew" on Palm Sunday, April 2, at 4:30 p.m.

THE DIAPASON

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ORGAN MUSIC

No.		
65—Bach, J. S.—Choral Prelude (from Cantata 147)	"It is well for me, that I live in Jesus".....	.75
170—Bijster, J.—Fantasy on "Come now with Song".....		1.20
149—Bijster, J.—Paraphrase on "Fortunate is the Land".....		1.20
109—Bijster, J.—Toccata.....		2.00
75—Bijster, J.—Fantasy & Fugue on Psalm 68.....		2.25
199—Bijster, J.—Triptyque.....		2.50
126—Boedijn, G.—Op. 108, Epigram Suite.....		1.75
50—de Braal, A.—Ricerare.....		1.00
201—Jansen, S. C.—Nine Psalm Preludes.....		1.00
148—Kee, Cor—Easter song for organ on "Jesus lives and we with Him".....		1.00
143—Kee Cor—Postlude on "We all give Thanks to God".....		1.00
174—Kee, Cor—Psalm 22 (Lent) and Psalm 145 (Easter).....		1.00
39—Kort, J.—Variations on the Hunter's Evening Song.....		.90
144—Kousemaker, A.—Prelude on "Praise to the Lord".....		1.00
147—Mudde, W.—Variations on "A Child is Born on Earth".....		1.00
172—Mudde, W.—Introduction, Choral & Chaconne on Psalm 24:5.....		1.00
173—Neuman, A.—Variations on the Christmas Song "I Kneel by Thy Cradle".....		1.00
169—Oussoren, H. L.—Three Psalm Preludes.....		1.00
106—Post, P.—Partitas on Psalm 101.....		1.25
200—Post, P.—Prelude, Choral & Fugue "Come all ye Souls, This Day".....		1.00
171—Renooij, B.—Psalm 6 (for organ).....		1.00
145—Schoorman, A.—Prelude on "Over Mountains and Dales".....		1.00
146—Stam, G.—Introduction for Psalm 92.....		1.00
40—Van Der Horst, A.—Suite in Modus Coniunctus.....		4.00
105—Van Der Horst, A.—Partitas on "O, Our God, and Kindly Lord".....		2.50
91—Vogel, W.—Psalm Music.....		1.75
38—Weijland, W.—Fantasy on "Hallelujah, Eternal Thanks to Thee".....		1.00

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HEITMANN

E. Power Biggs: "I remember Heitmann's performance, ten years ago, at the Germanic Museum, of the Bach Clavierbung as a revealing and truly great achievement. It is grand that you are bringing to America this great interpreter of organ literature. I am sure there will be enormous interest in his recitals, and a capacity enrollment for his classes. The coincidence of the Bach Anniversary of 1950, the A.G.O. Convention in Boston, and Heitmann's visit, not only to play but to teach at the Organ Institute, is all most fortunate and should make 1950 a memorable year."

Berlin: "Three thousand persons listened spellbound."

"Heitmann brings the music of Bach to the highest artistic point possible, with which there is no comparison in the world whatsoever."

Engagements for concerts and master classes between June 15 and November 15 may be made through the

ORGAN INSTITUTE

Andover, Massachusetts

CHARLES DODSLEY WALKER



THE YEAR 1949 WAS important in the history of the American Cathedral of Paris because its choirmaster and organist, Charles Dodsley Walker, has used the beautiful structure and its fine organ and acoustics as the setting for a series of Franco-American concerts. They began in the spring and were so successful that they terminated in November and December in three major efforts.

The March and April organ recitals brought to the cathedral outstanding French organists such as Marcel Dupré, Maurice Durufle, Jean Langlais, Olivier Messiaen, André Marchal and Mr. Walker. The winter concerts were given in cooperation with the French Chamber Music Orchestra of Paris, whose director is Pierre Duvauchelle. On Nov. 4 a Handel-Bach program was presented and Nov. 18 a program of Italian masters, both directed by Mr. Duvauchelle, with Mr. Walker as organ soloist, playing the Handel Concerto No. 13, "The Cuckoo and the Nightingale," "Psalm 12," by Marcello, Ricercare, Palestrina, etc., with oboe solos by Pierre Pierlot, Janet Hayes (Mr. Walker's wife) as soloist for the Pergolesi "Stabat Mater" and Robert Gendreau soloist for the first audition of the Tartini Concerto in E major.

The final two-nation concert, broadcast by the French radio, had a choir increased to forty singers, an orchestra of thirty-two pieces and numerous soloists and was conducted by Mr. Walker. It included the cathedral choir in the *a cappella* "Missa Brevis" by Palestrina. The Passacaglia by Bach, played by William Eckert, American organist, was followed by the Magnificat by Bach, and the latter was praised as the finest rendition of the work ever heard in Paris.

TWO BOSTON CHOIRS TO JOIN FOR "ST. MATTHEW PASSION"

"The Passion according to St. Matthew," by Bach, will be presented by the Emmanuel Church choir, the choir of the First Church in Boston, William E. Zeuch director, and the Emerson College choir, with chamber orchestra, Sunday, March 19, at 4 p.m. in Emmanuel Church, Boston. The performance will be under the direction of Grover J. Oberle, with Marguerite Willauer, soprano; Minnie Mae Emmerich, alto; George Maran, tenor; Paul Tibbetts, baritone, and Barr Peterson, bass, as soloists.

This is the second of two musical services this season in which the choirs of Emmanuel Church and the First Church have been combined, the first being a performance of Handel's "Messiah" at the First Church, directed by Mr. Zeuch. A series of six oratorios is being planned for next season by the two choirs. They are two of the leading church choirs in Boston and there are about twenty-five professional members in each.

THE COMBINED CHOIRS and soloists of Hope Lutheran Church, Chicago, sang "The Messiah" Sunday, Feb. 19, at 4. An instrumental ensemble of two trumpeters and two trombonists, members of the Chicago Symphony Orchestra, assisted, with Arthur W. Muehl as organist. Louis E. Schilke directed the performance.

Bach Tribute at U. of C.

The University of Chicago's tribute to the memory of Johann Sebastian Bach and his organ music in the 200th year following his death took the form of a recital by the Rockefeller Chapel organist and carillonneur, Frederick Marriott, on the evening of Feb. 7. An audience which filled the spacious chapel came out to pay homage to Bach and to one of his most capable interpreters among the organists of America.

Mr. Marriott included in his performance of an hour the following works of the master: Concerto in G major, in which he achieved fine effects, especially in the grave movement; the Trio in D minor; the Vivace from the Sixth Sonata; a lovely Aria; three chorale preludes and the Passacaglia and Fugue. As an extra number at the close "Come, Sweet Death" was played.

To at least one person the sympathetic interpretation of the chorale prelude on "Out of the Depths," followed by "My Soul, Direct Thy Thoughts" and "O Man, Bewail Thy Grievous Fall," constituted some of the most exalted music of the evening. The power and pathos of the first of these chorales was thoroughly impressive.

Mr. Marriott showed restraint in his registrations, which tended to emphasize the great climax in the last part of the Passacaglia and Fugue and brought out the full powers of the great chapel organ. Throughout the performance it was noticeable that not one person departed before the close, making the memorial that much more of an oblation and showing the appeal made by the recitalist.

THREE-MANUAL BY KILGEN FOR CHURCH IN FORT WAYNE

Concordia Lutheran Church, Fort Wayne, Ind., has placed an order with the Kilgen Organ Company of St. Louis for a new organ. The instrument will be a three-manual. It will be installed in the space adjoining the chancel and will be screened by a conventional type of case with panelwork and display pipes that were built many years ago to screen a previous organ. Delivery is planned during the current year.

The stop specifications of the organ are as follows:

GREAT ORGAN.
 Quintaton, 16 ft. (prepared for only).
 Diapason, 8 ft., 61 pipes.
 Hohl Flöte, 8 ft. (prepared for only).
 Gemshorn, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Koppel Flöte, 4 ft., 61 pipes.
 Twelfth, 2½ ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Mixture, 3 rks., 183 pipes.
 Chimes (from Choir), 21 notes.

SWELL ORGAN.
 Rohr Bourdon, 16 ft., 73 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Viole de Gambe, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Octave Geigen, 4 ft., 73 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Nasat, 2½ ft. (prepared for only).
 Flautino, 2 ft., 61 pipes.
 Plein Jeu, 4 rks., 244 pipes.
 Fagotto, 16 ft., 73 pipes (prepared for only).

Trompette, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes (prepared for only).

CHOIR ORGAN.
 Viola, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Zart Flöte, 4 ft., 73 pipes.
 Nasard, 2½ ft. (prepared for only).
 Clarinet, 8 ft., 73 pipes.
 Chimes (Deagan), 21 tubes.

PEDAL ORGAN.
 Sub Bourdon, 32 ft., 32 notes.
 Contra Bass, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Quintaton (from Great), 16 ft. (prepared for).
 Rohr Bourdon (from Swell), 16 ft., 32 notes.

Octave, 8 ft., 32 pipes.
 Bass Flute (extension 16-ft. Bourdon), 8 ft., 12 pipes.
 Rohr Flöte (from Swell), 8 ft., 32 notes.
 Super Octave (extension 8-ft. Octave), 4 ft., 12 pipes.
 Block Flöte (extension 8-ft. Bass Flute), 4 ft., 12 pipes.
 Doublette (extension 4-ft. Super Octave), 2 ft., 12 pipes.
 Quint (from Bourdon), 10½ ft., 32 notes.
 Mixture (from Great), 3 rks., 32 notes.
 Trombone (extension 8-ft. Trompette), 16 ft., 12 pipes.
 Fagotto (from Swell), 16 ft. (prepared for).
 Trompette (from Swell), 8 ft., 32 notes.

ACOUSTICS

We have written on the subject before, and have received interesting comment.

The organ and its greatest literature were conceived in a certain type of acoustical environment which is in danger of disappearing from the American scene because of errors in judgment by some and calculated efforts by others.

Let it be understood that the greatest organ music is polyphonic. In organ design and playing, anything which hampers or destroys polyphony is wrong.

We believe the appropriate media for polyphonic rendition are the transparent light pressure, essentially flue ensembles. These are transcendent in their natural acoustical environment because the elements of the music can be heard as the composer intended.

In the interest of continuing to raise the character of the American organ higher, this Company concerns itself with building artistic instruments for musicians in buildings which match acoustically the glory of the organ literature.

Proper acoustics for *music and speech* can be planned, but not by technicians who understand only the details of these and are oblivious of the meanings of both in The Church.

Our staff is available for any service we may render you.

G. Donald Harrison

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**PLAINFIELD CHURCH
INSTALLS A REUTER**

ORGAN FOR HISTORIC PARISH

Three-Manual Takes Place of Midmer Which Once Stood in Plymouth Church, Brooklyn—Recital by Charlotte Garden.

The historic First Methodist Church of Plainfield, N. J., has a new three-manual organ built by the Reuter Organ Company of Lawrence, Kan. Norman Landis, A.A.G.O., of Flemington, N. J., was asked to draw up the specification and the installation was made by Ferd T. Rassmann, Eastern representative of the Reuter Company. The organ was dedicated Sunday morning, Nov. 20. In the evening Charlotte Lockwood Garden played the following recital: Toccata and Fugue in D minor, Bach; "Alla Trinita Beata," Fourteenth Century Melody; Gavotte in F, Wesley; "Benedictus," Reger; Chorale in A minor, Franck; "The Bells of Ste. Anne de Beaupré," Russell; Allegretto from Sonata, Parker; "Memories," Dickinson; "In dulci Jubilo," Bach; "In dulci Jubilo," Karg-Elert.

The stoplist as drawn by Mr. Landis in consultation with Mr. Rassmann is as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Principal Flute, 8 ft., 61 pipes.
Viole d'Gambe, 8 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Chimes, 25 Mayland bells.
Tremulant.

SWELL ORGAN.

Rohr Bourdon, 16 ft., 73 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Octave Gelgen, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 12 pipes.
Rohrnat, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.

Flügel Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Bourdon, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nasat, 2 1/2 ft., 73 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Gemshorn, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.

In 1832 the first church building, a wooden structure, was erected for use of the seventeen members. A new brick structure was dedicated in 1848, and in 1869, after a considerable sum was spent in redecorating the church, on the morning of dedication, April 16, 1870, the building caught fire and was burned. The congregation rallied and, using the side walls of the church that were left standing, rebuilt the structure. The dedication took place Dec. 15, 1870.

In the summer of 1871 an organ was purchased and installed in the sanctuary. It had been built by Reuben Midmer for Plymouth Church in Brooklyn, served at that time by Dr. Henry Ward Beecher. This organ served until the summer of 1949, when it was torn down to provide space for the new instrument.

A SERIES OF FOUR Bach musical services is to be presented at the Highland Park Presbyterian Church, Detroit, at 8 o'clock on the Sunday evenings of March 5, April 2, May 7 and June 4. The programs, commemorating the bicentenary of the death of Bach, will include his organ works and solos and choruses from the cantatas, the "St. Matthew Passion" and the Mass in B minor. The services will be under the direction of Joseph Beaver, minister of music.

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Scottish Psalmody in Four Centuries Important Volume

By JOHN T. McNEILL, D.D., Ph.D.

[Professor at Union Theological Seminary.]

"Four Centuries of Scottish Psalmody," by Millar Patrick, D.D. (Oxford University Press, 1949), is the work of an expert in hymnology and church music, who happily commands a clear and attractive style and has a talent for the selection of historically significant data. It has been timed for the tercentenary of the Psalter of 1650, but, as the title implies, it is a history of the psalmody of the Scottish Church from the Reformation down. For good measure the non-Scottish "pedigree of Scottish psalmody" is treated in four short chapters at the beginning.

Dr. Patrick holds that Calvin's "Aulcuns Psaulmes" of 1539 constituted "the real fountain head" of the stream of metrical psalmody, and explains the parts played by Calvin, Marot and Beza in the evolution of the French texts of the Geneva Psalter of 1562. This musically rich manual had no less than 125 tunes, of which about seventy were either created by Louis Bourgeois or appropriated by him from composers now unknown.

The story moves to Scotland and is told with colorful detail. The circumstances of the formation of the Psalter of 1564 and of the vastly improved book of 1635, with Edward Millar's four-part settings, are interestingly described. In both England and Scotland the Psalms were being independently versified by many hands. The version of Francis Rous (1646) was meticulously revised by a commission of the Westminster Assembly. This Westminster version afterward went through an intensive process of revision by commissions and presbyteries of the Church of Scotland, careful comparison being made with a dozen other versions. This labor produced the Psalter authorized for use May 1, 1650. Dr. Patrick shows that "very little of Rous was left" in it and that Hume Brown erred in

saying that it "came from the Westminster text"; actually only a small fraction of the language of this version remained. The sources were many, and much anonymous material had emerged during the labor of revision. The book appeared without music. The twelve tunes published with the edition of 1666 long formed the meager canon of Scottish Church music. Yet it "passed straight into the affections of the common people," who could apply their limited stock of tunes to its few and simple meters.

The later chapters of the book treat relatively unfamiliar aspects of the history of Scottish psalmody. The prejudices that long kept congregational singing in a low state are typified in the story of the beadle whose dying admonition was "resist a' improvements." The beginning of the choir movement is associated with the work of an English Methodist in Scotland, Thomas Channon, who in 1755 alarmed an Aberdeen session by the performance of his trained choir brought from Monymusk. The treatment of the "great precentors" of the nineteenth century, including William Carnie, with his choir of a thousand voices in Glasgow, and their services to church song, is a feature of special interest.

Dr. Patrick criticizes the modern Scottish use of descant and fauxbourdon, urging that these be restricted to a few voices in a choir and not permitted to drown the tune.

Binding and illustrations add to the attractiveness of this admirable book, which will have a common interest for musicians, ministers and students of history.

MRS. HARRY ROWE SHELLEY, COMPOSER'S WIDOW, DEAD

Mrs. Carolyn Lake Shelley, widow of Dr. Harry Rowe Shelley, the well-known organist and composer, died Feb. 7 at the home of a daughter, Miss Marguerite Shelley at Altadena, Cal.

Mrs. Shelley was a daughter of the late Mr. and Mrs. John W. Lake of New Haven, Conn. Her father was a city official of New Haven. She was educated both in this country and Europe. Dr. Shelley died in New York in 1947.

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New Easter Anthems and Lenten Numbers Subject of Review

By HAROLD W. THOMPSON, Mus.D.

If you are one of the choirmasters who still believe in the big, impressive anthem for Easter, I recommend W. A. Goldsworthy's edition of part of Bach's fourth cantata, "This Day Hath He Arisen" (Gray). In the twelve pages there is adequate variety: S-A, T, B or full. The accompaniment takes fleet fingers and the singers must have supple voices for this splendid number. The whole cantata is built on the melody of a Lutheran hymn, "Christ lag in Todesbanden."

If you prefer easy carols, there is a publication by Dr. Alfred E. Whitehead called "Three Easter Carols, Second Set" (Ditson). These are all charming, but one is outstanding—the Irish carol of the sixteenth century here used with a text by St. John of Damascus, "Thou Sweet and Hallowed Morn." We have available all too little sacred music of Ireland and Scotland. If this tune was not originally sacred, it is not obviously secular and it is very beautiful.

Two editors have arranged the Old French "Noël Nouvelet" tune familiar as No. 149 in the "Oxford Book of Carols." Stanley E. Saxton's arrangement for mixed voices is called "Now the Green Blade Riseth" (Galaxy); it has a stanza for alto soloist. Tom Scott calls his edition for men's voices unaccompanied "Love Is Come Again" (C. Fischer). In both forms the carol is sure to please.

In the "Allegheny Choral Series" (Kjos), Morten J. Luvaas uses a Lindeman chorale for "Joyous Easter Morning." A children's choir may be used if you wish for the contrast, and there is opportunity of a medium solo—also for your reeds if they happen to be in tune. Here you have seven pages of easy, effective music.

Of the original compositions I like best one by Claude Means called "Triumph" (Ditson) with a good text by Percy Dearmer and plenty of choral variety. Particularly effective is the last stanza of this hymn-anthem, when the sopranos sing a descant against the other voices in unison. There is Mr. Means' usual suavity in part-leading and accompaniment. The text makes this work (in six pages) suitable for the Sundays after Easter as well as at the Great Feast.

Imitation of bells seems to be a favorite stunt at Christmas and Easter. This year we have F. B. Staley's "Bell Carol"

(Gray), which uses in addition to SATB either SA solos, or a few voices on those parts, or a children's choir. The text is feeble as poetry; the tune is pretty and not very original; the general effect is good if you like this sort of thing.

Here are some more Easter numbers: Eichhorn, H. W.—"Christ, the Lord, Is Risen Today." Unison with descant. Simple tune in triple time. (Gray.)

Gordon—"And We Heard the Angel Saying." S or T solo. Eight pages. Interesting text from the "Gospel of Nicodemus." There is danger that the six-eight time will become jerky. (Schmidt.)

Whitney—"The Easter Story." Unaccompanied, six parts. Inferior text. Music depends for effect on massive chords, which will probably come off well. (Gray.)

For Palm Sunday

There is one very good new anthem, Darr's "Ride on! Ride on in Majesty" (Gray). He uses much unison and some variety in TB without women. The melody sounds Celtic, a distant cousin of "Loch Lomond." This is easy enough for any choir and is a real addition to the season's repertoire.

Charles R. Cronham has a new edition of Fauré's "The Palms" (C. Fischer) with baritone solo, which is used part of the time against the chorus.

Lenten Numbers

For Passiontide let me recommend warmly J. Roff's edition of "On the Wood His Arms Are Stretched," by Vulpius (Ditson). The text is "from an ancient English missal"—much too vague a statement. The music is beautiful and probably should be sung in a free rhythm.

Late last year we had Crüger's "Ah, Dearest Jesus" (J. Fischer) arranged for unaccompanied singing by A. H. Johnson. You can use a baritone or alto soloist and humming effects on the last stanza of this noble chorale.

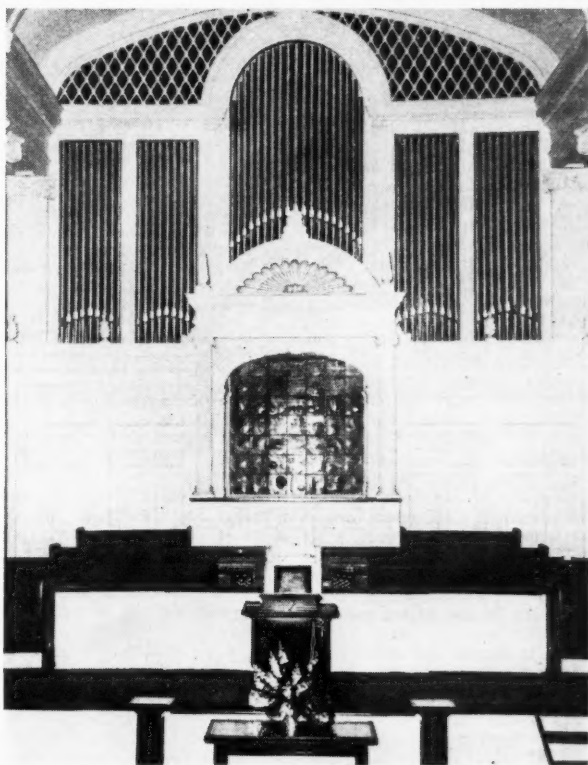
Among the new numbers I like best Jean Pasquet's "Grant Us Thy Help" (Gray), an admirable unaccompanied anthem in four pages. Sateren's "Christ of the Trees" (Kjos, '49) is also unaccompanied, with tender and touching text somewhat resembling Sidney Lanier's oft-set "Ballad of Trees and the Master." You need six parts. The last page is sure to be impressive. And here are three other numbers useful for Lent:

Kirkpatrick—"I See His Blood upon the Rose." SATB solos *ad lib.* Eleven pages. Fine text; rather sentimental music. (C. Fischer.)

Lovelace—"Let This Mind Be in You." A solo. Eight pages. Smoothly written. (J. Fischer, '49.)

Pichthorn, C. L.—"O Saving Victim." Unaccompanied. S obligato solo. An impressive ending if you omit the Amen, which is a mistake. (Ditson.)

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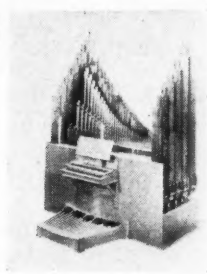
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KARL HAASE, F.A.G.O.



KARL HAASE, F.A.G.O., one of the eminent Lutheran educators of America, who was head of the music department at Concordia Teachers' College in Seward, Neb., for forty-one years, was born Sept. 28, 1871, in Chicago. He attended a parochial school there, also studying piano and harmony at the old College of Music with John J. Hatstaedt. He received his high school and college education at Addison, Ill., and then was principal of a Lutheran school at Portage, Wis., from 1891 to 1898 and organist and choir director of a church there. Then he was principal of St. Stephen's School and director of music at Concordia College, Milwaukee, Wis., from 1898 to 1905. Mr. Haase was head of the music department of Concordia Teachers' College, Seward, Neb., from 1906 to 1947. After his retirement in 1947 he moved to Lincoln, Neb.

Mr. Haase has published "Six Wedding Processionals or Recessionals," a communion liturgy, organ preludes for all the hymns of the Lutheran Hymnal and a large amount of choir music.

In his retirement Mr. Haase makes his home with his daughter and family, the Zimmermanns, in Lincoln and spends part of his time with his son Erich and family in Chicago. Mrs. Haase passed away in 1936.

Mr. Haase is one of the group who were charter subscribers to THE DIAPASON and has been a reader of the magazine and a devoted friend for over forty years.

REDESIGNED ORGAN HEARD IN FORT WAYNE RECITALS

The Aeolian organ in Trinity English Lutheran Church, Fort Wayne, Ind., was overhauled and enlarged recently by the Aeolian-Skinner Organ Company of Boston. The tonal design of the four-manual instrument has been changed by these additions, making the organ more brilliant and powerful. Two 8-ft. diapasons, an 8-ft. cornopean and an 8-ft. gross flöte were removed and new stops were added providing a bright reed ensemble on the swell and a contrasting diapason ensemble on the great. Although no new stops were added to the pedal, a new coupler, swell to pedal 5½-ft., was added, affording interesting opportunities for registration on

the pedal organ from the swell. The entire combination action was replaced with a new Aeolian-Skinner action.

The Rev. L. David Miller, minister of music of the church, announces the specifications of the organ as follows, stops marked with an asterisk being additions:

GREAT ORGAN.

- *Principal Diapason, 8 ft., 73 pipes.
- *Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- *Twelfth, 2½ ft., 61 pipes.
- *Fifteenth, 2 ft., 73 pipes.
- *Mixture, 4 rks., 183 pipes.
- Gamba, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Clarábella, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes.
- Harp.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Celeste, 2 rks., 8 ft., 146 pipes.
- Salicional, 8 ft., 73 pipes.
- Bourdon, 16 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- *Trompette, 8 ft., 73 pipes.
- *Fagotto, 16 ft., 73 pipes.
- *Clarion, 4 ft., 73 pipes.
- *Plein Jeu, 3 rks., 183 pipes.
- Tremolo.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

ECHO ORGAN.

- Spitz Flöte Celeste, 8 ft., 146 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes.
- Harp.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 12 pipes, 20 notes.
- Dolce Flute, 8 ft., 32 pipes.
- Major Flute (Diapason ext.), 8 ft., 12 pipes, 20 notes.
- Tuba Major, 16 ft., 32 pipes.
- Tuba (Tuba ext.), 8 ft., 12 pipes, 20 notes.

Dr. Clarence Dickinson of the Brick Presbyterian Church in New York gave a recital before a capacity audience of 1,000 at Trinity Sept. 27. The recital was the first in a series. The Rev. Mr. Miller gave a recital Oct. 23 and Vincent Slater was guest organist Nov. 20. Dr. Dickinson's recital was uniquely presented in the form of a service of worship.

UNION SEMINARY SPRING CHORAL PROGRAM MARCH 7

Dr. Hugh Porter, director of the School of Sacred Music, Union Theological Seminary, New York, has announced that the annual spring choral program to be presented by the choirs of the seminary and soloists in the music school will be given on the evening of March 7 in James Memorial Chapel at the seminary. The program will consist of the Mozart "Requiem," which will be accompanied by Myrtle Regier at the organ, and Randall Thompson's "Peaceable Kingdom," an unaccompanied sequence of seven sacred choruses based on the prophecy of Isaiah. The program has been planned and is being prepared in collaboration with Dr. Lowell P. Beveridge, a member of the faculty. Soloists and conductors for the program are candidates for the master of sacred music degree.

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	Teach Us to Pray. Piano or organ accompaniment.....	Easy	9844	.18
	A Prayer for the Day. Piano or organ accompaniment.....	Easy	9845	.18
O'Hara-Deis	I Walked Today Where Jesus Walked. With 2-part Junior Choir SA. Piano or organ accompaniment.....	Easy	9867	.25
Palestrina-Laubenstein	*Tollite Jugum Meum (Take my yoke).....	Advanced	9702	.22
Praetorius-Beveridge	*Lobt Gott, ihr Christen (Praise God, ye Christians).....	Easy	9818	.22
	*Lobet den Herren (Praise the Lord).....	Medium	9817	.18
Rickett	Grant, We Beseech Thee. Soprano solo. Organ accompaniment.....	Easy	9815	.16
	When God of Old Came Down from Heaven. Soprano solo. Organ accompaniment.....	Medium	9816	.25
Sateren	*The Lord Would Make a Paradise. Full.....	Medium	9830	.25

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A chorus directed by Mr. Spach will sing a program in the chapel during the session.

July 10 to August 18, 1950

Bulletin on Request

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Mr. and Mrs. Sanford
*Direct an Elaborate
Program in Newark*

At the downtown Second Presbyterian Church, Newark, N. J., where Luis Harold Sanford, A.A.G.O., M.S.M., is minister of music, the musical activities are wide and varied. The children (juniors and junior high age) are organized in a choir club, which includes other activities besides music. During the fall and early winter they presented the annual operetta — this year "Jack and the Beanstalk." At Christmas they had a prominent part in the candlelight service, presented twice the same Sunday to accommodate the large attendance. During the remainder of the season they sing at least once a month at the morning service and for the Easter candlelight carol service and the May festival of secular music. Mrs. Sanford, who also is a graduate of the School of Sacred Music of Union Theological Seminary, as well as a voice teacher and pianist, directs these children's choirs. She also has charge of the senior girls' choir.

The chancel choir of forty-five singers, with the regular solo quartet, of which Mrs. Sanford is the soprano, have presented two oratorios this year—Rossini's "Stabat Mater" in October and Saint-Saens' "Christmas Oratorio" in December. The Manzoni "Requiem" by Verdi was sung in February and the Lenten and Easter portions of "The Messiah" will be sung in March. The Christmas portion having been given at morning services in December.

Mr. Sanford has given one series of ten recitals on Fridays at noon and is now playing a second series of ten. The subjects of the first ten were: Music written originally for the organ; nature in music; music by American composers; memorial music; familiar and beloved melodies in transcription; music that tells a story; the father of organ music, J. S. Bach, and three recitals of Advent and Christmas music. The second series, now in progress, includes: French organ composers; operatic transcriptions; organ music and religion; music of the classic era; compositions by Franz Liszt; Romantic and impressionistic music; Karg-Elert and the organ; Reubke's "Ninety-fourth Psalm"; scenes from the life of Christ, and Lenten and Easter music.

Besides the church music Mr. and Mrs. Sanford are becoming well known for their recitals of music for two pianos, which they have given from time to time at the church for high schools and clubs.

Dr. Lester H. Clee, who has been at Second Church for twenty-five years, has fostered this busy schedule and has made it possible to have Mr. Sanford plan programs in the church by prominent professional artists, both instrumental and vocal, on Sunday afternoons in connection with the young people's teas.

**WESLEY DAY'S CHOIRS TO SING
VIERNE MASS IN ENGLISH**

The St. Gregory and St. Cecilia choirs of the Church of the Redeemer, Chicago, will observe the feast day of St. Gregory with a choir concert at the church Sunday, March 12, at 4:30. An unusual feature of the concert will be the Vierne Mass in C sharp minor in English. Settings of Tenebrae texts by Palestrina and Vittoria will also be included. The concert, which is to be given for the benefit of the choir fund, will conclude with the service of Benediction.

Recently these choirs, under the direction of Wesley A. Day, A.A.G.O., Ch.M., sang for the church music workshop conducted by the Episcopal churches of the Fox River Valley area. They will appear at another unusual event on the Thursday evening of Holy Week, when they will assist students from Seabury-Western Seminary in singing the ancient office of Tenebrae at the Church of the Redeemer.

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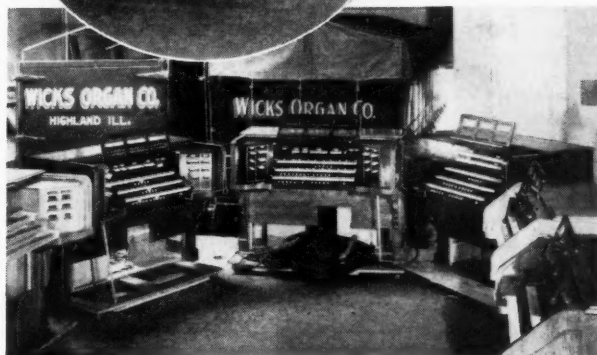


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HOUSTON CHRONICLE

Maekelberghe in New York

The reward of those hardy souls who journeyed to the north along Riverside Drive to 122nd Street, New York, was the musical service at the Riverside Church Feb. 12. At the organ was August Maekelberghe. This Belgian, who in 1933 adopted the United States as his country, showed an understanding of the American ear and taste. His program was sensitively performed and brilliant without histrionics.

While Mr. Maekelberghe's Theme and Variations (1950) opened the second half of the service, this reporter would like to speak of it here. It is refreshing to listen to this craftsman's work. The texture was rhythmic and harmonic, while his well-controlled dynamics gave zest. There was gayety and warmth in the Handel Concerto No. 2 in B flat major and for a moment the doings of a century and a half ago fused with today. In the Bach Prelude and Fugue in D major the recitalist showed that though two centuries intervened he was close to his composer.

The rest of the program was composed of short pieces. The Yon "Marche Pastorale" was pretty but had little to say; in the Widor Finale the dynamics were exciting and convincing. The improvisation on "Lux Benigna" had beauty and loveliness.

Mr. Maekelberghe is organist and music director of St. John's Episcopal Church, director of the nurses' choruses of Mount Carmel Mercy and St. Joseph Mercy Hospitals and conductor of the Madrigal Chorus of Detroit.

MARTHA BRIGGS.

J. TREVOR GARMEY HONORED

BY CHURCH ON ANNIVERSARY

J. Trevor Garmey, F.A.G.O., completed twenty-five years at the Union Church of Bay Ridge, Brooklyn, in January and the congregation showed its regard for its organist and musical director at the annual meeting, when a beautiful silver tray was presented to Mr. Garmey. The tray bore the inscription: "To our beloved organist, J. Trevor Garmey, F.A.G.O. from the congregation of the Union Church of Bay Ridge."

Mr. Garmey has an adult choir of thirty voices and four youth choirs of twenty voices each. The youth choirs are trained and conducted by Miss Marie Ina Mackay, M.S.M.

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ALFRED H. SILIPIGNI has been appointed choirmaster and organist of St. Peter's Episcopal Church, Perth Amboy, N. J. Mr. Silipigni studied under Nathan Reinhart, Dr. Alexander McCurdy, Morten Luvaas, Peter Tkach and Olaf C. Christiansen. He is now taking graduate studies at the Westminster Choir College in Princeton.



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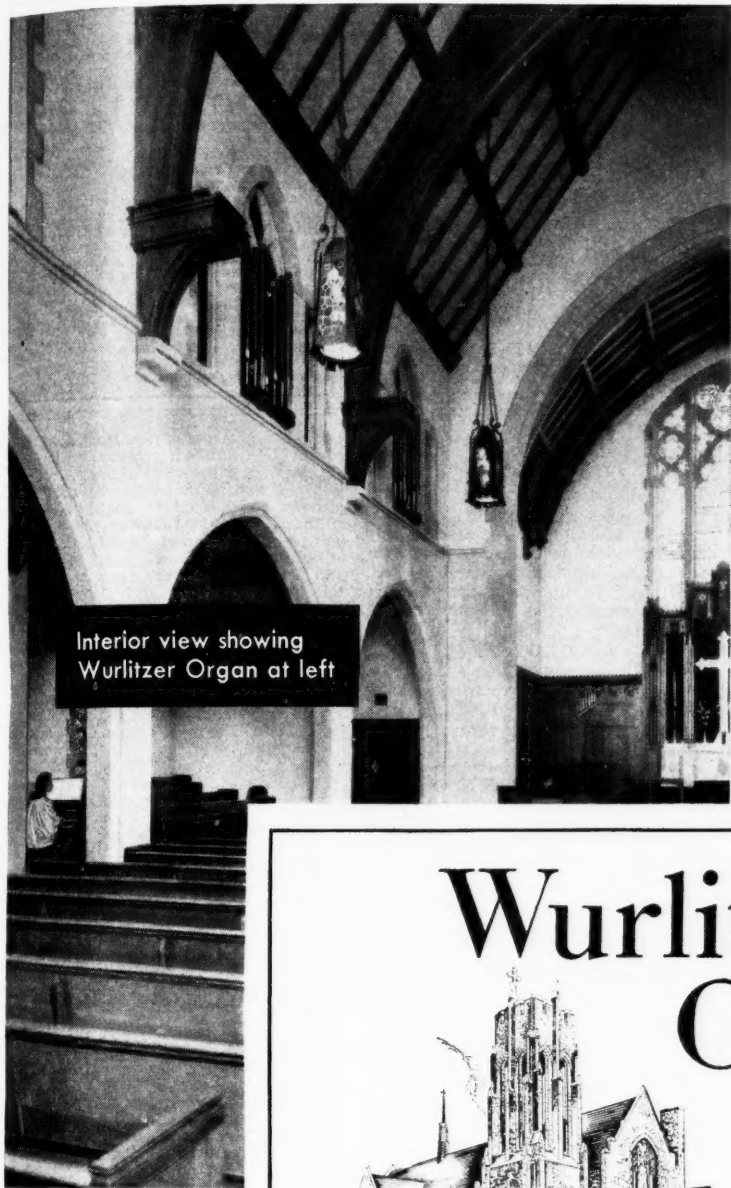
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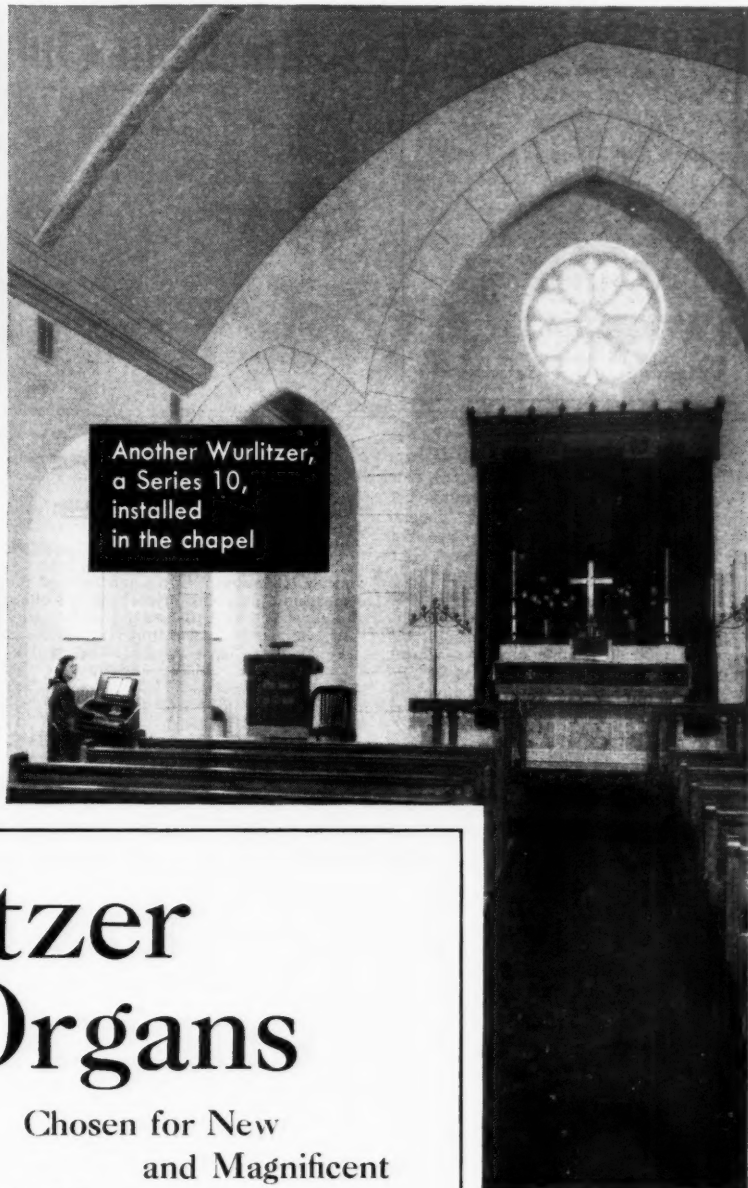
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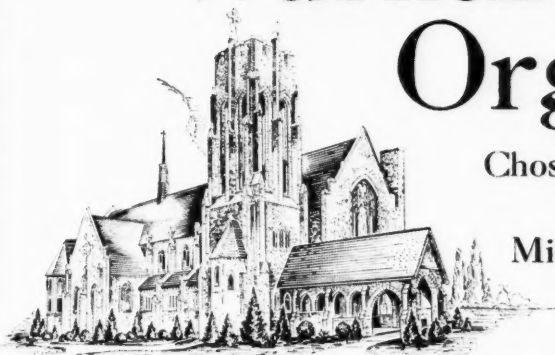


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The President's Column

A pre-convention membership campaign, the 1950 examinations and the biennial national convention in Boston are the three current major projects of the A.G.O. which are attracting keen attention.

The membership campaign has been launched successfully by Seth Bingham, national chairman, operating through the regional chairmen, state chairmen, deans and regents. The record to date is held by J. Glenn Metcalf, state chairman for Arkansas, who compiled a list of nearly 400 church musicians (both organists and choir directors) in his state under the supervision of Adolph Steuterman, regional chairman. Guild literature has been sent from Headquarters to every name on the list. In addition to the officers named each individual member is asked to participate in this campaign and send names to Headquarters.

Guild examination week is announced for May 23-26. The choirmaster examination A and examination B (for Catholic choirmasters) will be held May 23 and the associateship and fellowship examinations May 24, 25 and 26. Fellows, associates and colleagues are eligible to take the choirmaster examinations; the associateship examination is open to all colleagues of the Guild; the fellowship examination may be taken only if one has passed the associateship. Candidates for the associate (A.A.G.O.) or choirmaster (Ch.M.) examinations must have been elected colleagues not later than April and must register by paying the fee of \$15 by May 1. The fee for re-examination in one section is \$10. Candidates for the fellowship (F.A.G.O.) examination must register by paying the fee of \$20 by May 1. Re-examination in one section is \$15. Those applying for re-examination who have passed section I in any of these examinations should file the examination center and year in making application. Send to National Headquarters for application forms. Make all checks payable to the American Guild of Organists. Arrangements may be made to take these examinations at any specified chapter center or at Headquarters. Communicate with deans of chapters (list in January issue of THE DIAPASON) or with Headquarters.

The article "Hints for Candidates as to Playing Test Pieces in 1950 Examinations," by Dr. T. Frederick H. Candlyn, in the January issue of THE DIAPASON, is highly recommended. Other helpful material, such as the pamphlet "How to Pass the A.G.O. Examinations," by Rowland W. Dunham; examiners' reviews of the 1949 examinations; previous examination papers; solutions of associate and fellow papers and the "Examination Booklet" may be obtained from Headquarters. Send for price list. The number of inquiries received is even greater than the record-breaking number last year.

E. Power Biggs, program chairman, contributes the following as additional evidence that the Boston convention is a "must":

I. The four "information and discussion sessions" with noted speakers and the opportunity for visitors to propose questions on (1) professional matters, organists, princes or paupers; (2) planned acoustics with relation to music; (3) organ design with relation to music; (4) Guild examinations.

II. Two of the most noted and successful choral authorities of the country—Dr. A. T. Davison and Fred Waring—in lectures and workshop sessions on choral techniques and repertoire.

III. Leading players in solo organ music and concerted music for organ and various orchestras—from the Boston "Pops" (the summer version of the Boston Symphony) to small ensembles—the sort of thing you can do in your own home town.

IV. The series of special concerts. The Guild service of music by Johann Sebastian Bach; the Stravinsky Mass, and a special program at historic King's Chapel, which will recreate the first music festival ever given in Boston.

The entire week's program is based on suggestions from chapters throughout the country in an attempt to solve some of the professional problems of the organist-choir director. You will find that this is really your convention and that it has been organized for your benefit. The professional progress which could be achieved through the American Guild of Organists is enormous, but it's up to each member to do his or her part.

So—be sure to attend! Combine a vacation in New England at its best with the professional stimulation and inspiration offered by this convention.

The dates are June 19 to 23. The place—Boston, Mass.

S. LEWIS ELMER.

Choral Program in Erie, Pa.

The Erie Chapter sponsored the Erie Symphonic Choir, under the direction of O. L. Grender, in a concert Jan. 25 at the First Baptist Church. Robert Carr and James Reigelman played a group of organ compositions.

Several years ago a group of men, including the Erie supervisor of high school music, Carl Peterson, conceived the idea of the symphonic choir. In the fall of 1948 the choir was organized. Interest was so great that more than 150 prospective singers were present for the initial auditions. Through competitive tryouts fifty were chosen to compose the group. The group was organized so that members of the city's high school *a cappella* choirs could maintain their contacts with choral music.

Mr. Grender is a graduate of St. Olaf College, Northfield, Minn. For five years he was north soloist in Dr. F. Melius Christiansen's famous choir.

The choral program included: "Surely, He Bore Our Sorrow," Vittoria; "Thine Is the Greatness," Bortniansky; "Magnificat," Gretchaninoff; "Sing We Merrily unto God," Noss; "Universal Prayer," A. H. Grender; "Emite Spiritum Tuum," Schuetky; "Father Abraham" (plantation folksong), arranged by Treharne; "Swing Low, Sweet Chariot," Burleigh-Page; "Dark Is the Day," Dana F. Newhard (first performance); "Advent Motet" (second movement), Schreck.

Guests at the concert were Morten J. Luvaas, choral director, and Margrethe Hokanson, head of the organ department at Allegheny College, Meadville, Pa. As an encore the choir sang in Norwegian a Christmas song by Mrs. Hokanson.

HARRIET ADAMS, Registrar.

Wheeling Pastor-Organist Dinner.

Members of the Wheeling, W. Va., Chapter entertained their pastors at the annual pastor-organist dinner Jan. 31. The event was held in the Scottish Rite Cathedral and reservations were made for thirty-two. A surprise program was presented under the direction of the program chairman, Grier Davis, and featured the ministers in a humorous musical program.

Later in the evening Dean Loren Mercer conducted a business session. Plans were made for the annual choir festival, which will be given by the combined youth choirs of the churches and will be held the second Sunday in May at St. John's Evangelical Church. A guest organist will be presented in a public recital in May.

Members of the chapter are being featured every Wednesday evening from Feb. 1 to April 26, from 7:45 to 8 o'clock, over radio station WKWK, Wheeling. The broadcasts are sponsored by Oglebay Institute.

HELEN B. GORDON,
Recording Secretary.

A.G.O. Preliminary Tests

The preliminary tests which are strongly recommended by the examination committee as preparatory to the associateship examinations and which were given for the first time last October have, we feel, proved their definite value, and we are glad to announce that preliminary tests will be given Oct. 5 and 6, 1950, for we believe they should be continued.

The following quotations have been taken from letters received from candidates who took the tests in 1949 and have encouraged us to continue them:

I feel that it was invaluable to those who plan to take the associateship examination in the spring, for it gave them a chance to experience the actual test situation.

It was of great value to me, for it pointed out my weak points along with the strong.

Taking the preliminary tests has certainly made me feel much more at ease about taking the associateship examinations. I have a better idea of how much time to allot myself for each problem.

The graded mark sheet has been very helpful in planning this year's work. Knowing which subject must be stressed, I have been able to study accordingly. For me the preliminary tests were "just what the doctor ordered."

The following quotations from letters from examiners support the impression gained by the candidates:

I believe these tests have already justified themselves. Those who took them were either reassured as to their ability to pass the associateship examinations or else they were made to see in what points they are deficient and will now have a chance to concentrate on these deficiencies in preparation for their associate work. It seems probable that an increasing number of candidates will avail themselves of this privilege. They asked for it!

The one thing that impressed me most about this test was the absolute lack of nervousness and tension on the part of the examinees. I think this item alone justifies the continuation of these tests, for in them the candidates get a very complete idea of the conduct of the examination. Such an experience is worth many individual lessons and practice periods at the instrument. On the whole I thought these candidates quite up to, and in one case vastly superior to, the standards of the associate test held last June.

The standard of work relative to the degree of difficulty was comparable to that of the other A.G.O. examinations. This indicates that further study is necessary in some cases and advisable in others before taking the associate examination. Candidates are reminded of the specific requirements concerning strict counterpoint. An occasional example of fifth species exhibited a style not to be found in either of the required text-books—one of which must be followed consistently. The harmonization tests required a command of elementary harmony only. Candidates who did not work these without difficulty need much more preparation before attempting the associate harmonizations. In spite of the relative simplicity of this test, a considerable amount of preparation is necessary before it can be passed.

Requirement sheets will be sent gratis upon communicating with National Headquarters. Candidates must have been elected colleagues by Oct. 1. The fee for the test is \$10. A graded mark sheet will be sent to every candidate, showing the results of the tests in each item. We look for much increased interest in this new venture of the A.G.O.

HAROLD W. FRIEDEL,
Chairman Examination Committee.

Fox Recital in Hartford.

Virgil Fox once again impressed a Hartford audience with his virtuosity in a recital Jan. 18 on the Austin organ at Bushnell Memorial Hall. An audience of 1,300 heard him play under the auspices of the Hartford Chapter. Of his program

Carl E. Lindstrom of the *Hartford Times* wrote: "He stands a program on its head by starting with Erik Satie's 'Messe des Pauvres' and ending with the Bach Toccata in F without the slightest chill or stiffness." In this number the recitalist had the assistance of Edward Broadhead at an antiphonal electronic organ on stage and a choir of singers from the Central Baptist and Asylum Hill Congregational Churches, under the direction of Walter M. Reneker.

Mr. Lindstrom continues: "Essentially an eclectic, Fox is no Bach specialist, no French school fanatic, neither classicist nor modern. Dupré's G minor Prelude and Fugue is as exciting as Satie's 'Mass of the Poor'; Healy Willan's Introduction, Passacaglia and Fugue is 'great music' according to Fox, as is Schumann's Canon, while Bach is the 'greatest of all melodists.' He makes of an organ recital an experience: of music a mystical presence. Bushnell Memorial, after twenty years of music, held its breath for Brahms' 'A Rose Bursts into Bloom.'"

After the recital a reception was held in the parlors of Emanuel Lutheran Church. The program was under the general direction of Raymond Lindstrom, dean, and Mrs. Grace D. Berry, program chairman. Mrs. Genevieve F. Brooks was chairman of the ticket promotion committee.

MRS. ETHEL S. BESTOR,
Publicity Chairman.

Verrees Memorial in Scranton.

At the January meeting of the Northeastern Pennsylvania Chapter the pedal piano given by Mrs. Anne Verrees Theodor in memory of the late Leon Verrees was formally presented to the chapter. It is to be used by pupils of Guild members and is set up in the choir room of St. Luke's Episcopal Church in Scranton. The music, given also by Mrs. Theodor, has been set up as a memorial library and is available to all students.

The recitalists for the series of recitals to be held every Friday noon during Lent in St. Luke's Episcopal Church were announced. They are: Helen Bright Bryant, Ruth A. White, Dorothy Grimes, Mrs. Edgar Davis, Mrs. Edgar Duncklee, Fred Bonner, Jean Dornblazer, Miriam Tretaway and Charles Henderson.

The Rev. John Kaercher gave a lecture on choral technique, illustrating his talk with recordings of old and new church music.

HELEN B. BRANT, Secretary.

Rochester Chapter.

Instead of its usual monthly meeting the Rochester Chapter presented seven of its members in a recital Jan. 29 at the Spencer-Ripley Methodist Church. The program on this occasion was as follows: "Fantaisie pour Grande Orgue," Nieland (Johannes de Groote); "Vision," Rheinberger (Nelson Carter); Scherzo, Op. 18, Barnes, and Fantasie, Tournemire (Richard Lansing); Prelude in A minor, Bach, and Prelude in B major, Dupré (Zenonas Nemeika); Cantabile, Franck (Margaret Morrow); Prelude on "Moorewellham" and Festal Song, Bingham (Richard Warner); "The Bells of Ste. Anne de Beaurépre," Russell, and Festival Prelude, "A Mighty Fortress," Faulkes (J. Elmore Jones).

Wasson Recital in Washington.
DeWitt Wasson, B.D., M.S.M., minister of music of Epworth Methodist Church, Norfolk, Va., was guest recitalist of the District of Columbia Chapter at its meeting in the Foundry Methodist Church, Washington, Feb. 6. The interesting and varied program consisted of: Trumpet Tune and Bell Symphony, Purcell; Once rale Prelude, "O Sacred Head, Once Wounded," Kuhnau; Prelude and Fugue in A minor, Bach; Aria, Peeters; "Ave Maris Stella" (Toccata), Dupré; "Rhosymedre," Vaughan Williams; Sonata, "The Ninety-fourth Psalm," Reubke.

Mr. Wasson, who is a graduate of Union Seminary, has six choirs in his church and is author of a newspaper column entitled "The Choir Loft." He recently performed Bach Cantata No. 78, "Jesus, at Thy Weary Spirit," and is preparing the Verdi "Requiem" and two Bach secular cantatas for performance this year. Mr. Wasson's presentation of the "Requiem" will be the first Norfolk performance.

TEMPLE DUNN, Registrar.

News of the American Guild of Organists—Continued

Chicago Organists Join
In Celebrating Fortieth
Birthday of The Diapason

The Cordon Club in Chicago was the scene of a gala affair when, on Monday evening, Jan. 30, nearly a hundred members and friends of the Illinois Chapter, the Chicago Club of Women Organists and the Van Dusen Organ Club met for dinner to pay their respects to S. E. Gruenstein on the occasion of the fortieth anniversary of THE DIAPASON.

Much credit for the success of the evening goes to Miss Edna Bauerle, who as social chairman arranged every detail with the utmost efficiency. The long tables were effectively decorated with red and white flowers. In the center of the speakers' table was a silver tree. Among the silver leaves were forty silver buds and tightly wrapped in each bud was a dollar bill, a tangible expression of the esteem in which Mr. Gruenstein is held. Miss Sophie M. P. Richter, well known among us for her originality, designed and made the place cards. Seven tiny red organ pipes stood upright on a white card on which was written: "Fortieth Anniversary of THE DIAPASON." At the base of the pipes a small staff bore the initials S (using the G clef sign), E (fourth space), G (second line).

After dinner Mrs. Eugenia Wright Anderson played a group of piano solos, which included: Melodie, Op. 10, No. 1, Mosszkowski; Impromptu, Op. 90, No. 4, Schubert; "The Music Box," Anderson, and Waltz in E flat, Op. 24, Zachara. As an encore Mrs. Anderson played "Chinese Quarrel," by Niemann.

Dean Rene Dosogne acted as master of ceremonies and read congratulatory letters from the Rev. George Roberts, D.D., with whom Mr. Gruenstein had been associated for twenty years at the First Presbyterian Church of Lake Forest; President S. Lewis Elmer of the A.G.O., Dean O. M. J. Wehrley of the Wisconsin Chapter, Philip McDermott, Alden Clark and Edward Eigenschenk. Dr. Eric DeLamarter sent a telegram from Florida.

The following speakers were introduced: Dr. Rossetter Cole, Dr. Frank W. Van Dusen, Miss Marion Dahlen, president of the Chicago Club of Women Organists; Robert Lodine, president of the Van Dusen Organ Club; Allen Bogen, sub-dean of the Illinois Chapter; Dr. William Lester, Frederick Marriott, Dr. William H. Barnes and Dr. Herbert E. Hyde. Each paid the highest tribute to Mr. Gruenstein's integrity and fairness and praised THE DIAPASON for its help in the advancement of organs and organists. Mrs. William H. Barnes read a delightful poem she had written for the occasion.

Mr. Gruenstein responded in his usual genial manner and expressed his deep appreciation. The one minor chord was that Mrs. Gruenstein, because of illness, was unable to be present.

In bringing this party to a close, Dr. Herbert Hyde led the group in singing to the tune of "Auld Lang Syne" the words of a limerick he had written, with Mrs. Helen Searles Westbrook improvising at the piano.

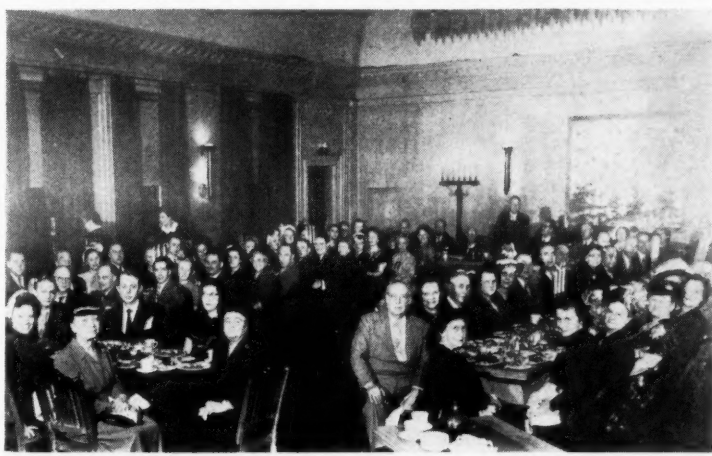
GRACE SYMONS, Secretary.

Statewide Vermont Meeting Held.

A state-wide meeting of the Vermont Chapter was held in Burlington Jan. 22. Twenty members were present for the dinner and business meeting. At 8 o'clock a program of liturgical music was presented by the junior and senior choirs of the Cathedral of the Immaculate Conception. The choirs, under the direction of Dr. J. F. Lechnyr, sang at St. Joseph's Church and were accompanied by Mrs. J. M. Holcomb, cathedral organist. The music included the Antiphon, "Asperges Me," Gregorian, Mode VII; "Alma Redemptoris," Gregorian, Mode V; "Missa XVII," Gregorian, Mode VI, and Mass in Honor of St. Benedict, by Joseph I. Muller. The Prelude and Fugue in G minor of Bach was played as the prelude to the service by the organist of St. Joseph's Church, Miss Blanche St. Cyr. The postlude, "In dulci Jubilo" and Improvisation, Karg-Elert, was played by Mrs. Elizabeth Russell Shufelt of St. Paul's Church, Burlington.

The meeting was in charge of Mrs. J. G. Thabault and Mrs. Paul Picher of

CHICAGO ORGANISTS MARK THE DIAPASON'S ANNIVERSARY



St. Francis Xavier Church, Winooski. A meeting for the Springfield area of the Vermont Chapter was held in the Springfield Methodist Church Jan. 16. A short recital by William Spaulding, organist of the Methodist Church, opened the meeting at 6 o'clock. Dinner was served by the women of the church. A discussion of Gregorian music was led by Mrs. Constance Wallin of Brattleboro. Bertram Baldwin, Jr., of Brattleboro and the Rev. Richard F. Beyer of Springfield spoke on "The Use of Music to Unify the Service." The meeting closed with a half-hour recital by Miss Kedra Greaves of Claremont, N. H.

A district meeting for the southern group of the Vermont Chapter was held in Brattleboro Sunday, Feb. 12. Dinner and a business meeting at the Hotel Brooks were preceded by a recital commemorating the Bach bicentennial. The recitalists were Mrs. Harriette Slack Richardson of Springfield, Vt., and Paul R. Ladd of Putney. The program included the Concerto in A minor, seven of the chorale preludes and the Fantasie and Fugue in G minor. This was followed by Benediction of the Blessed Sacrament, Msgr. James P. Rand officiating, with choral music by the choir of St. Michael's Catholic Church, under the direction of Mrs. Constance Wallin, organist. The beauty of the entire program was inspirational to all present.

EDNA PARKS, Registrar.

Visit Old Huguenot Church.

The Charleston, S. C., Chapter had a very interesting meeting at the French Huguenot Church Feb. 3. Mrs. Aubrey Tyson, the organist, gave the following program: "O Sacred Head, Once Wounded," Bach and Schreiner; Adagio, Rinds; "The Lament," originally written for violin and piano by Dr. James H. Taylor, minister of the French Huguenot Church; "Hassannah," Dubois.

After the organ numbers Dr. Taylor gave a short history of the church and the organ. The Charleston Huguenot (French Protestant) Church is the only remaining Huguenot church in America on the original site. A mere handful of people interested in keeping this church alive have remodeled and painted the edifice and hold Sunday services. The organ, a one-manual, was built by Henry Erben in New York before 1820 and was purchased and placed in the church in 1845. It has now been equipped with an electric blower.

After the program and a short business meeting, a reception was held in the drawing-room of the Dock Street Theater, across the street.

ELIZABETH MCCRANIE.

Fine Program in Minneapolis.

The Minnesota Chapter held a joint meeting with the Twin City Chormasters' Association at Trinity Methodist Church, Minneapolis, Feb. 6. The program was presented by the Trinity Methodist Choir, Loren Lund director, and Edna Michalson Lund, A.A.G.O., organist. Guild members were privileged to attend the "warm-up" session prior to the concert at which Mr. Lund demonstrated some of his techniques. The choir gave an excellent performance. Intonation, blend and balance of parts showed the results of fine training.

On a small organ which many of us would use as an excuse for mediocre performance Mrs. Lund gave an admirable

performance. Her accompaniments to the choir received the emphasis demanded of them but at no time overshadowed the choir. The program included: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Vater unser im Himmelreich," Pachelbel; Ciaconna, Pachelbel; Sonatina and Chorus, "God's Time Is Best," Bach; "All Ye That Cried unto the Lord," Mendelssohn; "How Lovely Is Thy Dwelling-Place," Brahms; "Bell Benedictus," Weaver; "Psalm 150," David Jones; "Surely the Lord Is In This Place," Coke-Jephcott; "All Creatures of Our Lord and King," Chapman; Toccata, Reger.

After the concert the Casavant film "The Singing Pipes" was shown.

RALPH SHOEMAKER, Reporter.

Activities in New Orleans.

The New Orleans Chapter met Jan. 23 at Temple Sinai, with Henry S. Jacobs as host. Dean George gave a report of the conclave of deans and regents in New York and told of plans for the Boston convention. For the program Mr. Jacobs presented three "movies"—two based on the operas "Carmen" and "Lucia di Lammermoor" and a novelty featuring John Sebastian, harmonica artist. We welcomed seven new members. Refreshments were served to the members and guests present.

Ten members of the chapter journeyed to Baton Rouge Feb. 6 to hear E. Power Biggs in a recital, presented by the Louisiana Chapter. The chapter was also represented in Alexandria, La., Feb. 12 at a recital at the First Methodist Church by Richard Ellsasser.

The choir of Temple Sinai presented what is believed to be the first New Orleans performance of Rossini's opera "Moses in Egypt" Jan. 18.

We are looking forward to a performance in April of Mendelssohn's "Elijah" by the newly-formed Civic Chorus as a part of the annual spring fiesta in New Orleans. This chorus has been organized and is directed by Ferdinand Dunkley, F.A.G.O., one of the seven living founders of the Guild and an active member of our chapter.

W. DONALD GEORGE, Dean.

Sixty-Third Rhode Island Recital.

Frederick Monks, organist and choir-master of the Church of the Transfiguration, Edgewood, R. I., played the sixty-third recital under the auspices of the Rhode Island Chapter at Calvary Baptist Church, Providence, Sunday evening, Feb. 5. The program included numbers by Couperin, Bach, Felton, Handel, Cooke and Franck. Mrs. Cooke is the wife of the Rev. Vernon Cooke, pastor of the Pawtucket Congregational Church.

Feb. 8, at Sayles Hall, Brown University, as part of the candlelight service in the eleventh annual Brown-Pembroke Religious Embassy, the Sinfonia from Cantata 76, by Bach, for organ and string quartet, was beautifully rendered. The artists were Messrs. Dineen, Coolidge, Fischer and Van Kappenhagen. The Brown-Pembroke Chapel Choir also sang.

FLORENCE R. HIORNS, Registrar.

Niagara Falls Chapter.

The January meeting of the Niagara Falls Chapter was in the form of a choral music symposium, and was held at the First Congregational Church Jan. 16. A local music store provided music from various publishers, which was on display, and selections brought by choir directors were sung. A number of singers were invited for the occasion, making a well-balanced chorus of about forty. Mrs. Alne Wayland, choir director of the host church, was chairman of the meeting, assisted by Mrs. Evan White and Miss Mary Isabelle Morrison.

Plans are under way for a festival for adult choirs April 18, with Mrs. F. J. Schweitzer as chairman of the committee.

Southern Ohio Chapter
Presents Claire Coci
in a Brilliant Recital

Before an audience that filled the First United Church in Cincinnati, Claire Coci made a third return visit to Cincinnati Jan. 31 as guest recitalist of the Southern Ohio Chapter.

Miss Coci built her program around Bach's Passacaglia and Fugue in C minor, Marcel Dupre's eleven variations on a Noel and Reubke's Sonata on the Ninety-fourth Psalm. Each was expert in its way, especially the Dupre variations. The Reubke work is a favorite test piece, geared as it is to the sonorities of Liszt, but without his melodic invention. The soloist gave an immaculate performance of the eighteenth century Adagio of Fiocco and the "Giga" by Loeillet was exuberant. From pieces which Haydn wrote for a Viennese musical clock, Miss Coci chose the characteristic Minuet, Allegro and Andante. There was expert coloring in the painting of Karg-Elert's "Reed-grown Waters." She captured the impressionism which somehow none of the French organists—in contrast to other early Gallic twentieth century composers—ever put into their works.

Two other bits of tone-sketching were ably handled in the encores—"Le Coucou," originally intended for harpsichord, and one of Liadoff's imitations of a "Musical Snuff-box." Other encores included the Finale from Symphony No. 1 by Vienne and the Toccata from Widor's Fifth Symphony.

In the intermission Dean George Higdon appealed to the audience to join the chapter in its various branches and extended an invitation to all present for the reception after the recital to meet Miss Coci. Robert G. McIntosh, sub-dean and program chairman, and organist of the church, placed the console in the middle of the chancel so all could see, as well as hear, the artist.

After the reception Miss Coci generously played another program for those who just would not leave. Her gracious attitude charmed all who were present and the critics declared her a "true virtuoso."

Robert S. Alter and Mrs. Alter gave a dinner the day before the recital in honor of Miss Coci for the dean and sub-dean and their wives and an Italian visitor from Milano, Leone Baglioni, at "Le Maisonette."

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

Two-Day Conference in Cincinnati.

The Christian education committee of the Cincinnati Presbytery united with the Southern Ohio Chapter to present Dr. and Mrs. Clarence Dickinson of New York in a two-day conference at the Seventh Presbyterian Church in Cincinnati Jan. 23 and 24.

After luncheon Monday the conference got under way with an interesting talk by Dr. Helen A. Dickinson on "Beauty in Worship." Discussion groups on various phases of church music followed this. The Monday evening program consisted of a hymn service in which Mrs. Dickinson spoke on "The Hymnal a Treasury of Worship." Dr. Clarence Dickinson was organist and directed a solo choir in hymns representing each part of a service. In her stimulating remarks on the recent Presbyterian Hymnal, edited by Dr. Dickinson, Mrs. Dickinson pointed out that it contained a history of the Christian Church. The sessions Tuesday afternoon were devoted to choir and organ literature, technique, etc.

In the evening the concluding feature of the conference was a choral festival in which choirs from thirteen Cincinnati churches presented a program of anthems composed and directed by Dr. Dickinson, accompanied by Chester E. Morsch at the organ. With the "Hallelujah Chorus" this inspiring conclave on sacred music came to a close.

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

Lexington, Ky., Chapter.

The Lexington Chapter held its January meeting at Shackleton's Piano Company in Lexington, Ky., Jan. 16. Floyd Powell, a student at Asbury College, Wilmore, Ky., gave a very informative and interesting talk on organ construction and Mrs. Era W. Peniston, dean of the chapter, presented several records of organ music.

HAZEL I. ADAMS, Secretary.

News of the American Guild of Organists—Continued

Schubert Music Society,
Directed by Margetson,
Gives New York Program

For its annual subscribers' concert Jan. 23 National Headquarters presented an evening of music at the Central Presbyterian Church by the Schubert Music Society, under the direction of Edward Margetson, A.A.G.O., its founder and conductor. Dr. Carl Wisemann was the accompanist. The chorus was introduced by the Rev. Hugh Giles, minister of music of the church, who spoke briefly of the history of the organization and welcomed the subscribers and members.

Mr. Margetson had chosen a well-balanced program of five groups, ranging from Bach to some very interesting works of his own. The two *a cappella* compositions by Harvey Gaul and Ernest Lubin, which opened the program, were sung with fine dynamic contrasts and attention to detail. By the time the Bach works were reached one felt that the chorus was thoroughly at home in the unfamiliar acoustics of the church. "Come and Thank Him," from the Christmas Oratorio, and "Bide with Us" were brilliantly performed. At all times Mr. Margetson maintained a superb balance of parts and a beautiful clarity of tonal line. "Let All Men Praise the Lord," from the Mendelssohn "Hymn of Praise," was marked by some thrilling unison singing.

The unaccompanied group which followed, consisting of Elgar's "As Torrents in Summer" and the conductor's own "Morning Hymn of Praise" and "He Stopped to Bless," demonstrated Mr. Margetson's remarkable control over the chorus in the molding of individual phrases, the Elgar being distinguished by a very intelligent use of portamento. Works by Gretchaninoff, Rachmaninoff and Tchaikowsky proved the choir to be equally at home in the Russian idiom. Martin's popular "Hail, Gladdening Light" brought the concert to a climactic close. Dr. Wisemann at the organ provided fine rhythmic support for the accompanied numbers and his smooth, musicianly modulations contributed greatly to the cohesion of the program.

National Headquarters has found the subscriber's membership a very effective method of bringing the work, principles and ideals of the Guild before the public. Lovers of the organ and of church music may keep in touch with events sponsored by the Guild by simply joining as subscribing members. Application forms for this class of membership may be obtained from National Headquarters.

FREDERICK CHAPMAN.

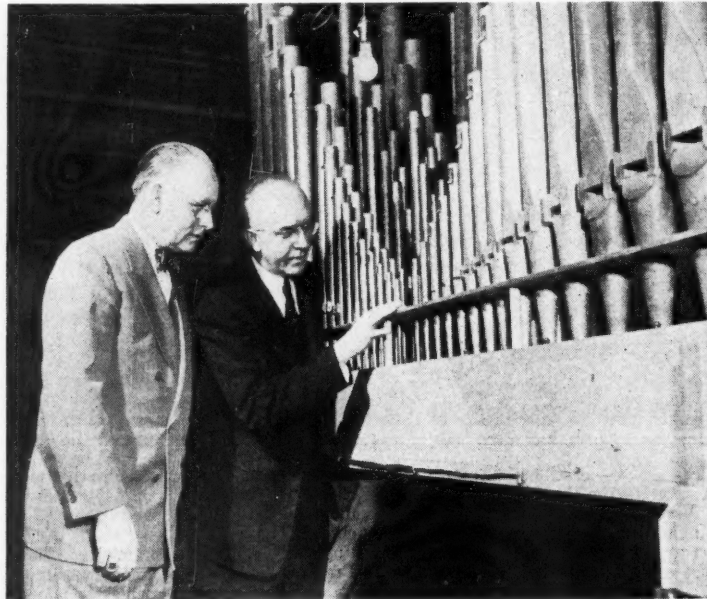
Festival Service in New York.

Calvary Church in New York was the scene of a special festival service Feb. 13 by the choir under the direction of J. H. Ossewaarde, M.Mus., A.A.G.O., organist and choirmaster, for members and friends of headquarters.

At the outset Mr. Ossewaarde is to be complimented on directing a service that was as natural and unhurried as any this writer has heard. "Flowing" would be the word, with no feeling of nervous tension or forcing. The choral numbers of the evening—Darke's "An Hymn of Heavenly Praise" and Walton's "Belshazzar's Feast"—were in excellent contrast and each an attraction unto itself for those who might prefer one over the other. Mr. Ossewaarde's choir sang with a finesse that reflected interest in and enjoyment of the proceedings. Given to clear tone, nicely balanced—without obvious difficulties as to pitch—whether it was the lyrical harmony of the Darke "Hymn" or the stark modern of the Walton "Feast," they were equally at home. Mr. Ossewaarde's direction was neither too much nor too little and always precise, and in his accompaniments there was sensitive balance, with neither side attempting to outdo the other. In Ruth Diehl, soprano, and Myron Sands, baritone, Mr. Ossewaarde had soloists whose capabilities and accomplishments need no embellishment. The instrumentalists assisting in the "feast" of music were James Eustis, Carmine Fornarotta and Jack Urban, trumpets; Robert Hale and Richard Hixon, trombones; Fred Begun, Richard Koff and Rudolph Logee, percussion, and Virginia Ricciardelli, piano.

The prelude to the service, Dupré's

ALEXANDER SCHREINER (RIGHT) VISITS WATSON FACTORY



THE LAST OF THE OUTSTANDING artist recitals under the auspices of the Western Michigan Chapter was played by Alexander Schreiner of the Salt Lake City Tabernacle before an audience of 1,400 people at the Fountain Street Baptist Church of Grand Rapids Jan. 24. This was Mr. Schreiner's fifth Grand Rapids recital.

This chapter has rendered an important service to the cause of organ music by bringing recitalists to the city. In the seven years in which A. B. Watson has been chairman of the artist concert series for the chapter it has presented twenty-five top-ranking recitals and has had a

total attendance of approximately 20,000. The cost of the artists and the expense incident to advertising and carrying on the recitals has run into a total of over \$10,000 in the seven years.

Mr. Schreiner was guest of honor at a reception at the home of Mr. and Mrs. George A. Hepfinger after the recital.

In the picture Mr. Schreiner is shown on a visit to the factory of the Michigan Organ Company, owned by Mr. Watson. The instrument Mr. Schreiner [at the right] is inspecting with Mr. Watson is that under construction for the Central Park Christian Reformed Church in Holland, Mich.

Prelude and Fugue in B, was played by Harold W. Friedell, F.T.C.L., F.A.G.O., organist and choirmaster of St. Bartholomew's Church, and ably assisting Mr. Ossewaarde was David Hewlett, organist and choirmaster of St. Mark's-in-the-Bouwerie. HAROLD W. FITTER.

Noehren Recital in Wisconsin.

The Wisconsin Chapter presented Robert Noehren in a recital at Immanuel Lutheran Church, Milwaukee, Sunday, Jan. 29. Mr. Noehren played the following program with a great depth of understanding: Variations on "My Young Life Must Have an End," Sweelinck; Chaconne in E minor, Buxtehude; Trio-Sonata No. 5, in C major, Bach; Fantasie and Fugue in G minor, Bach; Chorale Preludes, "My Heart Is Filled with Longing," "O God, Thou Faithful God" and "Blessed Are Ye, Faithful Souls," Brahms; Prelude and Fugue on "Bach," Liszt; Air with Variations, Sowerby; "Carillon de Westminster," Vierne. Mr. Noehren's registrations were colorful and he gave artistic interpretations throughout the program.

After the recital a dinner for Mr. Noehren was served in the church dining-room by the Guild.

A master class in organ was conducted by Mr. Noehren on both Sunday and Monday evenings. At these sessions he gave a very interesting lecture on his experiences in Europe last summer. Mr. Noehren showed slides of the various types of organs he saw and played in England, France, Belgium and Holland.

JANE KRENKEL, Secretary.

Dubuque Chapter Has Dinner Date.

The Dubuque, Iowa, Chapter enjoyed a ham dinner in the social rooms of Trinity Lutheran Church Jan. 23. About forty members and guests were present. Mrs. Bernard J. Holm welcomed the group.

The informal program was in charge of Miss Marjorie Wilson, dean of the chapter. It began with games for organists arranged by Martha Zehetner Oakley. Henry Paret, violinist, an exchange student from Germany at Wartburg Seminary, played the Finale from the Sonata for violin and piano by Cesar Franck. He was accompanied at the piano by Mrs. Holm. The feature of the evening was a set of Kodachrome slides of famous churches in many lands, projected and explained by Mrs. Hattie Roesner. At the close of the meeting Professor Albert A.

Jagnow of Wartburg Seminary played some records presenting studies in organ tone.

It was announced that the Rev. Albert Carman would give a recital in the Chapel of Christ the King, Loras College, on the fourth Monday in February. This event will be open to the public.

ALBERT A. JAGNOW.

Kraft Lectures and Plays in Indiana.

Edwin Arthur Kraft of Trinity Cathedral, Cleveland, gave a lecture on choral methods and an organ recital for the Indiana Chapter and the Indianapolis Choir Directors' Association at Zion Evangelical Church, Indianapolis, Jan. 16. After dinner served by the woman's council of the church Mr. Kraft read a paper on the desirable attributes of a choir director and what success from a choir such characteristics should produce. Mr. Kraft's remarks were punctuated by his delightful sense of humor and by a basketball game in the gymnasium above the dining-room.

Mr. Kraft gave his recital on the three-manual organ in the sanctuary. He began with the "Regina Pacis" from the Symphony No. 1 by Guy Weitz. Handel's Aria from the opera "Ptolemy" was next, followed by two Bach compositions—the Dorian Toccata and the chorale "Subdue Us by Thy Goodness," from Cantata No. 22. The Elgar Sonata, with its four varied movements, was played with Mr. Kraft's consummate skill and understanding. The last two compositions were still in manuscript: H. Leroy Baumgartner's Air from Sonata Op. 33 and the Jubilee Suite by Camil Van Hulse. The latter was in four movements, each theme being based on the letters "E A K R A F T" and written for him in honor of his fortieth anniversary at Trinity Cathedral. For an encore Mr. Kraft played the "Liebestod."

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

New Mexico Chapter.

The New Mexico Chapter presented Goodsell Slocum in a recital Jan. 15 at the First Presbyterian Church in Albuquerque. Mr. Slocum was assisted by Mrs. Howard Brown, soprano. Members and friends heard the following program: Chorale Prelude, "Rejoice, Christian Souls," Bach; Fugue in E flat ("St. Anne's"), Bach; Allegro from Trio-Sonata in E flat, Bach; "Rejoice Greatly,"

Guild Sunday on April 30

To all the members of the Guild: Will you mark your calendar now with the date of our 1950 A.G.O. Sunday: April 30, 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.

THE COMMITTEE FOR A.G.O. SUNDAY: T. Scott Buhman, T. Frederick H. Candlyn, Franklin Coates, Charles M. Courboin, John Holler, Willard Irving Irvin, Herbert Staveley Sammond, Reginald Mills Silby and George Mead, Chairman.

from "The Messiah," Handel; "The Reed-Grown Waters," from "Seven Pastels of Lake Constance," Karg-Elert; "Te Deum," Langlais; Fugue, Honegger; Cradle Song, MacFayden; Finale, Sonata in G minor, Buck; Variants on the Hymn-tune "Picardy," Stevens; Toccata, Fifth Symphony, Widor.

After the recital a reception for Guild members was held at the home of Dean Nina Ancona.

HAZEL McMAHAN, Editor.

Oklahoma Ailments Diagnosed.

The Oklahoma Chapter held its regular meeting and dinner the night of Feb. 7 at St. Paul's Methodist Church in Tulsa. The program was unusual. Because of a prevalent epidemic of "diapantitis" among Tulsa organists it was deemed advisable to consult a medical expert. A number of years ago the chapter had a similar attack and as the previous treatment was highly successful the chapter's physician, Dr. Handley, and trained nurse, Mrs. J. Harold Haynes, were called in for the February meeting.

Dr. Handley's appearance was venerable and strikingly impressive, with a full beard, style of sixty years ago, bald head, tuxedo coat and medicine case and automobile tire pump, in lieu of a stethoscope.

Dr. Handley's method of procedure consisted chiefly in ascertaining how the patients understood THE DIAPASON, official journal of the Guild. First the chapter's registrar, Dorothy Heywood Reedy, was asked: "Name three numbers played at Vice-President Barkley's wedding. Who was the organist?" The doctor advised: "Read THE DIAPASON and take a whole rest." Dan Casebeer, genial hospitality assistant, was asked: "What anniversary is THE DIAPASON celebrating and who is the editor?" The answer indicated "failure of breath" and the tire pump was administered. Nadine McClure, hospitality chairman, was asked: "Name three prominent organists who passed away in December, 1949." The diagnosis: "Palesey; looks like something gone wrong with the tremolo; take a dose of Nervine." The question put to Ruth Blaylock, membership chairman, was: "A new organ has been installed in Kilgore, Tex., with a new stop which is unique. Please give name of stop and describe it." Dr. Handley's diagnosis: "This child is too low in mixture, has only one rank of eighty-five pipes; to be normal should have four ranks and 244 pipes. The pipes are rusty, I recommend Drano." The question for Luther Eulert was: "Name a new invention of the Allen Organ Company and describe it." Diagnosis: "There is a slow leak in the Kinetic blower. Replace blower, oil with Sloan's liniment and read THE DIAPASON." Fannibelle Perrill, the chapter's registrar, was asked: "Name three of the test pieces for 1950." "Assafetida Amulet" was prescribed.

The chapter's large number of new members were visibly impressed. JOHN KNOWLES WEAVER, Sub-dean.

News of the A.G.O.—Continued

Guild Events in New York

March 14, 8:15 p.m.—Neighborhood musical services in each of the five boroughs of New York City.
 April 17, 8:15 p.m.—A first reading of new anthems under the direction of W. Richard Weagly, director of music at the Riverside Church, in the choir room of St. Bartholomew's Church.
 May 15, 6:30 p.m.—Dinner and annual national general meeting.
 May 18, 8:15 p.m.—Festival service at St. Bartholomew's Church. The choir, under the direction of Harold W. Friedell, organist and choirmaster, will sing.

Massachusetts Annual Dinner.

The Massachusetts Chapter sponsored a recital by Geraint Jones Jan. 24 at the Church of the Advent, Boston. The following program was played: "Noel Suisse," d'Aquin; Sonata in F minor, Viola; "Organo Solo," Concerto in E major, Arne; Toccata in F major and Trio-Sonata in E flat major, Bach; Andante and Allegro in F minor, Mozart; Three Short Pieces for a Flute Clock, Haydn; Sketch in F minor, Sketch in D flat major and Study in B minor, Schubert; Prelude and Fugue on the Name of "Bach," Liszt.
 The annual dinner was held Jan. 23 at the Arlington Street Church, Boston. After a turkey dinner members and guests convened in the church for a service of music. The choir under the direction of John B. Woodworth sang two cantatas: "Rejoice, Beloved Christians," Buxtehude, and "For Us a Child Is Born," Bach. The prelude was "Saviour of the Heathen, Come," Bach, and was played by John Woodworth. The organ offertory, Noel in D minor, d'Aquin, and "Te Deum Praeludium," Buxtehude, the postlude, were played by Donald Frazee, organist of First Parish, Dorchester.

MARJORIE FAY JOHNSON, Secretary.

Mount Holyoke Student Group.

The Mount Holyoke student branch has reorganized for the school year 1949-50 with Miss Dorothy Howell, A.A.G.O., as advisor and Delight Smith as president. The major activity of the fall was a recital by André Marchal in Abbey Memorial Chapel Nov. 11. We have planned monthly student meetings for the remainder of the year and a performance by students of the Guild test pieces for the Springfield, Mass., Chapter March 7, a Bach program in commemoration of his death and a lecture on service playing.

DOROTHY HOWELL, College Organist.

Annual Banquet in Birmingham.

The annual banquet of the Alabama Chapter, in honor of ministers and their wives, was held Feb. 10 at the Southside Baptist Church, Birmingham. Mrs. Leona Golden, organist, planned an interesting program carrying out the Valentine theme for the 150 organists and guests assembled. Our dean, Vernon Skoog, director of music at the First Presbyterian Church, gave a short talk, introducing officers and guests and outlining the aims and purposes of the Guild. The assistant pastor of the host church, the Rev. Mr. Davidson, spoke on the proper use of music in the church. Ruben Martinson, superintendent of music in the Birmingham schools, and his talented wife, who heads the voice department at Howard College, sang several duets from light opera. Roy Martinson, Birmingham Symphony Orchestra 'cellist, closed the musical program. The evening was conclude with a hilarious skit written and produced by Mrs. Ted Hagen, assisted by her husband and members of the Guild.
 On Feb. 12 the chapter enjoyed a trip to the country estate of Dr. Estes Hargis, Birmingham physician and patron of music, to see his many thousands of jonquils and daffodils, which were in full bloom.

WILLIAM KROH,

DIAPASON Correspondent.

E. P. Biggs Plays in Des Moines.

The Central Iowa Chapter (Des Moines) presented E. Power Biggs in a recital at the Scottish Rite Temple Jan. 27. The event was sponsored jointly by the temple authorities and the Guild chapter. The audience numbered 1,200 and Mr. Biggs' handling of the four-manual Reuter organ made the most of its resources. The audience demanded two encores at the end of a long and well-balanced program. After the recital a reception for consistory officers and their wives and Guild members and invited guests was held at St. Paul's Church.

About 100 attended and enjoyed an informal evening inspecting the church, the organ and Mr. Biggs D.W.F.

Faxon Plays in Springfield, Mass.

The Springfield, Mass., Chapter sponsored a recital by George Faxon in the Second Congregational Church, Holyoke, Mass., Jan. 16. Mr. Faxon is organist of the Cathedral Church of St. Paul, Boston. His program was as follows: Allegro from Concerto in A minor, Vivaldi-Bach; "Aria da Chiesa," Early Italian; Allegro, Pescetti; Concerto in B flat, No. 2, Handel; Chorale Preludes, "Deck Thyself, My Soul" and "Blessed Are Ye, Faithful Souls," Brahms; Study in B minor and Sketch in D flat, Schumann; Introduction and Fugue, Liszt; Improvisation on "Gaudamus," Titcomb; Allegretto from Sonata in E flat minor, Parker; "Twilight at Fiesole," Bingham; "March of the Gnomes," Stoughton; "Divertissement," Vierne; Intermezzo from Symphony 2, Dupré; Fantasy on "Adeste Fideles," Dupré.
 After the recital a reception was held in the church parlors for Mr. Faxon and S. Lewis Elmer, president of the American Guild of Organists.

CHRISTINE M. METCALF, Secretary.

William Watkins in Wilkes-Barre.

The Wilkes-Barre, Pa., Chapter presented William Watkins in a recital at the First Presbyterian Church Sunday afternoon, Jan. 22. Mr. Watkins, who is organist of the New York Avenue Presbyterian Church, Washington, D. C., played an exacting program from memory on the four-manual organ. His sense of tone color was keen and he displayed a technique which seemed extraordinary in a young artist. The high point of the program was Healey Willan's Introduction, Passacaglia and Fugue. This impressive work was played with understanding and the imaginative registration for each of the many variations on the somber theme of the Passacaglia revealed every facet of the organ. Mr. Watkins' program included Three Chorale Preludes by Brahms; Prelude and Fugue in G major, Bach; Canon in B minor, Schumann; "Paeon," Whitlock; Chorale Prelude, Zechiel; Variations on a Noel, Dupré, and Prelude and Fugue, Liszt.
 After the recital a reception for Mr. Watkins was held in St. Stephen's Clubhouse. Henry Johnson is dean and Miss Marion Wallace was general chairman of the arrangements for the recital.

LOIS M. LEE, Secretary.

Portland, Ore., Activities.

Members of the Oregon Chapter met at the home of Winifred Worrell in Portland Jan. 7 for their annual post-Christmas party. Assisting the hostess were Mrs. Catherine Miller and Mrs. Charles Howard.
 After enjoying the good food the members were entertained with piano numbers by three of Mrs. Worrell's pupils and songs by a talented young Italian girl. A short business meeting concluded the evening.
 Sunday, Jan. 22, the A.G.O. sponsored a recital by D. Robert Smith of the College of Puget Sound, Tacoma, Wash. Despite snow and cold a goodly number enjoyed Mr. Smith's excellent playing. A reception for Mr. Smith was held in Cathedral Hall by the women of the church.
 ELLA MAE HOWARD, Publicity Chairman.

Clergymen's Night in Battle Creek.

The annual clergymen's night was held by the Southwestern Michigan Chapter at St. Thomas' Episcopal Church, Battle Creek, Mich., Feb. 6. After dinner, served by the choir of St. Thomas', a short business meeting was held.
 The topic of the evening was "Working Together to Make Better Church Music." Clark Angel, organist and choirmaster at the host church, was moderator, assisted by two ministers and two organists, who formed a panel for discussion following their talks. Four denominations were represented by the following: The Rev. Dan Brody, First Presbyterian Church, Battle Creek; Paul Humiston, organist Trinity Episcopal Church, Marshall; the Rev. Henry K. Shafer, First Baptist Church, Battle Creek, and James P. Autenrith, organist of the First Congregational Church, Battle Creek. The speakers pointed to teamwork, appreciation one for the other and an understanding of the ideals that are basic.
 After the adjournment Mr. Angel conducted the members through the newly-constructed parish-house and to the sanctuary, where the organ was examined.
 The March meeting will be a program of organ and choral music, featuring the compositions of Johann Sebastian Bach, in commemoration of the 200th anniversary of his death.
 In January the members held a Twelfth Night party at Zion Lutheran Church,

Kalamazoo. Mrs. Harold Petering and Mrs. Douglas Lyttle as hostesses served light refreshments after the business session and program. Miss Johanna Oranje, program chairman, arranged the showing of two films: "Singing America" and "The Edinburgh Festival."

MARIBELLE HALVERSON, Registrar.

Anthems Presented at Meeting.

The Metropolitan New Jersey Chapter held its January meeting Jan. 16 at the Central Presbyterian Church of Summit, where Nellie Gordon Blasius is organist and choir director. Dinner and a short business meeting preceded the evening's program.
 In the sanctuary Mrs. Blasius directed her adult choir in a varied program which included works for general use and special occasions. Christmas numbers consisted of the following: "Rise Up Early," Kountz; "The Carol of the Sheepfold," Johnson; "Carol of the Singing Reeds," Johnson; "Go Tell It on the Mountain," Work. Communion numbers offered were: "None Other Lamb," Edmundson; "O Saviour of the World," Moore. General anthems included: "With Quiet Heart," Scherer; "Come, Thou Almighty King," Mueller; "In Faith I Calmly Rest" (alto solo and chorus), Bach; "Sing, Pray and Walk" (chorale), Bach. Two hymns effective for unison anthems were given: "Be Thou My Vision," Slane; "For All the Saints," Vaughan Williams. For Boy Scout Sunday an anthem was presented with the suggestion that boys take some solo parts in unison: "Forward to Christ," O'Hara. Finally, there was an excellent hymn-tune arrangement by Carl F. Mueller of "Lead On, O King Eternal." The sevenfold Amen concluded the program.

DORIS BELCHER, Registrar.

Bidwell Captivates Utah Organists.

The high point in the activities of the Utah Chapter was the presentation of Dr. Marshall Bidwell of Pittsburgh in a recital at the Salt Lake Tabernacle Feb. 15. A group of approximately 400 music-lovers was privileged to hear organ music at its best when Dr. Bidwell, organist of Carnegie Music Hall, opened his program with the charming Concerto No. 13 ("The Cuckoo and the Nightingale"), by Handel. The Fantasie and Fugue in G minor of Bach was the evening's climax. In addition to this Bach composition he played the Chorale Prelude "Come, Saviour of the Gentiles" and the Allegro from the Trio-Sonata No. 1 by the same composer. Dr. Bidwell's variety of registration throughout was a joy to all students of the organ. The early eighteenth century composer Loeillet provided a beautiful Aria. One of the outstanding numbers of the evening was the Chorale in B minor by Franck. Dr. Bidwell closed his recital with Jacobs' "Burgundy Hours," two short but appealing pieces by Ellsasser, "Toward Evening" and "Marche Fantastique," and two numbers by the Belgian composer Jongen—"Chant de Mai" and a brilliant Toccata. His one encore, a humorous novelty, "Donkey Dance," by Elmore, provided a charming close to a satisfying evening.
 Dr. Frank W. Asper, dean of the Utah Chapter, and Mrs. Asper entertained members of the Guild and friends at an informal reception after the recital.

ELEANOR H. TODD, Registrar.

Central New York Chapter.

The February meeting of the Central New York Chapter was held Feb. 7 at the Munson-Williams-Proctor Institute, Utica, Dean John L. Baldwin, Jr., presiding. The meeting was open to the public. The outstanding event of the evening was a student recital in which pupils of members participated. Dean Baldwin announced each selection, at the same time giving a brief resume of the historical background of the composition, its significance, etc. The participants were Gilbert Prentiss, Fred Schwartzman, Sandra Yager, Richard Bennett, Jessie Shea, Maureen Vrooman and Donald Bliss.
 After the recital a business session was held. Plans for next month's meeting, which is to feature a program of piano and organ music, were discussed.

J. ANNA SHEA.

Lehigh Valley Chapter.

The Lehigh Valley Chapter held its January meeting in the parish-house of the Cathedral Church of the Nativity, Bethlehem, Pa., Jan. 28. The dean, James H. McClellan, presided. Robert Knox Chapman, organist of the host church, spoke on "A Proven Approach to Choir Training." Guiseppe Moschetti, organist of St. John's Lutheran Church, Allentown, gave a brief resume of his experiences with the newly installed antiphonal organ in St. John's Church.
 At the business meeting Mr. Chapman reported on the new service it is proposed to offer churches whose organists are members of the Guild in the form of notification by mail regarding recitals, musicales, etc., to persons interested.
 After the meeting refreshments were served by a committee composed of Frances Schrempel, chairman; Anna Quier and Sue Enright.

SUE F. ENRIGHT, Secretary.

Voice and String Program in York.

The York, Pa., Chapter presented a program of voice and strings at Heidel-

berg Evangelical and Reformed Church Chapel Feb. 8, with Nora K. Meisenhelter, soprano; Edythe Wareheim, piano; Rebecca Stouffer, violin, and Chester Livingston, cello. Mrs. Meisenhelter is soloist at the Heidelberg Church, Miss Stouffer is with the York and Harrisburg Symphony Orchestras, Mr. Livingston is director of a thirty-five-piece orchestra and also a composer, and Mrs. Wareheim is assistant organist to William Julius, minister of music at the Heidelberg Church, and formerly was organist at Emmanuel Reformed Church for six years.

The next meeting will be held at the First Methodist Church and Thelma Atkinson will deliver a lecture on children and adult choirs, followed by a discussion.

DORIS L. WAREHEIM, Sub-dean.

St. Lawrence River Chapter.

The first meeting of the new year was held by the newly-formed St. Lawrence River Chapter Jan. 9 at the home of one of its members, Mrs. O. A. York, in Watertown, N. Y. W. Robert Huey, Jr., gave a very interesting talk on "Organ Lofts, American and European, as I Saw Them." He had visited many organs during the war.

The first public recital of the chapter was held Sunday afternoon, Jan. 15, at All Souls' Church in Watertown. It was played by H. William Hawke of Kingston, Ont.

EDITH L. HENDERSON, Registrar.

Entertains at South Bend, Ind.

Members of the St. Joseph Valley Chapter were entertained Sunday afternoon, Jan. 15, at the home of Mr. and Mrs. John C. Johnson, South Bend, Ind. The afternoon was planned expressly to create a spirit of sociability and to give members the opportunity to become better acquainted. Dean Albert P. Schnaible conducted a short business meeting and introduced the host, who recounted his musical experiences after his arrival in America in 1887 from Belgium. He recently had installed in his home a Baldwin electronic organ and chimes and after a lapse of forty years, due to a hearing handicap, he presented the following program: Prelude and Melody in F, Read; Prelude and Fugue in F, Bach; Andante Cantabile from Fourth Symphony, Widor; Prelude and Fugue in C, Bach; "Echo Bells," Brewer; Prelude and Fugue in B flat, Bach, and Offertoire in B flat, Read. Refreshments and an informal social hour with Mrs. Fred Corporan of Michigan City, social chairman, assisting, closed an enjoyable afternoon.

MRS. WILLIAM E. PERRIN, Registrar.

Events in LaCrosse, Wis.

The La Crosse Chapter held its third meeting of the season Jan. 22 at St. Rose Convent. At this meeting Miss Rita Breuer received recognition for having passed the examinations for associate membership in the Guild and was presented her certificate by the dean, Mrs. Burgess. An interesting report on the regional convention held in Minneapolis last year was presented by Mrs. Burgess. Miss Ellen Wangan gave a brief sketch of the life of Handel, followed by a survey of his organ works by John Rayburn.
 After the meeting members enjoyed listening to the first and second movements of Handel's "Water Music," played by Miss Ruth Anderson, and a few of the Fifty Elevations for Organ on Modal Themes by the French contemporary Benoit, played by Sister M. Lucifla.

A recital sponsored by the La Crosse Chapter Jan. 25 was played on the organ of Maria Angelorum Chapel at St. Rose Convent by Dr. Arthur C. Becker, head of the music department of De Paul University in Chicago. During intermission the convent choir sang several numbers under the direction of Sister M. Pierre.

SISTER M. ANTOINETTE, Secretary.

Mrs. McNichols Omaha Host.

The theme of the meeting of the Nebraska Chapter Jan. 31 was written in the key of informality. Members who braved the icy streets were amply rewarded in the warm hospitality extended them by Mrs. Eloise W. McNichols at her home in Omaha. A brief business meeting was conducted by the dean, Mrs. Howard Kennedy. The festivities then were turned over to the chapter's program chairman, Miss Henrietta Rees, who had prepared an evening of charades depicting the names of composers, enacted by various members of the Guild. This was followed by a game of questions and answers, humorously contrived by Miss Rees and Mrs. McNichols, the answers being parts of the organ.
 Guests were sent on their way after refreshments and plenty of hot coffee.

MILFORD I. MOWERS, Secretary.

Central Arizona Chapter, Phoenix, Ariz.

The January meeting of the Central Arizona Chapter was conducted by the Phoenix Chapter of the Hymn Society of America. A very interesting program was presented, including an outline of the purposes and activities of the society.
 Other meetings of note this winter included an account of a recent European trip of our registrar, Mrs. Clara R. Taylor, with interesting pictures, and an organ recital by Mrs. Ruth R. Kuhl, along with a talk on the music and liturgy of the Lutheran Church.

CLARENCE IVERSON, Secretary.

News of the A.G.O.—Continued

David Hugh Jones Gives
Choral Demonstration
for Chapter in Trenton

The Central New Jersey Chapter invited every organist and choir director in Greater Trenton (both members and non-members) and interested singers from their choirs to share the benefits of a demonstration of choir conducting at the Covenant Presbyterian Church, Trenton, Feb. 7. Dr. David Hugh Jones, choral director, organist and composer, with four choirs to his credit at Princeton Theological Seminary and various activities at Westminster Choir College, directed the large company present, all of whom served as "guinea pigs" in the demonstration. Those participating felt they had gained a number of new ideas, or at least a fresh approach to basic principles. At the close of the rehearsal Dr. Jones answered questions.

Mrs. Norman W. Hartman had assembled a number of anthems tested and approved by various Trenton choir leaders and these, with new choral material and organ and vocal solos lent by Hoffman's Music Shop, were on display.

Daniel N. Tippin is organist of the Covenant Church, and Mrs. Allan R. Winn, wife of the pastor of the church, conductor of its youth choirs, served as accompanist. The program was planned and executed by Miss Jeannette V. Haverstick and others assisting in various capacities were Dean Elsie Gehhard, Helen Del Monte, Isabel Hill, Emma Powers, Edward W. Riggs, George I. Tilton and Fred Mitchell.

Before and after the choral demonstration the guests were entertained by E. Power Biggs and other organ artists through the medium of records played on a Magnavox player lent by Barlow's Music Store.

RAMONA C. ANDREWS, Registrar.

Schreiner Is Guest in St. Louis.

Nearly the entire membership attended the dinner-meeting of the Missouri Chapter at the West Presbyterian Church in St. Louis Jan. 30, with Mrs. Grace Newmann as hostess. After dinner Dean Grossmann conducted a business session and introduced Alexander Schreiner as guest of the evening. Mr. Schreiner regaled the audience with amusing stories of his experiences during his studies in Europe. He expressed his great satisfaction over the fraternal relations among organists through the Guild. He also encouraged the members to sponsor and support good organ recitals and thus educate the public to a more sympathetic understanding of organ literature. Mrs. Lucian Erskine, patrons' chairman, reported gratifying results from the recent drive of the chapter.

The evening session was concluded with a program for organ and string ensemble conducted by Martin Stellhorn of the St. Louis Institute of Music. Numbers by Corelli and Mozart were played by Mr. Stellhorn on the organ and accompanied by two violins, two violas, cello and bass. A harp and organ duet was a highlight of the program.

Alexander Schreiner, organist of the Mormon Tabernacle in Salt Lake City, played to a capacity audience at St. John's Methodist Church the next evening, Jan. 31. The many encores at the end of his program convinced the Missouri Chapter that it had made a wise choice in the selection of a concert artist.

A. H. STELLHORN, Publicity Chairman.

Recital by Virgil Fox in Miami.

Virgil Fox was presented in a brilliant recital by the Miami, Fla., Chapter at Trinity Episcopal Church Feb. 7. His program was as follows: Concerto in F, Handel; "Come, Sweet Death," Bach; Toccata in F, Bach; "Dreams," McAmis; "Grande Piece Symphonique," Franck; Roulade, Bingham; "Perpetuum Mobile," Middelschulte; "Thou Art the Rock," Mulet. Mr. Fox then asked the large audience to join in singing the hymn "The Church's One Foundation."

A reception in the parish-house followed the performance, with Mr. Fox humorously relating some of the experiences he has encountered in his travels. A brief business meeting concluded the evening, with Bruce Davis, the dean, announcing the recital to be given by Edouard Nies-Berger Feb. 27 and the next regular meeting of the chapter March

7 at the Church-by-the-Sea, with Mrs. Florence Ames Austin, organist and director, hostess for the dinner and program scheduled.

KATHLEEN NORRIS, Secretary.

Portland, Maine, Chapter.

The Portland, Maine, Chapter was entertained Feb. 6 by one of its members, Mrs. Francis Bailey, at her home in Gorham, on College Hill. This was a social event with husbands and wives invited. During the evening several interesting compositions were played on two pianos for four hands. Refreshments were served. In spite of a snowstorm during the day a large number were present and spent a most interesting evening.

Under the direction of the municipal organ department and the Portland, Maine, Chapter, John Fay, A.A.G.O., gave a recital on the Kotschmar memorial organ at the City Hall Auditorium, Portland, Jan. 26. Mr. Fay always gives a fine program, brilliantly played.

Contest for Young Organists.

The Pasadena and Valley Districts Chapter announces a young artists' contest, open to all organ students not over 21 years of age. The date of the contest is April 24. Complete information and application blanks may be obtained from the Guild secretary, Mrs. Florence Post, 1519 Cheviotdale Drive, Pasadena 2, Cal. Applications must be returned by March 31.

MARVIN H. BLAKE,
Publicity Chairman.

Galveston Hears Two Noted Men.

Two noted recitalists have thrilled Galveston, Tex., audiences recently as organists Geraint Jones and Richard Ellsasser played Jan. 29 and Feb. 7, respectively. Mr. Ellsasser's recital was sponsored by the First Lutheran Church as a special service in observance of the centenary of the congregation. Mr. Ellsasser, Guild members and others were entertained at a reception at the home of Mr. and Mrs. E. W. Hildebrand after the performance. The program by Mr. Jones was presented at Sacred Heart Cathedral.

ANN LETTERMANN, Registrar.

Chautauqua Chapter.

The Chautauqua, N. Y., Chapter met Jan. 16 at the home of the sub-dean, Miss Anna A. Knowlton. After the business meeting Miss Knowlton told about her trip to New York, where she attended the seventh annual national conclave. She also displayed her collection of 1,600 bells, collected in all parts of the world.

HAROLD STEVENS, Registrar.

Discussion in Sacramento, Cal.

"If you were given a choice between playing (for a church service) 'The Stars and Stripes Forever' or 'Aloha Oe,' which would you choose?" This was the provocative question with which Wesley Morgan, guest speaker from the College of the Pacific in Stockton, opened a discussion at a meeting of the Sacramento, Cal., Chapter Jan. 17. Twenty-four persons were present, including four who drove down from Marysville, fifty miles away, on a stormy night. The point toward which Mr. Morgan's question led was that a church service is an act of worship and praise and that sentimental music prevents the service from being either. A stimulating discussion followed—and interrupted—his remarks.

More than 150 were turned away at the recital of Alexander Schreiner Jan. 12 at the First Baptist Church. It was the first time in the memory of Sacramentoans that such a thing had happened. Mr. Schreiner's interpretation of a program of Bach, Franck, Van Hulse and a group of modern French works was greeted with enthusiasm. A reception for the artist followed.

On Feb. 7 a tour of organs took place. Burt Nolen, organist of St. John's Lutheran Church, demonstrated the Murray Harris instrument in that church. Doretha Doull played the Wicks organ at the First Evangelical United Brethren Church. Leland Ralph was guest organist at the console of the Pilcher in Temple B'Nai Israel and Lucille Broderson showed the possibilities of the Austin at the First Christian Church. Zue Geery Pease was the hostess of the evening.

Recital by Gordon Dixon.

Gordon Dixon, A.A.G.O., past dean of the Redwood Empire Chapter, gave a vesper recital at the Church of the Incarnation in Santa Rosa, Cal., under the joint auspices of the church and the Guild Feb. 5. A well-chosen program of organ works displayed the beauty of the organ as well as the skill and interpretative ability of the organist. On the program were: "Piece Heroique," Franck; Fantasia in G minor and Chorale, "Have Mercy upon Me, O Lord," Bach; "Sunset" and "Starlight," Karg-Elert; Scherzette, Vierne; Two Polyphonic Preludes, Edmundson; "Sper-

anza" (for organ and bells), Elmore; Evening Song, Schumann, and Toccata, Gigout.

After the recital friends gathered for an informal reception in the parish hall. Later the Guild members held a business meeting and dinner at Eisenhood's restaurant.

CLAIRE COLTRIN, Dean.

Dinner and Program in Fort Worth.

The Fort Worth, Tex., Chapter held a dinner meeting at the First Christian Church Jan. 13. Miss Janie Craig presided over the business session, and nine new members were received. The chapter also welcomed three persons who have transferred their memberships from other chapters.

After dinner a program for organ and strings was given in the First Methodist Church under the direction of Robert Clarke, minister of music. Three selections by Mozart were offered and the group also played "Dramatique," by Mailly, and Trio-Sonata in D major, Corelli. The assisting organist was Mrs. Louise Doyle, who played Bonnet's Concert Variations.

ELIZABETH HOUSE, Secretary.

Events in Dallas, Tex.

The Texas Chapter held its January meeting at the First Methodist Church, Dallas, on the 23rd. Dinner was served to fifty members and guests. The program consisted of an organ recital by Cecil Bolton of Fort Worth. This is the exchange program which has become an annual event between the Fort Worth Chapter and the Texas Chapter.

The recital of Geraint Jones, second in the series of four, was given at the Highland Park Presbyterian Church Jan. 31. There was a large audience, in spite of the extremely cold weather. After the recital a number of Guild members were entertained informally at the home of Dr. and Mrs. Ellis Shuler. Carl Weinrich, house guest of Henry Sanderson, was also in attendance. Refreshments were served.

Luncheon was served to twenty-five Guild members in honor of Mr. Jones at the Dallas Athletic Club Jan. 30. Mr. Jones made many friends in Dallas, both by his fine playing and his gracious personality.

ALICE KNOX FERGUSON.

Sherman-Denison Chapter.

The Sherman-Denison, Tex., Chapter met Jan. 16 at the Travis Street Methodist Church with forty members and guests in attendance. The dean, Mrs. Charles Danel, introduced the Rev. James Storey, chaplain of the chapter, who led a program on "Hymns." Mr. Storey related the history and purpose of the Hymn Society of America and discussed ways of stimulating congregational singing.

Mrs. Raymond Judd, Mrs. Claud Whitacre and Mrs. James Chambers played organ numbers and the choir of the church sang an anthem directed by Mrs. J. C. Cornette.

The next meeting was Feb. 19, when Wesley Coffman presented a program at the First Baptist Church, assisted by the youth choir of the church, of which he is director.

MRS. JACK HANNAH.

President of Mu Phi Epsilon Speaks.

The Lubbock, Tex., Chapter met at the First Methodist Church Jan. 16 for a program of works of contemporary composers. Mrs. Carl Scoggin, sub-dean, was program chairman. Margarette Wible Walker, national president of Mu Phi Epsilon and dean of women at Texas Technological College in Lubbock, spoke on "The Development of American Composers." Mrs. Geraldine Askew played a Suite by John F. Carre on the Müller organ. A large company was in attendance.

ROBERT E. SCOGGIN, Chapter Reporter.

Texarkana Chapter.

Miss Ruth Turner, organist of the First Methodist Church, was the player at the February meeting of the Texarkana Chapter Feb. 4 at the First Methodist Church, Texarkana, Ark. Miss Mary Tension, dean of the Guild, presided over a business session that preceded the program. Mrs. Winston Montgomery, program chairman, presented Miss Turner, who played two numbers on the new three-manual Möller organ in the church. After the musical numbers, Mrs. Montgomery gave an informative talk on the planning and installation of the church's organ. Miss Turner returned to the console and demonstrated the stops and combinations as outlined in Mrs. Montgomery's talk.

Chesapeake Chapter.

The Chesapeake Chapter held a meeting Feb. 13 at the Protestant Episcopal Cathedral, Baltimore. Edward Choate O'Dell discussed "Books on Choral Technique," stressing how to choose anthems and naming a number of the most popular for the church service. As a demonstration of three-part choral music for women's voices "A Ceremony of Carols" by Benjamin Britten was played on a phonograph. A large collection of organ music was on display for perusal of our members. Valentine refreshments were served.

HATTIE R. SHREEVE, Secretary.

Volkel Plays in St. Petersburg, Fla.

Dr. George William Volkel was presented by the St. Petersburg, Fla., Chapter in a popular recital Jan. 24. Dr. Volkel's program included: Gigout's "Grand Choeur

Dialogue," Couperin's "Soeur Monique," two sketches and his own arrangement of the Evensong by Schumann, two pieces from the "St. Lawrence Sketches" by Russell, a Scherzo and the Andante Cantabile from Widor's Symphonies 4 and 5, and Bach's Prelude and Fugue in D major, Sinfonia in F and Chorale Prelude, "In Thee Is Joy." Following the remarkable "Carillon-Sortie" by Mulet, Dr. Volkel closed his recital with improvisations on themes submitted by Lura Putnam, Charlotte Weeks and Helen Mangan, members of the chapter.

VIRGINIA BOCKSTANZ, Secretary.

Chico, Cal., Chapter.

The Chico, Cal., Chapter met Jan. 20 for a dinner meeting at the Hotel Oaks. Afterward the group adjourned to Trinity Methodist Church, where Oliver W. Neely, tenor and director of music, sang several solos and Miss Betty Jo Elliot, organist of the First Christian Church and assistant organist at the Methodist Church, played "Allein Gott in der Höh," Karg-Elert; Berceuse, Jarnefelt, and Andante Cantabile, Fifth Symphony, Tchaikowsky.

JOANN MEIER.

Cumberland Valley Chapter.

The Cumberland Valley Chapter met Jan. 28 at the Church of the Brethren in Hagerstown, Md., for the first session in 1950. Two organists and one singer, members of the Guild, presented the program. Mrs. R. Biddle Bishop, organist of Zion Reformed Church, Hagerstown, played "Yasnaya Polyana," Gaul, and "Prelude, Olden Style," Greenfield. Oscar Raup, baritone soloist, sang "O God Our Help in Ages Past," the "Twenty-third Psalm" and "The Lord's Prayer," by Malotte, accompanied by Asher S. Edelman, organist of St. John's Lutheran Church, Hagerstown. Miss Ruth Seibert, organist of the Presbyterian Church, Martinsburg, W. Va., played "Suite Noel," Alec Templeton.

A business meeting was held after the program, with Mrs. William Peacher, the dean, presiding. The group had an informal "get-together" and refreshments after the meeting. The chapter is still growing; two new members were received into the group.

IDA MAE BECKLEY, Secretary.

Central Missouri Chapter.

After a dinner and business meeting Nov. 7 the members of the Central Missouri Chapter went to the Stephens College auditorium in Columbia to hear a recital by Carl Weinrich. On Nov. 9 many returned for another rewarding evening to attend the master class Mr. Weinrich gave for organists in the region.

On Dec. 4 the chapter attended a service of evensong and a performance of part of the Christmas portion of "The Messiah" at Calvary Episcopal Church, Columbia. Nesta Williams, F.A.G.O., organist and choirmaster.

On Jan. 22 the members met in Fayette, where they heard a very enjoyable recital at Central College by Orpha Oehse of the faculty.

Bach Commemoration in Denver.

A commemoration of the 200th anniversary of the death of J. S. Bach was the feature of the program at the meeting of the Rocky Mountain Chapter Feb. 20 in the Church of the Ascension, Denver. Several members of the South High School A Cappella Chorus sang duets and choruses from some of the Bach cantatas. Miss Dorothy Wassam, director of the chorus, directed the group. Mrs. Elizabeth Burt discussed the Bach "Liturgical Year," illustrating her talk by playing Bach compositions.

After the Bach program a discussion of anthems to be used at the annual fall A.G.O. choir festival was led by Mrs. Russell Freeland. The anthems selected were: "Come, Ye Servants of the Lord," Tve; "All Hail the Power," Goldsworthy; "I Hear along Our Street," Mackinnon; "In Joseph's Lovely Garden," Dickinson; "Sanctus," arranged by Luther; "I Will Lift Up Mine Eyes," Sowerby; "Open Our Eyes," Macfarlane; "The 150th Psalm," Franck, and "Glory, Blessing and Honor," Bach.

ESTELIA C. PEW, Publicity Chairman.

Hammond Demonstration in Augusta.

The January meeting of the Augusta, Ga., Chapter was held at the L. A. Russell piano store. Mrs. P. K. McKnight was in charge of the program, which featured the Hammond electronic organ. L. A. Russell, Jr., and Miss Fern FitzGerald of the company discussed the technical features and demonstrated the different models of the Hammond. Organ solos were played by Mary Adelaide Thompson, Carrie Bailie McClatchy, Mary Alice McKnight and Miss FitzGerald.

Mrs. P. K. McKnight,
Publicity Chairman.

Talk on Catholic Music.

The Worcester, Mass., Chapter met at St. Bernard's Church Feb. 5 with our treasurer, Luke Richard, as host. After a talk on liturgical music of the Catholic Church by Mr. Richard his choir sang liturgical numbers.

At the business meeting the chapter voted to sponsor recitals in All Saints' Church on the four Monday evenings in March.

BERTIS H. ADAMS, Secretary.

DR. O. M. J. WEHRLEY HAS ANNIVERSARY IN MILWAUKEE



THE EVANGÉLICAL LUTHERAN CHURCH of the Redeemer, Milwaukee, Wis., presented Dr. O. M. J. Wehrley in a twenty-fifth anniversary organ recital on Sunday, Feb. 5. The choir under the direction of Paul Herbst assisted Dr. Wehrley, who played the following program: Overture to the Occasional Oratorio, Handel; Chorale, "Come, Sweet Death," Bach; Toccata in C major, Bach; Sonata, Karg-Elert; "Ronde Française," Boellmann; Aria, Peeters; "Distant Chimes," Snow; Fountain Reverie, Fletcher; Grand Chorus on Credo III, R. K. Biggs. The choir sang: "Alleluia! Lord God," Palestrina; "Now Let Every Tongue Adore Thee," Bach; "The Beatitudes," Evans. Dr. Wehrley became organist of Redeemer Church in February, 1925. He is a graduate of the American Conservatory, Chicago, in music, and of Marquette University in dentistry. At present he is dean

of the Wisconsin Chapter, American Guild of Organists.

ORATORIOS SCHEDULED AT FIRST BAPTIST, PHILADELPHIA

The season of musical services at the First Baptist Church of Philadelphia is to continue through May, if the plans of Charles Alan Romero, organist and director of music, are carried out. Works sung in February included Mendelssohn's "Elijah" and Stainer's "Crucifixion." For succeeding Sundays through Easter the schedule of oratorios is as follows:

- March 5—"Forsaken of Man," Sowerby.
- March 12—"Seven Last Words," Dubois.
- March 19—"Stabat Mater," Dvorak.
- March 26—German Requiem, Brahms.
- April 2—"St. Matthew Passion," Bach.
- April 9—"Christ lag in Todesbanden," Bach.

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- 4 The Selective Vibrato feature which permits three degrees of vibrato or vibrato chorus and is selectively available on either or both manuals and pedals.
- 5 Eighteen pre-set combination keys and four sets of manually adjustable harmonic controls which are of great utility in performing organ works in which there are many rapid changes in registration.
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- 8 Freedom from tuning and other costly services, extremely small operating cost, compactness, portability, and simplicity of operation.
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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Eleven Chorale Preludes for organ, by Johannes Brahms, a comprehensive edition edited by E. Power Biggs published by Music Press, Inc., New York City.

Several good editions of the organ works of Brahms have been issued in the last few years, each having definite points. I like this new issue for its practical viewpoint and its scholarly attention to the needs of the player as well as the paper theorist. Brahms was not an organist and he did not create with the peculiar requirements of the organist in mind. Much of this music, set down presumably for the organ, is paper music. The contrapuntal web is clear and masterly on paper, but too often dissolves into a static harmonic block when played on the organ. This editor has so set out the fabric and so revised the layout and registration that these difficulties are largely overcome. His analysis of the editorial task is set forth in a very interesting preface, with valuable information about the works themselves. Of exceptional interest are the harmonizations of the individual chorales, with the original texts in German and adequate translations in the vernacular. Thus one can have at first-hand the original thematic and text material from which Brahms worked, with an elucidation of the sense of each chorale for those students who lack facility to understand the German.

These works need no comment today as to their intrinsic musical worth; they were accepted long ago as master-works in their sphere. The present issue is welcome for the important part it will have in making the performance of these choice chorale meditations easier to play and to project. Alternate versions of five of the numbers, as laid out by the editor, are provided for the simplification of playing problems—a ticklish job superlatively well done. The edition is handsomely printed, with a lovely picture of Brahms in his later years, and an interesting reproduction of the original manuscript of Prelude 11, the last composition of the master.

"The Cuckoo," d'Aquin, arranged for organ by E. Power Biggs; Rhapsody on the "Sursum Corda," T. Frederick H. Candlyn; "Toccata Gregoriano," Roland Diggle; Solemn Prelude, Frederick C. Schreiber; Chorale Prelude on "Jewels," Roberta Bitgood; Prelude on "Ave Verum," Mozart, arranged for organ by E. Power Biggs; Chorale Prelude on "Palisades," Leo Sowerby; Chorale Prelude on "Windsor," Charles Cowell; "Slumber On, O Weary Spirit," Bach, arranged for organ by Claude Means; Prelude on "Festal Song," Seth Bingham; organ solos issued under imprint of St. Cecilia series by the H. W. Gray Company, New York City.

Contained in one generous package came the above-listed set of pieces for the organ. Space will not permit of individual descriptions and estimates, though every number deserves such attention. All are of fine quality, excellent music of practical value as well as of artistic stature. The Candlyn Rhapsody brings again to notice one of our finest composers in one of his most adult works. The Diggle Toccata, on the theme "Jesu, Dulcis Memoria," is a high-water mark for that successful composer; it is a stunning display piece. Both the Sowerby and Cowell treatments of hymn-tunes are above the average for ingenuity and effectiveness. These works are the ones that stand out; all the pieces listed can be whole-heartedly endorsed as representing the best of native writing for the organ.

Twelve Compositions by American Composers for Organ with Bells; published by Theodore Presser Company, Bryn Mawr, Pa.

This volume, containing a dozen interesting pieces for organ, is a direct result of the recent contest held under the auspices of G. J. Schulmerich, inventor of and maker of a new electronic bell system. The contents of this book represent the prize winners, less one. Naturally the pieces were designed to make the most of this particular type of bells. I am not too optimistic about the success of these pieces when played on organs with the traditional type of chimes available. Given an electronic type, with their delicate control of volumes and timbres, there can be no doubt as to their beauty and effectiveness. Application to other installations will have to be done with care. The music of the

pieces is, as might be surmised, of wide variety of idiom and of diversity of difficulty.

"Indian Paint Brush" (Intermezzo); "Yucca" (Nocturne); organ pieces from "California Sketches," by Billy Mills; published by Leeds Music Corporation, New York.

This is the sort of stuff which we associate—those of us who can remember that far back—with the loose-jointed ramblings that were the delight of the "movie" organists. The pieces are of no great moment and certainly are of no service values, and they can find little justification for inclusion in concert programs. Students might be interested in the registration and expression problems raised by the composer. The music could be a good tonic against too much subservience to traditional style and treatments.

Ten Chorale Preludes and a Fantasy on Familiar Hymn-tunes, for the organ, by H. Alexander Matthews; published by the Oliver Ditson Company.

This is the second set of hymn meditations to be issued by this publisher and by this composer. As in the first book, the creator has seen fit to make use of tunes that are familiar to church-goers in this country. The first set represented a high-water mark of achievement in this line when published a few years ago. The present issue is certain to rival its predecessor, for we find the same high quality of idea and treatment, the same fastidious workmanship, the same devotion to beauty that has come to be associated with the name of this veteran writer. Service players can safely order this new volume with assurance that they are getting a work of enduring values.

Prelude by A. Corelli, arranged for organ by Edwin Arthur Kraft; "Morning Invocation," by Frederick R. Daly; "Song of Consecration," Austin C. Lovelace; "In the Twilight," by E. H. Sheppard; published by Theodore Presser Company, Bryn Mawr, Pa.

These are new issues from the Presser firm, interesting short numbers, all on the simple side both as regards technical requirements and contents. The titles give a good idea as to type of music represented and possible uses. All will be serviceable in the teaching field where pleasant music in the early grades is required. All are the work of experienced composers familiar with the idiom of the organ and the demands of simple but effective registrations.

Magnificat for soprano voice and organ, by Willy Burkhard; published by Baerenreiter Ausgabe, Cassel, Germany.

A large-scale ensemble work for organ and voice, a work of great interest and performance possibilities. It is a difficult task for both singer and player, but should prove rewarding when properly prepared and performed.

"The Church Organist's Golden Treasury," edited by Carl F. Pfattheicher and Archibald T. Davison, volume 1; published by the Oliver Ditson Company.

This handsome volume is devoted to the chorale preludes for organ created prior to or more immediately contemporaneous with Bach. The intent of the two editors, as made plain in their eloquent preface, is to provide the service player with a wealth of organ service music based on chorales. They have succeeded in giving us a remarkable book of fine organ music, erudite and explanatory text, some interesting specifications of old organs and much general information about the evolution of the German chorale prelude. Rest of all, we have been provided with nearly 200 pages of the cream of such material from such masters as Pachelbel, Walther, Zachau, Boehm, Fischer, Scheidt, Krebs et al, plus some of the best of the Bach creations in this field.

"Chanson Joyeuse," by G. F. Broadhead; "Carillon," by Ralph E. Marryott; "The Lost Chord," by Sullivan, transcribed for organ by Wilkins; published by Oliver Ditson Company.

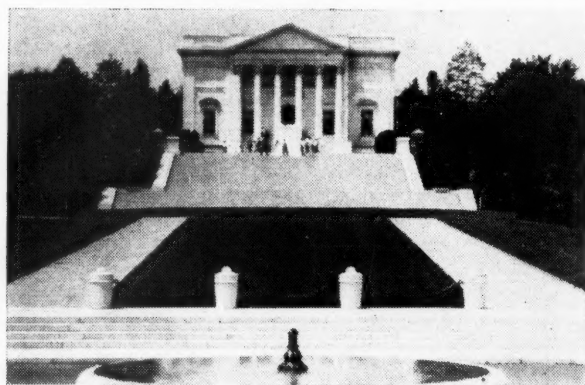
Two pleasant short easy pieces and one arrangement for organ of a veteran success in the field of song. The first title listed is a full organ grand chorus type, fitted for use as a postlude. The composer has given no registration indications beyond forte marks.



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The "Carillon" has nothing to do with chimes or bells, beyond obvious carillon figures indulged in with heavy great and solid swell settings. It is likewise a rousing postlude, easy to play, rhythmically virile. The transcription is evidently an old-time success, now newly re-issued. It is a good job if you are interested in such a product.

Chorale Partita on "Der Herr ist mein getreuer Hirr," by Helmut Bornefeld; published by Baerenreiter Ausgabe, Cassel and Basel.

This is a most interesting and first-class example of contemporary German writing for the organ. It is marked by astringent harmony and angular linear counterpoint and is quite on the acid side. But it has something of moment to say, it is set down with definite knowledge of requirements of organ writing and it will sound. There are innovations to which the player will have to become accustomed, a peculiar handling of bar-lines, use of single or multiple staves according to changing need, and so on. But this music will well reward careful study and will

make a valuable addition to new concert organ music now available.

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St. George's Catholic Church in Ontario, Cal., has a new organ of unusual design and various interesting tonal features. The instrument was built by Austin Organs, Inc., at their Hartford, Conn., factory.

The composition of the mixture-work in the great does not repeat any of the several harmonics used and is as follows: 12-15-17-19-22; 8-12-15-17-19; 1-8-10-12-15. The tierce is quite mild and the entire effect bell-like, though the power is excellent.

The 16-ft. clarinet serves as the swell double reed instead of the customary contra fagotto. This innovation has proved its worth, the effects obtainable being described as far richer and more varied than those of the orthodox trumpet chorus.

Another novelty is the powerful concert flute in the choir, which, with the tuba, gives the organ "solo" dimension. The flute is a lovely color, quite full, yet with considerable brilliance, somewhat reminiscent of "Flagstad" timbre. The tuba is a noble voice that easily tops full organ. Mutations are on the bold side and very colorful.

The resources as shown in the stoplist are:

GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Doublette, 2 rks. (12-15), 122 pipes.
- Mixture, 3 rks. (17-19-22), 183 pipes.
- Diapason Conlique, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.
- Tuba (from Choir), 8 ft.
- Chimes (prepared for).

SWELL ORGAN.

- Bourdon (ext. of Melodia), 16 ft., 12 pipes.

- Geigen, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Mixture, 3 rks. (15-19-22), 183 pipes.
- Double Clarinet, 16 ft., 73 pipes.
- Clarinet (from Double), 8 ft., 12 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana (prepared for in console).
- Tremolo.

CHOIR ORGAN.

- Viol, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute Ouverte, 4 ft., 73 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Tuba (pedal ext.), 8 ft., 41 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Violone (Great), 16 ft.
- Lieblich Gedeckt (Swell), 16 ft.
- Dulciana (Choir Dolce ext.), 16 ft., 12 pipes.
- Octave (Open ext.), 8 ft., 12 pipes.
- Flute (from Swell Melodia), 8 ft.
- Cello (Great), 8 ft.
- Trombone, 16 ft., 32 pipes.
- Tromba (ext. Trombone), 8 ft., 12 pipes.

ON THE EVENING of March 21 Harry Wilkinson will address the congregation of the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia, on the subject "Music in Our Worship." The choir of men and boys will assist and illustrate various portions of the talk. Mr. Wilkinson is organist and choirmaster of the church.

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Items for publication must reach the
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the issue for the following month. For
routine news, recital programs, etc., the
closing date is the 15th.

CHICAGO, MARCH 1, 1950

Some Progressive Ideas

Now and then someone volunteers the opinion that organists are too conservative and often lack a progressive spirit. It is true that as a class they do not seek or enjoy the limelight as do singers and pianists. Sometimes their attitude is almost one of self-effacement. But evidence that they are progressive is too strong to disregard.

Since the majority of successful church musicians always are on the lookout for new ideas we might mention valuable ones that have come to our attention recently. One is the practice of having composers' programs. A prominent composer of choral or organ music is invited to be a guest of the church and choir on a "meet the composer" program and the music consists of his compositions. If we are not in error this is something originated by Dr. Federal Whittlesey when he was in Erie, Pa. The arrangement proved interesting. After making the personal acquaintance of a composer the choir felt greater enthusiasm in singing his works. Recently Edward H. Johe has been arranging annual composers' visits in the same way at the Second Presbyterian Church in Washington, Pa. It is a plan worth trying in many other places.

From Hollis, on Long Island, N. Y., Frederick Chapman reports an idea which, he says, should make his choir popular with music publishers, but not with florists. At St. Gabriel's Church he has discovered that many people approve the plan of giving memorial anthems to the church instead of flowers. The anthems thus received are bound in sturdy covers, with a memorial inscription on each volume. Mr. Chapman does not know whether the idea is new, nor can we give information on this point, but it eases the strain on the music budget, leads to the use of a wider selection of anthems and generally promotes interest in the music of the church. For obvious reasons, however, choice of the anthems should be left in the hands of the director of music.

THE DIAPASON passes these suggestions on for the benefit of those who may wish to adopt them in the churches they serve.

Applying Modern Wonders

Through our clever friend Roland Diggle, whose humor comes to us not only from California, but by way of his *alter lego*, "Dinty Moore," from such distant places as the hereafter, we heard what some of the great men of the past were doing in Gehenna. [See THE DIAPASON, January issue.] We shall have to call on Dr. Diggle to relate the reactions of Bach and Guilman, Eddy and Lemare, et al to something that appears in our columns

this month. Will they wish they were back on earth when they read that one of their successors of the present generation of concert organists will play a duet with himself, presenting a composition for two organs, recording the second organ part and then reproducing the record as he plays on the new instrument in the Boston Symphony Hall, the whole being put on the air over a radio chain so that it may be heard in every part of the continent? This performance, on the schedule for March 5, makes us stop to realize that the present age of invention has performed wonders much pleasanter to contemplate than a hydrogen bomb with its potentialities for mass destruction of lives and property.

E. Power Biggs, who will thus perform with himself, assuming a dual personality, will play one of six concertos for two organs composed by Antonio Soler, who, it is set forth, was a contemporary of Johann Sebastian Bach. We wonder how many of our readers really have heard of Soler. Baker's "Biographical Dictionary of Musicians" states that he was an organist and composer, who was born in Spain in 1729 and died in 1783. In 1752 he took holy orders at the monastery of Escorial, where he spent the remainder of his life, being the monastery's choirmaster and organist from 1753. He was a pupil of Scarlatti. His compositions are said to have numbered 428, both sacred and secular, including dramatic works and some seventy-five sonatas for the harpsichord. Many of his works were published, but many more never advanced beyond the manuscript stage. Mr. Biggs recently was able to procure manuscript copies of the concertos for two organs and thus is able to offer music-lovers the unique opportunity to hear these works.

Well may we look for an interesting interview with Bach, or his contemporary, the Spanish monk, by the intrepid Dr. Diggle (alias Dinty Moore) on what the mortals of today have achieved by applying their ingenuity to something new in the performance of organ music.

MISS LUCKE'S COMPOSITIONS
HEARD ON MANY PROGRAMS

Miss Katharine E. Lucke's keyboard harmony book No. 1 is in its fifth edition and volume 2 in its second edition, while the Baltimore organist's compositions offer increasing attraction to program makers. E. Sereno Ender made use of a boy choir setting Miss Lucke recently made of one of her songs, "Candles," at St. Paul's Church in Baltimore for his regular carol service and also at Christmas Eve services. Miss Lucke's father was a boy soprano in St. Paul's choir many years ago. Her anthem "But in the Latter Days" was sung for the offertory at the Brown Memorial Presbyterian Church late last October. At the Maryland Casualty Company concert Nov. 27 under the direction of J. Norris Hering Charlotte A. Rosenberg played Miss Lucke's piano solo "An October Landscape" and at the concert Dec. 4 her arrangements of a group of songs were sung by Naomi Margaret Thomas, contralto, with Miss Lucke at the piano.

On Jan. 28 an operetta, "A Riddle for the King," libretto by Mrs. Howard Kahn and music by Miss Lucke, was presented at the Baltimore Museum of Art by the Children's Experimental Theater, Isabel Burger director.

CHICAGO CHURCH INSTALLS
SET OF SCHULMERICH BELLS

The Mayfair Presbyterian Church, Chicago, announces that a memorial gift in the form of carillon bells has been installed. The tower bells are of the latest electronic type and are played from a keyboard set at the organ console. While they may be played inside of the church and can thus be used as an organ accompaniment, they also have great volume from the tower and have been heard as far away as two miles. A roll player device under clock control also plays a group of hymn-tunes daily at noon and at sundown. This roll-player utilizes plastic perforated rolls through which the hand playing of an expert carillonneur is faithfully reproduced.

The installation was made by Schulmerich Electronics, Inc., of Sellersville, Pa., and Arlington Heights, Ill.

L. DAVID MILLER



THE REV. L. DAVID MILLER, minister of music of Trinity English Lutheran Church, Fort Wayne, Ind., is one of three pastors of one of the largest Lutheran churches in America. Dr. Paul Krauss is pastor of the church and the Rev. Mr. Miller and the Rev. Raymond Heine are his assistants. The director of religious education, Miss Mary Brimmer, serves the church school; Mr. Heine is in charge of the young people. Mr. Miller is not only organist and choirmaster, but serves as pastoral advisor to the 250 choir members under his supervision. The ministers share the preaching as well as pastoral visitations among the nearly 4,000 members. Mr. Miller is organist at the three services every Sunday and directs the church's five choirs. There is a short organ recital preceding each vesper service. March 19 the oratorio "Elijah," by Mendelssohn, will be sung at two services—4 and 8 p.m. "Seven Last Words," Dubois, will be sung by the Wittenberg College choir April 2. April 6 "The Crucifixion," Stainer, will be sung by the youth choir and "The Miserere," Allegri, by the festival choir April 7.

During this season Mr. Miller directed the music and was organist at the national convention of the women's societies of the United Lutheran Church in America at the Municipal Auditorium in Grand Rapids, Mich. He will teach a course in church music and will direct music activities at a summer school for church workers at Lake Wawasee, Ind., July 11 to 16.

Mr. Miller has served as minister of music of Trinity Church for the last three years. He went to Fort Wayne from the Lutheran Church of the Holy Trinity, New York City, where he was assistant pastor. While there he organized and directed the Lutheran student choir of Greater New York. Previously he held positions at Macedonia Lutheran Church, Burlington, N. C., and at St. Paul's Lutheran Church, Columbia, S. C. He is a graduate of Lenoir Rhyne College, Hickory, N. C., where he studied organ with Miss Helen Stahler. He received his theological training at the Lutheran Theological Seminary, Columbia, S. C., and won the master of sacred music degree from the School of Sacred Music, Union Theological Seminary, New York City.

Mr. Miller comes from a family associated with the church and church music. His father, Dr. L. D. Miller, is a retired minister; his mother was for many years a church organist; his sister is an organist and choir director in Hickory, N. C., and her husband is an ordained minister and college professor. Three of Mr. Miller's uncles are Lutheran ministers.

Mr. Miller married Ann Lytle of Hickory, N. C., and they have one daughter.

THE MOTET CHOIR of St. Anne's Episcopal Church, Willow Grove, Pa., Miles Martin, Jr., organist and choirmaster, will sing the "Crucifixion" by Stainer March 26 at 4 p.m. The choir will be assisted by William Cooper, guest organist; Anthony Lombardi, tenor; Josiah Entriken, baritone, and Benjamin Eaton, bass. Mr. Martin will conduct. Familiar Lenten hymns from the 1940 Episcopal Hymnal will be used in place of those in the cantata to encourage congregational participation. The choir specializes in motets from all periods and the chorales of Bach unaccompanied.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of March 1, 1910—

Andrew Carnegie was helping churches throughout the United States to acquire organs by contributing half the amounts raised by the congregations.

The Austin Organ Company was awarded the contract to build a large four-manual organ for Smith College.

The new organ in Sage Chapel at Cornell University, built by the Ernest M. Skinner Company, was opened, with Edward F. Johnston, the university organist, at the console.

Twenty-five years ago the following news was recorded in the issue of March 1, 1925—

Marco Enrico Bossi, noted Italian organist and composer, died at sea Feb. 21 on his way home from a recital tour in the United States.

Chattanooga, Tenn., dedicated its municipal organ, built by the Austin Company, with a recital by Edwin H. Lemare Feb. 12.

The University of Florida awarded to the Skinner Organ Company the contract to build a four-manual of sixty-eight ranks and 4,100 pipes, and the stoplist was published.

A gala event in Chicago was an organ-orchestra concert in Orchestra Hall Feb. 2. Frederick A. Stock conducted the Chicago Symphony Orchestra. One feature of the program was the first performance of Clarence Dickinson's "Storm King" Symphony with the composer at the console. The concert was under the auspices of the Illinois Council, National Association of Organists.

Ten years ago the following events were recorded in the issue of March 1, 1940—

An incident of the barbarous destruction brought on by the war in Europe was the bombing by the Russians of the Viborg Cathedral in Finland. The newspapers of Feb. 5 reported that the magnificent edifice, built in 1600, was reduced to ruins by Soviet raiders, with its famous organ, stained-glass windows and art treasures.

Dr. Albert Ham, for thirty-six years organist and choirmaster of St. James' Cathedral, Toronto, Ont., and the first president of the Canadian College of Organists, died Feb. 4 in Brighton, England, at the age of 83 years.

The new four-manual organ in the Broadway Tabernacle Church, New York, installed by the Aeolian-Skinner Company of Boston, was opened Feb. 21 with a dedicatory recital by John Groth, organist and director of music of the church.

Recent Columbia Releases

The Mount Holyoke College Glee Club is featured in Columbia ML 4231 in a nearly twenty-five-minute program of traditional Christmas carols. As a women's chorus, directed by Ruth Douglass, it is unquestionably magnificent. The carols are beautifully interpreted, diction is good and the choral tone is exquisite. Choirmasters will find this a splendid model for instruction to altos and sopranos.

On the same record, reverse side, are several Christmas hymns and carols by the Celebrity Quartet, with Isobel Ballie as soprano and Herbert Dawson at the organ. Actually the richness of the voices gives the illusion of a large chorus in many sections. Choirmasters will be interested in the beautiful descants sung by Miss Ballie.

Morton Gould gives us two thrilling orchestral works on Columbia ML 2065; because of the source of his themes and the splendid contrapuntal treatment accorded them, organists will do well to study this work. Included are the "Serenade of Carols for Small Orchestra" and "Suite of Christmas Hymns for Orchestra." About twenty well-known carols and hymns are used, and both works are excellent examples of truly modern counterpoint, interesting, and with none of the dry academic effect. This music is very much alive.

The Mormon Tabernacle Choir of Salt Lake City is featured by Columbia in ML 2077; volume I contains several well-known hymns in which the conductor, Dr. J. Spencer Cornwall, apparently has concentrated on massive choral effects. The work of this fine choir is always good.

RALPH A. HARRIS.

AT THE SECOND CHURCH in Newton, West Newton, Mass., a recital of music of Johann Sebastian Bach was presented Sunday, Feb. 19, by Ivar Sjöström, organist, and George Humphrey, violist of the Boston Symphony.

GEORGE GASKILL ASHTON



GEORGE GASKILL ASHTON, M.A., M.S.M., has been organist and choirmaster of the South Methodist Church in Manchester, Conn., since the fall of 1946. From 1941 to 1945 he had been in the intelligence department of the U.S.N.R. Before the war Mr. Ashton will be remembered as a Philadelphian, his last position there being at the Bryn Mawr Presbyterian Church. In 1940 he had the honor of playing a private recital for Crown Prince Gustaf Adolph Bernadotte of Sweden at the time of the crown prince's visit in Philadelphia. In 1945 Mr. Ashton played for the jurisdictional conference of the Methodist Church when it convened in June at Ocean City, N. J.

Aside from the regular service music Mr. Ashton has featured the chancel choir in the traditional Christmas carol service of the church and such oratorios as Dvorak's "Stabat Mater," Mendelssohn's "Hymn of Praise" and "Elijah" and Beach's "Canticle of the Sun." He also has a boy choir of forty voices and a high school choir of thirty who appear at special seasons of the church year.

In May, 1947, Mr. Ashton received his master's degree from Union Theological Seminary, doing all his organ study with Dr. Hugh Porter.

AT THE LEYDEN CHURCH, Brookline, Mass., Velma Harden Stratton organist and director, the music for the morning service and communion March 5 will consist entirely of Bach's compositions, in commemoration of the 200th anniversary of his death. The music will include "Today God's Only-Gotten Son Arose"; "O Man, Bewail Thy Sin"; "O Hail This Brightest Day of Days" and "Lord, Hear the Voice of My Complaint"; introit, "To God on High"; responses to the Beatitudes; "Lord, Have Mercy upon Us"; prayer response, "At Thy Feet"; offertory anthem, "Jesu, Joy of Man's Desiring"; Sanctus, Agnus Dei, "Gloria in Excelsis"; Chorale Prelude, "In Thee Is Gladness." The hymns will be chorales sung in unison by choir and congregation.

"BOYS WITH TWO VOICES" PUT TO USE IN MOTION PICTURE

A story that will interest every director of a boy choir comes from William Ripley Dorr, whose St. Luke's Choristers of Long Beach, Cal., are known throughout the world because of their part in many motion pictures.

The adolescent boys who compose the counter-tenor section in St. Luke's Choristers have long been known as "the boys with two voices," but never before had their maturing adult voices been heard in recordings, although they habitually reinforce the men's section of the choir in the unison passages in church music. But late in January the boys received a call from the Metro-Goldwyn-Mayer Studios such as they had never received in the twenty years of their existence, in which they have worked in nearly ninety pictures. This call was to record Lawrenceville Academy songs for the Lawrenceville glee club, which was photographed in the new picture "You're Only Young Twice," starring Dean Stockwell. This music was all arranged for TTBB and the problem was how to sing it as written, using only boys under 18 years of age. The problem was solved by having second sopranos with unchanged voices sing the first tenor part an octave lower than written in the treble clef; older second sopranos and a few younger counter-tenors sang the second tenor and the older counter-tenors sang the baritone and bass parts. Several of the older boys found they could sing the second bass part, going down to low F below the bass clef, without difficulty, although they normally sing alto in the church.

MISS IRENE ATKINS DIES ON BUS ON WAY TO CHURCH

Miss Irene Atkins of Springfield, Mass., organist of the Church of the Atonement, Westfield, Mass., died suddenly on a bus when on the way to Sunday services Jan. 22.

Miss Atkins was formerly assistant organist and choir director at Christ Church Cathedral, Springfield. She was a member of the Tuesday Morning Music Club and formerly served as corresponding secretary of the club. She was also a member of the executive committee of the Springfield Chapter of the American Guild of Organists. Miss Atkins gave several recitals in New York in former years and had appeared on programs sponsored by the Tuesday Morning Music Club. She also taught piano for many years. She was a graduate of Classical High School, attended New York University and Cornell University and for eight years studied with Heinrich Gebhardt, noted Boston pianist.

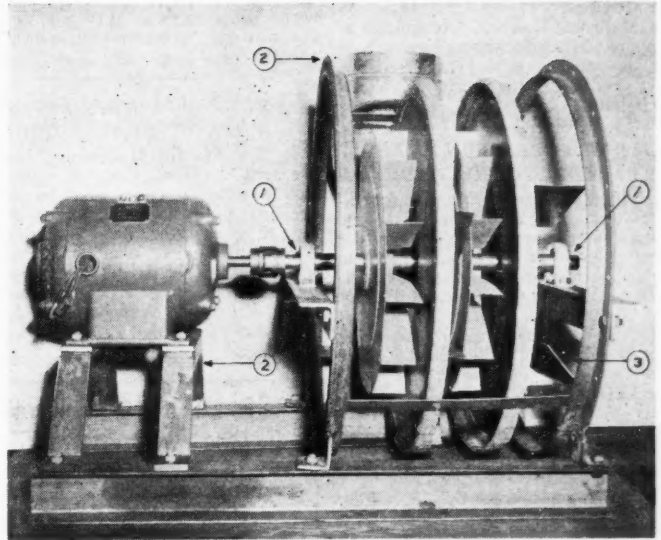
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Donald F. Malin of Chicago has been elected president of C. C. Birchard & Co., according to an announcement from the Boston music and textbook publishing firm. He succeeds the late Thomas M. Moran.

Through an active career after graduation from Iowa State College, Mr. Malin has won distinction in both the creative and commercial fields. He was for several years program director of radio station WLS, Chicago, later becoming educational director for Lyon & Healy. He began his association with C. C. Birchard & Co. in 1944, serving on the editorial staff and as chief representative in educational activities.

Mr. Malin has won wide recognition as a composer, his compositions having been issued by various publishers. He is a former president of the Music Exhibitors' Association.

DR. IRENE ROBERTSON TAKES CLEVELAND CHURCH DUTIES

Miss Irene Robertson, Mus.D., professor of organ and church music at the Oberlin Conservatory, has taken over the musical program at Old Stone Church in Cleveland because of the ill health of Dr. Russell V. Morgan, organist and director for the last twenty-five years. Dr. Robertson and the octet of professional singers presented a Bach program Sunday, Feb. 5, including these numbers: Prelude and Fugue in G minor; Chorales, "Lord God, Open Wide Thy Heaven," "Jesus, Priceless Treasure," "O Lamb of God," "In Thee Is Joy" and "We All Believe in One God"; Trio-Sonata 1; Fugue in G minor.

On Sunday evening, March 5, a concert of sacred music composed by Brahms will be given.

BRUCE PRINCE-JOSEPH GIVES ORATORIO IN LOS ANGELES

A capacity audience filled the Catholic Church of St. John the Evangelist, Los Angeles, Cal., for the third annual sacred concert, presented Sunday evening, Jan. 29. This year's offering was the first Los Angeles performance of the oratorio

"The Conversion of St. Paul," by Mendelssohn. It was under the direction of Bruce Prince-Joseph, music director of St. John's, with six soloists, a chorus of eighty-five, strings, timpani and organ. A few choruses were omitted and these were narrated to afford greater continuity.

The soloists were Anne Marie Biggs, soprano, daughter of Richard Keys Biggs; Cecile Leonard, contralto; Robert Sands, tenor; George Pilon, baritone, and Jon Van Bommel and Richard Hartt, bass. The organist was George Davidson and the narrator the Rt. Rev. Martin McNicholas, rector of St. John's.

Mr. Prince-Joseph has been engaged to give a recital every Tuesday evening over station KFAC, Los Angeles, from 6 to 6:30. These programs are under the sponsorship of the Associated Veterans' Aircraft and Automotive Insurance Company.

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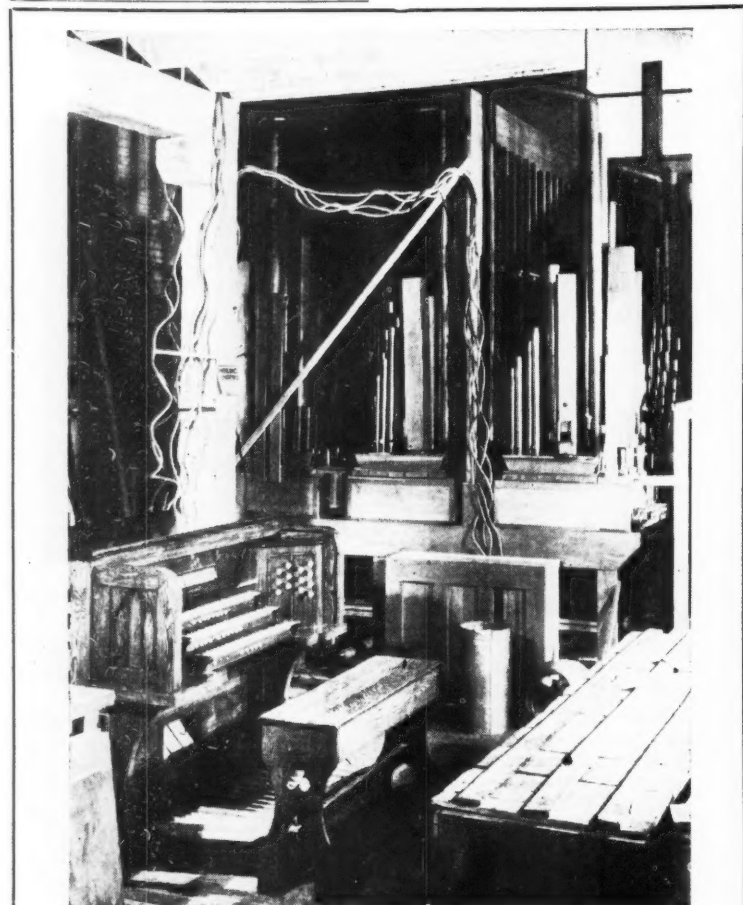


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IN THE DIAPASON ANALYZED

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 - Pastorale, Milhaud, 10.
 - Arioso, Sowerby, 10.
 - Allegro Vivace, First Symphony, Vierne, 10.
 - Allegro Vivace, Fifth Symphony, Widor, 10.
- In the cases of the chorale preludes of Bach and Brahms more than one setting of a chorale theme may be included under a single title. For the sake of greater clarity each prelude and fugue of J. S. Bach has been listed separately except where both a prelude and the associated fugue have been performed the same number of times. Likewise, individual movements from sonatas, suites, etc., have been listed separately except where more than one movement has been performed the same number of times. This does not mean necessarily that preludes, fugues, sonata movements, etc., so listed have been performed separately the number of times indicated, or even that they have been performed separately at all.
- Most frequently represented composers are:
- | | | |
|-----------------------------|-------|-------|
| Bach—Organ works..... | 2,041 | |
| Transcriptions..... | 221 | 2,262 |
| Handel—Organ works..... | 264 | |
| Transcriptions..... | 179 | 443 |
| Franck—Organ works..... | 378 | |
| Transcriptions..... | 4 | 382 |
| Vierne..... | | 334 |
| Karg-Elert..... | | 253 |
| Dupré..... | | 245 |
| Widor..... | | 244 |
| Mendelssohn—Organ works.. | 169 | |
| Transcriptions.. | 18 | 187 |
| Brahms—Organ works..... | 158 | |
| Transcriptions..... | 4 | 162 |
| Sowerby..... | | 145 |
| Reubke..... | | 141 |
| Guilmant..... | | 139 |
| Boellmann..... | | 131 |
| Buxtehude—Organ works.... | 125 | |
| Transcriptions .. | 4 | 129 |
| Clokey..... | | 119 |
| Bingham..... | | 102 |
| Purvis..... | | 100 |
| Hindemith..... | | 97 |
| Mulet..... | | 96 |
| Purcell—Organ works..... | 30 | |
| Transcriptions..... | 64 | 94 |
| Peeters..... | | 79 |
| Reger—Organ works..... | 73 | |
| Transcriptions..... | 1 | 74 |
| Edmundson..... | | 73 |
| Bonnet..... | | 70 |
| Pachelbel..... | | 69 |
| Liszt—Organ works..... | 63 | |
| Transcriptions..... | 5 | 68 |
| Rheinberger..... | | 65 |
| Haydn—Transcriptions..... | | 63 |
| d'Aquin..... | | 61 |
| Messiaen..... | | 61 |
| Jongen..... | | 60 |
| Langlais..... | | 58 |
| Marcello..... | | 57 |
| Schumann—Organ works.... | 51 | |
| Transcriptions..... | 6 | 57 |
| Yon..... | | 57 |
| DeLamarter..... | | 55 |
| Mozart—Organ works..... | 36 | |
| Transcriptions..... | 15 | 51 |
| Russell..... | | 47 |
| Whitlock..... | | 47 |
| Corelli—Transcriptions..... | | 46 |
| de Maleingreau..... | | 45 |
| Weinberger..... | | 45 |
| Vaughan Williams..... | | 44 |
| Alain..... | | 42 |
- The analysis by nationalities shows:
- | | |
|---|--------------|
| | Pct. |
| French composers..... | 2,347 22.6 |
| J. S. Bach..... | 2,041 19.7 |
| American and Canadian composers..... | 2,036 19.6 |
| German composers other than Bach or Handel..... | 1,475 14.2 |
| English composers other than Handel..... | 454 4.4 |
| G. F. Handel..... | 264 2.5 |
| Low Country composers..... | 236 2.3 |
| Italian composers..... | 174 1.7 |
| All other organ works..... | 174 1.7 |
| Transcriptions..... | 1,173 11.3 |
| | 10,374 100.0 |

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MARCEL DUPRE'S daughter Marguerite presented him with twin granddaughters, born Jan. 18. They are named Jeanne and Alice. M. Dupre has finished a new organ composition, a "Psalm," divided into three parts and dedicated to the memory of his mother.



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Toronto Center.

The Toronto Center had the privilege on Feb. 14 at the Church of the Messiah of hearing a lecture by John J. Weinzwieg, outstanding Canadian composer. It was unfortunate that a blizzard made it impossible for many to attend this meeting, which was one of the most interesting and educational of the season.

After an introduction by George Coutts, Mr. Weinzwieg traced the development of composition from the time of Bach and Mozart to the present day. Not only did he note the methods and objects of the most influential composers of each era, but he dwelt on the effect of the changing instrumentation and size of the orchestra on composition. Mr. Weinzwieg spent some time discussing contemporary systems and concluded by playing records of his own works, "Divertimento for Flute" and part of the ballet music to "The Red Ear of Corn." A lively question period followed his address. Dr. Peaker, Dr. Wolff, Mr. Garton and several others participated in the quiz.

The chairman, Harold G. Williams, thanked the speaker and the authorities of the church, after which refreshments were served.

MURIEL GIDLEY.

Montreal Center.

A very successful meeting of the Montreal Center was held in the parish-house of Christ Church Cathedral Jan. 14. Supper was served and this was followed by a short business session, after which several speakers were heard.

J. J. Weatherseed, president of the C.C.O., was the principal speaker. His remarks were a source of inspiration to the members of the branch. He emphasized the importance of the role the College should play in the community and urged the members to give full support to the organization.

Mr. Norman of the British firm of organ builders, Hill, Norman & Beard, described briefly the work to be carried out in Christ Church Cathedral, where his firm is installing an organ to replace the instrument built in England in 1859.

Geraint Jones, B.B.C. organist, also was a guest and brought his greetings to the center.

A new slate of officers was elected, F. L. McLearn replacing Dr. Arthur Egerton, F.C.C.O., as chairman and G. C. Johnston replacing W. Bulford as secretary-treasurer.

C. C. JOHNSTON, Secretary-Treasurer.

Kitchener Center.

Kitchener Center presented Dr. Eugene Hill, Royal Conservatory of Music, Toronto, in a recital at St. Mary's Church Jan. 30. He was assisted by a string sextet from the K. W. Symphony Orchestra, Dr. Glenn Kruspe conducting. Dr. Hill opened the program with Charles Avison's Concerto in D, followed by the Fantasia in F minor, Mozart; the Fifth Symphony, Widor; "Le Banquet Celeste," Messiaen, and his own Sonata for the Organ in three movements. The third movement is a brilliant toccata. Unusual and effective was the combination of string sextet and organ in the four sonatas by Mozart—No. 7 in F, No. 8 in A, No. 10 in D and No. 11 in G. Members of the sextet were Vilhelm Petersen and Rudolph Roth, first violin; Walter Traugott and Arnold Chappell, second violin; Charles Tretheway and Walter Koegler, cello and bass.

Proceeds were in aid of B.O.R.F.

AGNES FISCHER,
 DIAPASON Secretary.

Niagara Falls Center.

The Niagara Falls Center held its monthly meeting Jan. 31 at the home of Ross Short, recently appointed organist and choir director of the Drummond Hill Presbyterian Church. Membership cards for the coming year were distributed by the secretary. It is felt that this is a practice which might be followed to advantage by other centers. Three new members were welcomed and an informal discussion was held on the servicing and maintenance of church organs. Plans were

formulated to have the next meeting addressed by a member of the Niagara Falls, N. Y., A.G.O. Chapter on choir training.
 COLIN E. COOMBE, Secretary.

St. Catharines Center.

The St. Catharines Center was privileged to have Dr. Roberta Bitgood of Trinity Lutheran Church, Buffalo, conduct a choir rehearsal demonstration at the January meeting in the Welland Avenue United Church. Dr. Bitgood used a choir of thirty voices, rehearsing the singers in several anthems of varying difficulty, including one of her own compositions, "Give Me a Faith." Practicing at first with the piano, the choir then adjourned to the choir loft, where, with Dr. Bitgood at the organ, they gave a very fine performance.

Guest speakers at the February meeting were the Rev. W. O. Rathke, who gave a talk on the use of vestments for clergy and choir in the Lutheran Church, and Harold Jones, director of school music at Niagara Falls, Ont. Mr. Jones spoke of his visit to the famous Fred Waring summer school at Shawnee, Pa.

GORDON KAY, Secretary-Treasurer.

Brantford Center.

The monthly meeting of the Brantford Center was held Jan. 21 at the home of Mr. and Mrs. George White, with twenty-one members present. President W. Findlay was in the chair. The treasurer's report showed that a gratifying sum had been raised toward the B.O.R.F. by means of the Christmas carol service in December. George Sweet, as chairman of the B.O.R.F., reported that his committee had decided, if possible, to bring the well-known radio organist, Quentin Maclean, to Brantford. It was also stated that the organization would endeavor to raise a sufficient balance to bring the B.O.R.F. fund to \$500 by the end of the year. To date over half of this amount has been raised.

George Smale gave a very interesting talk on "The Problems of the Church Organist." He impressed on the members that although no two churches have the same routine, the most important thing to remember always is the worship of God when planning the music. Demonstrations of conducting while playing accompaniments were given and proved to be very helpful. A lively discussion took place after Mr. Smale's talk, one of the issues being the problem of trying to educate ministers as a whole to choose a wider variety of hymns.

A social half-hour was enjoyed. It was announced that the next meeting would also be a general discussion.

MARJORIE A. COOK, Secretary.

Galt Center.

On Jan. 28 the members of Galt Center met at the First United Church, Galt (H. Urstadt organist). A two-manual Casavant organ has been installed in that church and our members were invited to inspect the new instrument and to enjoy a short program of preludes suitable for church services. Mr. Urstadt also gave a description of the resources of the organ, which possesses excellent tone qualities. Several of our members contributed short selections as part of the program of the evening. The members went to the home of F. L. Halsell at the close of the meeting and a pleasant social hour was enjoyed. Refreshments were served by Mrs. Halsell.

C. P. WALKER, Secretary.

FIRST RECITAL BY WEBBER ON REBUILT MEMPHIS ORGAN

Thomas H. Webber, Jr., A.A.G.O., Memphis, Tenn., was assisted by the choir of the Idlewild Presbyterian Church in a recital on the afternoon of Jan. 29 at the Idlewild Church. The organ numbers were these: Trumpet Tune, Purcell; Minuet in D, Mozart; Largo, Handel; Toccata and Fugue in D minor, Bach; Spiritual, Purvis; "Chollas Dance for You," Leach; Improvisation on "God Rest You Merry, Gentlemen," Roberts; "The Ninety-fourth Psalm" Sonata, Reubke. More than a thousand people attended the recital.

This was the first recital to be played on the Idlewild organ since the Aeolian-Skinner Organ Company revoiced it and replaced the reed stops of the instrument. It is a four-manual of forty-nine ranks and was originally built by the Skinner Organ Company. The Aeolian-Skinner Organ Company has replaced the following ranks of pipes: Solo tuba mirabilis is now a bombarde, the swell corneopean is a trompette, the swell posaupe is a fagotto, the swell clarion has been replaced with a brighter and more forceful set, the swell oboe has been completely renovated, the great tromba is now a trumpet and the pedal trombone and tromba have been revoiced. An 8-ft. principal has been added to the pedal organ. Every pipe in the organ has been taken out, cleaned and revoiced, giving the stops their original beauty. The new reeds have given a new brilliance to the organ and create a thrilling ensemble.

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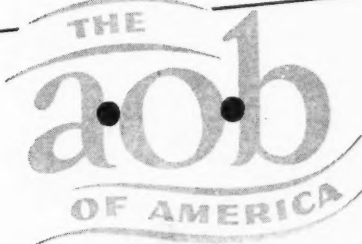
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THREE EVENINGS OF MUSIC AT CENTRAL PRESBYTERIAN, N. Y.

Three evenings of music, with programs of special interest, are announced by the Rev. Hugh Giles, minister of music, for March at the Central Presbyterian Church in New York City. The first is to take place at 8:30 p.m. March 6, when the Guilet String Quartet and Mr. Giles will present a program of Spanish music of the classical period. Among items on the program are a Fugue in G minor for organ by Joaquin Oxinagas, an eighteenth century composer, and the first American performance of de Arriaga's First String Quartet and Quintet No. 5 for strings and organ, by the Spanish composer Antonio Soler, played by Mr. Giles and the string quartet.

March 15 the choir and soloists of the Central Church will give a program which will consist of the "Serenade to Music," Vaughan Williams; "Four Prayers of St. Francis of Assisi," by Francis Poulenc, which will receive their first American performance, and the "Canticle of the Sun," by Seth Bingham.

The Nies-Berger Chamber Orchestra, conducted by Edouard Nies-Berger; John Corigliano, violinist, and Mr. Giles at the organ will give the last program on the evening of March 21. It will be marked by the first New York performance of the "Homage" to a sixteenth century composer, Louis Bourgeois, composed by George Frederick McKay, which will receive its first New York performance; the Organ Sonatas No. 15 and No. 9 by Mozart; the "Concerto Grosso" in G minor of Francesco Geminiani; "Saint Catherine of Siena," Bossi (first American performance), and "Capriol Suite," by Peter Warlock.

Admission is by tickets to be procured from the church office without charge.

BACH RECITAL BY VOLKEL AS COMMEMORATIVE EVENT

On Monday evening, March 13, at 8:30 Dr. George William Volkel will give a recital in All Angels' Episcopal Church, New York City, of which he is organist and choirmaster. The recital is one of two to commemorate the 200th anniversary of the death of Bach and the program is made up of that master's works. Dr. Volkel will play the Prelude in E flat, the Second Trio-Sonata, Sinfonia in F, Prelude and Fugue in D major, Three Chorale Preludes ("Come Thou Now Down, Lord Jesus, from Heav'n Above," "Christians, Rejoice" and "Adorn Thyself, Fond Soul"); the chorale prelude and fugue on "To God on High Alone Be Praise," concluding with the Toccata (Canon) in F major.

Sunday afternoon, March 26, at 4 o'clock, Dr. Volkel will present Brahms' "A German Requiem" at the church.

CAMP WA-LI-RO SPONSORS "CHOIRMASTER SCHOOLS"

Camp Wa-Li-Ro sponsored the first of two "schools for choirmasters" at Christ Church, Shaker Heights, Cleveland, Jan. 18. The program began at 4 o'clock and included demonstration rehearsals of new choir boys, more experienced choir boys, a Sunday-school choir of girls, a choir of men and a full choir of boys and men. Talks were given by the Rt. Rev. Nelson M. Burroughs, bishop coadjutor of Ohio; the Rev. Maxfield Dowell, D.D., rector of Christ Church; Walter Blodgett, Louise Boswell McCordle and Paul Allen Beymer. After a smörgasbord dinner a question period was conducted by Mr. Beymer.

The second in this study series will be conducted by Mr. Blodgett at the First Unitarian Church, Cleveland, Tuesday evening, March 21.

ON SUNDAY EVENING, Jan. 8, at the River Forest Women's Club auditorium, Leonard C. Sullivan presented a recital before an audience of 250. Mr. Sullivan appeared on radio station KEYD under J. Allen, organist for the station in Minneapolis last summer, and is expected to return this summer and continue his organ schedule. He is studying for his choir-master certificate. He is a regular organist at St. Thomas Aquinas Church in Chicago and at the St. Eulalia Catholic Church in Maywood. His program consisted of two numbers by Dubois, two by Dom P. Benoit, O.S.B., Rachmaninoff's Prelude in C sharp minor, the "Miserere" by Verdi and one of his own compositions.

CHARLOTTE LOCKWOOD GARDEN'S cantata "The Song of Amos" was sung by the a cappella choir at Southwestern College, Winfield, Kan., Feb. 8, with Orcenth Smith conducting and W. Arnold Lynch at the organ.

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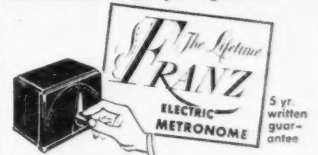
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The Rev. George Wallace Briggs, canon of Worcester Cathedral, will be the guest of the Hymn Society at dinner and deliver an address Wednesday evening, March 22, at Union Theological Seminary, New York. He is expected to speak on "The British Contribution to Hymnody, Past and Present." The meeting will be held at 8 p.m. in the James Memorial Chapel at the seminary, while the dinner will be served at 6:30 promptly in the Auburn Room of the refectory.

Canon Briggs, who is one of England's greatest living writers of hymns, is known here by the increasing number of his hymns in our American hymn-books; six of them are used in the "Episcopal Hymnal 1940." A glance at them reveals his ecumenical spirit. He has published important worship materials designed for English schools. He shared with Percy Dearmer, Vaughan Williams and Martin Shaw in creating hymn collections derived from "Songs of Praise," to which he also contributed six tunes. He has been co-chairman of the British Hymn Society. His first object in coming to America at this time is to deliver lectures at the Berkeley Divinity School in New Haven.

Both the meeting and the dinner are open to the public. Those who cannot come to the dinner should plan to reserve the date for the meeting itself.

Scottish Psalter Tercentenary

The festival service at the Fort George Presbyterian Church, New York, Jan. 29 was a complete success; the new compositions for organ with brass were thrilling, the sermon by Dr. Henry Sloane Coffin was scholarly and eloquent, while the con-

gregational singing will not soon be forgotten.

We have prepared a sheet of suggestions called "Observing," with information about holding such services and about the materials available both from the society and elsewhere. We hope no one will inquire if copies of the 1650 Psalter can be obtained! One is in New York, in the Public Library, under lock and key, and one in the Congressional Library at Washington. There may be one or two others on this continent. The way to acquire the best modern edition, with the preferred musical settings, is given in the sheet of suggestions.

Inquiries are coming in fast. May we suggest that a successful celebration involves restudy of the historical backgrounds of these rugged metrical Psalms, which did so much to bring together the Reformed groups of Britain and the continent and for which so much splendid music was created. It could be urged that no type of hymn text has inspired finer tunes than Darwall, London New, Martyrs, Dundee and York, to name only a few.

The second number of *The Hymn* gives further backgrounds on the Scottish Psalter, as indicated in the "Observing." We are being asked whether subscriptions to *The Hymn* will be accepted, independently of membership in the society. At present it will be sent regularly only to members. But this number can be obtained for 25 cents by those interested in the work of the society.

Remember that the date of the first public use of the Psalter was on May 1, 1650. This year Sunday falls on April 30 and May 7, and both these dates are being used by churches that intend to hold commemorative festivals.

REGINALD L. McALL,
 Executive Secretary.

STANLEY E. SAXTON of the faculty of Skidmore College, Saratoga Springs, N. Y., has taken over the ministry of music at the First Methodist Church of Mechanicville, N. Y., a nearby community to Saratoga. The church has a three-manual Skinner organ and a volunteer choir group. There is also a children's choir. Mr. Saxton will continue at Skidmore College.

THE WEST POINT CADET Chapel Choir of 160 voices sang in St. Thomas' Church, New York City, Sunday, Feb. 19, at the 4 p.m. service. In addition to several a cappella numbers it joined with the St. Thomas choir in "The Soul Triumphant," by T. Tertius Noble, who dedicated the arrangement for men's voices to the cadets.

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- Ride On! Ride On!.....Glen Darst .18
- Christ the Lord is Risen (Unison and Descant)
H. W. Eichhorn .15
- Surely He Hath Borne (S.S.A.A.)..Handel, arr. Bailey .15
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- Feb. 26—"Elijah," Mendelssohn.
- March 5—"Everyman," Sir Walford Davies.
- March 12—"Requiem," Verdi.
- March 19—"The Messiah" (Lenten and Easter sections), Handel.
- March 26—"St. Matthew Passion," Bach.
- April 7—"The Crucifixion," Stainer.

AT THE FIRST METHODIST Church of Evanston the chancel choir presented the Mass in B minor (Kyrie and Gloria in Excelsis) by Bach Sunday afternoon, Feb. 19.

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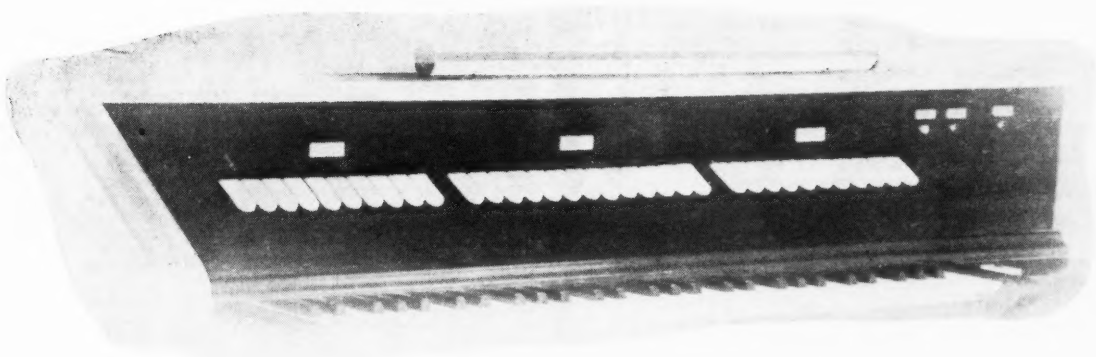
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Programs of Recitals

Charles A. H. Pearson, Pittsburgh, Pa.
—Dr. Pearson, head of the music department at Carnegie Institute of Technology and organist of Rodef Shalom Temple, gave the recital at Carnegie Music Hall Feb. 12 in the absence on tour of Dr. Marshall Bidwell. Dr. Pearson played: Concert Variations, Edmundson; Andante Cantabile, Dethier; "The Chimes of St. Mark's," Russolo; Allegro, Sixth Symphony, Widor; Trumpet Voluntary, Purcell; "Evening Bells and Cradle Song," Macfarlane; Scherzo in G minor, Bossi; "Evening Angelus," Bonnet; Finale in B flat, Franck.

Dr. Pearson gave the dedicatory recital on a Müller organ in the Central Methodist Church of Connellsville, Pa., Feb. 15, playing this program: Concert Variations, Bonnet; Largo from "Xerxes," Handel; "Evening Bells and Cradle Song," Macfarlane; Sonata in the Style of Handel, Wolstenholme; "The Bells of St. Anne de Beaupré," Russell; Toccata and Fugue in D minor, Bach; Fountain Reverie, Fletcher; "Evening Angelus," Bonnet; Toccata from Fifth Symphony, Widor.

William Teague, Shreveport, La.—Mr. Teague played a varied program at Temple Beth Israel in Houston, Tex., Jan. 16. He is organist and choir director at St. Mark's Episcopal Church in Shreveport, La., and teaches at Centenary, one of the oldest colleges in the South. Mr. Teague presented the following program: Rigaudon, Campra; "My Heart Is Filled with Longing" and "Fugue a la Gigue," Bach; Solo for Flute, Arne; Chorale in A minor, Franck; "Variations de Concert," Bonnet; Adagio Molto Espressivo e Cantabile, Nanney; "Chollas Dance for You," Leach; "Greensleeves," Purvis; Toccata, Fifth Symphony, Widor.

Mrs. Walter J. Rose, West Orange, N. J.
—The Baldwin electronic organ and the Viola Walker Pearce memorial chimes were dedicated at the Patterson Memorial Presbyterian Church Feb. 5. Mrs. Rose, organist and choir director, prepared a special musical program. She played the following numbers on the organ: "Have Pity on Me, O Lord," Bach; "Liebster Jesu," Purvis; "Suite Gothique," Boellmann; "Memories," Dickinson; "St. Clement's" (with chimes), McKinley; Fantasia in C major, Bach; "Gaudeamus," Rowley.

Ruth Pilger Andrews, Madison, Wis.
—Mrs. Andrews has undertaken a series of recitals on the first Sunday of every month at 4 o'clock at the First University Methodist Church. The first program, presented Feb. 5, included the following numbers: Chorale Preludes, "Out of the Depths I Cry to Thee" and "Have Mercy upon Me, O Lord," Bach; "Piece Heroique," Franck; Intermezzo No. 4, Stanford; "Ripon Cathedral," Richard Hall; "Echo," Yon; Arioso, Sowerby; "Marche Pontificale," Karg-Elert.

T. William Street, Warrenton, Va.
—Professor Street gave a recital for the Woman's Club of Page County at Luray, Va., Feb. 6, presenting the following program at the Methodist Church: Preludes, "Wachet auf," "Blessed Jesus, at Thy Word" and "Mortify Us with Thy Grace," Bach; Fugue in D minor, Handel; "Autumn," Noble; "Panis Angelicus," Franck; Prelude and Fugue in C major, Bach; Chorale Prelude on "St. Peter," Noble; "The Curfew," Horsman; Evening Song, Wood; Improvisation on "Adeste Fideles," T. William Street.

W. Arnold Lynch, Winfield, Kan.—In a faculty recital at Southwestern College, where he is professor of organ, Mr. Lynch on Feb. 6 presented the following program: Passacaglia, Frescobaldi; Chorale Prelude, "Nun freut Euch," Bach; Fantasia and Fugue in G minor, Bach; "Sonata Eroica," Jongen; "A Gothic Prelude," DeLamarter; Promenade and Air, Haines; Fantasia for Flute Stops, Sowerby; Allegro from Sixth Symphony, Widor.

Gilbert Macfarlane, Watertown, N. Y.
—Mr. Macfarlane played the following numbers in a recital at Trinity Church in memory of Horace S. Gulick Feb. 5: Chorale Preludes, "O God, Our Help in Ages Past," "The King of Love My Shepherd Is" and "Let Saints on Earth in Concert Sing," Noble; "Litany," Schubert; Solemn Melody, Davies; Four Chorale Preludes, Bach; "The Duteous Day Now Closeth," Edmundson; Toccata on "St. Anne," Coke-Jephcott.

Lawrence H. Moe, Ellensburg, Wash.
—Mr. Moe will give four Bach programs at Central Washington College on Sunday afternoons in March and April. The list of offerings in the series consists of the following:

March 5—Fantasia and Fugue in G minor; Prelude and Fugue in E minor (Cathedral); Pastorale in F major; Four Chorale Preludes from "The Little Organ Book"; Concerto in E flat major; Prelude and Fugue in G minor; Toccata in F major.

March 12—Canzona in D minor; Prelude in E flat major from the "Clavierübung"; Three Chorale Preludes from the "Clavierübung"; Fugue in E flat major from

the "Clavierübung"; Trio-Sonata No. 1, in E flat major; Concerto in C major (arranged from a concerto by Johann Ernst, Duke of Saxony); Toccata, Adagio and Fugue in C major.

April 2—Passacaglia and Fugue in C minor; Allegro (Trio-Sonata No. 6, in G major); Chorale Preludes, "By the Waters of Babylon" and "Dear Christians, Let Us Now Rejoice"; Toccata and Fugue in D major; Concerto in A minor (Vivaldi); Fugue in G minor; Prelude and Fugue in G major.

April 9—Prelude and Fugue in C major; Trio in G major; Fantasie and Fugue in A minor; Chorale Preludes from the Schübler Collection, "Abide with Us, Lord Jesus Christ," "My Soul Doth Magnify the Lord" and "Wake, Awake, for Night Is Flying"; Fugue in G major; Prelude and Fugue in B minor; Concerto in G major (Vivaldi); Toccata in D minor (Dorian).

Caspar Koch, Pittsburgh, Pa.—Dr. Koch played these compositions in his recital at Carnegie Hall, North Side, Jan. 29: "Suite Gothique," Boellmann; Chorale Fantasia, Bach; "Bourree et Musette," Karg-Elert; "Les Cloches du Soir," Saint-Saens; "Finlandia," Sibelius.

Warren F. Johnson, Washington, D. C.
—Mr. Johnson's pre-service music at the Church of the Pilgrims in February and March includes the following: Fantasia, Boellmann; Fifteenth Sonata, Rheinberger; Fantasia on "E-A-C-H" and Variations on "Forest Green," Diggle; Scherzo from Eighth Sonata, Gullmant; Meditation on "Brother James' Air," Darke; Sonata in G, Robert Russell Bennett.

Walter A. Eichinger, Seattle, Wash.
—The University of Washington presented Mr. Eichinger in a Bach program Jan. 31 in its concert series at the University Temple. He played: Sinfonia, "We Thank Thee, O God"; Jesu, Joy of Man's Desiring; Passacaglia and Fugue in C minor; Chorale, "Come, Sweet Death"; Trio-Sonata No. 6; Chorale Preludes, "In Thee Is Gladness," "O God, Be Merciful to Me," "Rejoice, Now" and "O Man, Bemoan Thy Grievous Sin"; Fugue in D major.

Louise Krause, Mansfield, Ohio—Miss Krause had the assistance of F. P. Walter, violinist, and Mrs. R. A. Donnan, vocalist, in a recital at the First Methodist Church Feb. 5. The organ selections were these: Chorale Prelude, "A Lovely Rose Is Blooming," Brahms; A Madrigal, Jawelak; Toccata and Fugue in D minor, Bach; "Liebestod," from "Tristan and Isolde," Wagner; Intermezzo, Callaerts; "Carillon-Sortie," Mulet.

C. Harold Einecke, Santa Ana, Cal.—Dr. Einecke included the following numbers in his "hour of organ music" at the First Presbyterian Church Jan. 22: "Grand Jeu," DuMège; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Suite from "Water Music," Handel; "Dreams," McAmis; "The Squirrel," Weaver; "Impressions Gothique" (Symphony 2), Edmundson.

Charles W. Forlines, Buckhannon, W. Va.—Mr. Forlines gave a recital for the Buckhannon Woman's Club in Atkinson Chapel Jan. 17 assisted by Lois B. Forlines, pianist. The program was as follows: Arioso, Bach; Andante ("Grande Piece") and Heroic Piece, Franck; organ and piano, "Sheep May Safely Graze," Bach-Biggs, and Sonata in C major, Mozart; "Chair de Lune," Karg-Elert; "Will-o'-the-Wisp," Nevin; "Dreams," McAmis; "Thou Art the Rock," Mulet; or an and piano, "Dialogue," Clokey; "The Swan," Saint-Saens; Scherzo, Clokey; and Festival Overture, Grasse.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd played the following program at his Grace Church memorial recital Jan. 26: Capriccio on the Notes of the Cuckoo, Frescobaldi; Canzonetta from Violin Concerto, Tschalkowsky; "Carillon," from "L'Arlesienne Suite," Bizet; Sonata in the Style of Handel, Wolstenholme.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Among Mr. Brown's programs under the auspices of the city at the Spreckels organ pavilion in Balboa Park have been these:

Feb. 4—Trumpet Fantasia, "A Royal Procession," Spinney; "Sancta Mater," Pergolesi; Toccata from "Oedipe a Thebes," Le Froid de Mereaux (transcribed by Clarence Dickinson); G major Fantasia, Bach; "Valse Lente," "Pas des Fleurs," from "Montezuma," Humphrey John Stewart; Fantastic Scherzo, "Who's Who in the Zoo," Frank Close; "Mummy," from the "Magnolia Suite," R. Nathaniel Dett; Symphonic Overture, "Maximilian Robespierre," Litloff.

Feb. 11—"Grand Choeur" in A flat major, Faulkes; "Twilight," Friml; Fantasia in A, Franck; Waltz in G flat major, Waltz in F minor and A flat major and Waltz in D flat major, Chopin; Trumpet Tune and Air, Purcell; Serenade and "Reconciliation" Polka, from the Ballet "Les Millions d'Arlequin," Drigo; Berceuse from "Jocelyn," Godard; Overture, "Die Diebische Elster," Rossini.

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PRESIDENT TRUMAN IS SHOWN in this picture at Arlington National Cemetery Dec. 21 accepting a carillon memorial to the war dead from the American Veterans of world war 2. Seated in the front row are Harold Russell (left), national commander of the AMVETS, and Norwegian Ambassador Wilhelm Munthe De Morgenstjerne. At the carillon bell console is seated Professor Arthur L. Bigelow, bellmaster of Princeton University.

This world war 2 memorial will be known as "The National Evening Hymn Memorial Carillon." The name has been selected as plans call for a program consisting of hymns of all faiths to be played automatically every day at 5 p.m. These programs are selected by the chaplains heading the various branches of the armed forces. A console has been provided to permit the performance of special programs.

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Membership of the group, chosen among professional and semi-professional Chicago singers, has been limited due to the difficulty of the music and the recent tendency in choral writing away from

massed effects, according to the organization's conductor, Alden Clark.

Officers incorporating the new chorus are headed by George A. Zacharias, chairman, and the activities of its initial season have been underwritten by several Chicagoans eager to promote greater interest in the field of larger modern choral works. The founder and conductor is Alden Clark, director of music at the Edgewater Presbyterian Church, choral director at George Williams College and conductor of the Gary, Ind., Municipal Chorus.

ORGAN OPENED ON CHURCH'S
SEVENTY-FIFTH BIRTHDAY

In connection with the seventy-fifth anniversary of St. John's Lutheran Church, Williamsport, Pa., celebrated Feb. 26, the church was to dedicate the newly-installed two-manual Müller organ. The church has planned a series of recitals and dedication services. Dorothy E. Gallup, who presides at the dedication and the services throughout the week of Feb. 26, is playing: "Passacaglia and Fugue, Bach; Minuet from "Suite Gothique," Boellmann; Chorale, "O How Kindly Thou Hast Led Us," Robert M. Benoist; "Bird as Prophet," Schumann; "Toccata Brillante," Leduc; "Psalm 190," from Mass in B flat, Mozart; Nocturne, Grieg; "O Saviour Sweet, O Saviour Kind," Bach; Trumpet Tune and Air, Purcell; "The Cathedral at Night," Marriott; Andante from Violin Concerto, Mendelssohn; "Priere a Notre Dame" from "Suite Gothique," Boellmann; Finale, First Symphony, Brahms.

On the evening of Feb. 28 Maestro Giuseppe Moschetti, Canadian concert organist, was presented in a recital. His program included: Allegro Moderato from Concerto No. 2, Vivaldi; "The Musical Clock," Haydn; Rigaudon, Campra; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in E minor (Cathedral), Bach; "Le Coucou," d'Aquin; Toccata, "Suite Gothique," Boellmann; Fanfare, Lemmens; Andante, Debussy-Guilman; "A Little Song," Bossi; "Carillon," Vierne; Concert Sketch and Pedal Cadenza, Moschetti.

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**PRESBYTERIANS SPONSOR
SERIES OF CHOIR SCHOOLS**

The department of leadership education of the Board of Christian Education of the Presbyterian Church in the United States announces the schedule of choir schools to be conducted in the coming summer throughout the country. These schools and their faculties are as follows:

SCHOOL OF THE SOUTH—Johnson C. Smith University, Charlotte, N. C., June 12 to 23.

SCHOOL OF THE SOUTHWEST—Alison-James School, Santa Fe, N. M., June 12 to 23. Cecil E. Lapo, director.

PARK SCHOOL—Park College, Parkville, Mo., July 10 to 21. Dr. Charles Griffith, department of music, Park College, director.

SCHOOL OF THE EAST—Ursinus College, Collegeville, Pa., July 10 to 21. Dr. W. Lawrence Curry, director.

WOOSTER SCHOOL—College of Wooster, Wooster, Ohio, July 24 to Aug. 4. Dr. W. Lawrence Curry, director.

These schools are part of the summer leadership training program. The courses are designed to give assistance to organists and singers alike. The morning sessions, particularly at Ursinus and Wooster, are broken up into four-hour classes—first hour, selection of a course in conducting or in church service playing; second hour, examination of choral music, alternating with vocal methods or organ master class; third hour, the principles of building worship services, alternating with methods for verse-speaking choirs; last hour, model choir rehearsal. One hour in the afternoon will be devoted to junior choir work, alternating with pageantry for the church school.

Toward the end of the second week the choirs will present a worship service based on the music used in the model choir rehearsals.

ALMA HALLER WAY OPENS

WICKS IN NEW ERIE CHURCH

The First Presbyterian Church of Erie, Pa., dedicated its beautiful new \$300,000 colonial church Jan. 29 and Feb. 1. There were two services on Sunday, with the one in the morning led by the sanctuary choir of thirty-seven voices and the one in the evening with the junior choir singing. In the afternoon the organist, Alma Haller Way, Mus.B., from the Oberlin Conservatory of Music, gave an hour's recital on the new three-manual Wicks organ. She played the following program: Trumpet Voluntary, Purcell; Chorale Prelude, "We Pray Now to the Holy Spirit," Buxtehude; Chorale Prelude, "Now Thank We All Our God," Mueller; "When Thou Art Near," Bach; Sonata No. 2, Mendelssohn; "Wind in the Pine Trees," Clokey; "Lord Jesus Walking on the Sea," Weinberger; Largo, Handel; Introduction to Third Act of "Lohengrin," Wagner; Prelude on the Welsh Hymn - tune "R h o s y m e d r e," Vaughan Williams; "The Music Box," Liadoff; "Psalm 18," Marcello; "Distant Chimes," Snow; "Finlandia" (Tone Poem), Sibelius.

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EDGAR A. THORPE



EDGAR A. THORPE, the Oakland, Cal., organist, is shown in this picture at the organ recently installed in his studio. This is a remodeled and enlarged three-manual and Mr. Thorpe reports very satisfactory results from the work done by L. Gordon Martin. The stoplist of the instrument shows the following resources:

GREAT ORGAN.

1. Diapason, 8 ft.
2. Stopped Diapason, 8 ft.
3. Geigen, 8 ft.
4. Geigen Octave, 4 ft.
5. Fifteenth, 2 ft.
6. Twelfth, 2 2/3 ft.
7. Flute d'Amour, 4 ft.
8. Gamba, 8 ft.
9. Gamba Tierce, 1 1/2 ft.
10. Chimes, 20 bells.
11. Dulciana, 8 ft.

SWELL ORGAN.

1. Diapason, 8 ft.
2. Stopped Diapason, 8 ft.
3. Flute, 4 ft.
4. Lieblich Bourdon, 16 ft.
5. Viol d'Orchestre, 8 ft.
6. Gemshorn, 16 ft.
7. Gemshorn, 8 ft.
8. Gemshorn, 4 ft.
9. Nazard, 2 2/3 ft.
10. Oboe, 8 ft.
11. Gamba, 8 ft.
12. Gambette, 4 ft.
13. Dulciana, 8 ft.
14. Dulcet, 4 ft.
15. Tuba, 8 ft.
16. Tuba Octave, 4 ft.
17. Piccolo, 2 ft.
18. Mixture, 4 rks.

CHOIR ORGAN.

1. Geigen, 8 ft.
2. Octave, 4 ft.
3. Concert Flute, 8 ft.
4. Flauto Traverso, 4 ft.
5. Celeste, 8 ft.
6. Aeoline (tenor C), 16 ft.
7. Aeoline, 8 ft.
8. Aeoline, 4 ft.
9. Quintadena, 2 2/3 ft.

PEDAL ORGAN.

1. Bourdon, 16 ft.
2. Gemshorn, 16 ft.
3. Tuba, 16 ft.
4. Resultant, 32 ft.
5. Diapason, 8 ft.
6. Stopped Diapason, 8 ft.

Two expression pedals and a crescendo pedal are provided. There are four combination pistons under each manual and three general pistons.

GEORGE MARKEY WILL PLAY THREE LENTEN RECITALS

George Markey, organist of the Second Baptist Church in Germantown, Philadelphia, will be heard in a series of three Lenten recitals that will include the three Chorales of Cesar Franck. The programs will be presented on alternate Mondays, the first being March 6 at 8:30 p.m. The following are the programs:

March 6—Prelude and Fugue in E minor, Bach; Chorale Preludes, "In Thee Is Gladness," "I Call to Thee" and "Once He Came in Blessing," Bach; Chorale in E major, Franck; Allegro, Sixth Symphony, Widor; "Divertissement," Scherzetto and "Carillon," Vierne; Pastoral Symphony, Handel; "Thou Art the Rock," Mulet.

March 20—Trumpet Tune, Minuet and Sarabande, Purcell; Vivace, Sonata 2, Bach; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; "Landscape in the Mist," Karg-Elert; Prelude and Fugue in G minor, Dupre; "O Heart Subdued with Grieving," Brahms; Toccata from Suite for Organ, Durufle.

April 3—Fantasie in F minor, Mozart; Canon in B minor and Sketch in F minor, Schumann; Pastorale, Roger-Ducasse; Chorale in A minor, Franck; Passacaglia and Fugue, Bach.

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MRS. PETER VERKUYL



Lodi, CAL., A CITY OF 15,000 population, takes pride in the possession of a three-manual organ which was dedicated Feb. 5 in the First Methodist Church. The organ, a Möller of twenty-three ranks, was rebuilt and installed by the California Organ Company. At the dedication Mrs. Peter Verkuyl, organist of the church, presided at the console. A set of Schulerich carillon bells was dedicated at the same time as the organ, in the remodeled sanctuary, and the occasion was marked by the presence of Bishop Donald H. Tippet, who preached the sermon. The organ program of the morning was repeated in the afternoon and organists of the thirty-two other churches in Lodi were invited.

Mrs. Verkuyl has served as organist of the Methodist Church for the last five years. Prior to that she was organist and choir director of the First Congregational Church in Lodi for four and one-half years. She has also served two-year periods as organist-director at the First Baptist Church in Stockton and as organist of St. Luke's Episcopal Church in Woodland. She is a member of the American Guild of Organists and has served as sub-dean of the Central California Chapter for the last two years.

Mrs. Verkuyl, who is a teacher at the Needham school, has served as Bay District music chairman of the Business and Professional Women's Club and as a committeeman of the Lodi Concert Association.

Dr. Frank W. Asper of the Salt Lake City Tabernacle will give a recital on the new organ Tuesday evening, April 25.

**LEADERS IN CHURCH MUSIC
AT INSTITUTE IN ANDOVER**

The Organ Institute of Andover, Mass., has announced an innovation for the summer of 1950. At its first session, which will follow immediately after the American Guild of Organists convention in Boston, there will be conducted, under the combined auspices of the institute and the Boston University College of Music, a church music institute. During the three weeks' course nine men well known in the field of church music will conduct portions of the program. Music of Catholic, Protestant and Jewish services will be discussed by leaders in these fields. The faculty will include: James R. Houghton, chairman department of church music, Boston University College of Music; Herbert Fromm, Temple Israel, Boston; Arthur Leslie Jacobs, Greater Los Angeles Federation of Churches; Morten Luvaas, Allegheny College, Meadville, Pa.; Hugh Porter, Union Theological Seminary, New York; Francis W. Snow, director of boys' and men's choirs, Trinity Church, Boston; Van Denman Thompson, Depauw University, Greencastle, Ind.; Everett Titcomb, Schola Cantorum, Boston, and Raymond Wicher, St. Peter's Cathedral, London, Ont. Dean Warren S. Freeman of the Boston University College of Music will serve as coordinating director of the institute.

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**AMERICAN CONSERVATORY
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Dr. William H. Barnes played a recital for the Van Dusen Organ Club Jan. 23, demonstrating the rebuilt Kimball organ in the American Conservatory organ studio, Chicago. The program was as follows: Rigaudon, Campra; Chorale and Four Variations on "O God, Thou Faithful God," Bach; Noel with Variations, Bedell; Dialogue for Two Trumpets, Clerambault; "Poeme Mystique," Purvis; "Clair de Lune," Karg-Elert; Allegro from Occasional Oratorio, Handel; Meditation on Brother James' Air, Darke; Chorale on "Ave Maria," Peeters; Prelude on "B-A-C-H," R. K. Biggs; Folk-tune, Whitlock.

Dr. Barnes gave a short talk on the conservatory's rebuilt organ. The organ, used chiefly for teaching purposes and occasionally for recitals, was a two-manual installed a number of years ago. To give students the opportunity to learn the couplers and convenience of a three-manual console, it has been rebuilt by Joseph Banahan into a three-manual. Additional manual to pedal couplers add to the clarity of the pedal. A 4-ft. choral bass was added to the pedal, a bright trompette, 8 ft., to the great and a clarinet to the choir. The resources of the rebuilt instrument are as follows:

GREAT.

Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 85 pipes.
Dulciana, 8 ft., 85 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Trompette, 8 ft., 73 pipes.
Chimes.

SWELL.

Gedeckt, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Nazard, 2 3/4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.

CHOIR.

Melodia, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Flute, 4 ft., 61 notes.
Dulcet, 4 ft., 61 notes.
Clarinet, 8 ft., 61 notes.

PEDAL.

Bourdon, 16 ft., 44 pipes.
Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 notes.

There are two expression chambers.

**MARYWOOD STUDENTS GIVE
BACH MEMORIAL IN SCRANTON**

Organ students at Marywood College, Scranton, Pa., gave a program in honor of the bicentenary of the death of Johann Sebastian Bach on the afternoon of Jan. 19. Compositions of Bach were played by Lucille Pavlovich, Delphine Mayock, Gertrude Miller, Dolores Smyth, Rosalie Severing, Joan Weiss and Thomasina Hornung. These young women were taught by Sister Marie Cecilia. Four numbers were sung by the Marywood Singers, conducted by Elsie Braxtor.

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Op. 1, No. 1, by Corelli, and Bach's "Sheep
May Safely Graze" were played by Oliver
Applegate and Louis Miraglia, violinists,
and John Schelleng, 'cellist, with Miss
Mount at the organ. The choir and the
string group combined in an arrangement
of Handel's Largo.

Special programs for the Lenten season
at St. Paul's include Stainer's "The Cru-
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lotte Garden's setting of the Good Friday
music from Wagner's "Parsifal," on Palm
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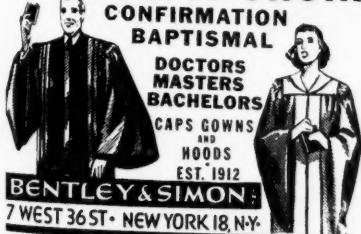
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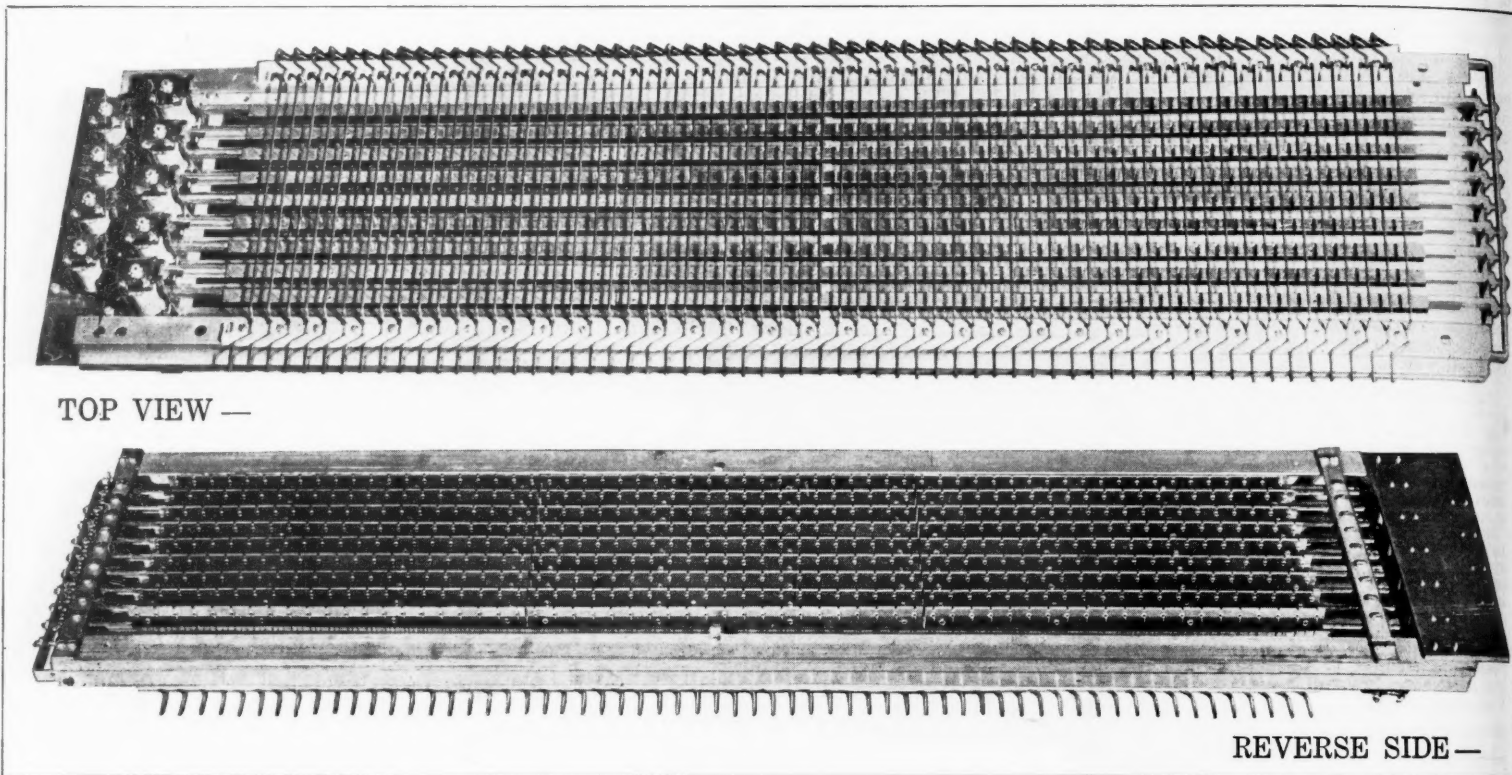
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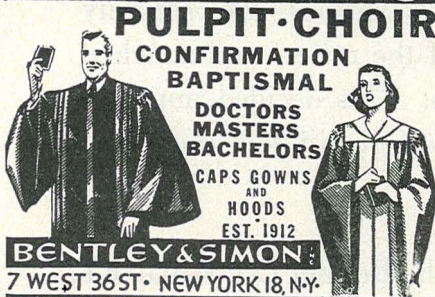
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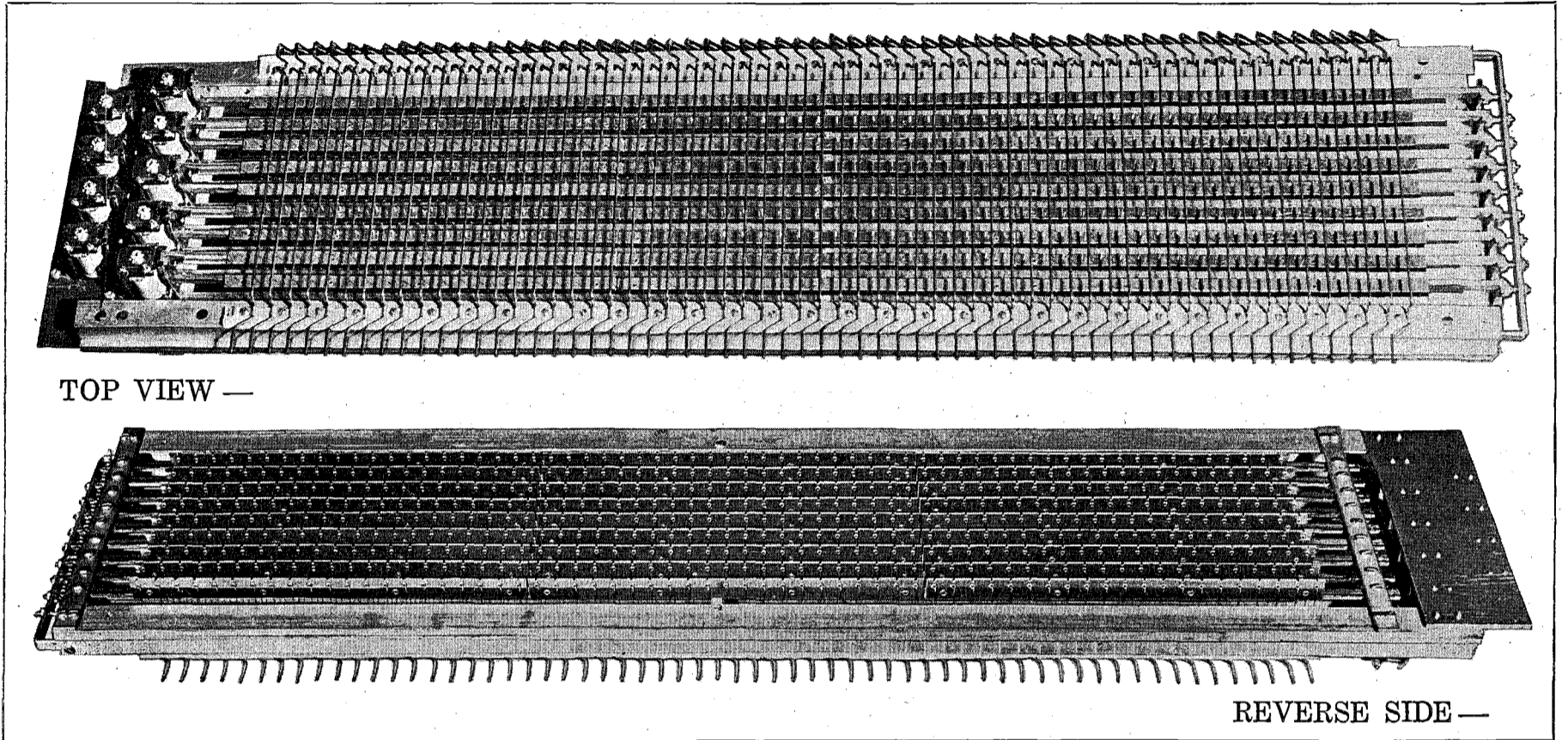
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