

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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Thirty-third Year—Number Six

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HARRY W. WHITNEY DIES; A LEADER IN BUFFALO

ORGANIST, BUSINESS MAN

Held High Position in the Larkin Company and Took a Deep Interest in Guild Affairs—Played at Church of the Ascension.

Harry W. Whitney, prominent organist and business executive of Buffalo, and one of the most faithful members of the Buffalo Chapter of the American Guild of Organists, died April 7 in a Buffalo hospital after an illness of about a year. Mr. Whitney's many activities included a deep interest in the affairs of the Guild, to which his death is a great loss, and he was treasurer of his chapter for a number of years. Through his connection with the Larkin Company, which has a large organ in its office building, over which Mr. Whitney presided, that instrument was always at the disposal of the A.G.O., and in many other ways he was helpful to the organization and to all of his fellow organists.

Mr. Whitney had been organist of the Church of the Ascension for the last five years and organist of various Masonic bodies.

Mr. Whitney was born in Buffalo July 27, 1892. He was graduated from Lafayette High School in 1909 and thereupon entered the employ of the Larkin Company. During the next thirty-two years he rose through various departments and was comptroller of the firm when he resigned in May, 1941.

A charter member of the Greater Buffalo Advertising Club, Mr. Whitney served in many capacities prior to his election as president in 1934. He was manager of the successful 1933 campaign for 1,000 members. He also was a past president of the International Affiliation of Sales and Advertising Clubs and the Buffalo Chapter of National Cost Accountants, and was a national director of the latter.

Mr. Whitney was one of the best-known Masons in Buffalo. He was a member of United Craft Lodge, Buffalo Keystone Chapter of Royal Arch Masons, Hugh de Payens Commandery of Knights Templar, the Consistory and the Shrine.

Mr. Whitney began his piano and organ studies thirty years ago under DeWitt C. Garretton, prominent Buffalo organist who has been at St. Paul's Cathedral many years. In addition to his Shrine, lodge and church work, he had been associated actively with the Philharmonic Society and the Guido Chorus. As director of Ismailia's Chanters he was credited with developing the organization into western New York's foremost male chorus. Since last fall he had been honorary director of the Chanters after being forced by ill health to relinquish active leadership.

Surviving are the widow, Bernice Brown Whitney; a son, Harry W. Whitney, Jr., and three brothers, J. Boardman Whitney of Niagara Falls, Walter N. Whitney of Buffalo and Arthur Whitney of South Orange, N. J.

Funeral services were held at the Church of the Ascension April 10.

TO HONOR FATHER STUBER; WILMA LEAMON WILL PLAY

A musical event of unusual interest is to take place Sunday evening, May 3, at St. Ignatius' Church in Cleveland, Ohio, in honor of the church's pastor, the Rev. A. B. Stuber, whose interest in the organ and its music has been outstanding over a period of many years. A feature of the program will be selections from the last composition of James H. Rogers, a mass dedicated to Father Stuber. For this occasion Wilma Leamon, concert organist, has been engaged as the recitalist.

BERNARD R. LA BERGE, THE ORGAN IMPRESARIO



PAUL M. WUKASCH DEAD; LED FAMOUS CHILDREN'S CHOIR

Paul M. Wukasch, director of the children's choir of St. Luke's Evangelical Lutheran Church, Belmont and Greenview Avenues, Chicago, died April 1 in Heriot Hospital after a short illness. He was 55 years old.

Mr. Wukasch was a graduate of Concordia Teachers' College, Addison, Ill., and studied music with F. Melius Christiansen, director of St. Olaf's Choir; Dr. David Nyvall and Dr. Theodore Hoelty-Nickel of Chicago. His children's choir, which became nationally famous under his direction, has been heard frequently in concert and over the air. The choir sang at the funeral services April 6 in St. Luke's.

Mr. Wukasch is survived by his widow, Linda; two sons, Harold and Ronald, and a daughter, Delores.

BEREA, OHIO, BACH FESTIVAL WILL DRAW MUSIC-LOVERS

Preparations under way at Berea, Ohio, for the tenth annual Bach festival of the Baldwin-Wallace Conservatory of Music promise another highly successful program. This festival has drawn admirers of Bach from every part of the country and the annual event has become famous. The inspirational force back of it has been Dr. Albert Riemenschneider. The festival is described as one "with a spiritual message." As a special feature this year Olin Downes, music critic of the *New York Times*, has been engaged for a lecture, to be delivered on the afternoon of May 22, the opening day of the festival. Soloists this year are: Thelma Von Eisenhauer, soprano; Lillian Knowles, contralto; Harold Haugh, tenor; David Blair McClosky, bass; John Challis, harpsichord; Delbert Beswick, harpsichord; Walter

Blodgett, organ; Mrs. Margaret Schluer, piano; George Poinar, concertmeister of the orchestra. The conductors are to be Carl Schluer, Cecil Munk and Albert Riemenschneider.

Three cantatas and the Concerto in F minor for piano are on the program for the evening of May 22. Saturday, May 23, the Christmas Oratorio occupies the program, the first three parts to be sung in the afternoon and the last three in the evening. Mr. Riemenschneider will conduct the oratorio.

An organ recital by Walter Blodgett of Cleveland is the opening event of the festival.

PAGEANT BY H. A. MATTHEWS AT VALLEY FORGE IN MAY

"The Song of America," a patriotic pageant by H. Alexander Matthews, the Philadelphia organist and composer, with text by Walter Raiguel, published by the Oliver Ditson Company, will be presented at Valley Forge Park May 21, 22 and 23, with the composer directing. Upwards of 800 people will participate in the pageant, including a chorus of 300, a full symphony orchestra and 500 in the pageantry. The performances will be given for the benefit of the Navy Relief Fund and the Valley Forge Tower Fund.

Former Buffalo Organist Dead.

Mrs. Frances E. Skinner, for many years organist at St. Joseph's New Cathedral and the Bishop's Chapel in Buffalo, died March 10 at Great Neck, L. I., N. Y., where she lived with her daughter, Mrs. Burton Hotchkiss. Mrs. Skinner, who was 82 years old, was born at Dunville, Ont. She was educated at Loretta Academy, Niagara Falls, Ont. She is survived by her daughter, Mrs. Hotchkiss. Her brother, the late William M. Brennan, for many years was manager of the Boston Symphony Orchestra.

WARTORN WORLD NEEDS ORGAN, SAYS LA BERGE

SOLACE FOR TENSE NERVES

Recitalists Are Pledged to Make Important Contribution by Their Work to Comfort and Uplift Public During War.

New York, April 15, 1942.—AN OPEN LETTER. My dear Mr. Gruenstein: In the current issue of your worthwhile paper my various artists have taken space, and in doing so they had in mind two precise and worthy aims. First they wanted to bring before the American organ-music-minded public their individual accomplishments and success with those who love and appreciate the best in organ music. This is a most natural impulse and is in keeping with the ways by which concert careers are being fostered and built up in this country of ours. That was their first aim; but they also had another and still greater one in mind. Each and every one of them meant these "ads" to be a living testimonial of their undying faith in the future of the organ recital, particularly in these tragic times.

It is a beautiful example of the true American spirit. Some of these renowned artists may be called to the colors, and if they are they will carry with them the same great enthusiasm they have shown in upholding the highest traditions of their chosen profession. They, as well as their manager, stand united in the present struggle and all believe in a world in which an artist can express himself in an atmosphere of complete freedom.

Now I wish to express here my own personal views on the situation in regard to organ recitals next year in these war times. I recently returned from my annual transcontinental tour of the country, on which I had the opportunity to meet many influential people in the musical world of America, as well as heads of many leading educational institutions and members of the American Guild of Organists. It is my pleasure to report that with very few and isolated exceptions I found great enthusiasm and faith in the future of the organ as well as the organ recital. The majority of people I met and to whom I talked seemed convinced that more than ever before the American people will need and want music. This is a logical conclusion, of course, for in times when we live in constant apprehension, when we live at the mercy of news from many distant parts, one needs to find solace from all this constant and nervous tension. How can one find it better than by listening to great music of all kinds? And as far as we organ-minded people are concerned, where can one find forgetfulness, relaxation and repose any better than in the atmosphere of a church, listening to the masterpieces of organ literature as played by truly great artists? It lifts us up—it helps us—it gives us courage and faith, which are the things we need above all else at the present moment.

There are, of course, those who always doubt; who can see nothing but disaster ahead; who, besides lacking faith and courage for themselves, tend to destroy faith and courage in others. These, more than anyone else, need music and might find solace in hearing the voice of the king of all instruments weave a spell of inspiring beauty over their troubled souls.

The fact remains, however, that an immense majority of the American people have unlimited faith in the destiny of our democracy, are out to destroy the evil forces of tyranny and destruction and are resolved that our wonderful country be and remain a land of liberty—a land in which every one of us may freely pursue his course and, as far as we artists are concerned, may grow to spread culture and inspiration through music. Now, more than ever, each one of us

must do his duty and, in his own sphere, carry on his work ardently and faithfully.

That is what my artists have set out to do, and will do, next year. As their manager I shall, despite all sorts of difficulties, keep fostering musical culture to the best of my ability, conscious that in so doing I am helping preserve those things which our sons are giving their lives to protect and save.

Those who in the past have given me their whole-hearted support in my life-long fight for the organ will find me more eager than ever to discuss and help solve their concert problems. Those whom I have not had the privilege to serve thus far, through my artists, will find in me an understanding friend who believes in the organ and its destiny, who believes that now more than ever before the world needs great organ music and its soothing beauty.

Thanking you, my dear Mr. Gruenstein, for the courtesy of your columns, and with my sincere appreciation of your valued cooperation, I remain

Cordially yours,
BERNARD R. LA BERGE.

THREE-MANUAL BY ESTEY IN EVANSVILLE, IND., CHURCH

The Estey Organ Corporation has finished the installation of a three-manual organ in St. Paul's Lutheran Church at Evansville, Ind., and a dedicatory recital was given by Robert Reuter of Chicago March 27. The stop specification of the new instrument is as follows:

GREAT ORGAN.

1. Open Diapason,* 8 ft., 73 pipes.
 2. Dulciana,* 8 ft., 73 pipes.
 3. Melodia,* 8 ft., 73 pipes.
 4. Octave,* 4 ft., 73 pipes.
 5. Twelfth,* 2 2/3 ft., 61 pipes.
 6. Fifteenth,* 2 ft., 61 pipes.
 7. Trumpet, 8 ft., 73 pipes.
 8. Chimes (Maas, with dampers), 21 tubes.
 - 8a. Gamba, 8 ft., 73 pipes.
- #### SWELL ORGAN.
9. Bourdon,* 16 ft., 97 pipes.
 10. Diapason,* 8 ft., 73 pipes.
 11. Gedeckt (from No. 9), 8 ft., 73 notes.
 12. Salicional,* 8 ft., 73 pipes.
 13. Voix Celeste,* 8 ft., 61 pipes.
 14. Aeoline,* 8 ft., 73 pipes.
 15. Flute (from No. 9), 4 ft., 73 notes.
 16. Nasard (from No. 9), 2 2/3 ft., 61 notes.
 17. Flautina (from No. 9), 2 ft., 61 notes.
 18. Oboe,* 8 ft., 73 pipes.
 19. Vox Humana, 8 ft., 73 pipes.
 20. Chimes, 21 tubes.

CHOIR ORGAN.

21. Horn Diapason, 8 ft., 73 pipes.
 22. Gemshorn, 8 ft., 85 pipes.
 23. Gemshorn Celeste, 8 ft., 61 pipes.
 24. Hohlflöte, 8 ft., 73 pipes.
 25. Gemshorn (from No. 22), 4 ft., 73 notes.
 26. Nasard (from No. 22), 2 2/3 ft., 61 notes.
 27. Fifteenth (from No. 22), 2 ft., 61 notes.
 28. Clarinet, 8 ft., 73 pipes.
- #### PEDAL ORGAN.
29. Double Open Diapason,* 16 ft., 56 pipes.
 30. Bourdon,* 16 ft., 44 pipes.
 31. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
 32. Octave (from No. 29), 8 ft., 32 notes.
 33. Flute (from No. 30), 8 ft., 32 notes.
 34. Still Gedeckt (from No. 9), 8 ft., 32 notes.
 35. Gemshorn (from No. 22), 8 ft., 32 notes.
 36. Superoctave (from No. 29), 4 ft., 32 notes.

Stops marked with an asterisk consist of pipes in the old organ which were repaired and revoiced and to which new pipes were added to complete the registers as shown.

Mrs. Matilda Schnute Heldt has presented the organ in memory of her husband, John H. Heldt.

Pupils of Pearson Heard.

Charles A. H. Pearson presented a group of his pupils at Carnegie Institute of Technology, Pittsburgh, Pa., in a recital Sunday afternoon, April 12. The recital was played in the theater of the college of fine arts and the offerings included: Toccata and Andante Cantabile from Fourth Symphony, Widor (William N. Robinson); Prelude and Fugue in D minor, Bach (Janet Wilks Stang); Gothic Suite, Boellmann (Pearl Postreich); Fantasie and Fugue in G minor, Bach (Evelyn Isabel Dible); Fantasy in E flat major, Saint-Saens (Rebecca Lance); Allegro from Sixth Symphony, Widor (Clara Dorothy Schwartz); Andante from Symphonic Piece, Franck, and Toccata, Jongen (James Hunter).

ORGANISTS WILL MEET IN CHICAGO MAY 18-20

GOOD PROGRAM IS PREPARED

Regional Convention under Auspices of Illinois Chapter, A.G.O., Takes In Indiana, Wisconsin, Iowa, Missouri, Minnesota.

Chicago will be the meeting-place of organists from several states in the Midwest who will join with the organ fraternity of the city for three days in May in the regional convention of chapters of the American Guild of Organists. The dates are from Monday to Wednesday, May 18 to 20. This convention has become a biennial event, held in the years in which there is no national Guild convention.

Plans have been made for a program of high merit and special interest. The convention will open at 9:30 the morning of May 18 in Kimball Hall and at 10 o'clock the Rev. Gerhard Bunge, A.A.G.O., the pastor-organist of Independence, Iowa, and dean of the Waterloo Chapter, will give a recital. His program is to be made up as follows: Prelude and Fugue in C major, Bach; Scherzo from E minor Sonata, Rogers; Finale from Six Pieces, Franck. The second forenoon event will be a discussion of choir work by Dr. C. Harold Einecke of Grand Rapids, dean of the Western Michigan Chapter. Then Van Denman Thompson of DePauw University, Greencastle, Ind., will give the second recital of the forenoon.

After luncheon on the top floor of the Republic Building the convention will move to the near west side, where a recital will be given by Mrs. Ellen L. Parrott of Christ Episcopal Church, Waterloo, Iowa, and Doris James of Grand Rapids, Mich., at the New First Congregational Church. Going on to Our Lady of Sorrows Church, a recital will be given by Alfred Wideman, organist of Holy Name Cathedral, Chicago. Following Mr. Wideman Dr. Arthur C. Becker, A.A.G.O., will give a short recital.

For dinner the organists will go to the Fourth Presbyterian Church on the north side and after dinner Miss Frieda Op't Holt of Ann Arbor, Mich., is to be heard in a recital.

Tuesday the first morning event will be at St. James' Episcopal Church, where Dr. Leo Sowerby will analyze his Symphony in G, with Robert Noehren of Buffalo at the organ.

The afternoon will be spent on the south side, with a demonstration of music for the spinet and harpsichord at the Manuel and Williamson studios on Hyde Park Boulevard at 3:30.

The events of Tuesday evening are of special interest, beginning with a carillon recital at Rockefeller Memorial Chapel at 7:30, after dinner in Mandel Hall, by Frederick Marriott, organist and carillonneur of the chapel, followed at 8 o'clock by choral festival evensong, conducted by the Chicago Choirmasters' Association, whose members are directors of choirs of boys and men. Robert R. Birch of the Church of the Redeemer will play the service. The organ prelude will be played by Miss Adrienne Moran of Zion, Ill. An exposition of the anthems sung in the course of the service will be given by the Rev. E. S. White, rector of the Church of the Redeemer. Wilbur Heldt will be at the console for the postlude to the service.

Wednesday will be spent in Evanston. A recital will be played at 10 o'clock by Dr. Emory L. Gallup at Lutkin Hall, followed by a forum on improvisation by Walter Flandorf, sub-dean of the Illinois Chapter. After luncheon at the First Methodist Church Gilman Chase will give a recital and then a visit will be made to the hospitable home of Dr. and Mrs. William H. Barnes, where recordings are to be heard and informal organ music will be a feature. This will be followed by a recital at the First Presbyterian Church by Robert Kee, followed by a program by the A Cappella Choir of Northwestern University, conducted by George Howerton.

The convention banquet will take place with Barrett Spach, dean of the Illinois Chapter, presiding. Then will come the closing event—a recital at St. Luke's Church, Evanston, by Arthur B. Jennings, Jr., of the University of Minne-

DR. DANIEL A. HIRSCHLER



sota and one of the foremost recitalists of America, whose performance is expected to be an impressive climax of the program of three days.

Chapters invited to the convention include Western Michigan, Indiana, De Pauw, Wisconsin, Racine, Minnesota and the chapters and branches in Iowa and Missouri.

DANIEL A. HIRSCHLER MADE HEAD OF EMPORIA COLLEGE

Perhaps for the first time in history an organist has been elected a college president. That honor has come to Daniel A. Hirschler, who has been made the head of the College of Emporia, in Kansas, after having been dean of the school of music of the institution for twenty-eight years. The board of trustees at a meeting Feb. 3 elected Dr. Hirschler president of the administrative council, with the title of president. He had been appointed acting president last summer.

The new college head has been known throughout the country as an organist and choral conductor and has been a leader among his fellow organists in Kansas for many years. As dean of the music school he has conducted the annual music festivals and has been director of the Vesper A Cappella Choir of 100 voices, which has been heard in 110 musical vespers. He has been a member of various faculty committees for years and thus has become familiar with the executive work of the college.

Daniel A. Hirschler was born in Iowa, but his parents moved to southern California, which was his boyhood home. He attended Oberlin College and the Oberlin Conservatory and then was graduated from the American Conservatory of Music in Chicago. After postgraduate work in Oregon he studied under Dr. Wilhelm Middelschulte in Chicago for several seasons and also with William E. Zeuch. Later he studied organ with J. Warren Andrews and theory with Frank Wright in New York City. He also had several years of work in piano with Raphael Navas, the Spanish pianist.

For eight years Dr. Hirschler was dean of music at Bethel College, Newton, Kan., before going to the College of Emporia. For several summers he played the Balboa Park organ in San Diego.

Dr. Hirschler was one of the founders of the Kansas Music Teachers' Association and was its president for several years. He was also one of the founders of the Kansas Chapter of the American Guild of Organists and several times its dean. He has been province governor of Phi Mu Alpha, national honorary music fraternity, for ten years.

Fifth of Miami Vespers.

The fifth of a series of vesper services held at Tamiami Temple Methodist Church of Miami, Fla., took place Sunday, March 29, at 5 o'clock, when the young people's choir, augmented by professional singers from other musical organizations of the city, sang the "Crucifixion," by Stainer. There were forty-five voices under the direction of Mrs. E. R. Treverton, organist.

IN THIS MONTH'S ISSUE

Bernard R. La Berge, the organ impresario, points out how the organ recitalist meets a definite need in a wartorn world.

Harry W. Whitney, Buffalo organist and business executive, dies after a long illness.

Paul M. Wukasch, Chicago choir director, whose work with children was nationally famous, is dead.

Chicago, Philadelphia and Detroit are among the centers which will hold regional A. G. O. conventions this month or in June.

Ballot for national officers of the American Guild of Organists is submitted to members in this issue of THE DIAPASON.

"What Is Gregorian Chant?" is the subject of an informative essay by August Maelberghe, F.A.G.O.

Dr. Frederick Schlieder writes on the study of music from both the scientific and the artistic side.

Daniel A. Hirschler, new president of Emporia College, is believed to be the first organist to hold such a position.

Word comes from France to Joseph Bonnet of the plight of many organists in that country and of the activities of leaders in the profession.

THE DIAPASON.

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NOTABLE RUSSIAN PROGRAM DIRECTED BY DR. HAWKINS

A program consisting entirely of Russian church music was presented at the Easter candlelight service in Christ Church, Methodist, New York, under the direction of Dr. Warner M. Hawkins. In place of the usual service of Easter carols the following works were given: "All Praise to God," arranged by Gaul; "To Thee, O Lord, Do I Cry," Gretchaninoff; "Hymn of Adoration," Kalinnikoff; "Rejoice in the Lord," Balakireff; "The Sun and the Moon," Gretchaninoff; "The Lord Is Risen Indeed" (arranged from Hosopodi), Lvovsky; "The Cherubic Hymn," Gretchaninoff; "We Praise Thee," Rachmaninoff; "Alleluia, Christ Is Risen," Kopolyoff; "Nunc Dimittis," Gretchaninoff.

M. Alexander Gretchaninoff was present. It was made evident by the large audience which filled the church that there is genuine interest in this type of music.

Prize Anthem by Miss McCollin.

Carl Fisher, Inc., have just issued Frances McCollin's latest prize winner—her fourteenth—an a cappella anthem for four-part mixed chorus, entitled "My Peace I Leave with You." The anthem was the winner in the 1941 Capital University competition and was performed April 26 at the chapel choir festival in Columbus, Ohio, conducted by Ellis E. Snyder.

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M. P. Möller, Inc., is the builder of the organ recently installed in a nationally famous church—the Foundry Methodist in Washington, D. C. This is one of the oldest and largest Methodist churches in America. The organ is entirely new with the exception that the builder used some of the pipes of the old organ which were in good condition but which were rescaled and revoiced.

The following stop specification affords an estimate of the tonal resources of the organ:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Chimes, 21 tubes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Plein Jeu, 4 rks., 244 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 85 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes.
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 68 pipes.
Dulciana, 16 ft., 32 notes.
Octave, 8 ft., 44 pipes.
Bourdon, 8 ft., 32 notes.
Melodia, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.
Blockflöte, 2 ft., 32 notes.
Bombarde, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

Death of Mrs. George O. Lillich.

Mrs. Antoinette Bonnet Lillich, wife of George O. Lillich, teacher of organ in the Oberlin Conservatory of Music and former organist and choir director of the Lakewood Congregational Church, Cleveland, died early in April. In addition to her husband, two children, Richard and Margaret, survive her.

BALTIMORE CHURCH MUSIC FESTIVAL TO BE FINE EVENT

Baltimore is looking forward to the second annual church music festival, which will take place May 5 and 6 at the Brown Memorial Presbyterian Church, occupying both afternoons and evenings. The program announced and the success of the first of these festivals gives promise of equal musical excellence this year. The event, under the direction of W. Richard Weagly, musical director of the church, is entirely free to the public, the expenses having been underwritten by a group of patrons.

The festival is to open at 3 p. m. May 5 with an address on "Music and Spirit" by the pastor of the church, Dr. T. Guthrie Speers, after which Hugh McAmis is to give an organ recital. His program will be as follows: "Psalm XIX," Marcello; Concerto in D, Avison; Adagio, Third Trio-Sonata, Bach; Prelude and Fugue in B minor, Bach; "Absoute," Vivet; Aria, Loeillet; "Messe des Pauvres" (for two organs and choir), Satie.

In the evening Julius Huehn of the Metropolitan Opera will give a song recital.

On the afternoon of May 6 Philip Noble will deliver an illustrated lecture on "The Cathedrals of England," followed by a recital by Dr. Clarence Dickinson of New York. In the evening Handel's oratorio "Samson" will be sung by the choir and noted soloists, Mr. Weagly conducting, with Virgil Fox, organist of the church, at the organ.

At last year's festival the first performance in America of Robin Milford's "The Pilgrim's Progress" was given. This was repeated at the convention of the A.G.O. in Washington and won unstinted praise.

ROBERT ELMORE'S CHORUS GIVES CONCERT IN CAMDEN

The choral club of the Musical Art Society of Camden, N. J., conducted by Robert Elmore, gave a concert March 24 in the ballroom of the Hotel Walt Whitman and the event was a decided success, in that the newspaper criticisms were favorable, many encores were received and the club even made money on the concert. The next appearance of the chorus is to be May 9 at the Princeton Chapel and May 12 it will sing at the North Baptist Church, Camden.

On May 10 Mr. Elmore's Holy Trinity Choir is to sing Philip James' "Light of God." Dr. James, in company with A. Walter Kramer, will be in the congregation to hear his own work for the first time. On May 17 the series of special music at Holy Trinity closes with "Psalm 13," by Liszt.

Mr. Elmore's "Valley Forge—1777" was played recently by the WNYC orchestra in New York, Eugene Plotnikoff conducting. His "Three Colors" was presented by the Mozart Sinfonietta, Wesley Sontag conductor, at Carnegie Hall in New York April 16.



STUDIES IN ORGAN TONE

A set of discs giving an explanation of the manner in which the tonal elements of the organ unite to produce the complex sound which is organ tone.

Explanation by G. Donald Harrison, President of the Aeolian-Skinner Organ Company.

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**First Methodist Church Instrument
Completely Modernized, with New
Console and Additional Stops
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Horace Douglas gave a dedicatory recital Sunday evening, March 15, on the completely rebuilt and modernized organ over which he presides in the First Methodist Church of Rome, N. Y. The work of reconstruction was carried out by DeLosh Brothers of Corona, Long Island, N. Y. The great and choir, pedal bourdon and 'cello are from an old Roosevelt organ; the swell is from the old organ in the church, with four new stops added. A new console has been installed.

The new organ was the initial step of a program which included the decoration of the church, a new chancel and choir loft and new pews.

The resources of the instrument as remodeled are as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 61 pipes.
 2. Viola da Gamba, 8 ft., 61 pipes.
 3. Doppel Flöte, 8 ft., 61 pipes.
 4. Dulciana, 8 ft., 61 pipes.
 5. Octave, 4 ft., 61 pipes.
 6. Hohl Flöte, 4 ft., 61 pipes.
 7. Twelfth, 2 2/3 ft., 61 pipes.
 8. Fifteenth, 2 ft., 61 pipes.
 9. Mixture, 4 rks., 244 pipes.
 10. Trombone, 16 ft., 12 pipes.
 11. Trumpet, 8 ft., 73 pipes.
 12. Clarion, 4 ft., 73 notes.
 13. Chimes, 21 tubes.

- SWELL ORGAN.**
14. Bourdon, 16 ft., 12 pipes.
 15. Gedeckt, 8 ft., 73 pipes.
 16. Open Diapason, 8 ft., 73 pipes.
 17. Aeoline, 8 ft., 73 pipes.
 18. Salicional, 8 ft., 73 pipes.
 19. Voix Celeste, 8 ft., 61 pipes.
 20. Viol d'Orchestre, 8 ft., 73 pipes.
 21. Viol d'Aetheria, 8 ft., 61 pipes.
 22. Viola, 8 ft., 73 pipes.
 23. Flute Celeste, 8 ft., 73 pipes.
 24. Octave, 4 ft., 73 pipes.
 25. Harmonic Flute, 4 ft., 73 pipes.
 26. Nazard, 2 2/3 ft., 61 pipes.
 27. Flageolet, 2 ft., 61 pipes.
 28. Tierce, 1 3/4 ft., 61 pipes.
 29. Vox Humana, 8 ft., 73 pipes.
 30. Cornopean, 8 ft., 73 pipes.
 31. Contra Fagotto, 16 ft., 12 pipes.
 32. Oboe, 8 ft., 73 pipes.

- CHOIR ORGAN.**
33. Open Diapason, 8 ft., 73 pipes.
 34. Geigen Principal, 8 ft., 73 pipes.
 35. Dolce, 8 ft., 73 pipes.
 36. Concert Flute, 8 ft., 73 pipes.
 37. Quintadena, 8 ft., 73 pipes.
 38. Flute d'Amour, 4 ft., 73 pipes.
 39. Fugara, 8 ft., 73 pipes.
 40. Piccolo, 2 ft., 61 pipes.
 41. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
42. Open Diapason, 16 ft., 32 pipes.
 43. Bourdon, 16 ft., 32 pipes.
 44. Lieblich Bourdon (from No. 14), 16 ft., 32 notes.
 45. Quint (from No. 42), 10 1/2 ft., 32 notes.
 46. Octave (from No. 42), 8 ft., 12 pipes.
 47. Gedeckt (from No. 15), 8 ft., 32 notes.
 48. Octave Quint (from No. 15), 5 1/2 ft., 32 notes.
 49. 'Cello, 8 ft., 32 pipes.
 50. Flute (from No. 15), 4 ft., 32 notes.
 51. Fagotto (from No. 31), 16 ft., 32 notes.
 52. Trombone (from No. 10), 16 ft., 32 notes.
 53. Trumpet (from No. 11), 8 ft., 32 notes.

The entire organ with the exception of the pedal open diapason is under expression.

Mr. Douglas' program for the recital was as follows: Trumpet Tune and Air, Purcell; Chorale Prelude, "Bewail, O Man, Thy Boundless Guilt," Bach; Fugue in E flat ("St. Anne's"), Bach; Chorale Prelude, "Alas, Dear Lord, What Evil Hast Thou Done," Brahms; Cantilene, Maily; Intermezzo, Callaerts; "Harmonies of Evening," Karg-Elert; "Echo Bells," Brewer; "Piece Heroique," Franck; First Symphony, Vienne.

Martin J. Argall Takes Bride.

Miss Charlotte J. Hassell, daughter of Mr. and Mrs. Harold J. Hassell, Batavia, Ill., and Martin J. Argall, son of Mr. and Mrs. Reginald A. Argall, Chicago, and a member of the Illinois Chapter, A.G.O., were married Feb. 28 in Bethany Lutheran Church, Batavia. A reception was held in the church parlors for more than 100 guests. The couple left on a short wedding trip and are now residing in Chicago.



CHARLES A. PATRICK, now a private, first class, at Fort Monmouth, Red Bank, N. J., is putting to good use in the armed forces his talent as a musician and is making thousands of his fellow soldiers familiar with good organ music. He is now organist and choir director at the post chapel of the fort. Prior to his induction into the army, June 9, 1941, he was for twelve years at the Grand Avenue Reformed Church, Asbury Park, N. J., and was dean of the Monmouth Chapter, A.G.O., from 1938 to 1940. Before going to Fort Monmouth he was stationed for six months at Camp Davis, N. C., and was in the personnel office of the barrage balloon training center there.

As an example of what he is playing to enhance the musical appreciation of his audiences the following recent programs are published:

Feb. 15—Cantabile, Franck; Fugue in C major, Smart.

Feb. 22—Chorales, "Our Father, Thou in Heaven Above" and "Blessed Jesu, at Thy Word," Bach; Recessional in F minor, Bach.

March 1—"A Ballad of the Trees and the Master," Van Denman Thompson; "Be Not Dismayed, Thou Little Flock," Praetorius.

March 1—Vesper service: "Vater unser im Himmelreich," Bach; "Pange Lingua Gloriosa," Edmundson; "Crucifixus," from Mass in B minor, Bach; "Ecce Jam Noctis," Edmundson.

March 1—Evening service: "Aria Semplice," from "A Cycle of Eight Works," Karg-Elert.

March 8—Chorales, "Lamb of God, Our Saviour" and "In Thee, Lord, Have I Put My Trust," Bach; Chorale in E flat major, Karg-Elert.

Mr. Patrick was graduated from the high school of Asbury Park, N. J., and attended the University of Pennsylvania and Columbia University. He began piano study at the age of 8 years and organ at the age of 14. His latest teachers have been Ernest White, who at the time was at St. James' Church, Philadelphia, and Ralph A. Harris of Brooklyn. Before going to the Grand Avenue Reformed Church of Asbury Park Mr. Patrick held posts as municipal organist of Asbury Park, resident organist of the Avon Inn at Avon, N. J., and accompanist for prominent choral clubs. He is married and Mr. and Mrs. Patrick's peacetime home is in Allenhurst, N. J.

**NEWS FROM FRANCE SHOWS
ORGANISTS' WORK AMID NEED**

News that filters through from France indicates that the organists of that country are at work despite the difficulties that surround life both in the occupied and unoccupied sections. A letter to Joseph Bonnet from his friend Count De Miramon Fitz James, president of Les Amis de l'Orgue, reports that Claude Delvincourt, winner of the Grand Prix de Rome and himself an organist, has been appointed director of the Conservatoire National de Musique in Paris, while Norbert Dufourcq, known to American organists through his books on the organ, is professor of history of music and Oliver Messiaen, another Frenchman whose name is familiar to Americans, is teacher of theory at the Conservatoire. Messiaen was a war prisoner.

Recitals are being played at the Trocadero, Marseilles, Limoges, Lyons and

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- Anton Dvorak (Dods).....The 23rd Psalm .15
- Marianne Genet.....The Shadows of the Evening Hours .15
- G. F. Handel (Lefebvre).....Thanks be to Thee .15
- Philip James.....The Day is Gently Sinking .15
- Richard Kountz.....The First Light of Morning .15
- J. Christopher Marks.....Teach Me, O Lord .15
- Hugh Porter.....O Master, Let Me Walk With Thee .15
- Roger Quilter.....Lead Us, Heavenly Father .12
- Jean Sibelius.....Onward, Ye Peoples! .15
- Powell Weaver.....Spirit of God .15
- Alfred Whitehead.....O Harken Thou, O Lord .15
- C. Lee Williams.....When the Son of Man Shall Come .15
- R. Huntington Woodman.....Humanity is One! .15

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other places. In Lyons two of Mr. Bonnet's former pupils are highly successful. Marcel Paponand is professor at the Conservatoire of Lyons and Marcel Pehu has just been appointed organist of St. Francis de Sales Church, where there is an excellent Cavaille-Coll organ. Charles M. Widor's father and later Widor himself were organists of this church before they went to Paris. At Nimes Professor Emil Rupp, exiled from Strassburg, has been appointed organist of the Grand Temple, a Protestant church.

Many recitals are broadcast from Marseilles.

A successor to the late Charles Tournemire at the Church of St. Clotilde in Paris—the post held by Cesar Franck in his lifetime—was to be selected in a competition, with a jury composed of the best Paris organists making the decision. Tournemire was appointed after such a competition, as were Louis Vierne at Notre Dame and Bonnet at St. Eustache.

Conditions for all organists in conquered France are bad and Count De Miramon suggests that some of their fellows in America might help with small contributions that would be a boon to those in dire need. Mr. Bonnet intends to contribute his services in a recital for the benefit of this cause.

**HAROLD R. YARROLL SERVES
CHURCHES FOR 32 YEARS**

Harold Reeves Yarroll, minister of music of the Reformed Church on East Eighty-ninth Street, New York City, has just completed his thirty-second year as an organist and choir director. Thirteen of them have been in the service of the same church, which is the second oldest congregation in New York (281 years). Mr. Yarroll began his career at the age of 17 and proudly boasts of the fact that

he has never been absent from any church service at which he was scheduled to play during the thirty-two years of his career. His specialty has been the organizing and training of volunteer choirs.

Mr. Yarroll's choir of forty voices consists of persons from many walks of life and representative of many religious denominations and nationalities. About 95 per cent of these singers are either talented vocal students or persons who have in the past made a study of singing. This choir does on an average six oratorios a season, in addition to other major choral works which are performed in connection with the regular services. The success of Mr. Yarroll's method of organizing and maintaining an efficient and reliable choral group is indicated by the fact that at all times he has more applications for places in his group than he can accommodate and that a large percentage of his choir members live outside of New York City proper and must travel long distances, at their own expense, every Sunday and on rehearsal nights, and receive no remuneration for their services.

In addition to directing his choir and playing the three-manual, forty-three-stop Hall organ in his church, Mr. Yarroll gives semi-monthly recitals on Sunday evenings, and at these recitals he uses the best-qualified singers from his choir as assisting soloists, thus giving them an added incentive.

It is Mr. Yarroll's belief that to have a successful volunteer choir it is necessary to go outside the church in which the director serves. There is always bound to be some friction among choir members who belong to the church in which they sing, he says, but this is not the case where persons of many denominations and nationalities make up the choir.

FRANK VAN DUSEN

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Professor of Organ, Piano and Theory—Wheaton College
Director School of Sacred Music—Presbyterian College of Christian Education
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Organ Recital Heard Amid the Wilderness of the Adirondacks

Up in the Adirondack Mountains, deep in the northern wilderness, organ music has been brought to the people by H. J. W. MacCormack, who on Feb. 8 played a recital at the Congregational Church in Keene Valley, N. Y., and took advantage of the occasion to give his audience the right approach to what they heard. This latter was done by having the Rev. Frederica Mitchell, pastor of the church, read an introduction to the program prepared by the recitalist. This "introduction" is hereby reprinted because it will be of interest to the majority of readers of THE

DIAPASON:
The instrument you are about to hear is so unlike any other instrument or combination of instruments as to make difficult even a comparison. It belongs to a world apart; and its music, to be understood, must be approached accordingly.

The essential nature of the organ decrees that it shall serve only the church, and that even there it must remain forever in the background. Attempts to secularize or popularize the organ have met with but limited success and have led to the development of hybrid instruments full of orchestral imitations, but devoid of any real organ tone, such as are commonly heard on radio programs. Attempts to bring the organ into the foreground—that is, to change it from an accompanimental instrument into a solo or concert instrument—have never been permanently successful, and the results at best have been that, in a vain effort to make it the center of interest, music of a fundamentally spiritual or contemplative character has been rendered meaningless by sheer virtuosity, leaving audiences amazed, perhaps, by the performer's technical dexterity, but unmoved otherwise.

All true organ music, no matter how elaborate or complex the external form it may take, has religious faith as its basis and inspiration and is at home only in the church, where, like the other ornaments of the church, it serves only as a backdrop or accompaniment to the central function of worship and prayer, emphasizing that function and focusing the hearer's attention thereon, but never in itself assuming a central role. Music of this

type cannot be approached as one would, for instance, approach that of a symphony concert. Its message is too profound to be grasped by critical listening or skillful analysis of thematic development. As its purpose indicates, it is intended to be heard only—not listened to. The mind at ease almost unconsciously absorbs its varied messages of faith, hope, peace and eternity.

The recital was played on an Estey organ. Here were the offerings: Toccata in F major, Bach; Chorale Prelude, "Our Father, Who Art in Heaven," Bach; Chorale in A minor, Franck; "La Cathedrale Engloutie," Debussy; Toccata from Fifth Symphony, Widor.

Mr. MacCormack, though he received thorough training from several of the best teachers of the organ, now makes the instrument his avocation, his daily work being that of manager of Bradley's, an inn high up in the northern woods of New York State. When the sound film was invented he severed his connection with the organ as a profession. He studied with J. Stanley Farrar, Dr. T. Tertius Noble and Emil Velazco, who was chief organist of the Roxy Theater in New York. Upon leaving the organ bench Mr. MacCormack embarked upon a ten-year business career in New York City and then, in the autumn of 1939, retired with Mrs. MacCormack to the mountains they had grown to love during their vacations.

The organ in Keene Valley is the only one for miles around and is a two-manual. Individual voices are described as superb and the ensemble suggests an organ of at least twice the size. It is presided over by Mrs. James Brown, whose untiring efforts during the last eighteen years, not only as musical director of the church, but as music supervisor in the public school and leader of the community chorus, have created a backwoods community that is really music conscious.

Edwin B. Wase, the organist of Duncannon, Pa., has written a new Easter song, "Alleluia." Mr. Wase wrote the words "after hearing the grand organ and seeing the stained-glass windows in St. Matthew's Lutheran Church, Hanover."

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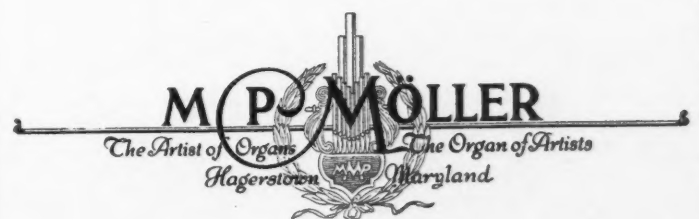
is now running twenty-four hours per day, seven days per week, with a largely increased force, manufacturing urgently needed parts for airplanes, and has also developed and is manufacturing several devices important in the military program.

In addition, as previously announced, organs contracted for, months ago, are being completed, and during the month of March two-manual organs were shipped to the following churches—

- Evangelical Free Church, New Haven, Conn.
- St. Thomas', Newark, Del.
- Concordia Lutheran, Carrick, Pa.
- Christian Union, Rockford, Ill.
- Blessed Mother Cabrini R. C., Chicago, Ill.
- First Evangelical, Rochester, Minn.
- American Lutheran, Billings, Mont.
- Methodist, Glen Burnie, Md.

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Bonnet Plays French Works in N. Y. Recital to Aid War Prisoners

By SETH BINGHAM

Playing on April 21 under the auspices of the Committee of French-American Wives, before an audience that packed the Church of St. Vincent de Paul, New York, Joseph Bonnet presented an unusual program of exclusively French organ music, ranging from early masters to composers of our own day. The instrument, a Kilgen three-manual re-build of some forty stops, proved resourceful and varied under Bonnet's skillful manipulation and particularly effective in the first half of the evening, devoted to the period from the twelfth to the eighteenth century. Even "museum pieces" like the "Organum" of Pérotin, the "Moulin de Paris" of unknown fifteenth century origin and three verses of the Te Deum from the d'Attaignant collection took on a quaint charm with Bonnet's registration. The Fantaisie of Eustache du Caurroy on "Je Crois Vierge Marie," Louis Couperin's Chaconne and de Grigny's "Pange Lingua" all were beautifully rendered in fresh, piquant colors. The climax of this group was Francois Couperin's magnificent "Offertoire sur les Grands Jeux," executed with masterly precision and clarity.

From the musician's viewpoint the Andante of Boely, the Saint-Saens Rhapsody on Breton Hymns, Guilman's Offertoire on "O Filii" and Gigout's "Marche des Rogations," although given with the scrupulous regard which characterizes all Bonnet's playing, offered less of genuine interest. Very appropriate to this occasion was Franck's "Piece Heroique," faultless in rhythm and phrasing. The Widor E major Scherzo is seldom heard and demands nimble staccato pedaling.

"Litanies," by Jehan Alain (killed in action June 20, 1940, at Saumur, France, at the age of 27) was for this listener the selection of paramount interest. It was superbly set forth by Mr. Bonnet, a fitting tribute to the memory of this most gifted young French composer. A lovely Adagio by Tournemire and the Finale from Vierne's First Symphony concluded the recital, which was followed by the Benediction of the Most Blessed Sacrament, sung in Gregorian chant by the clear voices of an excellently-trained group of boys from St. Ignatius Loyola parochial school.

It was a rare privilege to hear a program of this nature, demanding the artistry which only a performer of Bonnet's stature can command. A substantial sum for French war prisoners was realized.

PEARSON TO CLOSE SERIES AT ALLEGHENY COLLEGE

Charles A. H. Pearson of Pittsburgh will give the last recital in the vesper series at Allegheny College, Meadville, Pa., May 3. Dr. Pearson will be heard in Ford Memorial Chapel and his program is to consist of the following works: Prelude and Fugue in F minor, Bach; Lullaby, Saminsky; Scherzo in G minor, Bossi; Allegro and Andante from Fourth Concerto, Handel; "To the Setting Sun," Edmundson; Chorale No. 1, in E major, Franck; "Evening Angelus," Bonnet; Finale from Eighth Symphony, Widor.

The seventh event in the vesper series took place April 12, when two students of Edward Johe gave a recital. Ruth Fisher was at the organ and Donald Forbeck played piano numbers. The organ program of Miss Fisher included Beethoven's Gothic Suite, Mendelssohn's Second Sonata, the "Folk tune" by Whitlock and Bach's Toccata and Fugue in D minor.

TRIBUTE TO HARRISON WILD AT UNIVERSITY OF CHICAGO

Rockefeller Chapel at the University of Chicago was well filled on the evening of April 21 with former pupils and friends of the late Harrison M. Wild who came to pay tribute to his memory and hear the memorial program by three of the organists who studied under him and a group of members of the Apollo Club, an organization Mr. Wild directed for three decades. The organists of the

evening were Lester W. Groom, who played Rossetter G. Cole's Rhapsody, the Bach Chorale Prelude "Wachet auf" and Karg-Elert's Chorale Improvisation on "Herr Jesu Christ, Dich zu und wend"; Alice R. Deal, who played the Prelude to the Bach "Wedge" Fugue and the Pastorale and Finale from Guilman's Sonata in D minor, and Allen W. Bogen, whose performance of Cesar Franck's Finale in B flat was the last number of the program. Under Edgar Nelson's direction the Apollo Club members, placed in the gallery and accompanied by Robert R. Birch, sang selections from Mendelssohn's "Elijah," while two solos were sung by Charlotte Symons, soprano. The event was impressive throughout, as well as musically of the first order.

RECITAL OF MODERN MUSIC BY GILMAN CHASE ON MAY 5

A concert of contemporary music for which a formidable program has been prepared is to be given by Gilman Chase on the evening of May 5 at the First Unitarian Church of Chicago. The offerings should be of more than ordinary interest to those who have developed a taste for the modern forms of composition and who, as Mr. Chase points out, "have strong constitutions and are able to enjoy the exciting stimulant that present-day music can give to the receptive listener." Mr. Chase includes among organ works both the first and second Sonatas of Paul Hindemith, Leo Sowerby's Symphony, Gustav Holst's "Hymn to the Unknown God," besides two liturgical motets by Healey Willan—"Behold the Tabernacle of God" and "Rise Up, My Love"—to be sung by the choir of the church under Mr. Chase's direction.

ANNUAL BACH RECITAL BY GRIDLEY IN CUMBERLAND, MD.

John S. Gridley's valuable educational work at the console, carried on in Cumberland, Md., by means of a series of twelve annual recitals in which all of the organ works of Johann Sebastian Bach are to be presented, will be marked this year by the performance of the six Trio-Sonatas. The recital will take place at the First Presbyterian Church on the evening of May 5. This is the fourth of these annual events. The first was given in 1939 and Mr. Gridley hopes to continue with his series until its completion in the spring of 1950.

Mr. Gridley has prepared extensive and informative program notes. These are being mimeographed and copies will be available for those who desire them. The recital is to be played on a three-manual Möller organ of twenty-four ranks and 1,646 pipes, built in 1929.

To Entertain Chicago Women.

Mrs. Gertrude Rauhauser will be hostess to the Chicago Club of Woman Organists Monday evening, May 4. Mrs. Rauhauser has a two-manual Wicks organ in her home. The program to be presented includes numbers by a string trio, the Psalmidicon Quartet, and organ numbers by Alice R. Deal and Gertrude Rauhauser. Mrs. Evelyn Fox will talk on the forms of worship in the Holy Land.

CHARLES DODSLEY WALKER



CHARLES DODSLEY WALKER, organist and choirmaster of St. John's Methodist Church, Watertown, Mass., and of the Harvard-Radcliffe student choir at Christ Church, Cambridge, received his commission as an ensign in the United States Naval Reserve in March and is now on active duty at the naval training school at the Massachusetts Institute of Technology, studying meteorology.

Mr. Walker is giving up "for the duration" a life of musical study which was to have culminated in June in a master of arts degree in music from Harvard University. His musical education began in 1930, when he entered the choir school of the Cathedral of St. John the Divine in New York. In 1932 he began the study of the organ with Norman Coke-Jephcott and two years later took up also the study of harmony and counterpoint with Mr. Coke-Jephcott, continuing his schooling at Trinity Preparatory School, where he was organist during his senior year. After graduation from Trinity School in 1936 Mr. Walker entered Trinity College, Hartford, to study the organ with Professor Clarence Watters. During his last three years in college he was assistant to Mr. Watters and also organist and choirmaster of the Stafford Springs Congregational Church.

In 1939 Mr. Walker won the associate-degree from the American Guild of Organists. In his senior year he was manager and student conductor of the Trinity College Glee Club.

Upon graduation from Trinity College in 1940 Mr. Walker entered the Harvard Graduate School of Music, at the same time becoming organist and choirmaster of the Harvard-Radcliffe choir at Christ Church, Cambridge, and assistant to W. Judson Rand, Jr., at the other Christ Church services. In 1941 he became organist and choirmaster of St. John's Methodist Church, Watertown, where he has two choirs and a four-manual Skinner organ, at the same time retaining the 9 o'clock choir at Christ Church. Since the summer of 1940 he has been organist and choirmaster of the Lake Delaware boys' camp, a summer camp for New York City Episcopal choir boys.

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To Players of the HAMMOND ORGAN:

With the kind permission of the Hammond Instrument Company, of Chicago, we have made mimeographed copies of Mr. Porter Heaps' suggested Hammond Organ registrations for certain numbers in THE ORGAN STUDENT'S BACH, by James H. Rogers, as published in The Hammond Times for February and April,

1942. We will send a copy to you, gratis, upon request.

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Offerings of Easter; What Service Lists in New York Reveal

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

When I said last month that my eyes would not permit me to make my usual study of Easter programs I could not guess that a kind friend would come to my rescue. George Vause of the West End Presbyterian Church in New York spent the time between heavy services on Easter Day in "breaking down" the lists published in the admirable section of the *New York Sun* known as "The Choir Loft." I am going to report what he found, substantially in his own words. He apologized for possible inaccuracies—quite unnecessarily, I am sure.

As usual, so far as arrangements are concerned, the Dickinsons led with a couple of hundred listings, not to mention Dr. Clarence Dickinson's original compositions, which were much used. His edition of the Spanish carol "In Joseph's Lovely Garden" appeared not less than fifty times. Only one other composition of any kind seems to have done better—Handel's "Hallelujah Chorus" (58), with the Toccata from Widor's Fifth Symphony trailing at forty-two performances.

As for composers, Bach was listed seventy-five times; sixty-five instrumental numbers, headed by "Christ Lay in the Bonds of Death" (16). Handel appeared 112 times; besides the "Hallelujah Chorus" (58) there were other parts of "The Messiah," including "I Know That My Redeemer Liveth" (21), and "Since by Man Came Death" (7).

Popular choral numbers included the following: Reimann-Dickinson, "By Early Morning Light" (20); Macfarlane, "Christ, Our Passover" (17); Yon, "Christ Triumphant" (14); Gounod, "Sanctus" and Norwegian-Dickinson, "This Glad Easter Day" (13); Kopolyoff, "Alleluia, Christ Is Risen" (12); Beethoven, "Hallelujah" (11); Parker, "Light's Glittering Morn" (10); Birstow, "The Promise Which Was Made" (7); Shaw, "Spring Bursts Today," and Tours, "God Hath Appointed a Day," and Vincent, "As It Began to Dawn" (6); Kemmer, "I Heard Two Soldiers Talking" (new) and Lotti, "Joy Fills the Morning," and Polish-Dickinson, "When the Dawn Was Breaking" and V. D. Thompson's "Spring Bursts Today" and Stainer's "They Have Taken Away My Lord" (5).

Composers having a good representation, but for more than one composition, include: Marryott (12), Edmundson and Goldsworthy and Vulpius (10), Candlyn (7), Whitehead (6) and Barnby (5).

Among vocal solos Granier's "Hosannah" (24) led even Handel's "I Know That My Redeemer Liveth" (21). The Mozart "Alleluia" appeared eleven times.

Dubois contributed twenty-six listings of organ pieces, including his "Alleluia" (10), "In Paradisum" (7), "Hosannah" (4), "Fiat Lux" (3) and "Marche Triomphale" (2). Harvey Gaul's "Easter Morning on Mount Rubidoux" (12) was apparently the most popular American piece. Other popular composers for the organ were Guilman and Mendelssohn (13), Franck and Vierne (10). Johns-

ton's "Resurrection Morn" (10) was the American runner-up to Gaul's perennial favorite. Borowski appeared six times; so did Mulet's "Carillon-Sortie." Rubinstein's "Kammenoi-Ostrow," in different arrangements, appeared five times.

Seven churches used violin, cello and organ; five used violin and organ; seventeen had various other combinations of instruments.

These lists included a number from suburban churches "beyond the rivers," some of which showed a leaning toward the Victorians—Stainer, Sullivan, Martin and Tours. The popular Johnston piece belonged to Suburbia exclusively; it did not appear on Manhattan's programs.

Newly-Published Music

There is one new anthem I can recommend enthusiastically for any choir—Candlyn's "Christ, Whose Glory Fills the Skies" (C. Fischer), a perfectly lovely new number in the distinguished "Albany Diocesan Choir Festival Series." It has six pages of easy, accompanied music, with delightful accompaniment, and that originality which seems simple and inevitable for its composer—and for few others in our generation.

There is also a stunning big anthem by Philip James, a setting of "Psalm 150" (Gray). It is accompanied and needs a good chorus. It has splendor enough to deserve comparison with Franck's great setting.

Marryott's "A Hymn of Peace" (Ditson) is an admirable hymn-anthem, to be sung unaccompanied by any sort of choir. It has a strong melody. Wichmann's "O Lamb of God" (Volkwein Brothers, Pittsburgh) is an original communion anthem—a beautiful one—to be sung unaccompanied.

Three of the new organ pieces deserve attention from everyone: "Samarkand," a delightful *orientale* by Ernest Douglas; A. H. Johnson's easy and charming "Three Short Pastels," some of the prettiest little pieces of the year, and D. G. Mason's sturdy Chorale Prelude on Lowell Mason's tune "Dort." Congratulations to J. Fischer on the publication of these.

EIGENSCHENK IN RECITAL FOR VAN DUSEN ORGAN CLUB

One of the finest programs of the season was given by the Van Dusen Organ Club Monday evening, April 6, when Dr. Edward Eigenschenk played the entire program. He delighted his audience with his brilliant performance and interesting remarks. The program consisted of the following: Concerto, Dupuis; "Jesu, Joy of Man's Desiring," Bach; Andante (Clock Movement), Haydn; Fantasia and Fugue in G minor, Bach; "The Ballet," Debussy; "Hours in Burgundy," Jacob; Scherzo, Fourth Symphony, Widor.

Following the program Dr. Van Dusen gave an interesting resume of the activities of the club and gave special recognition to those who have served in the capacity of president. The order in which the presidents have served is as follows: Alvina Michals, Kenneth Cutler, Edward Eigenschenk, Wilbur Held and Winston Johnson. Miss Miriam Clapp was in charge of the entertainment, while Miss Marjorie Deakman was in charge of the refreshments, provided by Dr. Van Dusen.

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Examinations for the choir-master certificate April 29, 1942. Examinations for fellowship and associate-ship May 28 and 29, 1942.

Leon Barzin Casts Light on Problems of Directing Orchestra and Chorus

An open forum on the problems of directing a combined chorus and orchestra was conducted by Leon Barzin for the Headquarters Chapter at the Fifth Avenue Presbyterian Church, New York, March 30. Mr. Barzin is the director of the National Orchestral Association.

"Coordination," said Mr. Barzin, "is the one word which sums up everything I might say to you this evening."

The coordination of physical and mental faculties was emphasized throughout Mr. Barzin's discussion. The ideal to be achieved is perfect coordination of chorus and orchestra, he pointed out, which necessarily involves coordination between the entire ensemble and the conductor.

"First," said Mr. Barzin, "the conductor must have complete physical coordination, as in playing golf. If one is hampered by the necessity of worrying about his beat and how he is going to control the dynamics of a composition there is bound to be physical tenseness and he will never be able to establish the desired unity and coordination between the various sections of his ensemble. The conductor's technique must be automatic and stored away here," said Mr. Barzin, touching the back of his head, "while a mental picture of the score must be retained here," placing his hand in turn upon his forehead.

"The actual technical problems of conducting an orchestra and chorus can be met only through experience. For example," said Mr. Barzin, "how many of you know that the wood-winds are slower in attack than the strings? The brasses are still slower and the chorus generally is slower in response than the orchestra. These things must all be taken into consideration."

Mr. Barzin emphasized the value of a clear and definite beat with the right hand. The basic movement of the beat should cut an imaginary cross or portion thereof at about the center of the body. The first downbeat should be proportionately the longest and should be preceded by a proportionate upbeat. This is especially important for the orchestral player, who must count a number of measures before his entrance. The importance of a smoothly-flowing beat and the "follow through" in all physical movements was emphasized. The left hand, generally speaking, must control the dynamics, entrances, etc., and need not duplicate the beat of the right, as is too often the case. The body must be kept flexible, so that the conductor may bend forward or backward or gradually or quickly from one side to another. This makes it unnecessary to chance the position of his arm movements, which should remain at about the center of the body.

Mr. Barzin made a plea for conducting that is simple and unobtrusive, since elaborate, highly personalized styles only tend to divert the attention of the audience and usually involve unnecessary rehearsals.

Mr. Barzin cautioned conductors not to forget that when one works in close proximity to his players and singers the response to his movements is much quicker and stronger than when he is standing fifty feet away. He must, therefore, gauge the amplitude of his beat and the vigor of his gestures accordingly.

Mr. Barzin also discussed his conceptions of opera in the course of the evening.

"I should like to whitewash the past

SEND NO MORE COMPOSITIONS FOR COURBOIN BROADCAST

Dr. Charles M. Courboin announces that he has enough manuscripts for the proposed Guild broadcast, announced in THE DIAPASON March 1, and that members should not continue to send compositions for this purpose.

The date of the broadcast and the program will be announced in the next issue.

completely and start anew," he said. "When you have Mimis dying at twenty-fourty something's wrong! Let us have opera that can be sung by intelligent musicians who can act and who are not repulsive to look at. Why not write opera that does not have to be sung by freaks? Why can't opera be as attractive, for example, as 'Lady in the Dark'?" We of the National Orchestral Association are endeavoring to bring this about through experimental work in our opera classes.

After the forum refreshments were served and the meeting gave way to informal "shop talk."

SEARLE WRIGHT.

Choral Program for Erie Chapter.

The Erie Chapter presented a Lenten choral program in the First Presbyterian Church of Erie Sunday afternoon, March 22, with eleven choirs participating. Music was directed by Federal Lee Whittlesey, Ph.D., director of music at the Church of the Covenant, and by Obed L. Grender, director at the First Baptist Church and conductor of the Academy and Strong Vincent High School a cappella choirs of Erie. Alma Haller Way was at the organ, assisted by Thekla Baur Abbott, Myrtle Work Duffy and Richard Densmore, who played the prelude, offertory and postlude. Organ numbers included: Andante Cantabile, Tschaiakowsky; Folk-song Prelude, Edmundson, and Postlude in C minor, Duncan. Anthems sung included: Festival Prelude, Bach-Stoessel; "Brother James' Air," arranged by Jacob; "I Will Not Leave You Comfortless," Titcomb; "The Lord is a Mighty God," Mendelssohn; "To Thee We Sing," arranged by Tkach; "O Darkest Woe," Chorale; "Turn Back, O Man," arranged by Holst; "The Lord Bless You and Keep You," Lutkin.

MYRTLE W. DUFFY, Secretary.

Works of Cincinnati Composers Heard.

Guild composers' night proved a successful and entertaining event of the Southern Ohio Chapter. The program was given at the North Presbyterian Church, Cincinnati, April 13. The offerings consisted of selections composed by members of the Guild—Messrs. Mead, Pruden, Titus, Warner, Frederic, De Vaux, Scheel and Alter. A ladies' ensemble from the Christ Church choir, a mixed choir from St. Lawrence, the North Church choir and The Temple Singers participated.

After the program the Philathea class of the church entertained the people present at a social hour, with home-made cakes and tea and coffee.

Thursday, April 23, there was to be a dinner and recital at Christ Episcopal Church, Glendale. Richard L. Warner, organist and choirmaster, invited the Guild to be present. A recital was given by Hugh Porter of New York.

ETHEL HAAG, Registrar.

Detroit Is Expecting You at Regional Convention to Be Held June 15 and 16

Open letter to the members of the Western Michigan, Western Pennsylvania, Central, Northern and Southern Ohio Chapters, and the Toledo and Youngstown branch chapters of the American Guild of Organists. Dear Fellow Members:

May I introduce myself as one of the regional convention committee members of the Eastern Michigan Chapter. As you can well realize, plans are rapidly going forward to make your convention of June 15 and 16 in Detroit one of the best regional conventions ever.

Judge for yourself: Among the attractions we'll have organ recitals by Parvin Titus and Edgar Danby, to name only two; a lecture on choir administration by Dr. C. Harold Elnicke; a talk by Bishop Creighton at the Guild service in the Episcopal Cathedral (incidentally rehearsals are under way with an all-city combined boys' choir, and from what one hears when listening at key-holes, it won't be half bad); a visit to lovely Cranbrook, with a possible carillon recital; and several other very interesting events which lack of space forbids me to mention at this time.

But seeing that we mustn't forget the inner man, there will be receptions and banquets presenting the wherewithal to satisfy our hunger and lave away our thirst.

So won't you please mark these dates of June 15 and 16 on your calendars and come to Detroit by means of bus, train, airplane; or even by means of an agile thumb?

Mrs. John Murphy, who lives at 193 Moss Avenue in Highland Park, Mich., can get you all sorts of interesting accommodations at the Webster Hall, our convention headquarters in Detroit's lovely art center district. Your dean has the price lists by now; so all you have to do is consult it and then notify us on the convenient blank provided for the purpose; we'll do the rest.

Hoping to meet you personally at your Detroit regional convention in June, I remain,

Most cordially and fraternally yours,
AUGUST MAEKELBERGHE, F.A.G.O.

Dinner in Honor of Samuel A. Baldwin.

A dinner was given at the Duane, on Madison Avenue, New York, Monday evening, April 27, in honor of Professor Samuel Atkinson Baldwin, a founder, fellow and past warden of the Guild. An interesting program had been prepared. A. Walter Kramer, well-known composer and publisher, was a speaker and a composition by Professor Baldwin was to be played. The committee in charge consisted of Charles Henry Doersam, David McK. Williams and S. Lewis Elmer, chairman. A full account of the event will be published in the next issue.

Virginia Chapter Gives Cantata.

The Virginia Chapter presented "The Seven Last Words," by Dubois, at the First Baptist Church in Richmond April 3. There were about 125 voices in the choir, representing ten of the churches of Richmond. James Sydnor directed and the accompanist was William H. Schutt.

This was the last of the programs open to the public this season. Next month there will be a banquet at which officers for the next year will be elected.

BEULA HATCHER BEMONT, Registrar.

News of the American Guild of Organists—Continued

Arkansas State Meeting
Marked by Fine Program;
Miss Raetz Elected Dean

The Arkansas Chapter held its annual state meeting April 11 in Little Rock. Registration of members and guests took place at Trinity Cathedral, followed by a business session in charge of the dean, Mrs. Patsy C. Farell. New officers elected for the year are: Miss Christine Raetz, dean; Mrs. John Strom, sub-dean; Mrs. R. E. Lucy, secretary, and Mrs. T. W. Hercher, treasurer.

John D. Morrison, organist of Trinity Church, Highland Park, Ill., played the afternoon recital and his program was as follows: "Recit de Tierce en Taille," de Grigny; Prelude, Clerambault; Trumpet Tune, Purcell; Fantasie and Fugue in G minor, Bach; "Twilight at Fiesole," Bingham; "Bible Poems" ("Lord Jesus Walking on the Sea" and "The Marriage in Cana of Galilee"), Weinberger; Toccata, "O Filii et Filiae," Farnam. At present Mr. Morrison is in the United States army, stationed at Camp Robinson.

At the Winfield Methodist Church a program of anthems was sung by the Winfield Methodist choir, with Mrs. I. J. Steed, director, and Miss Kate Bossinger organist, and by the Trinity Cathedral choir, directed by Henry Sanderson, A. A. G. O., organist and choirmaster.

Members of the Guild enjoyed a fellowship dinner at Trinity Cathedral parish-house, with Miss Christine Raetz presiding.

The evening program was marked by a splendid recital played at Trinity Cathedral by Thomas H. Webber, Jr., A. A. G. O., organist and choirmaster of the Idlewild Presbyterian Church, Memphis, Tenn. The program was as follows: Fantasie on "Amsterdam," McKinley; Prelude on "Rhosymedre," Vaughan Williams; Toccata on "From Heaven on High," Edmundson; "Elegie," Peeters; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Seven "Casual Brevities," Leach; Intermezzo, Bonnet; Theme and Variations, Thiele; "Ronde Francaise," Boellmann; "Landscape in the Mist," Karg-Elert; Finale, Sixth Symphony, Verne.

The organ recitals and choir program were open to the public and the attendance was good.

The Arkansas Chapter has held monthly meetings this season, with programs of service music played by members. A social meeting at the home of Mrs. Patsy C. Farell was enjoyed in February. Also in February the Guild sponsored a recital by Carl Weinrich at the First Methodist Church, after which members went to the home of Mr. and Mrs. R. E. Overman for a social hour in honor of Mr. Weinrich.

MRS. HENRY C. HARRIS.

Anthem Festival in Hartford.

The Hartford Chapter held an anthem festival Sunday evening, April 19, at Immanuel Congregational Church, Hartford. Professor Joseph S. Daltry of Wesleyan University, Middletown, conducted a chorus of 250 voices, composed of choirs from Hartford and surrounding towns. Mrs. Esther Nelson Ellison, A. A. G. O., was the accompanist. Raymond Lindstrom played for the prelude the Festival Prelude on "A Mighty Fortress" by Faulkes. The offertory was the Cantabile by Franck, played by Mary E. Gilkeson, and Ellis C. Varley played a Toccata on "Nassau" by Edmundson for the postlude. The anthems sung were: "Now Let Every Tongue Adore Thee," Bach; "Alleluia, Lord God," Palestrina; "Behold Now, Praise the Lord," Titcomb; "Lo, a Voice from Heaven Sounding," Bortniansky; "O Lord, Most Holy" (solo part by boy choirs), Franck; "How Lovely Is Thy Dwelling-Place," Brahms; "In Joseph's Lovely Garden" (solo by boy choirs), Dickinson; "Hallelujah Chorus," Handel.

The choirs which participated were from the Immanuel Congregational, First Presbyterian, Trinity Lutheran, St. Monica's, First Congregational, Wallingford, Conn.; First Congregational, Windsor, Conn.; Terryville Congregational, Windsor Methodist, Center Congregational, Torrington, Conn., and Plainville

Congregational, and the boy choirs from St. James' Episcopal Church, West Hartford, and Trinity Church, Wethersfield. THERESA M. D'ESOP.

Manuscript Night in Trenton, N. J.

The Central New Jersey Chapter spent an enjoyable evening April 6 listening to compositions in manuscript by members of the chapter. This program was presented in the First Presbyterian Church, of which Frank G. Hensel is organist. Following was the program:

Composer George I. Tilton—Chorale Prelude on "Morning Star"; Meditation on the Bach Passion Chorale; "Saw You Never in the Twilight" (words by Mrs. C. F. Alexander; sung by Lily Oros, soprano); Improvisation on "Lianfair." All the numbers were played by Mr. Tilton.

Composer Mrs. Edith Hartman—"Miracles" (words by Mrs. Ellen L. Hensel), sung by Mrs. Alice Hulbert Berman, soprano.

Composer Herbert Ralph Ward—"Prelude Ecclesiastique"; Two Songs ("Vocation," anonymous, and "O Brother Man, Fold to Thy Heart Thy Brother," Whittier), sung by Miss Rhea Cella, soprano; organ numbers played by Mr. Ward.

Composer Mrs. Ellen L. Hensel—"Prayer for Peace," played by Mr. Hensel; "Mary at the Tomb," sung by a quartet.

Composer Norman Landis—"Dream Pastorale," "Elegiac Song," "Desert Sunrise Song," all played by Mr. Landis.

Composer Edward A. Mueller—Two songs sung by the clown in "Twelfth Night," Shakespeare ("Fly Away, Fly Away, Death" and "O Mistress Mine"), both sung by Miss Marcelle McKee, soprano; Introduction and Fugue in C minor, played by Mr. Hensel.

The nominating committee selected for 1942-1943 consists of C. A. White, chairman; Mrs. Ella R. Northrup, Mrs. Allan D. Frey and Sidney R. Hollies and the auditing committee of Mrs. James B. Whiteley and Miss Josephine Patterson.

Extensive preparations are under way for the music festival to be held in Trenton May 25. Nearly all choirs of Trenton churches are participating in the chorus of 400 voices under the direction of Dr. Clarence Dickinson, director of the School of Sacred Music of Union Theological Seminary.

MRS. G. DONALD ORMSBY, Registrar.

Service for Massachusetts Chapter.

A public service for the Feast of the Annunciation, B.V.M., took place at the Church of St. John the Evangelist (Cowley Fathers) in Boston March 25. It was under the direction of Everett Titcomb, director of the Schola Cantorum, and consisted largely of unaccompanied motets and antiphons to the Virgin and the Litany of Loretto. Benediction was given as part of the service, using "O Saving Victim" of Gardner Evans, "O Quam Suavis" of Titcomb and the Allegri "Adoremus." Dr. Francis Snow played the prelude, "Regina Coeli" and a Prelude by Titcomb, and Homer Humphrey offered the first movement of Rheinberger's Sonata on the Tonus Peregrinus.

The Schola Cantorum consists of forty adult singers drawn from all walks of life, men and women who have a deep interest in and sympathy with the great choral music of the sixteenth and seventeenth centuries. The fact that this choir has existed as a volunteer organization for more than a quarter of a century is the best tribute we know to the man who has guided it during that period. It includes a number of organists and choirmasters of note from Boston and vicinity—persons who give their services as singers and organists and in return receive the knowledge of plain-song and polyphonic music which Everett Titcomb imparts.

GARDNER EVANS, Secretary.

Organ-Piano Program in Newark.

For the Metropolitan New Jersey Chapter one of the highlights of the season was the recital in beautiful Grace Episcopal Church, Newark, April 13. Harold B. Niver, A. A. G. O., organist and choirmaster of the church, opened the program with Mozart's Fantasia in F minor. Dean W. Norman Grayson, M. A., joined Mr. Niver at the piano for the Andante from the Third Concerto of Bach. The appreciative audience was impressed as the organ and piano became as one in beauty of tone, dynamics

and phrasing. A little later we were thrilled as we listened to the Piano Concerto in A minor of Schumann and discovered that Dean Grayson, whom we have long known as an excellent organist, is just as much at home at the piano.

The recital closed with Reubke's Ninety-fourth Psalm Sonata, played by Mr. Niver.

A short business meeting was held in the choir room of Grace Church and a social hour followed.

FLORENCE MALTBY, Acting Registrar.

York Chapter Honors Frysinger.

Professor J. Frank Frysinger, organist and choirmaster of the First Presbyterian Church, York, Pa., was honored on his birthday anniversary at a recital April 14 sponsored by the York Chapter. After the recital a birthday party was held at the Old York House with Mr. and Mrs. Frysinger as guests of honor. Mr. Frysinger was presented with a basket of red roses and a large birthday cake. Mrs. Edythe Wareheim, dean of the York Chapter, spoke.

Compositions by Mr. Frysinger were featured at the recital, played by members of the York Chapter who were taught by him. Organ solos and the organists playing them were: "The Seraph's Strain" and "Sunset" (Mrs. Florence R. Conrad); "Moonlight" (Miss Margaret L. Jacobs); "Far o'er the Hills" and "Emmaus" (Mrs. Lester S. Gillis); "Eventide" (Miss Ruth A. Jones); Toccata and Berceuse (Mrs. Catharine M. Chronister). Vocal solos written by Mr. Frysinger and sung by Pauline Lehn Small, soprano, were: "Jesus, Stretch Forth Thy Hand to Me" and "The Tree of Life." At the conclusion of the recital Mr. Frysinger played a chorale prelude by Bach, "Have Mercy on Me, O Lord."

The next meeting of the York Chapter will be held May 12, when a banquet and election of officers will take place at the Julius dairy parlor.

WILLIAM G. N. FUHRMAN, Secretary.

Washington Junior Choir Festival.

The District of Columbia Chapter is sponsoring its third annual junior choir festival Sunday, May 10, at 4 o'clock in the National City Christian Church. Roberta Bitgood, F. A. G. O., of the Westminster Presbyterian Church in Bloomfield, N. J., will conduct the festival. Miss Bitgood will stay over and speak before the chapter Monday, May 11, on junior choir methods, materials, etc.

The Washington junior choir festivals have gathered momentum every year. They began in 1940 with eight choirs, which met at Grace Lutheran Church. In 1941 fifteen choirs met for an overwhelmingly successful festival at the National Cathedral. This year over thirty choirs are planning to participate, which will include about 500 children. So many new junior choirs have sprung up in Washington in the last two years that the chapter is convinced that these city-wide festivals have influenced and encouraged their development and brought to hundreds of children music and training which otherwise they might have missed.

The program this year includes unison singing as well as two and three-part.

San Diego, Cal., Chapter.

The April meeting of the San Diego Chapter was held at the First Presbyterian Church Sunday, April 12. The meeting was in the form of a concert given by the pupils and the choir of Ethel W. Kennedy. The excellent program was very enthusiastically received. The organ selections included the Prelude and Fugue in C major, Bach; Dramatic Pedal Study (a la Gigue), Macdougall, and Miniature Suite, Rogers, played by Maxine Parrish, and the "Suite Gothique," Boellmann, played by Warren Tait.

Preceding the concert the usual business meeting was held. In the absence of our dean, Mrs. Olive Requa, because of illness, the sub-dean, Mrs. Hazel Walton, presided.

IRENE MITCHELL.

GUILD MEMBERS—HERE IS YOUR OFFICIAL 1942-43 BALLOT. Members in good standing are asked to make a prompt return to the Guild office.

AMERICAN GUILD OF ORGANISTS

United States

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General Officers, 1942-43

Check Here	For Council Term Ending 1945 (Vote for seven)
	Charles Henry Doersam, F.A.G.O.
	Pietro Yon
	John Holler, A.A.G.O.
	Hugh Porter, F.A.G.O.
	Alfred Boyce, F.A.G.O.
	Lilian Carpenter, F.A.G.O.
	Norman Coke-Jephcott, F.A.G.O.
	Mary Arabella Coale, A.A.G.O.
	Reginald Mills Silby
	Grace Leeds Darnell, F.A.G.O.
	(The order of these names was decided by lot.)

Secretary will detach before casting ballot. The General Secretary is hereby authorized to cast this ballot. Signature

SCHOOL OF MUSIC UNIVERSITY OF MICHIGAN

News of the American Guild of Organists—Continued

Philadelphia Convention
Will Mark 40th Birthday
of Pennsylvania Chapter

Plans are well under way for a two-day regional convention to be held in Philadelphia June 24 and 25. This event will constitute the major part of a celebration in commemoration of the fortieth anniversary of the Pennsylvania Chapter. A number of neighboring chapters will unite with us on this occasion.

Wednesday morning will include registration in Presser Hall, greetings by Dr. James Francis Cooke and a talk on Guild examinations by Norman Coke-Jephcott. A recital in Girard College, played by Harry C. Banks, Jr., is scheduled for the afternoon. The evening program will be presented at the Northeast High School. It will consist of recitals by Newell Robinson and Claribel Thomson and a program of choral numbers by the Olney High School A Cappella Choir, under the direction of Theodore Nitsche.

The Thursday morning session will be held at Curtis Institute of Music, where a recital will be played by Clarence Snyder. G. Donald Harrison of the Aeolian-Skinner Organ Company will deliver an address, lead a discussion and answer questions on organ problems. The afternoon program is scheduled to be held in historic Christ Church, where Richard Ross of Washington, D. C., will give a recital.

The two-day session will come to a close with a banquet Thursday evening.

The April dinner meeting of the Pennsylvania Chapter was held April 18 in Trinity Lutheran Church, Germantown, where our secretary, William P. Washburn, is organist and director. A sumptuous dinner which had been prepared by the ladies of the church was served by the young men.

The speaker of the evening was Charles Davis of the Federal Bureau of Investigation. Mr. Davis told many interesting things in connection with FBI work, particularly incidents connected with the war, and showed the purposes underlying the propaganda of the Axis nations. He emphasized the importance of our reporting to the proper authorities anything we may see or hear that seems dangerous to public welfare.

The month of March included two outstanding events on the calendar of the Pennsylvania Chapter. The first, the monthly dinner, was held March 21 in St. Matthew's Church, Philadelphia, where Roma E. Angel is organist and choir director. At the conclusion of the dinner, which was enjoyed by nearly fifty Guild members and friends, Dean Maitland called upon the rector of the church, the Rev. W. Ralston McKean, for a few remarks. Mr. McKean greeted the members present and paid a tribute to his organist and director, Miss Angel.

Harold W. Gilbert, speaker of the evening, made a very interesting talk on the revision of the Episcopal Hymnal, which has been in the process of accomplishment since 1937, a task which must be repeated about once in twenty-five years. This stupendous undertaking requires the services of linguists, poets, musicians and hymnologists—all keenly interested in hymns from the point of view of the congregation. Canon Douglas, an important figure on the commission, is not only a sound musician, but also a linguist, being chairman of the translation committee, dealing with Latin, German, French and Greek. Mr. Gilbert reports that the compilation of the texts was presented to the general convention for approval in 1940 and the commission hopes to complete the revision by the fall of 1942.

Robert H. Elmore, a distinguished member of our chapter and a nationally-known organist, displayed his virtuosity as a pianist in performing the following numbers: "Sonata Tragica," MacDowell; "An Ayre," Jeremiah Clarke; Etude in F sharp major, Stravinsky; Prelude (for the left hand alone), Scriabine; Two Tone Pictures: "Personage Throwing a Stone at a Bird," Triggs, and "Chicks,"

IN THE GUILD

In the Guild, throughout our 100 chapters, activities for the season are coming to a close. As far as official business is concerned there remains a final business meeting at which election of new officers will take place.

The official ballot appears in this issue of THE DIAPASON and we ask that all members vote and return their ballots to the Guild office in New York.

Two chapters have contributed ideas for Guild activities worthy of mention here:

BUFFALO CHAPTER, organized Oct. 27, 1919—The April event in this chapter was the student organ playing competition. There were two classes in the contest, which was held April 13—advanced and intermediate. The advanced group had to play the Little G minor Fugue of Bach and the intermediate group the E minor Prelude and Fugue. In each class a composition of the candidate's own choosing also was included. The Buffalo Chapter will probably follow this up next season with a similar contest, but instead of organ playing a choral contest with various choirs participating.

WESTERN MICHIGAN CHAPTER, organized Nov. 17, 1937—Dr. C. Harold Einecke is the dean of this up and coming chapter. Dr. Einecke feels that the average layman knows little about the organist and less about the American Guild of Organists, and so he has written an article for a Grand Rapids, Mich., publication entitled "How the Organists' Guild Builds Our Local Culture". This article appeared in the March issue of the publication and ought to be of help to all organists and the Guild at large.

Moussorgsky; Symphonic Paraphrase on Themes from "Die Fledermaus," Strauss-Godowsky.

On March 26, in Trinity Reformed Church, where Dr. William T. Timmings is in charge of the music, the Pennsylvania Chapter, in conjunction with the Philadelphia Music Teachers' Association, presented an evening of contemporary organ and piano music, including "Masters of Our Day," a series of contemporary educational music for piano. The program was introduced with organ numbers played by Thomas Matthews and Robert B. Miller. These consisted of: Prelude in C minor, Vaughan Williams; Fourth Meditation, Messiaen, and "Messe des Pauvres," Erik Satie. Isadore Freed, a member of the chapter and head of the department of music at Temple University, gave a very interesting talk on our new music, drawing comparisons between the music of masters in different eras in musical history, and showing that each master was a modernist in his time and his compositions were an innovation in musical art. Mr. Freed emphasized the fact that the musical idioms of today are experimental and are exemplified in the neoclassic and the neoromantic styles, by polyrhythmists, polytonalists, folklorists and colorists. In addition to playing some of his own compositions in the modern idiom, Mr. Freed played works by such presentday composers as Copland, Cowell, Hanson, Jacobi, Sessions, Goossens, Milhaud and others.

Whether or not the audience as a whole accepted these compositions as of practical value for immediate adoption in their work, at least we learned what it was all about and were deeply interested.

ADA R. PAISLEY.

Handel's Life Louisville Topic.

Prior to the meeting of the Louisville Chapter April 6 at the French Village each member was sent a question pertaining either to the life or works of Handel and was requested to supply such data as the question required when called upon at the meeting. The treasurer, Dr. Clarence Seubold, presiding in the absence of both the dean and the sub-dean, disposed of current business and turned the meeting over to Mrs. Elsa G. Ropke, chairman of the program committee, who

conducted the presentation of facts in the life of Handel. When the last bit of information had been given those present were acquainted with many details of the story of the great composer.

CHARLOTTE WATSON,
Corresponding Secretary.

Annual Pilgrimage to Ann Arbor.

The Eastern Michigan Chapter made its annual pilgrimage to Ann Arbor for a dinner at the Michigan League and a recital at Hill Auditorium on April 21. At the business meeting after the dinner the tentative program for the regional convention in which the Northern, Central and Southern Ohio Chapters, the Youngstown and Toledo branches and the Western Pennsylvania Chapters will meet the Eastern Michigan and Western Michigan Chapters in Detroit was read and discussed.

The following organ program was played by Frieda Op't Holt: Prelude and Fugue in C minor, Bach; Sinfonia to "I Stand with One Foot in the Grave" and Chorale Finale from "Jesus Took unto Himself the Twelve," Bach; Prelude, Schmitt; Scherzo, Whitlock; Passacaglia, Bingham. Mary McCall Stubbins played the Symphony for Organ, Op. 28, No. 3, by Vierne.

The chapter would like to show its appreciation of the good work done at the March meeting by telling you that the Mr. Fox who played was William A. Fox of Detroit. And it is good news for us that our treasurer, Mr. Wisdom, who was ill last month, is out of the hospital and in much better health. Long live Mark Wisdom!

HELEN W. EDWARDS, Secretary.

Niagara Falls Program.

The Niagara Falls branch of the Buffalo Chapter sponsored another fine program March 23 at St. Paul's Church by one of its members, Mrs. G. Starr Nichols, and an out-of-town artist, Miss Viola Wahler. The program opened with the Bach Prelude and Fugue in G major, followed by Mendelssohn's Third Sonata. Later came the Toccata and Fugue in D minor by Bach. For her last group Mrs. Nichols chose: Prelude, "Fairest Lord Jesus," by Edmundson; Rhapsodie No. 3, Saint-Saens; "The Pilgrimage of St. Anne" and "La Palud," by Saint-Saens, and finally the Toccata from the Fifth Symphony by Widor.

The assisting artist was Miss Viola Wahler, a dramatic soprano, from Madison, Wis. Her part on the program included the aria from "The Messiah," "I Know That My Redeemer Liveth," followed by a group of songs by present-day composers. Mrs. Nichols very capably accompanied Miss Wahler.

ALICE BARBARI, Secretary.

Meeting of Texas Chapter.

The Texas Chapter held its monthly meeting April 13 at the Fitzhugh tearoom, Dallas. After dinner the meeting was presided over by the dean, Miss Dora Poteat, who has just returned from a successful recital tour which took her to various cities in the East. The chapter voted to buy a \$50 defense bond and has been doing its part with the Federation of Music Clubs in its U.S.O. work. The Texas Chapter of the A.G.O. is one of the charter members of the State Federation and Dallas District Federation of Music Clubs.

After the business meeting the members heard a recital at St. Matthew's Cathedral by Carl Wiesemann, one of our former deans, who is organist and director at the cathedral and associate professor of organ and piano at Texas State College for Women. The following program, which included the Guild

examination selections for 1942, was played with the performer's usual ease and brilliance: Chorale Prelude, "God, Holy Ghost," Bach; Chorale Prelude, "Lord Christ, the Only Son of God" (MS), Robert Kelly; Prelude and Fugue in G major, Bach; "Praeludium Solemnis" (MS), Carl Wiesemann; Three Sketches (MS), Margaret Munger; "Resquiescat in Pace," Sowerby; Andante Sostenuto, "Symphonie Gothique," Intermezzo, Symphony 6, and Toccata, Symphony 5, Widor.

Jack Little, one of our members who has lately been called by Uncle Sam, is now chaplain's assistant and post organist at Sheppard Field, Wichita Falls, Tex. He won this position over many contestants who are graduates of Eastern conservatories.

Our last meeting of the season will be a banquet May 11, at which officers for next year will be elected.

MATTIE K. GERBERICH.

Chesapeake Chapter.

The Chesapeake Chapter met at the Protestant Episcopal Cathedral in Baltimore April 5. At the business meeting the dean read an invitation from the District of Columbia Chapter for members of the Chesapeake Chapter to be their guests May 18 at the Church of the Epiphany. Dr. David McK. Williams is to speak on the new Episcopal Hymnal. The invitation was accepted with enthusiasm.

M. J. LESLIE, Secretary.

Grand Rapids Clergy as Guests.

On the first day of spring, March 21, the Western Michigan Chapter met at the Browning Hotel in Grand Rapids for luncheon with the clergy. Each member took his clergyman. Dr. E. A. Thompson of the Park Congregational Church gave an inspiring address on "The Organist and the Church." Miss Eleanor Malek, a gifted pianist, favored us with piano solos.

Monday evening, April 13, we enjoyed an unusual experience. We had received and accepted an invitation to the beautiful residence of Mrs. John Duffy, which houses one of the few large two-manual Aeolian organs in this area. We had the privilege of listening to recordings on the organ, playing of the organ, and inspection of the chest and pipe-work and entire mechanism, including the unique construction of the echo organ in the library. Before going to Mrs. Duffy's home our group met for dinner at Oakwood Manor.

Plans are being made for our annual hymn festival, to be held on May 12.

EVELYN DRIESENS, Secretary.

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News of the American Guild of Organists—Continued

Central Pennsylvania.

The Central Pennsylvania Chapter, Altoona, met April 13 in Grace Lutheran Church, Bellwood. The Rev. Russell P. Knoebel, the pastor, conducted the service. Alice R. Cox of the Logan Valley Presbyterian Church played "Harmonies du Soir," Karg-Elert; Fugue in G minor, Bach; "Sapphic Ode," Brahms-Nevin. Mary E. Wertz of Grace Church played the service and Master Charles Reffner, soprano, sang Malotte's "Lord's Prayer." Clara Lauver spoke briefly, addressing her remarks to the public and mentioning the duties and activities of organists seldom realized by those in the pews. This was the first of three suburban services to be held.

Following the public service the Bellwood members were hosts to the chapter in the parish-house. The dean, Alfred Ashburn, conducted the business meeting and then everyone entered into an enjoyable social hour.

PEARL B. COX, Registrar.

Oklahoma Chapter.

The Oklahoma Chapter held its April meeting the night of the 13th in the new Trinity Episcopal church-house, Tulsa. This meeting was marked by several interesting features, chief of these being two papers—"Beethoven and the Organ," by Mrs. E. H. Benedict, and "The Tragedy of Moussorgsky," by Mrs. Donald Norling. A study of the interpretation of Bach's Toccata and Fugue in D minor was conducted by Dan Casebeer with records as illustrations, made by French, German, English and American organists.

Recent activities of Guild members include a recital by John Knowles Weaver, assisted by Dan Casebeer, tenor, Sunday night, April 12, at the Reorganized Church of Latter-Day Saints.

Frances Wellmon Anderson, organist of the Central High School, gave a recital April 26 under Guild auspices at Philbrook Art Center and for this occasion she was heard in the following: Prelude and Gigue from Concerto in B flat, Arne; "The Ninety-fourth Psalm," Reubke; "Ave Maria," Liszt; "The Soul of the Lake," Karg-Elert; "Caprice Viennois," Kreisler; Prelude in C minor and "Rhapsodie Catalane," Bonnet.

JOHN KNOWLES WEAVER, Sub-dean.

Louisiana Chapter Activities.

The past month has been a busy one for the Louisiana Chapter. The first activity was a recital at the University Theater of Louisiana State University by four members. The program was as follows: "In dulci Jubilo" and "My Heart Is Filled with Longing," Bach, and "Noel," d'Arquin (Wandasue Patterson); "Jesu, Priceless Treasure," Bach; Introduction and Passacaglia, Reger; "Sunrise" and "Rain" from "Hours in Burgundy," Jacob; Andante Sostenuto from "Symphonie Gothique," Widor, and Finale from Symphony I, Vierne (F. Crawford Page, F.A.G.O.); "Jesu, Joy of Man's Desiring," Bach-Grace, and "Piece Heroique," Franck (Mollie C. Nason); Adagio from Symphony 6, Widor, and Fantasie and Fugue in G minor, Bach (Donal Jones).

The monthly meeting of the chapter consisted of an evening spent in listening to recorded selections of Bach's works. The members also discussed the baroque type organ and the baroque style of playing. F. Crawford Page, F.A.G.O., was in charge of the program.

Two members of the group gave recitals during the month—Wandasue Patterson and Donal Jones. Frank Collins, Jr., dean of the chapter, has announced a recital May 5 by Wesley Day, organist of St. Andrew's Episcopal Church, New Orleans.

DONAL JONES, Secretary.

Pasadena and Valley Districts.

The Pasadena and Valley Districts Chapter held its monthly meeting April 13 at the First Evangelical and Reformed Church, Pasadena. The program chairman, V. Gray Farrow, presented Stanley Williams of the Aeolian-Skinner Organ Company, who gave a lecture demonstration on "The Art of Organ Building." This proved very interesting. The ladies of the church served a fine dinner preceding the lecture. There was a good turnout of members and we had

as guests the Rev. and Mrs. O. F. Geisler. Mr. Geisler is the pastor of the church.

CLEMENTINE E. GUENTHER, Librarian.

Jacksonville, Fla., Branch.

The Jacksonville branch met April 14 in the home of Mrs. William Arthur Gatlin. Edward Bryan acted as host, with Mrs. Gatlin, hostess, at the luncheon. The annual election of officers was held and resulted in the following being named to serve: Mrs. William Arthur Gatlin, regent; Mrs. L. Grady Norton, sub-regent; Mrs. William Bivens, secretary, and Mrs. Aurelia Jones Baker, treasurer. These officers will take over their duties the last of May, following the customary ratification.

A musical vesper service to be given by Edward Bryan in the Riverside Baptist Church Sunday afternoon, May 3, under the auspices of the Jacksonville branch, was announced. This is one of a series of such services every year in various churches.

The Jacksonville branch will entertain the Florida Chapter for the annual meeting, election of state officers, reports, etc., May 11 and 12. The meeting will be opened Monday night, May 11, with a recital in the Riverside Baptist Church by Claude L. Murphree, F.A.G.O., organist of the University of Florida in Gainesville and a member of the Jacksonville branch. After the recital an informal party will be held in the home of Mrs. Charles V. Mercer. Tuesday morning, May 12, at 10 o'clock, the annual state meeting will be held at the home of Mrs. George W. Kennedy, with Mrs. Charlotte Pratt Weeks of St. Petersburg, dean of the Florida Chapter, presiding. A picnic luncheon and musical program will be enjoyed in the course of the day. No registration fee or convention assessment will be required, as the Jacksonville branch members are planning to act as hosts to delegates attending.

The March business and luncheon session of the Jacksonville branch was held in the home of the regent, Mrs. Robert Lee Hutchinson, March 9, with Mrs. Aurelia Jones Baker assisting at the luncheon. An interesting account of the Bach festival Feb. 26 and 27 at Rollins College, Winter Park, was given by Mrs. George W. Kennedy. A large number of Jacksonville organists attended this festival.

MARY LOUISE HUTCHINSON.

St. Petersburg, Fla., Branch.

At the St. Petersburg branch meeting April 8 in the Fifth Avenue Baptist Church plans were discussed for the remainder of the season, including a console meeting at the First Presbyterian Church, with one or more of the Guild examination numbers to be played; the state annual meeting, scheduled for May 12, at Jacksonville, and a picnic in May.

H. Louis Hollingsworth, formerly organist of the Christian Science Church in St. Petersburg, writes that his work in the army will be in the publications branch of the public relations department at Camp Lee, Va.

EDWIN A. LEONHARD, Secretary.

Tallahassee Branch.

The Tallahassee branch held its monthly meeting March 27 at the Methodist student-house. The Rev. Jack Anderson of Trinity Methodist Church, Tallahassee, spoke on the subject of music in connection with the Methodist service—the fourth in a series of such addresses. Helen Dahlgren, Edith Pfarr and Marjorie Clayton played musical selections. The whole group joined in the singing of Wesleyan hymns. Preceding the program a short business meeting was held and it was decided to buy a defense bond.

EDITH PFARR, Secretary.

Orlando and Winter Park.

The Orlando and Winter Park Chapter was entertained by one of its members, Mrs. Ira C. Burdis, and her husband April 13 at a buffet supper in their home at Clermont, Fla. After supper the Guild members had a short business meeting at which officers for the coming year were elected. Mrs. Florence Willard, regent, also announced the names of several new members. Bruce Dougherty, voice professor at Rollins College, en-





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tained with a group of songs. He was accompanied by his wife, Mrs. Emily Dougherty, who is also a member of the faculty of Rollins College.

DOROTHY WALLACE,
Secretary and Treasurer.

Gulf Coast Branch.

The monthly meeting of the Gulf Coast branch was held March 2 in the music room of the home of Mrs. Leonard McManus, Davis Islands. After the business session an organ program was given by Mrs. Harold Lenfestey, including the chorale prelude "In dulci Jubilo," Bach, in keeping with the plan to present numbers from Guild examinations at our monthly console meetings.

In spite of the war, our Gulf Coast branch seems to be carrying on more enthusiastically than ever. Members are eligible to a study class held every Monday evening, which follows the work outlined by the A.G.O.

During the three seasons of our existence we have sponsored the appearance of three artists. This year, Feb. 24, Dr. William H. Barnes of Chicago effectively demonstrated the tonal qualities of the three-manual Midmer-Losh at the First Christian Church before a most appreciative audience. After the recital Mrs. Isla Garcia entertained Dr. and Mrs. Barnes, Mrs. Harry Mundy of Venice and members of the branch at an informal reception at her home.

MARGARET W. KNAUF, Secretary.

Rhode Island Chapter.

The April meeting of the Rhode Island Chapter was held April 6 in the chapel of Butler Hospital, Providence. After a short business meeting the dean, Lawrence Apgar, introduced the speaker of the evening, Leonard Holvik of Harvard University. Mr. Holvik gave an illustrated talk on "Managers and Crusaders;

the Influence of Commercial Methods on the Art of Music."

At the close of Mr. Holvik's talk Dean Apgar called on Mr. Goss, superintendent of the hospital, who said he had arranged a surprise. Two members of his staff played the Nocturne by Ernest R. Kroeger and Reverie, by Debussy. Miss Margaret Wieland was at the organ and Miss Emery at the piano. A social hour followed and refreshments were served.

On March 24 Miss Annie M. Rienstra, organist of Trinity Church, Pawtuxet, gave a recital at Trinity Episcopal Church. Her program was as follows: Toccata, Adagio and Fugue in C major, Bach; "Ronde Francaise," Boellmann; Chorale Paraphrase on "Ein feste Burg," Whitford; "Twilight at Fiesole," Bingham; Chorale Improvisation on "Jesu, geh voran," Karg-Elert; "Ave Maria," Schubert; Scherzo, Titcomb; Cantabile and Allegro, Sixth Symphony, Widor.

MARY E. LUND, Registrar.

Meeting of Racine Chapter.

The Racine Chapter held its monthly meeting at St. Albertus School of Music March 22. It was decided that members of the choirs in the city should be invited to the programs given in connection with our meetings.

The glee club of Holy Name parish gave the following program under the direction of Julius Marfy: "Panis Angelicus," Franck; Sanctus and Benedictus, Sister M. Marian, O.P.; "O Salutaris" and "Tantum Ergo," Sister M. Benedicta, O.P.; "Hänsel and Gretel," Humperdinck; "Will You Remember," Romberg; "To a Wild Rose," MacDowell, and "Nursery Rhyme," Custance. Frances Frankel played two organ numbers—Chorales by Dupré.

SISTER M. SERAPHICA, O.P., Secretary.

News of the American Guild of Organists—Continued

Kraft and Maitland Give
New York Guild Members
Evening of Real Pleasure

"A thoroughly entertaining evening," seemed to be the consensus of opinion among those New York Guild members and their friends who turned out April 20 to hear two visiting organists—Edwin Arthur Kraft of Cleveland and Dr. Rollo F. Maitland of Philadelphia—in a recital and improvisation, respectively, at St. Thomas' Church, New York.

Mr. Kraft presented a program evidently planned to afford pleasure to a variety of hearers. Included on his list were the compositions which candidates for the degree of associate and fellow must be prepared to play at the coming Guild examinations. The first of these, the Prelude and Fugue in G major, by Bach, was given a clean, well-balanced reading, while the intricate chorale prelude "Kyrie! Gott Heiliger Geist" was commendably clear if a trifle fast. The other two Guild examination numbers were the Andante Sostenuto from Widor's Gothic Symphony and Leo Sowerby's fine "Requiescat in Pace," each of which received a remarkably smooth performance. Mr. Kraft creating the impression that he was as familiar with the St. Thomas' organ as with his own instrument in Trinity Cathedral.

Garth Edmundson's "Prelude on a Praetorian Theme" proved to be a straightforward, sturdy set of variations somewhat in the style of Bach. The player's sure and facile technique and admirable staccato touch made the inconsequential Scherzo by Hollins sound impressive and almost important. On the pyrotechnic side were a brilliant Symphonic Movement whose composer, Guy Weitz, here appears as a modernized Liszt. The final number on the program was Firmin Swinnen's "Sunshine Toccata." Mr. Kraft dashed these off with an enthusiasm and gusto which convinced one that he unquestionably knows his way about in these scintillating regions. Indeed, there is a sparkle and youthful buoyancy in his playing that we usually expect of a young man in his twenties.

There were three other works from the classic era—a Mozart Allegro, the Minuet from Handel's Fifth Concerto and a glittering Introduction and Toccata, also pure Handel (we had nearly written *improved* Handel!), but signed by William Walond.

To sum up: a nicely varied program, expertly played with something for everyone to enjoy.

Quite on a par in attractiveness was Dr. Maitland's excellently conceived and executed improvisation on several themes submitted by Guild members. The writer has seldom heard Dr. Maitland in better form (excepting perhaps a memorable post-midnight extemporization at the late Washington convention, when the clever doctor suddenly switched from Bach to the Bowers and went all-out "movie" to everybody's hilarious delight). The Philadelphia organist succeeded in integrating several themes in a well-built movement of symphonic proportions. The music unfolded with a sure sense of direction in clearly contrasted sections. There was no hesitation and no fumbling; the resourceful player commanded a broad range of color and dynamics. The audience was visibly impressed and Dr. Maitland was warmly congratulated at the close.

SETH BINGHAM.

Macon, Ga., Chapter Meets.

The Macon Chapter held its latest meeting at the Wesleyan Conservatory Chapel April 6. The dean, Roy Domingos, appointed a nominating committee. Mrs. James Rousseau is chairman, to serve with Miss Emily Lawton and Miss Dorothy Simmons. After the business session four members gave an organ pro-

gram. Dorothy Simmons played an Andante Serioso by Ketelbey and the "Good Friday Spell" by Vretblad; Fisher Craft played "Sortie Festivo," Boslet; Herbert Herrington played an Aria by Buxtehude and "Canyon Walls" and "Jagged Peaks in the Starlight," from Clokey's Mountain Sketches; Crockett Odom gave Lily Strickland's "To Mission San Francisco."

DOROTHY SIMMONS.

Nebraska Chapter.

The Nebraska Chapter and the Monday Musical Club met at the home of Mrs. Howard Rushton, the dean, in Omaha, March 22. Grace Bush of California gave a lecture-recital entitled "Romance in Trees." Miss Bush included three groups of her own poems and piano accompaniments. An enjoyable social hour followed the lecture.

James Simms has been organist-director at All Saints' Episcopal Church for forty-seven years. Guild members met with Mr. Simms in February, at which time he gave us a detailed explanation of the Episcopal communion service, with suggestions for appropriate music.

MRS. CHARLES W. MCCANDLESS,
Secretary.

Maine Chapter.

The April meeting of the Maine Chapter was held at the Congress Square Universalist Church, Portland, April 20. The program was made up of pieces played by Guild members. Members who played were Miss Susan Coffin, Philip Prince, Leon Lancey, Dr. Malcolm Cass, Dean John E. Fay, A.A.G.O., and Sub-dean Howard Clark. Mr. Clark was the host for the evening as organist of the Congress Square Church. After the program the opportunity was given to other members to try the organ.

A committee with Mr. Clark as chairman is preparing a directory of organists in the Greater Portland area, with available time for substitute work listed.

P. F. PRINCE, Secretary.

Tennessee Chapter Activities.

The Tennessee Chapter held a meeting at the Evergreen Presbyterian Church in Memphis March 2. Dinner was served by the women of the church, after which a business meeting was held. Later a program was given in the church by Mrs. J. Q. Wolfe, Mrs. Albert Rabb, Jr., Mrs. Patty Hinds, Mrs. Cary Craft, Mrs. Earl Meachem and Mrs. B. F. Thomas. The program was designed to show the possibilities of a two-manual organ.

Catharine Crozier played a recital at the Memphis Auditorium March 24 under the auspices of the Guild. A large audience greeted Miss Crozier. The program was beautifully played. After the recital a reception was held for Miss Crozier at the home of Mrs. R. Bates Brown, the dean.

Mrs. Irma Follin entertained the members of the Guild at a party in her home in honor of two of our fine young organists who have enlisted in the army, Albert Johnson and James Morrison, Jr.

On April 17 the Guild meeting was held at the temple of the Congregation of the Children of Israel. Chicken dinner was served, after which the group went to the temple, where a Friday evening service was conducted by the rabbi, Dr. Harry Ettleson, assisted by Rabbi Weinberger. Dr. Ettleson delivered an address on "Music and Religion." The music was by a choir of twelve voices under the direction of Mrs. Sam Oppenheimer, who is also the organist.

MARTHA McCLEAN, Secretary.

A L F R E D
W I D E M A N

Holy Name Cathedral
C H I C A G O

GORDON W. PAULSEN



WHAT A YOUNG CHURCH MUSICIAN with the highest ideals motivating his work can accomplish is shown at the Nepperhan Avenue Baptist Church of Yonkers, N. Y., where Gordon W. Paulsen began his service seven years ago at the age of only 17 years. Mr. Paulsen's chorus of thirty-five voices has gained a reputation as one of the best in the city and its musical services and concerts have attracted capacity congregations. The choir gave seven programs of sacred music at the New York World's Fair of 1939 and 1940 and has often appeared in concerts in churches throughout the metropolitan area. Last November it sponsored a weekend conference at which Carl F. Mueller of Montclair, N. J., and the Rev. Rowan Pearce of Philadelphia discussed "Spiritual and Musical Ideals for a Choir Ministry," with 200 clergymen, choir members and interested laymen in attendance. The conference closed with a musical service Sunday evening, at which the combined choirs of eight Yonkers churches, a group of 100 voices,

sang. The service was conducted by the various participating organists before a congregation of over 500 people.

Mr. Paulsen studied piano with Julia Broughton and Frank Luker, both of New York University, and organ with Gladys Jones of Hartford, Conn., and J. Thurston Noe, formerly of New York City. He received a B.S. degree from the School of Education of N.Y.U., where he was historian of the Beta Epsilon Chapter of the Phi Mu Alpha Sinfonia, national honorary musical fraternity. At present he is studying in the music department of the graduate school of New York University, expecting to receive his M.A. in June. He served as assistant organist in several Yonkers churches and for several years has been summer organist at Calvary Baptist and Central Baptist Churches in New York.

Death of Mrs. H. Willard Gray.

Mrs. Gertrude Miles Gray, wife of H. Willard Gray, the New York music publisher and head of the H. W. Gray Company, died April 18 at her home after a brief illness, at the age of 73. She was a daughter of the late Frederick B. Miles, an engineer of Baltimore and Philadelphia. Besides her husband, she leaves two daughters of her first marriage to the late Harold Binney—Mrs. Constance Binney Cheshire of England, wife of R.A.F. Squadron Leader G. Leonard Cheshire, and Mrs. Frederica Binney Wilson, wife of Sering Dunham Wilson of Lawrenceville, N. J.

Sterling Marshall in Service.

Sterling Marshall, for the last three years organist of St. John's Episcopal Church in Norristown, Pa., has joined the colors. He went to St. John's from Cleveland, Ohio, and before that was at Houghton, Mich. St. John's is one of the largest churches in Norristown.

U. of C. Recital by Marriott May 26.

A special recital is announced by the University of Chicago for Tuesday evening, May 26, at 8:15, by Frederick Marriott, organist and carillonneur of Rockefeller Memorial Chapel. Admission is without charge and without ticket.

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Music and Textbooks; Bridging Gap between Scientific and Artistic

By **FREDERICK SCHLIEDER**

Musical studies are carried on mainly along two pathways, which, while they seem united, are nevertheless widely set apart. The one is study and practice of, and response to, musical literature; the other, the study of its structural mass. Between these two, though seemingly related, there exists, to the vast number of music students, a zone of harmonic and melodic mystery.

From simplest melodic lines music has advanced to extraordinary harmonic heights. Its passage through the centuries has exposed a constant refinement of tonal associations and the extension of their harmonic values, while the present day is only a stepping-stone for further expansions.

In study and practice, on the other hand, harmony and counterpoint, despite the fundamental truths they contain, have remained in the same tonal area since textbooks dealing with these two subjects appeared in print. Before their appearance creators of music flourished and since their appearance composers have gone far beyond them, and this without comment for so doing. What composers continue to unfold as expanding values and what textbooks offer as concentrated essence present two extremes of one subject. Over these two extremes, since both exhibit sound musical reasoning, no concern need be felt. It is their union as the property of one idea that is of major importance; it is the middle ground where action takes place; it is the evolutionary field wherein progressive harmonic and melodic ideas are born, flourish and unfold, that is of arresting concern.

Researches relating to this evolutionary field, where musical ideas are born and bend forward, has exposed a charted tonal territory which I shall call *the field of harmonic and melodic expanding values*. Bach, Mozart, Beethoven, Wagner, Debussy and Stravinsky explored this expansive tonal field and gave ample evidence of it in their compositions. It cannot be said that their music arises from a disturbance of the fundamentals of music or a disregard for them. On the contrary, they clearly show a progressive expansion of expressional area in which music fundamentals were revealed in new groups of musical values as the natural and unhinderable elements of musical growth. These new values, in varied combinations, as an augmented vocabulary of tonal meanings, created successive levels of musical workmanship, appreciation and culture. These new levels of reasonable and appreciable harmonic and melodic values cannot be set aside as belonging to unlicensed freedom because they have not yet been drafted into a textbook. If these expanded harmonic and melodic values are integral parts of music that inspire the people today, they are, from every angle of reason, integral parts of an instructional process designed to develop a musical state of mind wherein higher tonal values are not only awake at intervals of response to music, but fully alive in the process of musical ideation.

Considered as well-attested rules for initial musical conduct, harmony and counterpoint certainly contain the root substance of all musical expansion; they may, however, for the vast number of serious music students, just remain roots unrelated to stalk, flower and fruit.

May not the reason for this unproductive thought lie in the brief period given to the academic study of harmony and counterpoint, which, divorced from expressional rhythmic and melodic experiences, is wholly insufficient to develop not only a field of expanding musical values, but a sound harmonic judgment in relation to them? Because the details of musical knowledge are not allowed the process of fusion with tonal substance in creative keyboard practice, the student is left without the force of directive knowledge and the value of truth-revealing experiences necessary for a further development of musical ability. Because of this, and aware of a stoppage, the greater number of music students upon graduation are prone to admit a lack of ability. Music students who submit to serious study do not lack the ability to

extend or expand their musical aspirations over and beyond an adequate mental equipment estimated as a normal and trustworthy foundation. Their brief period of supervised study of harmony and counterpoint without its extension in creative practices, terminating without a vista of advances, is no test of a student's musical intelligence or ability. They have only approached the gap that separates the scientific view of musical construction from the artistic experience of musical progression.

That such a gap exists is admitted by both the composer and the theorist. The composer has turned his back to the gap, while the theorist is still facing it. The composer has completed his opus at one end and the theorist and analyst have completed their investigation at the other extreme, while the expectant student, looking ahead, is kept waiting for a conveyance to carry his hopes afar. Both are logical in their respective fields of experience and investigation, the one seeking beauty in expression and the other seeking that which is true and enduring in analysis. It is what neither fully explains that forms the middle field of doubt and inhibits the student in his quest for a self-motivating understanding of music in relation to the development of his own expectant ability. What neither explains is the field of musical experience where imagination is fortified by tonal action, and where knowledge and sentient desire go hand in hand as they traverse the zone of harmonic and melodic adventure toward a livelier awareness of musical ability—a textbook in one end with obedience to the rules of right tonal conduct and a purpose to fulfill at the other end for which ability is waiting.

THREE-MANUAL BY AUSTIN FOR DANVILLE, VA., CHURCH

Austin Organs, Inc., is the builder of a new three-manual instrument for the Mount Vernon Methodist Church of Danville, Va. The stop specification of the organ shows the following resources:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Chimes (Mayland), 21 tubes.
SWELL ORGAN.
Geigen, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Contra Oboe (extended Oboe), 16 ft., 12 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate chest, swell-box and tremolo), on four-inch wind, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolce Conique, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Harmonic Spitz Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.

Octave (extended Open), 8 ft., 12 pipes.
Super Octave (extended Open), 4 ft., 12 pipes.
Lieblich Gedeckt (extended Swell Gedeckt), 16 ft., 12 pipes.
Dolce Flute (from Swell Gedeckt), 8 ft., 32 notes.
Dulciana (extended Choir Dolce), 16 ft., 12 pipes.
Contra Fagotto (from Swell), 16 ft., 32 notes.

THREE-MANUAL BY PILCHER FOR COVINGTON, KY., CHURCH

Henry Pilcher's Sons have completed a three-manual organ in the First Methodist Church, Covington, Ky. The instrument is a gift by Miss Reba Rose in memory of her parents. Some of the pipes from the former organ were incorporated, though the existing casework and pipe display, which are quite massive, were used after being redecorated. The First Methodist Church recently combined with the Scott Street Methodist, the two congregations now occupying the handsome old English Gothic edifice. Mrs. Margaret McGowan is organist and choir director of the church.

The resources of the new organ are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Flute Harmonic, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 12 pipes, 49 notes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (from Choir), 21 bells.
All except diapason chorus enclosed with Choir organ.

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Cornet, 3 rks., 183 pipes.
Flautina, 2 ft., 61 notes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Chimes (from Choir).

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Nazard, 2½ ft., 61 notes.
Harmonic Piccolo, 2 ft., 61 notes.
English Horn, 8 ft., 73 pipes.
Cathedral Chimes, 21 bells.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes, 20 notes.
Octave, 8 ft., 32 pipes.
Flute Forte, 8 ft., 12 pipes, 20 notes.
Flute Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes, 20 notes.
Chimes (from Choir), 21 notes.

There are twenty-six couplers, twenty-five combinations and nine pedal movements.

Cheney Plays for Red Cross.

Winslow Cheney of New York City recently has given two recitals for the American Red Cross. The proceeds of the first one, March 27, which was given in Lynbrook, N. Y., went entirely to that chapter. The second took place April 19 in Brooklyn, the entire proceeds going to the Brooklyn Chapter. The full list of subscribers for the Brooklyn recital was completed four weeks in advance.

John Finley Williamson, Mus.D., LL.D.

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WHAT IS GREGORIAN CHANT?

By AUGUST MAEKELBERGHE, F.A.G.O.

In the last few years there has been a gradual flare-up of interest in Gregorian chant, a form of music flourishing in medieval times, and now coming to the fore again in Roman Catholic churches as well as in some of the Protestant bodies. The reason for this interest is not difficult to find: We are rapidly swinging away from the rococo styles of the preceding century, to return to more solid food and to an art expressed in sober, severe lines. Not only that, but there is a definite movement away from cheap theatricals to a religious service more Gothic in nature.

Everywhere the people are asked to participate more and more directly in the divine service instead of being mere spectators. In order to induce participation in the musical portions of the service, however, music must be sufficiently easy, and yet sufficiently beautiful. Gregorian chant, with its simple unison melodies, which for the most part have emanated from the people, seems to be the perfect answer to the problem. Hence this renewed interest, which is being carefully encouraged by most church authorities.

Generally speaking, people are more than hazy when it comes to knowing just what Gregorian chant is. This is due to a fact peculiar to music. Music requires animators. I mean by this that someone has to bring it back to life, much like a "movie" film which requires a projecting machine to be of any value. If we had a roll of film we might unroll a few feet and see some pictures; but we wouldn't be able to get any idea of what the story was all about until someone put it in a projector and showed it on a screen. So with music. We may pick up an ancient manuscript, we may be able to see some figures on it, we may even be able to decipher the thing; but we are unable to hear and thus really appreciate it. To hear it we require an animator who has been thoroughly trained to decipher the cabalistic marks and, having been trained to decipher, is able to reproduce them either by singing or by playing an instrument. Someone must perform it, and that someone must be able to transplant his soul into the soul of the originator in order to bring it back to life.

Gregorian chant is so old, and so typical of an era of which we know so very little, musically speaking, that it is not always easy to call back to life its beautiful melodies. Not many nowadays seem to understand this music, because our schools usually skip lightly over the era which gave us our music as we know it today. Yet it is due to the painful struggles of those early church composers and workers that we have our staves, our notation, yea, our beginnings of harmony and true composition, not to mention a real treasure of melodies.

And so we ask: What is Gregorian chant?

That question seems to have had many answers, each being different. Some have said and stoutly maintained that the Gregorian chant is the music invented by Pope Gregory I., called "the Great," as if he had conceived the system as a whole. But imagine the incongruity of such a statement. Gregory lived from 540 to 604—sixty-four years; and he reigned as pope from 590 to 604—fourteen years. In that short time he would have imported a tonal system from the Greeks, in that short time he would have composed some 1,500 melodies, in that short time he would have organized and codified them, and as a side-line have invented a staff and notation.

Nothing could be farther wrong. As a matter of fact, Gregory the Great was an organizer who held music to be secondary to anything. It is true even that he upbraided clergymen for cultivating their voices when they should have attended to their pastoral duties. But if he personally didn't put music in first place, he was shrewd enough to realize the important part it played in divine worship and it was under his reign that the system was partly codified and many of the earlier melodies were straightened out and harshnesses were rounded off.

The system itself is the outgrowth of nearly 800 years of painful work. Started

by Ambrose of Milan, who lived from 333 to 397 and was the first real collector and codifier, it came nowhere near being perfected as we know it today until about the eleventh century, through the efforts of Guido Aretino, a monk and famous reformer of musical notation, who was born in Arezzo, in the County of Ferrara, Tuscany, about 995. This doesn't mean that the whole movement started in 333 and ended in 1050, for much of the music came from sources long before the Christian era, and the work didn't stop in 1050, but carried on, though it became so affected by other influences that the pure idiom didn't remain very long after that.

Between Ambrose and Guido many people were at work, including St. Augustine, Bishop of Hippo, who in his work "De Musica" wrote the earliest theory book, although the first six volumes now known concern themselves more with poetic meters; and several Gregories, notably Gregory I, Gregory II and III. This led to the assumption by certain historians that the system was called Gregorian chant by virtue of the several Gregories.

But it isn't as simple as all that. It would appear that the system was named Gregorian chant through the misplaced zeal of Gregory's own followers. They claimed that by his order, and under his supervision, a collection was made of the music employed in the different churches, that the various antiphons, responses, etc., were revised, and regularly and suitably distributed over the entire year in an arrangement which remains practically intact to this day. And it is easy to understand how such a thing would be labeled with his name.

To draw a parallel, let us examine something quite recent. In 1903 Giuseppe Sarto became Pope Pius X; he ascended his throne with the battle cry "Instaurare Omnia in Christo." And saying: "I want my people to pray in beauty," he recognized the work of certain Benedictine monks, and ordered its continuation in restoring Gregorian chant. He also issued an encyclical, which, among other things, ordered the use of Gregorian chant in connection with the service. From then on everything was Pius X. We have Pius X schools, we have Pius X methods and we hear constant references to the "Motu Proprio" of Pius X. Is it any wonder, then, that a pope who certainly did a great deal to foster the collection, codification and arrangement of the chant when the system was in its infancy would see it labeled by his name Gregorian?

The point, however, is that while for centuries the sole credit for this codification had been ascribed to him, investigations by eminent musicologists, among them the Belgian Francois Auguste Gevaert, the German Karl Riemann, and the Frenchman Dom André Mocquereau, prove that some of Gregory's predecessors, notably St. Ambrose, St. Gelasius and others, had begun and even definitely fixed the order of certain portions of the music, and that the whole work was completed long after Gregory I.

So if we ask the question: "What is Gregorian Chant?" we answer: "It is the music of the Roman Catholic Church, propagated by St. Ambrose and his followers, collected, enlarged and improved by St. Gregory I, called the Great, and his followers. Ever since the favorite music of the church, it is consecrated exclusively to her service. It is the only form of music prescribed in the Roman Church; all other styles and forms are only tolerated."

Now then, What is Gregorian chant? And if it wasn't invented by St. Gregory I, where did it come from, and who labored for it?

There is definite proof in the New Testament and in the writings of early church historians that the early Christians used some form of music during the celebration of the Lord's Supper (later called "Missa"), and during the vigils and other services. But as far as we are concerned the question is whether the melismatic chants, neums and other florid utterances so beloved by Eastern people were in use (after all we mustn't forget that the church was founded by an Easterner and that His disciples were Orientals as well), or whether the oldest melo-

gies were more in the nature of a recitative, or even whether the two were in use.

Singing in public and private worship was a matter of course; for Jewish converts this was merely a carry-over of synagogue customs, and it is probably true that we owe them for some of the music—perhaps that derived from the strains of David and the prophets. But since the church grew mostly among non-Jews, since the converts were more Western than anything else, the technical forms employed were more Greek than Hebrew. And here we have the crux of the whole matter as far as derivations and origins go. The technical forms employed were more Greek than Hebrew. Here also begins the real foundation of the Gregorian system, and for that matter the foundation of our whole musical system as we know it.

Now what was the musical state of affairs in Greece?

Unhappily up to this period there hasn't been what one might exactly term a wealth of material available on that subject. The Greeks don't seem to have left many records of their music, although there is every reason to believe that music played a large part in Greek culture; in fact, according to Mr. Lang's new work, "Music in Western Civilization," it played a greater part than the other visual arts combined. Be that as it may, we know that music was used chiefly in connection with poetry. I don't mean that it was used as a background, as we understand background today, but, rather, that it was used to enhance the reading of poetry. Poetry was chanted or sung. Therefore couldn't we deduce that aside from melismatic vocalisms imported from the Orient, the first church music was simply a rhapsodizing, emphasizing certain words, certain phrases, entirely subjugating the music to the speech and its meaning? Was the music in effect not a speech song?

Thus the tradition of ancient unison singing appears to have been given to Italy and the West. The evolution that follows is somewhat hard to trace. For a long time the Christians were persecuted and thus prevented from coming into the open with their services. But it is certain that when they did come into the open and when their music was performed openly, it began to degenerate almost at once. And every so often throughout history it has happened that way. In this case, as in all subsequent cases, folk-tunes soon found their way into the services and the music became anything but divine. Eventually things went so far as to have saturnalian hymns and other pagan tunes sung in church. And then someone cracked down and purged the church of this scum.

Tradition attributes particular steps in the process to certain ecclesiastics. The first and foremost name is that of St. Ambrose, Bishop of Milan about 397. He not only banished all pagan songs, but introduced new ones, and, as we shall see later, introduced a scalic system borrowed from the Greeks. He is also author of several of the songs. All these facts earned him the title of "Father of Church Music." Even to this day the Milanese chants are called Ambrosian chants. Most Ambrosian chants, however, were unmethodical, and sometimes presented harsh successions of intervals, and it was left to his followers to polish them and round them off.

Anyone who has had anything to do with Gregorian chant notices the length of the gradual and alleluia, between the epistle and the gospel, and also the length of the offertory. That is, musically speaking, for the texts usually are brief, containing no more than two or three verses of a psalm. It was even in the time of Ambrose and more specifically between 450 and 550 that these customary psalms were shortened and it was then that the verses sung in the manner of a responsory began to receive sequences. Singers began the practice of vocalizing and rhapsodizing on final syllables. This leads us to believe that it was then that the very elaborate songs remaining to this day were introduced and that it was because of these settings that the texts were abbreviated. In other words, it was plainly a case in which skill had exceeded powers of concentration. They wished to elaborate on their music, but the world was as yet too young to think of com-

binning melodies, and so they embroidered on the melodies.

Mention is made of St. Damascus, St. Leo, St. Gelasius, John I and Boniface II as having labored in those times for the development of church music. The greatest contributions, however, were made under St. Gregory. He himself didn't compose anything—at least he left us nothing; in fact, we stated earlier that he held music in low esteem. He was shrewd enough to realize, however, the great importance of music in connection with worship. By his order, through his school in Rome, all the existing melodies were collected, edited, revised and corrected and the work of apportioning the music to every day of the year in the order in which we know it today was continued.

Therefore if we ask the question "What is Gregorian chant?" we answer: "It is the music of the Roman Catholic Church. Emanating from the Greek, but in all probability embodying some of the strains of David, the apostles and prophets, propagated by St. Ambrose, collected, enlarged and improved under St. Gregory and his followers, and ever since then the favorite music of the church, it is consecrated to her service."

[To be continued.]

Apollo Club Gives Elgar Work.

Elgar's "The Dream of Gerontius" was given a fine performance by the Apollo Musical Club, under the direction of Edgar Nelson, March 25. The difficult chorus work was done smoothly and with appreciation of the beautiful text. The soloists—Ruth Heizer, mezzo soprano; Lucius Metz, tenor, and Bruce Foote, bass—did the solos with lovely tone, and every word was understood. The Chicago Symphony Orchestra and Robert Birch, organist, provided accompaniments which did much to make this performance an outstanding one. Orchestra Hall was filled by an enthusiastic audience.

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For Mixed Voices
a cappella
By R. DEANE SHURE

An inspiring new anthem in keeping with the period through which we are passing.....15c

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NEW YORK—THE AMERICAN ORGANIST.

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"NOT ONLY COMPLETELY MASTER OF HIS INSTRUMENT, BUT A SENSITIVE INTER-
PRETER OF ITS MYRIAD ELEMENTS—HE IS A COMPELLING INTERPRETER" HARTFORD TIMES
MARCH 7, 1942



PHILADELPHIA

"The organ played an important part in the concert of the Civic Symphony Orchestra in Irvine Auditorium yesterday afternoon, with Walter Baker, one of the most brilliant of Philadelphia's many fine organists, at the console. Before the orchestral part of the concert, Mr. Baker played a short organ recital, the C major fugue of Buxtehude, and the C minor Passacaglia of Sebastian Bach, doing both in brilliant manner, and as the opening number of the concert proper he appeared in Handel's Concerto No. 5 in F major for organ and orchestra, showing in all these numbers that he is one of the leading organists of the whole country."

SAMUEL L. LACIAR
in the "Evening Public Ledger"

PHILADELPHIA

"A well-balanced program designed to display the resources of the soloist, was presented by Walter Baker, organist of the First Baptist Church, in his Curtis Institute recital before an audience that filled every seat in Casimir Hall last night. Mr. Baker proved he is, indeed, no ordinary musician either on the technical or the interpretative side. He has extraordinary command of the great instrument, displaying that natural digital and pedal co-ordination which are the foundation of all fine organ playing, with a mature understanding of musical nuances that belies his youthful appearance."

"His program opened with the careful playing of Cesar Franck's Chorale in A Minor, wherein the composer's characteristic modulations were given a sympathetic and unhurried reading. In the second group, all from the works of J. S. Bach, Mr. Baker was impressive, rising to heights of virtuosity in the majestic and difficult Passacaglia in C minor. The soloist also gave a beautifully restrained reading of the Chorale Prelude based on the Hassler tune 'Herzlich thut mich Verlangen' and in the 'Nun freut euch, liebe Christen g'mein' Chorale Prelude."

ROBERT F. HILL
in the "Evening Bulletin"

**WALTER
BAKER**

AMERICAN ORGAN VIRTUOSO

Although in the first stages of his concert career, Walter Baker has already achieved notable success. His numerous appearances in Philadelphia, at the Curtis Institute—at Wanamaker's—as soloist with the Philadelphia Civic Symphony—his work at his church—and at the Westminster Choir College in Princeton, have established him as an artist of the very first rank. He recently returned from a highly successful tour, playing in various cities in Connecticut, Pennsylvania, New Jersey, Delaware, Virginia, North Carolina and Florida.

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**RECENT TRANSCONTINENTAL TOUR BRINGS
TO CLAIRE COCI NUMEROUS RE-ENGAGEMENTS
NEW GLORY AND THRILLING OVATIONS**

NASHVILLE — NOV. 4, 1941
VANDERBILT UNIVERSITY

NASHVILLE — NOV. 5
FISK UNIVERSITY

GRAND RAPIDS — NOV. 24
PARK CONGREGATIONAL CHURCH

OMAHA — NOV. 28
JOSLYN MEMORIAL AUDITORIUM

SCRANTON — DEC. 2
SIMPSON MEMORIAL CHURCH

PHILADELPHIA — JAN. 4, 1942
SECOND PRESBYTERIAN CHURCH

TOLEDO — JAN. 21
MUSEUM OF ARTS

OAKLAND — JAN. 25
ST. PAUL'S CHURCH

SAN JOSE — JAN. 27
TRINITY EPISCOPAL CHURCH

PASADENA — FEB. 1
PRIVATE RECITAL

PASADENA — FEB. 2
FIRST BAPTIST CHURCH

SAN DIEGO — FEB. 5
FIRST PRESBYTERIAN CHURCH

NEW YORK (WANAMAKER AUDITORIUM) MAY 20

REDLANDS — FEB. 10
UNIVERSITY OF REDLANDS

DENTON — FEB. 13
TEX. STATE COL. FOR WOMEN

NORMAN — FEB. 16
UNIVERSITY OF OKLAHOMA

NEW YORK — MARCH 9
CENTRAL PRESBYTERIAN CHURCH

ELMIRA — MARCH 15
PARK CHURCH

TORONTO — APRIL 18
EATON AUDITORIUM

WASHINGTON C. H. — APRIL 21
WASHINGTON HIGH SCHOOL

GREENCASTLE (Ind.) — APR. 23
DE PAUW UNIVERSITY

ANN ARBOR — APRIL 26
UNIVERSITY OF MICHIGAN

ST. LOUIS — APRIL 28
CENTENARY METHODIST CHURCH

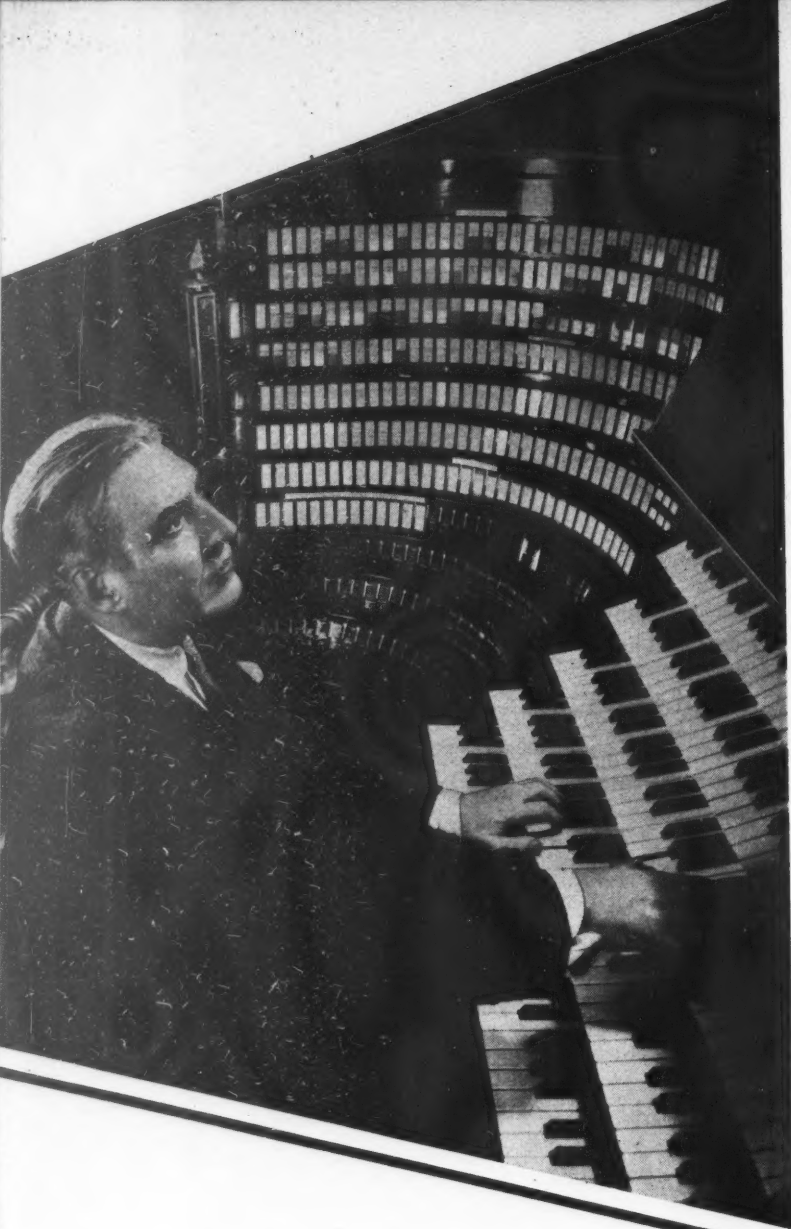
ELMHURST (Ill.) — MAY 3
ST. PETER'S CHURCH

QUEBEC (Can.) — MAY 12
THE BASILICA

LA BERGE ORGAN CONCERT SERIES

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**CLAIRE
COCI**



DUE TO SOME UNEXPECTED COMMITMENTS THE TRANSCONTINENTAL TOUR WHICH DR. COURBOIN WAS TO HAVE MADE THIS SPRING HAS BEEN POSTPONED UNTIL THE COMING FALL. MORE THAN HALF THE TOUR IS ALREADY BOOKED AND ON ACCOUNT OF THE LIMITED TIME DR. COURBOIN HAS AVAILABLE, THE MANAGEMENT WILL APPRECIATE RECEIVING ALL INQUIRIES AT THE EARLIEST POSSIBLE MOMENT.

COURBOIN

The name of Charles M. Courboin is a symbol of virtuosity on two continents. In America his brilliant playing has aroused the musical public to the possibilities of the organ under the fingers of a virtuoso of first rank.

Press notices are no more necessary to establish Courboin's reputation as one of the great artists of the world. The many hundreds of concerts he has given all over Europe and America with immense success, his weekly radio broadcasts over a period of years, his outstanding Red Seal Victor Recordings covering the great organ literature from the classics to the moderns, all bear witness to his greatness as a performing artist. Commenting on his famous Franck Album, Jerome R. Bohm of the New York Herald Tribune wrote the following: "The literature of recorded organ music has been greatly enriched by the publication by Victor of a Franck Album by Charles Courboin. His interpretations are of the highest order, blending superb musicianship and flawless technique which realizes every facet of the composer's desire."

VICTOR RED SEAL RECORD ARTIST

Bernard La Berge Presents

CATHARINE CROZIER

ANOTHER RISING STAR IN THE ORGAN FIRMAMENT



Catharine Crozier began her musical career in Pueblo, Colorado, where she was a pupil of Mabel Stackus. She then came to the Eastman School of Music, where she studied with Harold Gleason and was graduated as a performer in organ with the degree Bachelor of Music.

She has received many prizes, among them the Mu Phi Epsilon prize for scholastic achievement and the Artist's Diploma, the highest award for performance offered by the Eastman School of Music. Miss Crozier has been a member of the organ faculty of the Eastman School since 1938 and in 1941 received the degree Master of Music.

She has done special work with Joseph Bonnet and has filled many important engagements as an organ recitalist, among them Princeton University, the University of Michigan, University of Rochester, the New York World's Fair, and she has appeared at three conventions of the American Guild of Organists.

This distinguished artist was revealed as a virtuoso of the first rank at the recent convention of the American Guild of Organists at the Washington Cathedral, where she created a sensation with a program of great organ music and a performance which, for musicianship, depth of feeling and brilliance left nothing to be desired.

A Few Eloquent Testimonials

"Miss Crozier is a virtuoso. She commanded the vast resources of the great cathedral organ and the enormous difficulties of the Sowerby Symphony with equal authority. Anyone who can read a page so modern and so eloquent as this by Sowerby belongs among the elect." —**WASHINGTON TIMES-HERALD.**

"She has a style-plus, and a fine sincerity that is an example to all performers of any kind." —**PALMER CHRISTIAN.**

"One could not imagine a better execution of my sonatas. I was glad to hear them just as they came out of the composer's mind." —**PAUL HINDEMITH.**

"Such poise and musicianship is unusual in so young a player." —**SETH BINGHAM.**

"The Sowerby Symphony was performed as only a great artist could have played." —**ERNEST SKINNER.**

"Catharine Crozier is an organ virtuoso of the first rank. Her repertoire is immense, and the true style, the best taste, is given by her to each composition. Her playing gives an impression of real and noble beauty." —**JOSEPH BONNET.**

"One of the outstanding musical events of the season." —**PRINCETON UNIVERSITY.**

"One of the most interesting events of the American Guild of Organists Convention." —**CINCINNATI.**

"Miss Crozier's performance was the essence of eloquence." —**ROCHESTER TIMES-UNION.**

"Her playing featured sincere musicianship, poise, and cleanness of line." —**MEMPHIS COMMERCIAL APPEAL.**



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FACULTY MEMBER, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA CONSERVATORY OF MUSIC AND CLARKE CONSERVATORY.

TWO TESTIMONIAL LETTERS

THE BACH FESTIVAL FOUNDATION

Los Angeles, Nov. 25, 1941

Dear Mr. LaBerge:

The Bach Festival was a large success, in fact, Elmore contributed largely to that success.

According to all organists who heard him, he played about the finest program that we have had here in the city.

There was universal enthusiasm over his work. In addition everyone liked him so well personally. His press notices were particularly good.

With best wishes for the holiday season, I am

Cordially yours,

A. L. Jacobs.

FORT WORTH, TEXAS

November 12, 1941

Dear Mr. LaBerge:

Just a short note to say that I was delighted with Elmore's concert — and with Elmore. Everyone says it was a most entertaining program and Elmore is so affable that he has made many friends here. Some people came 500 miles — from Texarkana, Eastland, Graham, Dallas, Wichita Falls, etc. I enjoyed having him.

He played beautifully — his program was an extremely interesting one, and his "Donkey Dance" or the "Reluctant Donkey", as he calls it, is the best bit of tone painting in a humorous way that I have heard for a long time.

So thanks for letting me have him here. With all good wishes,

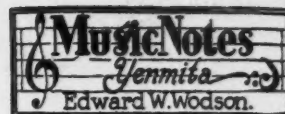
W. J. Marsh

"ROBERT ELMORE IS ONE OF THE MOST EXTRAORDINARILY GIFTED YOUNG AMERICAN MUSICIANS WHOM I HAVE EVER HEARD. — HIS ORGAN PLAYING IS PHENOMENAL. I FEEL CERTAIN THAT HE WILL ACHIEVE BIG THINGS IN THE WORLD OF MUSIC."

A. WALTER KRAMER—former Editor MUSICAL AMERICA.

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ORGAN CROWNED MUSIC MONARCH BY VIRGIL FOX

Virgil Fox, youthful virtuoso organist, played the organ in Eaton Auditorium on Saturday afternoon before a large audience. Recital was under auspices of The Casavant Society of Toronto. To hear him was to realize with a thrill that the organ isn't at all the sort of musical instrument that tradition of Church, concert hall and movie theatre says it is. As Virgil Fox played it the monarch of all musical instruments came into its kingdom. A kingdom of heart-subduing, entralling beauty and unity. His program included numbers of Campra, French composer born twenty-five years before Bach; Bach, Bossi of Lombardy, Tournemire of France, Mozart, Manari, Robert Russell Bennett, Marcel Dupre, and encores. Recital was a concert offering in the largest sense, but some of his pieces hushed the audience into silence far more thrilling than the thunders of applause that greeted most of what he played.

The Player.

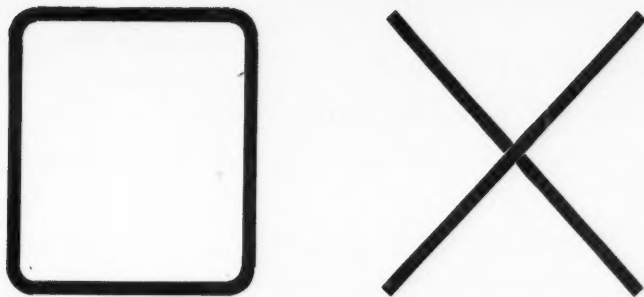
Of course it was intriguing to watch the fluttering of hands over four rows of keys, and the flash of touch here and there and everywhere amongst a hundred or so gadgets that imprison the soul of a great organ like that in the Eaton Auditorium and no sequence of ballet steps, that dart and slide and turn and twist, could have more eloquence of certainty than the player's feet as they raced over the pedals in scales diatonic and chromatic and arpeggio leaping, with music in every touch. But these enchanting details were forgotten in that greater and more beautiful quality of unity that gave this great player's interpretations such character and serenity. In spite of astonishing technique there was no mere exhibitionism. Virgil Fox can do everything that hands and feet of organist have ever done on the organ, but that is only the beginning of the story. When the audience insisted upon an encore after a Dupre G Minor Prelude and Fugue the young player said: "I get such a kick out of that piece, I wonder if I might play the Fugue again?"

His Playing

In this simple speech the player told the whole story of his genius. From start to finish of his great program he had no printed music before him. Everything he played had the ecstasy of an impromptu, earnest, overflowing with sincerity and intensity. He played literally from his heart—the origin and end of the whole matter. Campra's "Rigaudon" was bold, massive organ music. Diapason music of noble sonority, never afraid of its own dignity, never forgetful of the restraint that makes dignity beautiful. Splendid octave unisons were phrased with lifted hands that couldn't slither and meander if they tried. Bach's "Fugue a la Gigue" was jolly as a folk dance that makes a jest of tradition and laughs over the shoulder. And Bach's "Come, Gentle Death" brought to mind every impulse of worship that lovers of organ music through centuries have secretly cherished.

Bach

Before playing this number he recited the verse of the hymn upon which Bach built his eternal tune, adding with touching simplicity: "Bach was one musician who lived a beautiful life!" And his playing was worship set to music. A cello melody, tender and searching as the prayer of brave but breaking hearts, persisted through modulations and harmonies of infinite compassion. The organ came into its own—the instrument of communion between man and God, every phrase a breathing of unformed speech, every accent a gentle stress of faith unflinching. The concert hall became a cathedral and it was good to be there. The audience couldn't applaud. Tournemire's exquisite "Mystique" was music such as steals over the sense in Westminster Abbey floating through aisle and distant clerestory on its way heavenward. And in startling contrast was Bennett's Allegretto—one hand in A Major, the other in A Flat Major—and rhythms of breathless impishness to keep the listener guessing all the time.



"Prophet Of The Concert Organ"

Superlatives have been showered upon Virgil Fox by critics from America and Europe and his successes are constantly gaining impetus as he goes along.

Nothing could describe any better than the recent report by the well known critic of the *Toronto Evening Telegram* of October 20, 1941, the unique art of Virgil Fox and his extraordinary grip upon his audiences everywhere.

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"ADMIRABLE MUSICIANSHIP, TASTE AND RESTRAINT."

"ADMIRABLY PERFORMED PROGRAM."

"A GIANT AMONG CONCERT ORGANISTS."

"AN ORGAN VIRTUOSO OF THE FIRST ORDER."

"HE REVEALED HIS OWN VERY JUSTLY CELEBRATED EXECUTIVE PROWESS."

"A PROGRAM OF RARE BEAUTY."

"THERE IS MAGNETISM IN McCURDY'S ART."

"AROUSES ENTHUSIASM BY EXQUISITE, THEN POWERFUL INTERPRETATIONS."

"ONE OF THE MOST ENJOYABLE RECITALS OF MANY SEASONS."

"McCURDY DRAWS ENCOURAGINGLY LARGE AUDIENCE."

"SHIMMERING LIGHTNESS AND KALEIDOSCOPIC COLORS."

NEW YORK SUN

PHILADELPHIA, EVENING PUBLIC LEDGER

CHICAGO, THE DIAPASON

LOS ANGELES, PACIFIC COAST MUSICIAN

COLUMBUS (OHIO) DISPATCH

MEMPHIS, COMMERCIAL APPEAL

PORTLAND (ME.) EXPRESS

HARRISONBURG (VA.), THE BREEZE

HARRISBURG, TELEGRAPH

MONTREAL, THE GAZETTE

OAKLAND, CALIFORNIA

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"ONE OF THE GREAT VIRTUOSI OF THE DAY."

"BY ALL ACCOUNTS ONE OF THE MOST BRILLIANT OF CONTEMPORARY ORGANISTS."

"ONE OF THE FINEST PLAYERS OF OUR TIMES."

"ONE OF THE LEADING ORGANISTS OF THE PRESENT DAY."

ARTHUR POISTER

FROM THE OBERLIN CONSERVATORY OF MUSIC

MINNEAPOLIS—"His playing has a relentless forward sweep and an accumulation of vitality."

TORONTO—"His style resembles that of a first-rate pianist in ease and fluency, and he is a master of tasteful color and contrast."

SAN DIEGO—"Poister won the admiration of his audience by his splendid musicianship."

LOS ANGELES—"His Bach has grand power . . . Poister reads the epic score with remarkable variety of color, while keeping registration within the style of the work."

DALLAS—" . . . received the recitalist with unalloyed enthusiasm."

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HUGH

PORTER

ORGANIST OF COLLEGIATE CHURCH OF ST. NICHOLAS.
ORGANIST OF THE ORATORIO SOCIETY OF NEW YORK.
FACULTY, SCHOOL OF SACRED MUSIC,
UNION THEOLOGICAL SEMINARY.

JUILLIARD SUMMER SCHOOL, JULY 2 TO AUG. 14



RECITALS THAT SPEAK FOR THEMSELVES

"Comprehension of how to display the organ in the concert hall. No dullness of organ tone, and no heaviness in handling the instrument.
"The instinct for making the organ interesting."—**The Chicago Evening Post.**
"An expert propagandist for his instrument."—**The Washington Times.**
"Received with waves of applause."—**The Indianapolis News.**
"Perhaps there are better organists than Mr. Porter; however this reviewer has not had the privilege of hearing them."
—**Norfolk Virginia-Pilot.**

AN UNDERSTANDING OF HIS INSTRUMENT

"Straight Bach, excellently played. Particularly clear in registration was the D Major Prelude and Fugue, which is easily muddled by careless handling. . . A skilled and sensitive musician."—**The Washington Post.**
"Displayed excellent knowledge of the technical and tonal possibilities of the organ"—**The Chicago Tribune.**
"His understanding is as acute as is his interpretation gratifying."—**Norfolk Virginia-Pilot.**
"Enough color variety to be interesting and not enough to achieve modern distortions of the idiom."—**The Washington Herald.**

FIRST THINGS FIRST

"One heard the music of Bach and Handel, not the meaningless and overdone efforts of an individual performer, as is often the case."
—**Lincoln (Neb.) Star.**
"He is one with the spirit of the piece. His unassuming mastery of the instrument met with the favor of the audience."
—**Norfolk Ledger-Dispatch.**
"The organ becomes the mouthpiece of a soul attuned to beautiful music."—**Harrisburg Telegraph.**
"The charm of Mendelssohn; the vigor of Mulet, the dignity of Bach, were all interpreted by Mr. Porter in gifted fashion."
—**Steubenville (Ohio) Herald-Star.**

MUSIC THAT CHARMS

"Provoked a warm reception from the audience, which surrendered completely to his music making. . . Pieces filled with unexpected charm and rhythmic titillation."—**Washington Times.**
"Selections of intrinsic beauty . . glorified by skillful interpretations."—**Omaha (Neb.) World-Herald.**
"Minds and hearts of hearers were touched."—**Harrisburg Telegraph.**
"Made the pulse as contagious as the orchestra might have done."—**Washington Times.**
"Contrasting color changes . . versatile technique . . a pedal technique that was clear and unblemished."—**Columbia (S. C.) The State.**

TECHNIQUE A VEHICLE FOR THE MUSIC

"Effects that were colorful, scintillating and fanciful, in which the technical problems were hidden by the facility of the player."
—**Morning World-Herald, Omaha.**
"Distinguished authority and brilliant technical command."—**Washington Times.**
"Disclosed admirable musicianship, with command of technic on pedals and manuals."—**New York Sun.**

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Bernard R. La Berge Presents

ALEXANDER
SCHREINER

Famous American Organist

FROM THE MORMON TABERNACLE

IN SALT LAKE CITY



MILLIONS OF PEOPLE HAVE HAD THE GREAT JOY OF HEARING ALEXANDER SCHREINER'S BROADCASTS OVER THE COLUMBIA NETWORK FROM THE MORMON TABERNACLE IN SALT LAKE CITY. — IT IS A DISTINCT HONOR FOR THIS MANAGEMENT TO OFFER TO ITS AMERICAN AUDIENCES **ALEXANDER SCHREINER**. SUCH ARTISTIC INTEGRITY — OUTSTANDING MUSICIANSHIP — SPLENDID TECHNIC — HIS GREAT TALENT OF IMPROVISATION — ARE BOUND TO PLACE SCHREINER AMONG THE ELECT FEW OF HIS GENERATION. IN OFFERING THIS GREAT AMERICAN VIRTUOSO TO HIS PATRONS, BERNARD LA BERGE FULFILLS HIS BELOVED MISSION IN BEHALF OF THE ORGAN.

"He is a born musician, and one who has been thoroughly equipped for a big future."—J. J. McCLELLAN, late Organist of Salt Lake Tabernacle.

"Mr. Schreiner has established himself as unquestionably one of the ablest organists in America; he is a scholarly and brilliant performer who possesses the rare gift among organists of making organ music really interesting to the general music lover as well as to the musician."

PACIFIC COAST MUSICIAN

"He has constantly given proof of a taste, of an intelligence, and of superior gifts that place him today in the first rank of concert organists. He is an artist who will do the greatest honor to his Country." — HENRI LIBERT, Organist at the Basilica of St. Denys, Professor at Fontainebleau Conservatory, Professor at Paris Conservatory.

"An organist of the first rank. He has a technique capable of mastering at sight any and all difficulties; his interpretation shows perfect musicianship; his style assures him an enviable place among virtuosos. He does the greatest honor to the constellation of stars of American organists. He has an eminently artistic nature whose essential qualities are rhythm, charm and power, and who can not help but make a great impression on the public."— LOUIS VIERNE, official organist at the Cathedral of Notre Dame de Paris.

"THE PASSACAGLIA AND FUGUE IN C MINOR TOOK THE LISTENERS UP INTO HIGH REGIONS BY SHEER POWER AND GRANDEUR.

THE FIFTH TRIO-SONATA WAS A MIRACLE OF DAINTINESS AND GRACE.—THE CHORALE PRELUDES HAD THE TENDERNESS AND DIGNITY OF ETERNAL GOODNESS."

ISABEL MORSE JONES IN LOS ANGELES TIMES.

LA BERGE ORGAN CONCERT SERIES

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WEINRICH



SAN FRANCISCO CHRONICLE
FEBRUARY 18, 1942

By ALFRED FRANKENSTEIN

The world does not precisely teem with opportunities to become acquainted with the grandeur and richness of the literature for the organ, wherefore the few concerts sponsored locally by the American Guild of Organists are events of the first importance. Particularly when they are given by artists as capable as Carl Weinrich, who played last night at Calvary Presbyterian Church.

Some organists are scholars and some are virtuosos. Weinrich is one of the few who are both. His program last night was a model of organ scholarship, and his performance a model of brilliant performance. The breadth and bigness of the baroque masters — Handel, Buxtehude and Bach—were set forth with the grand, large line and accent they require. The symphonic French school — Franck, Vlerne and Tournemire—rejoiced in a rare degree of color and mysticism and orchestral energy, and the impressionistic Karg-Elert came over without the dripping sentimentality that commonly mars performances of this composer.

All in all, Weinrich proved himself an uncommonly accomplished master of the thousand schools and styles of organ playing, and of the several hundred different period instruments that can be found in any one modern organ.

THE GAZETTE, MONTREAL

JANUARY 16, 1942

Weinrich's Bach Superbly Played

New York Organist Makes
Profound Impression
With Clavieruebung Series

By THOMAS ARCHER

What may very well be classed as one of the most remarkable recitals in the history of organ playing in this city was given last night by Carl Weinrich of New York at Trinity Memorial Church as a presentation of the Casavant Society. Mr. Weinrich, admittedly one of the great organists of this continent, offered an all-Bach program, that program consisting of the Third Part of the Clavieruebung, which consists substantially of tone-poems inspired by the Catechism of the Lutheran Church.

The monumental work is in itself one of the most significant in all musical literature. If you can imagine the mysteries of religion translated into tone, this is it. Bach gives the clue to his meaning by the hymns which he uses as his musical themes as surely as Richard Strauss with his titles and subtitles to his orchestral works. This is program music in every sense of the word, and the program consists in the articles and dogmas of the Christian Faith, the Trinity, the Ten Commandments, the Creed, the Lord's Prayer, the Sacraments of Baptism and Communion.

The Clavieruebung, Third Part, numbers 23 pieces, which Mr. Weinrich reduced to 17 for the sake of convenience. It took about an hour and a half to perform. And during the performance, the resources of the organ, what it is capable of producing in tone-color and expression, were incomparably revealed. By means of this marvelously expressive and wonderfully profound music, Mr. Weinrich proved that the organ can be made to approach the orchestra in its expressive range. Only there are few players who have the skill and artistry of a Weinrich to convince us of it.

No attempt will be made in the short space available here to go into detail about last night's performance. It must be said, however, that Mr. Weinrich emphasized above all the amazing gamut of expression which Bach runs in this masterpiece. The organist stressed the immense structure of the Fugue on Luther's paraphrase of the Creed, the equally towering edifice of tone which Bach erects upon the De Profundis. He brought to our notice, with exquisite taste in instrumentation, Bach's choral prelude on the Lutheran paraphrase of the Lord's Prayer. It was a prayer, humble, chaste, intensely moving in its simplicity.

One could also quote the fughetto on the Ten Commandments (Dies sind die heilige zehn Gebot) which Mr. Weinrich showed to be a model of how to state a weighty and profound thesis in a light, flexible, beautiful way. And the organist brought out superbly the manner in which Bach sings a hymn-tune with solemn ease, and surrounds it above and below with a complex interweaving of voices that make one think inevitably of the cosmic implication of the dogmatic subject concerned.

Throughout, the listener was aware of the clearness of the playing. The proper continuity of the musical thought was maintained everywhere. The case was never over-stated. There was a feeling for and a conveying of artistic contrast in all the organist did. There was nothing pedantic, nothing severe for its own sake. Mr. Weinrich so obviously approaches Bach as a personalized genius, not as a sort of institution.

Listening to Bach performed in this style was like reading Dante or examining a collection of very great paintings. It was, in short, Bach, vital, colorful, poetic and many-sided.

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Toronto Center.
 A meeting of the Toronto Center was held at the home of A. E. Clarke, organist and choirmaster of St. Thomas' Church, March 19, when we were favored with an excellent address by the president of the College, Dr. Charles Peaker. The subject was "The Church Organist, a Survey of His Musical and Social Responsibilities."

Those who have heard Dr. Peaker speak will have knowledge of how he could deal with a subject of this nature. Our members were captivated by the serious thoughts put forward and the humor introduced, for which the speaker is noted. The latter was not in any way irrelevant, but served to emphasize the serious points.

Following the address the members entered into a profitable discussion which had been invited by Dr. Peaker, and after this a very pleasant social time was spent, when refreshments were served.

T. M. SARGANT.

Kitchener Center.

The last of a series of Lenten recitals sponsored by the Kitchener Center was played at Zion Evangelical Church Sunday afternoon, March 22. Two out-of-town organists heard for the first time in this city and the choir of St. John's Anglican Church presented an interesting program, opened by the choir, Albert Hainsworth director, singing Farrant's "Lord, for Thy Tender Mercies' Sake" and "Fierce Was the Wild Billow," by Noble. Both anthems were sung a *capella* and were given an artistic rendition. Another anthem by the choir was Mendelssohn's "Hear My Prayer." In this the solo part was sung by Master Douglas Gellatly, whose charming and impersonal soprano voice delighted the audience.

The first group of organ numbers was played by John Dewdney, organist and choirmaster of St. John's Anglican Church, Preston. This talented young player exhibited mastery of the organ and interpreted the following numbers in a very satisfactory manner: Franck's Fantaisie in A, the "Passion Chorale" as harmonized by Bach; Bach's Chorale Prelude on the same tune and Brahms' setting of this same dignified chorale. He concluded with the Toccata from Rheinberger's Sonata No. 14.

Gordon D. Scott, organist and choirmaster of St. John's United Church, Stratford, concluded the program with the following numbers: Agitato and Cantilene, from Rheinberger's Sonata No. 11, Bach's Chorale Prelude on "Christ Lay in the Bonds of Death," Bonnet's "Romance" and a Toccata by Gigout. Mr. Scott's playing was brilliant throughout, showing perfect control, and delightful interpretations were noted in the Cantilene and "Romance."

London Center.

A very successful meeting of the London Center was held Saturday evening, April 11. Dinner was served at the Surrey coffee shop for the fifteen members present. After dinner Mr. Lethbridge, the chairman, introduced the guest speaker of the evening, Dr. J. R. Armstrong. Dr. Armstrong is a throat specialist and made a very interesting talk on "The Use and Care of the Human Voice." He illustrated his talk with a diagram of the anatomy of the nose, throat and vocal apparatus. Dr. Armstrong discussed the "cold" problem, mentioning some simple aids and the benefits often derived from the removal of crooked bones in the

nose. He explained the structure of the vocal cords and causes of hoarseness, going into detail about nodes and tumors on the vocal cords. Of special interest to the members was a set of five musical tuning forks used in classifying the degrees and nature of deafness. The lowest fork produced almost a 64-ft. tone as organists classify pitch.

A. ERNEST HARRIS, A.T.C.M., Secretary.

Brantford Center.

The April meeting of the Brantford Center was held Saturday evening, April 11, in the Colborne Street United Church, when a musical program was presented by Harold D. Jerome, organist of Colborne Church, and Miss Nan Henderson, contralto. Mr. Jerome played: Pastorale, Franck, and Chorale Preludes, "All Glory, Laud and Honor" and "In Thee Is Gladness," Bach. Miss Henderson sang: "Praise Ye the Lord," Bantock; "Hear My Prayer," Dvorak, and "How Shall I Sing That Majesty," Pointer.

George A. Smale, organist of Zion United Church, gave an informal talk on the "History of the Organ" and concluded his address by showing lantern pictures of modern organs installed in some of the larger churches throughout Canada and the United States.

After the program, over which the chairman, Dr. Henri K. Jordan presided, a social hour was enjoyed at the Singing Kettle tea-room. A brief business meeting was conducted and plans for future meetings were laid.

ELEANOR MUIR, Secretary.

BLODGETT GIVES BACH WORK BEFORE BIG CONGREGATION

On Good Friday night Walter Blodgett's two choirs and orchestra put on the "St. Matthew Passion" of Bach at the First Unitarian Church in Cleveland. The church was packed, with standees three deep in the aisles, and the church hall was filled with 500 listening through loudspeakers. As many more were turned away. Soloists were John Priebe of Buffalo, tenor; Mary Marting, soprano; Marie Kraft, contralto; Daniel Harris of Oberlin, baritone, and Laurence Jenkins of Painesville and the Wa-Li-Ro Choir School, bass. Arthur Quimby of the Art Museum played the organ.

The fifth annual church music festival will be held at St. James' Church in Cleveland May 11 and 12. Four programs are scheduled. The first will be of Bach chamber music, with a solo cantata for alto, organ and orchestra. On the second program will be modern music. Robert Noehren of Buffalo will play a Hindemith sonata and the choir will sing Thompson's "Peaceable Kingdom." The second day the Bach Mass in B minor will be given at two sessions, with orchestra, harpsichord and organ. Walter Blodgett is the director.

Guilmant Commencement June 2.

The forty-first commencement of the Guilmant Organ School, Willard Irving Nevins, director, will be held in the First Presbyterian Church, New York, Tuesday, June 2, at 8:15.

Fire which damaged Immanuel Lutheran Church at Rome, N. Y., to the extent of \$30,000 late in March destroyed a three-manual Möller organ installed ten years ago.

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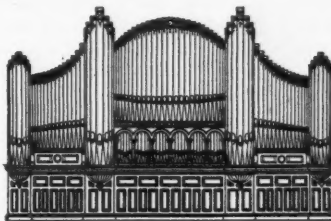
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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, MAY 1, 1942

Are you moving this spring? If for any reason your address is being changed, be sure to save yourself annoyance and avoid missing your copy of THE DIAPASON by sending notice to this office promptly. In a matter of this kind an ounce of prevention sometimes is the equivalent of a pound of cure.

Taking Up the War Task

With the American nation gearing all its efforts for prosecution of the war, each day brings new evidence of the need for devoting every ounce of energy to the immense task of defeating a combination of ruthless enemies and saving all that is of value in the American way of living. This has rapidly brought on a complete change in the life and work of every American. As one of the great typewriter manufacturers has pointed out in his national advertising, "like most Americans, we didn't understand what total war means." Now, he goes on to say, "we realize that total war means sacrifice, inconvenience and hard work for each and every one of us." Within the last thirty days many things have happened in the process of converting nearly all business and industry to a 100 per cent defense basis. After we were denied new cars and tires there came, one by one, government orders depriving us of various forms of luxuries and many things not classed as luxuries in the present age of comfortable living, until typewriters, bicycles, trouser cuffs, lipstick and zippers have been interdicted.

The organ industry has joined with energy in the movement to help win the war and is giving its loyal support in spite of the fact that there is hardly an industry whose facilities seemed less adapted to turn from peaceful and artistic to warlike production. With their usual ingenuity the organ builders have faced a critical situation and reports from their factories today indicate that both large and small manufacturers have undertaken to adjust themselves to the situation and are obtaining orders for work that they can do and for which their highly-skilled employees are fitted. It is to the credit of every person connected with the organ industry that it has been able to do what seemed impossible for the factories and their men, and is converting men and machinery to help perform what Donald M. Nelson, chairman of the War Production Board, described in an address in April as "the biggest job, bar none, that this or any other country ever tackled at any time in history."

What is most encouraging, as well as remarkable, about it all is that this conversion is being brought about with apparently the minimum of disturbance of conditions that existed in time of peace. As stated in the April issue of THE DIAPASON, cooperation with Washington

authorities has made it possible to finish work already undertaken. At the same time it has not been made impossible to meet the needs of churches and others, even in war, for organs. Of course there will be severe limitations due to priorities and scarcity of certain materials, but there again ingenuity is being shown. Pipes already made are being used and material on hand or obtainable is proving of service.

Like the automobile manufacturers and others, the organ builders are devoting such time as they can spare to the important task of maintenance and service. Organs that need modernization or re-designing are being made nearly as good as new by skilled men. Some time ago THE DIAPASON directed attention to the fact that there are in this country hundreds, if not thousands, of old instruments that require rebuilding and that the industry would be kept busy for a long time if all churches that had old organs would have them repaired, revoiced and brought up to date. Nothing would contribute more to the conservation of many fine old instruments than just this work.

Meanwhile planning for the peace time that is bound to come—perhaps sooner than we dare hope at this writing—is going on, just as it is in England, as so interestingly told by Reginald H. Walker, the English builder, in the letter published in our April issue. The way in which the morale of the organ building industry has been preserved abroad offers a valuable example to those on this side of the Atlantic. While stretching every nerve in the defense task, we are not losing hope even for a moment and are holding fast to what has been won in the days of world peace. The builders are keeping their organizations together, are not folding up or yielding to pessimism; their plants are kept busy, or will be; and it is up to the organists and the churches to lend them every encouragement and serve their own best interests by maintaining their organs and improving them when it can be done, which is not an extravagance, but real conservation, and therefore good business. Thus will be put to shame the few defeatists who try to tell us that the war will make an end of organ building, forgetting that art and religion have survived every war in history.

Choral Society in Caves

If ever there was a potent argument in favor of music as a necessary builder of morale in war it is contained in a brief item published in our April issue. A choral society has been organized by the people who have found refuge from bombing raids in the famous Chislehurst Caves. So effective has this choral society become that, as the story sets forth, it gave a subterranean concert, with soloists taking part. An English publication goes on to add that "of all the hidden goings-on of war this form of cave life seems one of the few which have positive attractions." What a testimonial to the power of music to meet the needs of man in sorrow or joy, in comfort or suffering! But it is not without precedent. Does not history tell us that the early Christians in the Roman catacombs sang hymns?

Tires and Church Music

The tire situation is affecting church music just as it affects every activity and every profession. The first report to reach THE DIAPASON, though no doubt similar instances could be found in every part of the country, comes from Iowa. It is that of a woman organist who has held a position in Vinton, and has been compelled to relinquish it. During the last twelve years she has driven back and forth between her home and her church twice a week, but now she is out of tires and has no way to obtain new ones. It was estimated that she has driven more than 87,000 miles in the twelve years.

In Battle Creek, Mich., the eagerness of the entire staff of the First Congregational Church to do its part toward saving tires and gasoline by riding bicycles

to and from church led to their getting on the front page of the *Battle Creek Enquirer and News*. In a three-column picture published March 22 the pastor, Dr. Carleton Brooks Miller; the assistant pastor; the organist and choirmaster, Paul H. Eickmeyer, and the sexton are shown standing beside their wheels, ready to "take off" after their day's work. As Mr. Eickmeyer points out, this seems to be one of the few ways in which an organist can get on the front page short of committing murder.

If you wish to be sure that your sins will find you out, be an editor. No sooner had the first copies of the April issue reached our readers than a number of the more faithful and vigilant ones informed us of the fact that we had miscalculated the time of the Hammond Museum organ broadcast of modern music for the central time zone. The error was obvious to all who read the correct time given for the East. It was relatively easy for those with more accurate minds than those of the editorial department of THE DIAPASON to determine that if the broadcast took place at 1:30 in the East it was 12:30, and not 2:30, in the Central zone. Two hours is not much compared with eternity, but we owe an apology to those who may have been misled.

Organ Pipes Made of Paper

[From Musical Opinion, London.]

We notice that the advisability of using paper for the making of organ pipes has again been raised. Years ago an organ builder of Winchester named Burton began to make pipes of paper, and for a time the idea flourished among amateur organ builders, and they are—or have been until recently—a considerable body. Burton continued for a time to produce paper pipes and then abandoned the practice because it was found that the cost of the material and the labor necessary to render them durable brought the ultimate cost too near that of orthodox pipes.

Burton himself said that from an amateur's point of view paper stops were extremely cheap, as the material only (and not time) had to be considered. Again, in comparing the relative prices, the size of stop has to be remembered. For instance, a CC open diapason in metal cost nearly four times as much as the same stop in paper, while a fifteenth in paper was cheaper than one in metal in the proportion of four to seven.

Cheapness was not the only advantage that these pipes had, as while metal and wood stops can be imitated, a quality of tone peculiar to paper can be obtained. There is a widespread idea that paper pipes only gave a tone described as "woolly," "tubby," etc., and wanting in variety, whereas the stops that were most successful were the keraulophon and gamba, and stops in which reediness is the feature.

Collection Edited by Frank W. Asper.

Frank W. Asper, Mus.D., organist of the Mormon Tabernacle in Salt Lake City, is the author of a very practical new collection of organ compositions entitled "The Devotional Organ Album." There are forty-three selections and all of them are serviceable pieces. The majority of them will be useful in church services and on small as well as large organs. The print is clear and marks of registration are calculated to help the average organist, in addition to which there are indications for the Hammond electronic organ. Among the composers presented are Bach, with ten numbers, mostly chorale preludes and music suitable for service preludes; Guilmant, Mendelssohn, Rheinberger, Handel, Chauvet and others. A very helpful feature is a classified index indicating the numbers suited for preludes, for offertories, for postludes, funeral services, weddings, Christmas, Lent and Easter. The new volume is published by Carl Fischer.

Asper to Give Recitals in East.

Frank W. Asper, organist of the Salt Lake City Tabernacle, Salt Lake City, Utah, will give a number of recitals in the larger Eastern cities next fall. This winter Mr. Asper has toured the mid-West and state of Texas.

Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO THE following happenings were recorded in the issue of May 1, 1917—

To the Austin Organ Company was awarded the contract to build a four-manual organ of 112 sets of pipes for the First Presbyterian Church of Germantown, Philadelphia.

Herbert A. Fricker, prominent organist and conductor of Leeds, England, was appointed conductor of the famous Mendelssohn Choir of Toronto, Ont.

The contract to rebuild and enlarge the organ in Emmanuel Church, Boston, of which Lynnwood Farnam was organist, was awarded to Casavant Freres.

The American Organ Players' Club of Philadelphia gave its 500th recital at the First Baptist Church April 26 and the program consisted entirely of compositions of members of the organization.

TEN YEARS AGO THE FOLLOWING news was placed on record in the May, 1932, issue—

The beautiful new chapel of Harvard University was to have a four-manual organ of 125 sets of pipes, to be built by the Aeolian-Skinner Company.

The recital series at the Waldorf-Astoria Hotel in New York on the large Möller organ was opened with a performance by Fernando Germani April 24.

Tulsa, Okla., was the host to five A.G.O. chapters from Kansas, Oklahoma and Texas at a convention April 18 and 19. Fifteen organists appeared on the program.

The retirement of Dr. George Coleman Gow as head of the music department at Vassar College at the end of the academic year was announced. He had been on the Vassar faculty thirty-seven years.

The Aeolian-Skinner Company was commissioned to build a four-manual for the Harvard Congregational Church of Brookline, Mass.

Eight Choirs Join in Festival.

Eight choirs joined in a choral service April 9 at 4 o'clock in St. Mary's-in-the-Garden, New York City. One group, St. Paul's Choral of Flatbush, Brooklyn, sang Palestrina's "Adoramus Te" and the Amen from the "Missa Domicales" beautifully. A choir from the First Methodist Church, Greenport, L. I., sang Andrews' "Hide Me under the Shadow" with St. Mary's seniors. The directors of the choirs mentioned are in order Miss Florence Garvin, Mrs. Whitney Hubbard and Miss Elizabeth Anderson. The other choirs participating were those of St. Mary's, Auburndale, L. I., Miss Jean Cameron, director; Holy Trinity Lutheran, New York City, Miss Ruth Clarke, director, and St. Mary's-in-the-Garden, Miss Grace Leeds Darnell, director. The anthems for the juniors were "Angels Ever Bright and Fair," Handel; "O Lovely Peace," Handel; "Lift Thine Eyes," Mendelssohn (*a cappella*) and Woodward's setting of "The Radiant Morn Hath Passed Away" by the massed choirs. The service was under the auspices of the New York State Federation of Music Clubs.

Recitals at Athens College.

The good work Frank M. Church, M.M., A.A.G.O., is doing at Athens College, Athens, Ala., where he is director of fine arts, is shown in a group of recitals played by some of his advanced pupils. At the majority of these recitals Mr. Church also is heard in organ selections. A feature has been the performance of several modern American works for the organ, such as Joseph Greener's "Modus Ecclesiasticus," still in manuscript. On the evening of March 31 Miss Emily Chandler was presented in a piano and organ program. This was Miss Chandler's sixth recital in seven years. Miss Juell Whitt, who is only 15 years old, gave an organ and piano recital April 12. Supplementing her program Mr. Church played Sowerby's "Requiescat in Pace," Chadwick's "In Tadoussac Church" and compositions of Margrethe Hokanson, Edward Shippen Barnes, Bach and Dupré. Miss Doris Baugh, a talented pupil only 11 years old, gave a recital April 25.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Uncle Mo. and I are willing to bet that Koussevitzky and the Boston Symphony Orchestra give the best of all renderings of the "Star-Spangled Banner" by the major orchestras of the country. We were much impressed by Koussevitzky's hieratic manner as he stepped on the stand and addressed the audience: "Ladies and gentlemen, will you sing 'The Star-Spangled Banner'?" The orchestra pontificated, we all stood, the people around me sang lustily and every one of us had a lump in his throat. The tempo was somewhat slower than we had heard used previously and we fancied that there was a gain in dignified expressiveness. A concert a week or two later star-spangled very much faster, in a rum-ti-tid-dle-ty style, I regret to say, with huge gobs of expression poured into it through the help of changes in speed and with a *molto ritard* in the last phrase. Mo and I were much irritated at this, but we didn't know what to do about it.

For many moons I've been puzzled by the interludes of three or four bars used to give breathing spaces in radio-scripts, descriptive or narrative; these interludes seem to be uniformly chromatic and discordant, with a strong family likeness, as if made in quarter-mile sections and cut off as needed: you cannot fail to recognize these curious affairs—even Uncle Mo has spotted them. The only rational explanation is that there must be somewhere a Central Bureau of Power through Music (CBOPTM), highly seasoned in the latest (or earliest, whichever you prefer) Stravinsky manner; guaranteed to exacerbate, inflame and embitter all the Old Fogies. N.B.—And so they do.

The *Boston Daily Globe* in its Easter edition reported fully the music in sixteen Catholic and sixty-nine Protestant churches. As in previous years, the names of singers, organists and choir-masters are usually given. I have noticed this year that in the majority of cases the name of the organist or musical director is printed immediately after the name of the pastor. Musical directors will no doubt be gratified at this.

About the choir music: Some of the old standbys are still in use—Barnby's "Break Forth into Joy," Foster's "As It Began to Dawn," Granier's "Hosanna," Manney's cantata "The Resurrection," Horatio Parker's "Behold, Ye Despisers" and "Light's Glittering Morn," Tours' "God Hath Appointed a Day." Of course, no Easter could function without Gounod's "Unfold, Ye Portals" and Handel's "Hallelujah," in choir or with organ or both. An obvious choice for Easter, "I Know That My Redeemer Liveth," was sung only three times. (There is a reason.)

Twenty-nine titles by J. S. Bach easily outdistanced those of any two or three other composers, and there is a good proportion of those composers, mostly for the organ, who might be termed standard—Boellmann, Dubois (12), Karg-Elert (8), Cesar Franck (4), Guilmant (11), Lemmens, Malling, Mulet, Ravanello, Vierne (3), Widor (6).

In the line of anthems by our own American composers there is something to say; there are Candlyn's "Lift Up Your Voices," Goldsworthy's "Down in the Garden," Titcomb's "Come, Ye Faithful" and "Credo in Unum Deum," and Cardinal O'Connell's "Easter Hymn," used at least five times. In the domain of organ music there were contributions from Candlyn, Roland Diggle, Arthur Foote (2, Sortie), Ralph Kinder, Edmundson and Dr. Francis Snow; Sowerby's "A Joyous March" was chosen three times and Everett Titcomb's "Alleluia" had a striking success.

I made this study of Easter music, as it went in Boston, believing that it might be of some little interest and might give an idea of what was heard in any American city of good size.

Here is something that the Massachusetts Chapter of the Guild might think about: Of the sixty organists (forty-five men and fifteen women)

listed in the Easter services reported in the *Globe*, twenty-three only are in the A.G.O.; of the thirty-seven who are not members, twenty-four are men and thirteen women; only two women of the fifteen woman organists are in the A.G.O. Since these figures of membership are taken from the 1940-1941 directory it may be that some changes are possible after a consultation with Gardner Evans, secretary of the chapter; and I could name "right off the bat" fifteen people of either sex who ought to be paying their \$3 annually to help keep things going. We need these new members and they need the helpful associations of the chapter.

Frederick Johnson, Church of the Advent, Boston, takes occasion to add this note to his service list: "The setting of the high mass tomorrow morning at 11 o'clock in the Church of the Advent will be the work of the late George Henschel, first conductor of the Boston Symphony Orchestra." This seems as good a time as any to recall that Henschel was a concert bass with very little voice, but able by his consummate musicianship to make his equipment go a great way. He married an American lady of high social position and had everything, musical, social and personal, on which to build a brilliantly successful career. I remember with vividness his first rehearsal with the orchestra in the old Music Hall, the piece being Weber's "Jubel Overture," which begins—you remember—with four measures of fortissimo chords in slow tempo, followed by a run for cellos and basses. Henschel did not like the way this run was played and had it repeated three times, saying: "In strict time; in strict time." I noted at the time the way the men looked up at Henschel, as much as to say: "Who are you anyway?"

Henschel had not had the discipline of orchestral routine, but his musical sympathy, imagination and balance served him well.

New hymnals multiply. There are rumors of the completion of the new Episcopal collection and I am eager to see it. I hear from a reliable source that Lowell P. Beveridge (Columbia University) is about to compile a college hymnal. Let them come!

When I recall the hymns and tunes that I heard in the old High Street Church in Providence I marvel at the changes that have come about, both in words and music. Our "hymn-book" was "Songs for the Sanctuary" (1865, 1873). You will find there "Lenox" (J. Edson) as a "fuguing tune"; and some of the old tunes of the William Billings period by Daniel Read, Timothy Swan of Worcester, Mass., the composer of "China"; Oliver Holden, author of "Coronation"; Maxim. There was also a sprinkling of opera melodies pairing off with decorous hymns, and secular tunes accepted for the book if they pleased an ordinary taste. Lowell Mason was at the height of his popularity at this time and forty-six of his arrangements and original tunes are here.

The thought will cross one's mind, how can all these projected new hymnals be absorbed by the churches?

CHOIR FESTIVAL IN ALBANY WILL TAKE PLACE ON MAY 5

Despite the difficulties to be surmounted, the eleventh Albany diocesan choir festival will be held this year at the Cathedral of All Saints, Albany, N. Y., on the evening of May 5. A rather simplified program has been planned and it is expected that not so large a chorus will be assembled for the event, which has attracted the attention of church musicians throughout the East every spring.

Duncan Trotter Gillespie, organist and choir-master of St. George's Church, Schenectady, and president of the Eastern New York Chapter of the American Guild of Organists, has been commissioned to conduct in the absence of Albert F. Robinson, who resigned to enlist in the armed forces of the United States. The principal musical items will include: Magnificat and Nunc Dimittis, Everett Titcomb; Motet, "Stir Up, We Beseech Thee," Albert F. Robinson; anthem, "Christ, Whose Glory," T. Frederick H. Candlyn, and the usual office of choral evensong with hymns. The festival will be a part of the diocesan convention and will include choirs from the capital district.

Skinner

SOME LINES by Peter Christian Lutkin
read as follows:

"Music in its higher aspects is concerned with enriching and ennobling life. It is so elastic and comprehensive that it ministers alike to the rich and the poor; the cultured and the ignorant, the just and the unjust. It is so simple that children become enthusiastic over it. It is so complex that its depths are sounded only by specially endowed natures. Its practice puts a stamp of culture on any community. It is a social, a religious and aesthetic necessity."

The above is a true picture of the background and ideals finding expression in the Skinner organ as exemplified at the National Cathedral at Washington, D. C., heard by 600 members of the A.G.O. at the convention in June, 1941.

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Programs of Organ Recitals of the Month

Robert Baker, New York City—Mr. Baker gave a recital in James Chapel at Union Theological Seminary March 10 and played the following program: Allegro, Fourth Concerto, Handel; "Praise God, Ye Christians," Buxtehude-Dickinson; "The Fifers," d'Andrieu; Fantasie in F minor, Mozart; "Humoresque Fantastique," Edmundson; Adagio from Suite in G minor, Woodman; Toccata in D flat major, Jongen.

Alfred Brinkler, F. A. G. O., Portland, Maine—Mr. Brinkler's Sunday afternoon "hour of music" at the Cathedral Church of St. Luke came to a close March 29, when the choir sang Stainer's "Crucifixion." Among the last programs for the season were the following:

March 22—Chorale with Variations, Mendelssohn; "O Come Let Us Sing," Nelly, and "Ave Verum," Mozart (Westbrook Junior College Choir, Rupert Nelly, director); "Ave Maria," Bossi; "Sanctus d'Angel," Nelly (choir); Capriccio, Brinkler; "The Swan," Stebbins; soprano solo, "Song of Ruth," Nelly (Ruth Mooers); "Liebestod," Wagner; "O Lord God," Tschesnokoff (choir and organ).

March 15—Prelude to "Parsifal," Wagner; "A Rose Breaks into Bloom," Brahms; "Bells through the Trees," Edmundson; Scherzo, Haigh; Andante and Allegro con Fuoco, Borowski.

An all-American program was arranged for Feb. 22 and included: "Vexilla Regis," Everett Titcomb; "In a Norwegian Village," Clokey; Paraphrase on "Nun danket," Whitford; "Evening Bells and Cradle Song," Macfarlane; "Dreams," Stoughton; "Cortege and Fanfare," Edmundson; Fantasie on a new setting of "The Battle Hymn of the Republic," Ralph Kinder.

Dorothy L. Hornberger, Philadelphia, Pa.—Miss Hornberger will play the following selections in a recital on the evening of May 22 on the new two-manual Moller organ designed by Henry A. Baecker for Calvary Presbyterian Church of Wyncote, Pa.: "Christus Resurrexit," Ravanello; Pastoral, Remondi; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Retrospection," Elmore; "Donkey Dance," Elmore; First Concert Study, Yon.

This recital is a part of the program commemorating the fiftieth anniversary of the founding of the church, which is to be celebrated during the week of May 17 to 24.

Charles H. Finney, A. A. G. O., Wichita, Kan.—Mr. Finney gave a recital of contemporary American organ music Sunday afternoon, April 12, in the alumni auditorium of Friends University, and had the assistance of the Singing Quakers. His list of offerings was as follows: Prelude to Symphony 1, Edward Shippen Barnes; "Skyland," Charles Vardell, Jr.; Chorale Prelude on "Rejoice, Ye Pure in Heart!," Leo Sowerby; "Twilight at Fiesole," from "Harmonies of Florence," Seth Bingham; Spring Song, Will C. Macfarlane; "Wisdom Cried Without," Philip James (Singing Quakers; Dorothy Hurst, accompanist); Prelude on "I am Sol Rededit Ignem," Bruce Simonds (Singing Quakers assisting); Suite, "Rural Sketches," Gordon Balch Nevin; Passacaglia, Charles H. Finney.

William Churchill Hammond, Holyoke, Mass.—Dr. Hammond played the following program of Lenten music at the Second Congregational Church on the afternoon of April 2: Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Benedictus," Reger; Chorale Prelude, "O God, Thou Holy God," Karg-Elert; Tone Poem, "Christ Entering Jerusalem," Malling; Chorale from Cantata 147, "Jesus, Joy of Man's Desiring," Bach-Grace; "Miserere" from "St. Matthew Passion," Bach-Black; Prelude to Cantata 106, "God's Time Is Best," Bach; Prelude to "Parsifal," Wagner.

James S. Constantine, A. A. G. O., Charlottesville, Va.—In a recital at St. Paul's Memorial Church, University of Virginia, March 29 Mr. Constantine presented this program: Prelude and Fugue in C minor, Vaughan Williams; "Arise, Arise," from "Suite after English Folk-Songs," Op. 32, Daniel Gregory Mason (transcribed for organ by the composer); Suite from "Dioclesian," Purcell (arranged for organ by Eric H. Thiman); "Colloquy with the Swallows," Bossi; Symphony 2, in E

minor, Op. 20, Vienne.

For his recital before the Virginia Chapter, A. G. O., in Grace Covenant Presbyterian Church, Richmond, Feb. 10 Mr. Constantine played: Concerto 5, in F major, Handel; "Dido's Lament," from "Dido and Aeneas," Purcell; Trio-Sonata 6, in G major, Bach; "Arise, Arise," from "Suite after English Folk-Songs," Daniel Gregory Mason; Fantasy on Easter Kyries, Harvey Gaul; "On Hearing the First Cuckoo in Spring," Delius; "Harmonies of Florence," Op. 27, Bingham; "Comes Autumn Time," Sowerby.

Alfred C. Kuschwa, Harrisburg, Pa.—Mr. Kuschwa gave the sixth and last recital of his Saturday afternoon Lenten series in the Cathedral of St. Stephen March 28, when his offerings consisted of the following: "Grand Jeu," DuMaze; "The Song of the Brook," Baldwin; Chorale, "Lord, My Heart Is Fixed on Thee," Karg-Elert; "Gethsemane," Malling; Evening Hymn, Oliver King. The choir sang: "He Was Crucified" (Mass in B minor), Bach; "Beloved Jesus," Crueger-Lester; "Beneath the Cross of Jesus," Berwald, and the Lenten meditation "The Last Supper," Forsyth.

Among Mr. Kuschwa's earlier programs were the following:

March 7—Allegro Appassionato and Adagio, Fifth Sonata, Gullmant; Prelude and Fugue in G minor, Bach; "Romance sans Paroles," Bonnet; "A Sabbath Melody," Mueller; Sketch in F minor, Schumann.

March 14—Concerto Camidge; "Invocation," Mally; "Dawn's Enchantment," Dunn; Concert Caprice, Kreisler; Chorale, "Come, Sweet Death," Bach-Duane; Fugue in G minor, Bach; "Alpine Fantasy and Storm," Flagler.

March 21—Prelude, Fugue and Chaconne, Buxtehude; "Ave Maris Stella," Titelouze; "We All Believe in One God," Bach; Canzone, Reger; Chorale in A minor, Franck; Londonderry Air, arranged by Frantz; Toccata, "Suite Gothique," Boellmann.

Lenore Metzger, Los Angeles, Cal.—On Friday evenings in Lent, before the Sorrowsful Mother Novena devotions, Miss Metzger played the following recital programs at St. Cecilia's Church, of which she is organist and director:

Feb. 20—"Priere a Notre Dame," Boellmann; "Prelude Solenne" in E minor, Faulkes; "O Sacred Head Now Wounded," Bach.

Feb. 27—Andante, Sonata 1, Borowski; Chorale, "Es ist das Heil," Bach; Fughetta in D minor, Merkel.

March 6—"Evening Idyl," Marshall Bidwell; "Impression Gregorienne," Gullmant.

March 13—"Ave Maria," Schubert; Adagio, Sonata 2, Mendelssohn; "Cantabile con Devotione," Liszt.

March 20—Pastorale, Sonata 1, Gullmant; Air from "Rinaldo," Handel.

March 27—"Ave Maria," Lenore Metzger; Adagio in A minor, Bach; Fughetta in G minor, Merkel.

Joseph A. Burns, F. A. G. O., Kansas City, Mo.—Mr. Burns presented the following program April 14 at the Country Club Christian Church: Prelude and Fugue on the Name "Bach," Liszt; "Ave Maria," Bossi; Scherzo in G minor, Bossi; Chorale in B minor, Franck; Rhapsody on Breton Melodies ("The Pilgrimage of Ste. Anne la Palud"), Saint-Saens; "Romance sans Paroles," Bonnet; "The Primitive Organ," Yon; "Clair de Lune," Karg-Elert; Toccata on "Vom Himmel hoch," Edmundson.

Charles McManis, Kansas City, Mo.—Mr. McManis played the following program April 6 at the Central Christian Church in Kansas City, Kan.: Three Chorale Preludes, Bach; Prelude and Fugue in G, Bach; Serenade, Schubert; Largo, Handel; Humoresque, Dvorak; "Water Music," Handel; Pavane, Ravel; Symphony 1, Vienne.

Frank G. Hensel, Trenton, N. J.—Mr. Hensel, with the assistance of Carmel de Santis, violinist, and Charles F. Beck, baritone, gave a recital in the First Presbyterian Church, Kingston, N. J., March 12. The organ program was as follows: "Praeludium," Jarnefelt; "Procession of the Knights" and Chorus, "Wine and Bread," from "Parsifal," Wagner; Prelude and Fugue in E minor, Bach; "Moonlight," Karg-Elert; Sarabande, Bach; "Up the Saguenay," from

"St. Lawrence Sketches," Russell; "Song without Words," Mendelssohn; Sketch in D, Schumann; "Wind in the Pine Trees," Clokey; "Finlandia," Sibelius.

Gordon Balch Nevin, New Wilmington, Pa.—In a recital March 24 at Westminster College Mr. Nevin played these works: Arioso, "Dank sel Dir, Herr," Handel; Two Polyphonic Preludes, Edmundson; Intermezzo, Verrees; Introduction to Act 3, "The Mastersingers of Nurnberg," Wagner; From "Three Shades of Blue," Ferde Grofe; "Echo," de la Tombelle; "The Tragedy of a Tin Soldier," Nevin; "The Citadel at Quebec," Russell.

Henry F. Anderson, F. A. G. O., Cleveland, Ohio—The Northern Ohio Chapter, A. G. O., and the Cleveland Museum of Art presented Mr. Anderson, organist of Emmanuel Episcopal Church, in a recital April 15 at the museum. He played these works: Fantasy No. 1, de la Tombelle; "Adeste Fideles," "Saluto Angelico" and "Lauda Sion," Karg-Elert; "Gracious Lord of All Our Being," Bach-West; Fugue in E flat major, Bach; A Trumpet Minuet, Hollins; "On Hearing the First Cuckoo in Spring," Delius; Prelude and Fugue in C minor, Bingham.

John Glenn Metcalf, Conway, Ark.—In a faculty recital at Hendrix College Sunday afternoon, April 12, Mr. Metcalf played: Prelude in B minor, Bach; Chorale Prelude, "Lord Jesus Christ, Hear Thou My Call," Bach; Cantabile, Franck; Prelude in D minor, Clerambault; Andante Espresso, "Sonata Chromatica," Miles; "Symphonie Deuxieme" (Allegro Risoluto, Cantabile and Chorale), Vienne.

John McIntire, Denton, Tex.—Mr. McIntire of the faculty of the North Texas State Teachers' College played these selections in a recital at the college auditorium Sunday afternoon, April 12: Prelude and Fugue in C minor, Bach; Chorale Preludes, "Have Mercy on Us," "Come, Sweet Death" and "When We Are in Greatest Need," Bach; Passacaglia and Fugue, Bach; Symphony for Organ in D, Widor; "Episode," Copland; "Sea Nymphs" Scherzo, Stoughton; Toccata, Sowerby.

Margaret MacGregor, Montgomery, Ala.—In a recital at Huntingdon College with Lela Niles, pianist, March 16 Mrs. MacGregor played these numbers: Symphonic Piece, Clokey; Meditation, Bueck; "Romance sans Paroles," Bonnet; "St. Francis Preaching to the Birds," Liszt; Andante et Scherzettino, Chaminade; "The Swan," Saint-Saens; "Marche Triomphale," Gullmant.

August Maelbergh, F. A. G. O., Mount Clemens, Mich.—Mr. Maelbergh was heard in a recital at the Methodist Church April 13 by a large audience. He played under the auspices of the Monday Musicals. The program included these works: Concerto No. 4, Handel; Three Chorale Preludes, Bach; "Piece Heroique," Franck; Scherzo, from Second Symphony, Vienne; "Noel Provencal," Bedell; Meditation, Maelbergh; Finale, Second Symphony, Widor. As encore numbers he played: "Gavotte Symphonic Classified," Prokofeff, and his own "Valse."

Paul Callaway, Washington, D. C.—A recital by Mr. Callaway on Easter Sunday followed evensong and the numbers on the program were these: Toccata from Fifth Symphony, Widor; "Symphonie Romane," Widor; Two Pieces (MSS.), "For a Wedding" and "Elegy," Mary Howe; Introduction and Fugue, "Ad Nos, ad Salutarem undam," Liszt.

Robert Wilson Hays, Grand Rapids, Mich.—In a recital April 14 for the Muskegon Woman's Club at Samuel Lutheran Church in that city Mr. Hays played: "Grand Jeu," Du Mage; Ricecare, Paestrina; "Piece Heroique," Franck; Chorale Preludes, "A Mighty Fortress," "I Cry to Thee" and "Gloria in Excelsis," "Come, Sweet Death" and Prelude and Fugue in F minor, Bach; "Pageant," Eugene Hill; "Distant Chimes," Albert W. Snow; "Chant de Mai," Jongen; "Agnus Dei," Bingham; Toccata on "O Filii et Filiae," Farnam.

Marian Reiff, Princeton, N. J.—The organ department of Westminster Choir College presented Miss Reiff in a recital at the college chapel April 9. Her program consisted of the following selections: Chorale Preludes, "O Thou, of God the Father," "Hark, a Voice Saith: 'All Are

Mortal" and "In Thee Is Gladness," Bach; Prelude and Fugue in A minor, Bach; "Carillon," Vienne; "My Heart Is Filled with Longing," Brahms; Chorale in A minor, Franck.

Winslow Cheney, New York City—In a candlelight recital Sunday afternoon, April 19, at the Church of the Neighbor in Brooklyn for the benefit of the Red Cross Mr. Cheney played the following numbers: Toccata, Farnam; Evensong, Birstow; "Where Wild Judea Stretches Far," Stoughton; "Traume," Wagner; Toccata and Fugue in D minor, Bach; "Christ Lay in the Bonds of Death," Bach; "Fugue a la Gigue," Bach; Toccata, Louis Pierre; "Legende," Bedell; "The Soul of the Lake," Karg-Elert; Cantilena, McKinley; "Carillon-Sortie," Mulet.

George Stewart McManus, Los Angeles, Cal.—The following were among Dr. McManus' programs at the University of California at Los Angeles in April:

April 7—Festival March, Foote; "Vision," Rheinberger; Reverie, Richard Strauss; Fantasie on "O Filii," Gullmant; "Elegie," Massenet; "Angelus," Massenet; Overture to "Rienzi," Wagner.

April 10—Prelude, Fugue and Variation, Franck; Chorale in E major, Franck; Serenade, Schubert; "Ave Maria," Reger; Introduction and Passacaglia, Reger.

Other programs by Dr. McManus have been made up as follows:

April 14—Andantino, Franck; Siciliana, Bossi; Spring Song, Harry Rowe Shelley; Prize Song, Wagner; Prelude to Act 3, "Die Meistersinger," Wagner; "Marche Slav," Tschalkowsky.

April 17—Overture to "Merry Wives of Windsor," Nicolai; "Song without Words," Tschalkowsky; "Romance" in F minor, Tschalkowsky; "Marche des Rogations," Gigout; Sixth Sonata, Mendelssohn.

Walter Hansen, Cleveland, Ohio—In a vesper recital of Lenten music at the First Presbyterian Church of Warren, Ohio, March 22 Mr. Hansen played the following organ numbers: "Psalm 19," Marcello; Concerto in G, Vivaldi-Bach; "Sheep May Safely Graze," Bach-Biggs; "Sleepers, Wake, a Voice Is Calling" and "Now Rejoice, Christians," Bach; "Christ Stilleth the Tempest," Malling; Pastoral, Widor; "Piece Heroique," Franck.

Frederick Marriott, Chicago—At his Easter afternoon recital in Rockefeller Memorial Chapel at the University of Chicago Mr. Marriott played the following compositions: Prelude and Fugue in C major, Bach; "Dominica in Septuagesima," from "L'Orgue Mystique," Tournemire; Adagio from the "Modal Suite," Peeters; Air in D, Bach; Finale, Dupre; improvisation on a submitted theme.

Mr. Marriott's list of offerings Sunday afternoon, April 12, consisted of: Concerto No. 2, in B flat, Handel; Paraphrase on Psalm 137, Saint-Martin; Trumpet Tune, Purcell; improvisation on a theme submitted by Charles J. Chamberlain, professor emeritus of botany, University of Chicago.

April 19 this was the program: Prelude and Fugue in E minor, Bach; "Dearest Jesus, We Are Here," Reger; "Benediction Nuptiale," Saint-Saens; Prelude and Fugue on B-A-C-H, Liszt.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead's recitals at Duke University have been marked in April by the following programs among others:

April 5—Prelude and Fugue in B minor, Bach; "By the Pool of Bethesda," "The Sea of Galilee," "Mount Hermon" and "Garden of Gethsemane," R. Deane Shure; "Easter Morning on Mount Rubidoux," Harvey Gaul.

April 12—Canzona, Gabrieli; Prelude and Fugue in A minor, Bach; Gavotte, Wesley; Chorale in B minor, Franck; "Legend," Karg-Elert; Concert Variations, Bonnet.

April 26—Short Prelude and Fugue in C, Krebs; Pastoral, Bach; "Suite Gothique," Boellmann; "Legend of the Mountain," Karg-Elert; Serenade, Pierné; "Carillon-Sortie," Mulet.

May Ann List, Canton, Ohio—At an Easter vesper service in the First Baptist Church Miss List played this organ program: Canzone, Gabrieli; Prelude, Clerambault; "Toccata per l'Elevazione," Frescobaldi; "Begin, My Tongue," Edmundson; "Fairest Lord Jesus," Edmundson.

Programs of Organ Recitals of the Month

George William Volkel, F.A.G.O., New York City.—Mr. Volkel, organist and director at Emmanuel Baptist Church, Brooklyn, will give a recital in Calvary Episcopal Church, New York City, on the evening of May 18. His program will consist of these works: Fantasia e Grave-ment in G, Bach; "O Man, Bemoan Thy Great Sins," Bach; "Burgundian Hours" (complete), Jacob; Allegro, Fifth Sym-phony, Widor.

In a recital at his own church March 16 Mr. Volkel played: "Fantasia e Grave-ment" in G major, Bach; "Suite Modale," Peeters; Third Chorale, Andriessen; Four Pieces in Free Style, Vierne; "Clair de Lune," Debussy; Allegretto Cantabile and Allegro (Variations), Widor.

For his recital at Emmanuel Church May 11 at 8:30 Mr. Volkel has selected the following program: Tenth Concerto, in D minor, Handel; Sicilliana and Gig, Arne; "Sheep May Safely Graze," Bach; "Pas-sacaglia et Thema Fugatum," Bach; "May Night," Palmgren; Fantasia in F minor, Mozart; Evensong, Schumann; Fantasia and Fugue on the Name "Bach," Liszt.

Edward Barry Greene, Princeton, N. J.—Professor Greene played the following programs in Lenten recitals at noon on Mondays in the chapel of Princeton Uni-versity:

Feb. 23—Allegro Vivace and Air ("Water Music" Suite), Handel; Cathedral Prelude and Fugue, Bach.

March 2—"Psalm XIX," Marcello; Sara-bande, Corelli; Allegro Maestoso ("Water Music" Suite), Handel.

March 9—Bach program: Sinfonia from "Ich steh mit einem Fuss im Grabe"; "Wer nur den Lieben Gott lässt walten"; "Herzlich thut mich verlangen"; Fugue in G minor (the lesser).

March 16—Gavotte ("Othone"), Handel; "Herzlich thut mich verlangen," Brahms; Toccata, "Suite Gothique," Boellmann.

March 23—"Was Gott thut, das ist wohlgethan," Walther; "Lobt Gott, ihr Christen," Buxtehude; Toccata and Fugue in D minor, Bach.

John Rowe Workman, Princeton, N. J.—Mr. Workman, assistant organist of the Princeton University Chapel, gave the last of the Monday noon Lenten recitals there March 30. His program included: "Soeur Monique," Couperin; "Da Jesus an dem Kreuze stand," Scheidt; Concerto in F major (No. 5), Handel.

Thomas H. Webber, Jr., A.A.G.O., Mem-phis, Tenn.—In a request program played at the Idlewild Presbyterian Church Sun-day afternoon, March 22, Mr. Webber in-cluded: Introduction to Act 3, "Lohen-grin," Wagner; Prelude on "Rhosymedre," Vaughan Williams; "The Cuckoo," d'Aquin; Overture to "William Tell," Rossini; "The White Peacock," Griffes; Minuet in D, Mozart; "In dulci Jubilo," Karg-Elert; "Clair de Lune," Debussy; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Ave Maria," Bach-Gounod; Toccata from Fifth Symphony, Widor.

The first recital on an organ built by Ernest M. Skinner for the First Methodist Church of Wilkes-Barre, Pa., was played by Mr. Webber Feb. 26. His numbers were: Concert Prelude and Fugue, Faulkes; Chorale Preludes, "From the Depths of My Heart," Karg-Elert, and "Lord, Hear the Voice of My Complaint," Bach; Toccata on "From Heaven on High," Edmundson; Elegie, Peeters; "In dulci Jubilo," Karg-Elert; "The Hen," Rameau; Largo, Handel; Etude in A minor, Chopin; Theme and Variations, Thiele; "Ave Maria," Schubert; Inter-mezzo, Bonnet; "The Bells of St. Anne de Beaupré," Russell; Finale, Sixth Sym-phony, Vierne.

H. B. Hannum, Berrien Springs, Mich.—Mr. Hannum's Sabbath vesper recitals at Emmanuel Missionary College in April were marked by the performance of the following among other programs:

April 11—"Out of the Depths," Bach; Sonata 3, Mendelssohn; Melodie, Le-maigre; Andantino, Franck; Communion, Kreckel; Chorale Improvisation, Kreckel.

April 18—Cantabile in F, Guilmant; Prelude and Fugue in B minor, Bach; "Sheep May Safely Graze," Bach; "Old Damascus Chant," Shure; "Sweet Hour of Prayer" and "My Jesus, I Love Thee," Van Denman Thompson.

April 25—Sonata 5 (Andante and And-ante con Moto), Mendelssohn; Allegretto,

Bach-Edmundson; "Our Father, Thou in Heaven Above," "Hark, a Voice Saith, All Are Mortal" and Adagio e Dolce, Sonata 3, Bach; "Evening Calm, Glynn; "What a Friend We Have in Jesus," Van Denman Thompson.

Benjamin Laughton, Detroit, Mich.—At a vesper recital Sunday, March 22, in the Church of the Epiphany Mr. Laughton had the assistance of the junior and senior choirs. The organ selections were these: Allegro from Concerto 6 and Air from "Water Music," Handel; Fantasia and Fugue in G minor, Bach; Sonata 3, Guil-mant; "Song of the Basket Weaver," Russell; "Hymn of Glory," Yon.

Claude L. Murphree, F.A.G.O., Gaines-ville, Fla.—Mr. Murphree, organist of the University of Florida, gave two dedica-tory recitals on Florida organs within the last month. March 29 he presided at the new three-manual built by the Reuter Organ Company for Florida Southern Col-lege at Lakeland. His program consisted of: Chorale in A minor, Franck; "A Sylvan Idyll," Gordon B. Nevin; Fantasie and Fugue in G minor, Bach; "Love's Old Sweet Song," Molloy-Lemare; "The Squir-rel," Weaver; Variations on an Old Hymn (MS.), Murphree; "The Chapel of San Miguel," Seder; "Noel," d'Aquin; "An Easter Spring Song," Edmundson; "Vari-ations de Concert," Bonnet.

On the new Möller organ in the First Methodist Church of Gainesville Mr. Mur-phree played these compositions Sunday afternoon, April 12: Suite for Organ, Ralph Clewell; Prelude and Fugue in A minor, Bach; "By the Brook," Boisdrefre; "Echoes of Spring," Friml; Fantasy on Easter Kyries, Gaul; "The Slumber Boat," Gaynor; American Rhapsody, Yon.

F. Carroll McKinstry, Springfield, Mass.—In a recital Sunday evening, March 29, at the Church of the Unity Mr. McKinstry presented this program: Seventh Sym-phony, Widor; Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey; "The Squirrel," Weaver; Apos-tolic Symphony, No. 1, Edmundson.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch played the first of a series of monthly recitals at St. Paul's Church on the evening of April 20. His program was made up as follows: Toccata and Fugue in D minor, Bach; "Night Song," Elmore; Paraphrase on the Easter Hymn "St. Kevin," R. H. Miles; "Bells of Arcadia," Couperin; Processional on the Hymn "Praise to the Lord, the Almighty," Martin Shaw; Pastoral, Eighth "Concerto Grosso," Corelli; "Star of Hope," R. K. Biggs; "Old Damascus Chant," Shure; Cradle Song, Bonset; "La Reine des Fetes" ("Queen of the Feasts"), W. Y. Webbe.

The following were among Mr. Fitch's Lenten recital programs at St. Paul's Episcopal Church:

March 11—Pastorale, Pastoral Sym-phony, Rheinberger; Andante Cantabile, Fourth Symphony, Widor; "Lamentation," Guilmant; "A Lovely Rose Is Blooming," Praetorius-Brahms.

March 18—Meditation, Klein; "Star of Hope," R. K. Biggs; Andante, C minor Symphony, Holloway; Little Fugue in G minor, Bach.

Charles H. Demorest, A.A.G.O., Chicago—At a lecture in the First Church of Christ, Scientist, Evanston, March 24, Mr. Demorest played the following numbers: Double Theme Varie, Rousseau; Allegretto in B minor, Guilmant; "Reve Angelique," Rubinstein; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Herr Jesu Christ, Dich zu uns wend," Bach.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening serv-ice at the Church of the Pilgrims:

April 5—Suite for Easter, Jan Zwart; "Scène de la Passion," Daniel Lesur.

April 12—Fantasia and Fugue in C minor, Adolf Hesse; Adagio, C. G. Hopner.

April 19—Toccata and Fugue in D minor, Lemare.

April 26—Movements 1 and 4 from Sonata, "The Chambered Nautilus," H. J. Stewart; Interlude ("Douze Pieces"), Gaston Litalze.

Marcus Naylor, Warren, Pa.—Mr. Naylor's Easter afternoon recital at the First Presbyterian Church was marked by the playing of the following compositions:

Prelude and Fugue in D minor and Vivace from Second Sonata, Bach; Suite from "Water Music," Handel; Allegro from Sonatina, Op. 74, Karg-Elert; Pastorale, Reger; Sonata No. 2, in C minor, Men-delssohn; "Panis Angelicus," Franck; "Flat Lux," Dubois; "Eklog," Kramer; "Hymn of Glory," Yon.

Helen Beaver, Princeton, N. J.—West-minster Choir College presented Miss Beaver in a recital at the college chapel March 26 and she played these composi-tions: Chorale Preludes, "In Thee Is Joy" and "Now the Old Year Hath Passed Away," Bach; Toccata and Fugue in D minor, Bach; "Meditation a Ste. Clotilde," James; "Lied" and "Carillon," Vierne.

Harold C. O'Daniels, Ithaca, N. Y.—Mr. O'Daniels, organist of the First Presbyte-rian Church of Ithaca, played the follow-ing program at the First Presbyterian Church of Endicott, N. Y., on the evening of March 8: Allegro Vivace and Air ("Water Music" Suite), Handel; Three Chorale Preludes for Passiontide ("O Sacred Head," "We Bless Thee" and "When on the Cross the Saviour Hung"), Bach; Evensong, Martin; Festival Pre-lude on "Ein feste Burg," Faulkes; Can-tabile, Franck; Fantasy on the Hymn-tune "St. Clement," McKinley.

Fred Williams, F. A. G. O., Cleveland, Ohio.—Mr. Williams played the following compositions in short recitals preceding the services at the Fourth Church of Christ, Scientist, in March: "St. Kevin" and "Gardner," Whitford; Preludes in E minor and G major, Bach; "Christ lag in Todesbanden," Bach; Melody and Inter-mezzo, Parker; Second Sonata, Rogers; Prelude in G, Purcell; "Ein feste Burg," Hanff; "The Bells of St. Anne de Beaupré," Russell; "Jesu, meine Freude," Reger.

Harold L. Turner, Indianapolis, Ind.—Mr. Turner gave a recital at the Wheat-land Avenue Methodist Church of Logans-port, Ind., before a congregation that jammed the church on Easter Sunday

afternoon. His selections included: Fan-tasia in C major, Bach; "Come, Sweet Death," Bach; "My Soul Breaks Forth in Song," Greener; Adagio Sostenuto, Beet-hoven; "Softly and Tenderly," Thompson; "I Need Thee Every Hour," Lowry; "Gethsemane," Frysinger; "Night" and "Dawn," Jenkins; "The Squirrel," Weav-er; Toccata in D, Kinder.

Donal Jones, Baton Rouge, La.—The school of music of Louisiana State Uni-versity presented Mr. Jones in a senior recital Sunday afternoon, April 12. His program consisted of these works: Cho-rale Preludes, "Hark! a Voice Saith, All Are Mortal," "In Thee Is Gladness" and "The Old Year Now Has Passed Away," Bach; Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Adagio and Intermezzo, Symphony 6, Widor; Cantilena, McKinley; Toccata, "Suite Gothique," Boellmann.

Ann Anderson, Winfield, Kan.—Miss Anderson, a pupil of Mrs. Cora Conn Redie, gave a recital at Southwestern College Sunday afternoon, March 29, and played: Prelude and Fugue in C major, Bach; Chorale Prelude, "O World, I e'en Must Leave Thee," Bach-Bedell; "Pedal Exercitium" in G minor, Bach-Bedell; "The Musical Snuff-box," Lladoff; Toccata on "O Filii et Filiae," Farnam; "Vari-ations de Concert," Bonnet; Variations and Toccata on a National Air, Coke-Jephcott; "A Charge to Keep I Have," arranged by Ann Anderson.

Royal A. Brown, San Diego, Cal.—Mr. Brown, who gives recitals four times a week on the outdoor organ at Balboa Park, played this program on the after-noon of April 15: Overture to "Stradella," Flotow; Suite, Op. 54, on Omaha Indian themes, Cadman; "Estudiantina" Waltz, Waldteufel; Sonata in One Movement (C major), Handel; "Eventide," Harker; "Mah Lindy Lou," Strickland; Country Dance, Herreshoff; Melodies from the Musical Comedy "The Red Mill," Herbert.

[Continued on next page.]

FOR RECITAL PROGRAMS AND CHURCH SERVICES

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PROGRAMS OF ORGAN RECITALS—Continued

Ralph Douglass, New York City.—Mr. Douglass played the following compositions in a recital at the Madison Avenue Baptist Church April 8: Trumpet Voluntary, Purcell; Voluntary on the 100th Psalm-tune, Purcell; Prelude on "Fairest Lord Jesus," Edmundson; Chorale Improvisation on "Nun danket Alle Gott," Karg-Elert; Adagio Sostenuto, "Moonlight" Sonata, Beethoven-Dickinson; Prelude in C sharp minor, Rachmaninoff-Vierne; "Melody for the Bells of Berghall Church," Sibelius; "Rosace" ("Rose Window") and "Carillon-Sortie," Mulet.

Homer Whitford, F.A.G.O., Cambridge, Mass.—In a recital at the First Church in Cambridge May 12 Mr. Whitford will have the assistance of Clarice Leamon and Grace McCreary, pianists, who will play Debussy's "Petite Suite" for four hands. Mr. Whitford's numbers will include: "Spring Comes Laughing" (Peasant Cantata), Bach; Andante (Viola Concerto), Handel; "A Little Tune," Felton; Trumpet Voluntary in D major, Purcell; Pastorale, Mulet; "Grand Choeur," "Benedicamus Domino," Weitz; "Divertimento" (Four Extemporizations), Whitlock; Variation and Toccata on a National Air, Coke-Jephecott.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd played the following numbers at his Grace Church memorial recital April 9: Toccata and Fugue in D minor, Bach; Prelude to "Lohengrin," Wagner; Tuba Tune, C. S. Lang; Fire Music from "Die Walküre," Wagner.

C. Harold Einecke, Grand Rapids, Mich.—For his "twilight hour of organ music" at the First (Park) Congregational Church April 1 Dr. Einecke selected this program: Hymn-tune Fantasy on "Hamburg," McKinley; Chorale Preludes, "O Sacred Head, Now Wounded" and "O Man, Be-

moan Thy Grievous Sin," Bach; "Weeping Mary," Shure; "The Tumult in the Praetorium," de Maleingreau; "The Stations of the Cross" ("Jesus Dies upon the Cross" and "The Body of Jesus Is Taken from the Cross and Laid in Mary's Bosom"), Dupré; "Ave Maria," Schubert-Einecke; Toccata on "O Filii et Filiae," Farnam.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following organ program will be given by Dr. Tidmarsh at the Union College Chapel May 10: Sixth Symphony (Allegro, Intermezzo, Finale), Widor; Caprice, Guilmant; Meditation from "Thais," Massenet; Finale in B flat, Cesar Franck. The Concerto in A minor by Grieg will be played by Dr. Charles Gilbert Spross, pianist.

Anne Searle, Winter Park, Fla.—Miss Searle, a pupil of Herman F. Siewert, F.A.G.O., at Rollins College, gave a recital in Knowles Memorial Chapel April 15 and played: Prelude and Fugue in C major, Bach; "Nun komm, der Heiden Heiland" and "Herr Jesu Christ, Dich zu uns wend," Bach; Chorale No. 1, in E. Franck; "Elegiac Poem," Karg-Elert; Roulade, Bingham; "Carillon," Sowerby; Finale from First Symphony, Vierne.

Grace Houston, Youngstown, Ohio.—Miss Houston will give an organ program May 12 at 8 p. m. in St. Luke's Lutheran Church. Miss Houston has been assisting at the organ at St. Luke's for the past year. She will be assisted by a string quartet from the Youngstown Symphony Orchestra. Following are her organ numbers: Prelude and Fugue in A minor, Bach; "In dulci Jubilo," Bach; Chorale in B minor, Franck; Toccata, Mereaux; Prelude, Sarabande and Fugue, Jennings; Antiphon on the Litany, Floyd; "The Squirrel," Weaver; "The Swan," Saint-Saens; Toccata from Suite for Organ, Rogers.

THAT BIG BIGGS FAMILY WELCOMES A NEW MEMBER

The justly famous Biggs family, the head of which is Richard Keys Biggs of Hollywood, Cal., one of the country's outstanding organists, has a new acquisition who arrived on Easter Sunday. She is the eleventh child of Mr. and Mrs. Biggs and the seventh girl. While there has been a slight shrinkage in the assembly at the Biggs fireside by virtue of the marriage of three of their children, Mr. Biggs admits that he never knows whether there will be nine or nineteen at the Sunday dinner-table. Mr. Biggs is dean of the Los Angeles Chapter, A.G.O., and organist and choirmaster of the large Blessed Sacrament Church of Hollywood. Mr. and Mrs. Biggs were married in France after the first world war, in which Mr. Biggs was in the navy and met the future Mrs. Biggs in Paris, where her father was a judge.

NOTES FROM LOS ANGELES; DAVID CRAIGHEAD'S RECITAL

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., April 18.—Those of us who heard David Craighead in recital at Immanuel Presbyterian Church a week or so ago recognized the fact that in this young man there was an outstanding talent that in due time should place him among the elect in the recital field. His performance of the Bach-Vivaldi Concerto in A minor and the Dupré Prelude and Fugue in G minor was outstanding and the whole program, which was played without notes, was as enjoyable a recital as we have had here for some time. Mr. Craighead, who is organist at the First Presbyterian Church in Santa Ana, will play for the Guild in the near future.

Under the direction of Otto T. Hirschler a first-rate performance of the "Seven Last Words" by Dubois was given at the Wilshire Christian Church on Good Friday. Mr. Hirschler has been

the organist and choirmaster at this church for only a few months and that he could put on so excellent a service in so short a time is a real tribute to his ability.

C. Albert Tufts, A.A.G.O., played the dedicatory recital on the organ in Trinity Methodist Church in Los Angeles early in April. This organ is a rebuild of the one formerly in the Criterion Theater, where it was much advertised, having, as I remember it, five manuals. It is an effective instrument and Mr. Tufts gave a fine recital of music that must have made some of the old pipes sit up and take notice.

COLLEGE VISITS PLANNED FOR WEINRICH'S SEASON

Bernard R. La Berge announces that during the season of 1942-43 Carl Weinrich will be featured as one of the artists on the concert project of the Association of American Colleges. Along with artists in other fields—Petri, Bauer, Dushkin and a few others—he will make two-day visits to colleges throughout the country, on which he will play formal public recitals as well as several shorter informal ones.

Mr. Weinrich will end his spring tour with a recital May 17 in Naugatuck, Conn., where he will play a return engagement at the First Congregational Church. On the 21st he will appear with the Cantata Singers of New York.

During the summer Mr. Weinrich will conduct a number of master classes for organists. The week of June 8 he will be at Juniata College, Huntingdon, Pa., and the week of June 22 he will be in Erie, where he will conduct a joint choral and organ course with Federal Whittlesey at the Church of the Covenant. The week of July 12 he will be at Shenandoah Conservatory, Dayton, Va. During July and August he will be teaching at the summer session of the Dalcroze School in New York City.

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Experts Will Deal with Boy Choir Work at the Wa-Li-Ro Camp

Organists and choirmasters, both men and women, will have the opportunity to study the latest developments in boy choir work and the music of the Episcopal Church at the boy choir conference to be held at Camp Wa-Li-Ro July 6 to 10. Wa-Li-Ro is the Episcopal choir school at Put-in-Bay, in the Lake Erie islands, in the diocese of Ohio.

The Rt. Rev. Beverley D. Tucker, D. D., Bishop of Ohio, will be present and conduct one service and address the choirmasters on "What a Bishop Expects from the Choirmaster." Ray Francis Brown, director of music of the General Theological Seminary, New York City, and J. William Jones, formerly of the Cathedral of All Saints, Albany, will train the boys and conduct the music at the daily services in St. Paul's Church. The Rev. John W. Norris of Lawrence Hall, Chicago, a member of the Church Hymnal Commission, will give some time to explaining the qualities of the new hymnal now in the process of development. Kingsley Ganson, organist of Christ Church, Cleveland, will be a member of the faculty at the camp this summer. The resident choir of boys will sing at all rehearsals and services and will be used in demonstrating the methods of voice culture and of conducting rehearsals. The speech-rhythm method of chanting, endorsed by the General Theological Seminary and Bexley Hall, Kenyon College, will be used. Mornings and evenings are given to work and the afternoons are for recreation in the beautiful island district, which recreation period terminates in an afternoon tea on the campus of the school.

Over 200 boys and men have enrolled for the fifth annual boy choir festival service to be held at Trinity Cathedral, Cleveland, Sunday night, May 24. Thomas Harborne, organist of Christ Church, Lexington, Ky., has written the anthem, "O Lord, I Will Praise Thee," and Kingsley Ganson is the composer of an anthem for boys' voices, "For Ah! the Master Is So Fair." Walter Blodgett, organist of St. James', Cleveland, and the First Unitarian Church, has contributed a Magnificat and Nunc Dimittis with fauxbourdons, including the Whit-sunday antiphons, the plainsong parts of which will be sung by the men of his choir. A partial list of the organists and choirmasters participating in this festival service includes these composers and Jacques Remsberg, Herbert Faulkner, J. Lewis Smith, Maude Maxson, Florence Boddy, Mrs. Marion Daniels, Mrs. Martin Mannikko, Laurence Jenkins and Paul Allen Beymer. The Rev. Dayton B. Wright, chaplain of Wa-Li-Ro, will conduct the service, assisted by the clergymen of the cooperating parishes, including two of the Lutheran faith. Bishop Tucker will preach the sermon.

Camp Wa-Li-Ro is managed by a council consisting of six clergymen and five laymen from the diocese acting with the approval of the Bishop of Ohio. Laurence Jenkins and Paul Allen Beymer are the active directors of the work.

Fine "Elijah" Performance in York.

An audience which filled every available seat and standing-room heard the performance of the first part of the oratorio "Elijah," by Mendelssohn, presented March 24 in Zion Lutheran Church, York, Pa., by the augmented choir of that church under the direction of Adam Hamme, with Reinald Werrenrath as the featured soloist. The church was beautifully lighted with candles. Calla lilies and red carnations on the altar gave a striking effect. The performance was noteworthy not only for the fine work of the soloists and chorus, but for the superb accompaniment of Mr. Hamme, a pupil of Ernest White and Alexander McCurdy, Jr., and musical director of the performance. Mr. Werrenrath has sung the role nearly 150 times over a period of thirty-five years and gave a distinguished portrayal of the part of Elijah. The other parts were sung by local soloists. The augmented chorus received praise for its singing, characterized by purity of tone, balance and blending. Mr. Hamme, whose smooth and brilliant playing is taken for granted in York, played the Aeolian-Skinner three-manual

ROBERT R. CLARKE, CHURCH MUSIC FACTOR IN ARKANSAS



ROBERT R. CLARKE, who took up his work at the First Methodist Church of El Dorado, Ark., in the fall of 1939, has made a distinct contribution toward the promotion of church music in the Southwest since that time. An example of the achievement of his musical organization was the performance of Mendelssohn's "Elijah" March 29. A chorus of 160 voices sang the work before a congregation that filled the church. This was the first presentation of the oratorio in southern Arkansas in a decade.

Mr. Clarke, who went to El Dorado from Buffalo, received a degree from Alfred University in 1930, was graduated from the Guilman Organ School in New York in 1934 and earned the master of sacred music degree at Union

organ recently built under the supervision of Donald Harrison. He was congratulated on bringing such a fine musical performance before a York audience.

Choirs to Unite at U. of C. May 17.

The choirs of the Fourth Presbyterian Church, Chicago, and of the Rockefeller Chapel at the University of Chicago will unite on the afternoon of May 17 in a service of music for chorus and orchestra. Brahms' Rhapsody for alto and chorus, with Maurine Parzybok of the Fourth Church as soloist, and Vaughan Williams' "Mystical Songs," with Bruce Foote, baritone at the Fourth Church, as soloist, will be features of the program. Barrett Spach, organist and director at the Fourth Presbyterian, and Mack Evans, director of the University of Chicago Choir, will conduct. Frederick Marriott will be at the organ.

Death of F. A. Bartholomay, Sr.

Frederick A. Bartholomay, Sr., a pipe organ manufacturer in Philadelphia for more than fifty years, died April 18 at his home in Haddon Heights, N. J., after a long illness. He was 76 years old. Mr. Bartholomay was born in Baltimore and went to Philadelphia in 1889. His firm was F. A. Bartholomay & Sons. Mr. Bartholomay was a member of the Masonic order. Surviving are his widow, Georgianna; a daughter, Mrs. Walter Collier; three sons, Frederick, Jr., Winfield and Thurman, and four grandchildren.

Special Music by Sanfords.

At the Second Presbyterian Church, Newark, N. J., Mr. and Mrs. Luis Harold Sanford have presented several special services of music since Christmas. On March 15 "The Messiah" was sung by the oratorio choir, this being a special project every season. The choir is composed of the chancel choir and any other members of the congregation who are willing to devote the necessary eight weeks of rehearsal to the learning of a new oratorio once a season. The chorus consisted of seventy-five voices, and they were assisted by Grace Sanford, soprano; Lisette Lundquist, contralto; William Hain, tenor, and William Gephart, baritone. Accompaniments were played by John Lewis, organist, a graduate of the

Theological Seminary in 1938. He attended two summer school sessions of the Christiansen Choral School and one summer course by Father Finn. Last summer he studied orchestral and choral conducting at the Berkshire Musical Center.

When Mr. Clarke went to Arkansas there were two choirs in his church, with about fifty-five singers. He has added one new choir a year and now has the following: Motet Choir (adult), forty-two singers; antiphonal choir (high school girls), thirty-five singers; Handal Choir (little girls), thirty-five singers; Wesley Choir (little boys), forty-two singers, and men's glee club, thirty singers. There are 170 people in these organizations.

Union Theological Seminary School of Sacred Music, and a quartet of trumpets and trombones, playing parts especially written for this performance by Mr. Sanford. In addition to the regular special music Easter Sunday morning the six combined choirs presented an evening service of music. "Christ for the World We Sing." Carols of many lands were performed, ending with "An Easter Litany," by Clarence Dickinson, which was also used at the morning service. Morris Watkins was guest organist at this service. The final Sunday evening service of the season will take place May 3, when the chancel choir will present "The Psalms: Our Religious Heritage." Psalm settings by Jommelli, Brahms, Franck, Thiman, MacDermid, Ippolitoff-Ivanoff, and others will be used. Mr. Sanford will play Reubke's "Ninety-fourth Psalm" Sonata and Dr. Lester H. Clee will give interesting sidelights on the place of the Psalms in worship.

Death of Mrs. Charles De Lacy.

Mrs. Evelyn Amidon De Lacy, wife of Charles De Lacy, died at her home in Chicago March 31 after a heart attack. She was assistant organist and pianist at Thoburn Methodist Church, of which her husband is organist and her father-in-law is pastor. Mrs. De Lacy took part in the Sunday evening church services shortly before she became ill. Surviving Mrs. De Lacy, besides her husband, are two children, John Wesley, 12, and Yvonne, 8, and her mother, Mrs. A. C. Amidon.

"Messiah" at Emporia Festival.

The twenty-eighth spring music festival at the College of Emporia had as a special feature a performance of Handel's "Messiah" on the afternoon of Easter Sunday under the able direction of Dr. Daniel A. Hirschler, president of the college. The college festival chorus was assisted by the Emporia Business Men's chorus and the Emporia High School chorus.

"The Seven Last Words of Christ" by Dubois was given by the choir of Trinity Church in the Bronx, New York, on Good Friday, under the direction of Dr. John T. Erickson.

RECITALS IN KIMBALL HALL COME TO CLOSE FOR SEASON

The Friday noon recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., came to a close for the season April 24.

The last March recital, played by Dr. Arthur C. Becker, was marked by several new works, composed by Richard Keys Biggs, Guy Weitz and Dr. Becker himself. It opened with a fluent performance of Rheinberger's Pastoral Sonata, a work which even in these days deserves to be heard more frequently in recitals: The remainder of Dr. Becker's offerings were these: "Star of Hope," Richard K. Biggs; "Romance sans Paroles," Bonnet; Chorale Paraphrase, "Salve Regina," Becker; "Soul of the Lake," Karg-Elert; "Grand Choeur" on "Benedicamus Domino," Weitz.

There was no recital on Good Friday. Ruth Sanderson Phillips played this program April 10: Prelude, Bach-Aruev; Prelude and Fugue in C major, Bach; Chorales, "Dearest Jesus, We Are Here" and "To God Alone in the Highest," Karg-Elert; Fantasie, Franck; "Repentance," Nicodé; Caprice, Cadman; "A Joyous March," Sowerby.

Frances Griebenow Million, the recitalist April 17, presented the following program: Chorale in A minor, Franck; "I Call to Thee, Lord Jesus Christ" and "Jesu, Priceless Treasure," Bach; Prelude and Fugue in F, Reger; "The Chapel of San Miguel," Seder.

Charles H. Demorest, A. A. G. O., brought the 1941-1942 season to a brilliant close with a varied program played April 24, in which were included the following compositions: "St. Anne's" Fugue, Bach; "Sheep May Safely Graze," Bach-Biggs; Allegro non troppo and Andante, Sonata No. 1, Borowski; "Legende" and Berceuse, Vierne; Arioso in the Style of Handel (MS), Demorest; "The French Clock," Bornschein; Prelude-Pastorale on a Twelfth Century Melody and Toccata on "Vom Himmel hoch," Edmundson.

At St. Paul's Lutheran Church, Garnavillo, Iowa, Dubois' "The Seven Last Words" was sung at a three-hour service on Good Friday, under the direction of Miss Lucia Roggman, organist and director of music.

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RECITAL AT BARTLESVILLE

Instrument Installed in the First Presbyterian Church a Memorial Gift—Played at Dedication by Mrs. Frances Yates.

A three-manual organ built by Austin Organs, Inc., and installed by G. J. Sabol of Kansas City has been completed for the First Presbyterian Church of Bartlesville, Okla. A dedicatory recital was given on the afternoon of March 1 by Mrs. Frances Yates, organist of the church, with the assistance of her choir and Norman Gest, violinist. The new instrument is a gift to the church by C. E. Burlingame and his daughter, Mrs. Ruth B. Gast, in memory of Mr. Burlingame's wife. In it are incorporated eight ranks from the old Austin, a two-manual installed in 1910. These pipes were reconditioned. All the remainder of the instrument is entirely new.

The stop specification of the organ is as follows:

GREAT ORGAN.

- Major Diapason (from Second Diapason), 16 ft., 12 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Melodia (from Choir), 8 ft., 73 notes.
- Sallcional, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Grave Mixture, 122 pipes.
- Cornopean, 8 ft., 73 pipes.
- Chimes, 20 tubes.

SWELL ORGAN.

- Gedeckt (ext. of Rohr Flöte), 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 85 pipes.
- Viola d'Gamba, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour (ext. of Rohr Flöte), 4 ft., 73 notes.
- Nazard (from Rohr Flöte), 2 1/2 ft., 61 notes.
- Flautino (from Rohr Flöte), 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Geigen Principal (from Second Diapason), 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Hohl Flöte, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp Celesta (console preparation).

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Liebllich Gedeckt (from Swell), 16 ft., 32 notes.
- Contra Dulciana (from Choir Dulciana), 16 ft., 12 pipes.
- Octave (ext. of Pedal Diapason), 8 ft., 12 pipes.
- Still Gedeckt (from Swell Rohr Flöte), 8 ft., 32 notes.
- Flute (from Swell Rohr Flöte), 4 ft., 32 notes.
- Contra Fagotto (ext. of Swell Oboe), 16 ft., 12 pipes.

Mrs. Yates' numbers were the following: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Hymn of Glory," Yon; Meditation from "Thais," Massenet; Toccata from Fifth Symphony, Widor.

**ALBERT F. ROBINSON ENLISTS
IN THE U. S. NAVAL RESERVE**

Albert F. Robinson, organist and choir-master of Trinity Church, Potsdam, N. Y., for nearly six years, has resigned to enlist in the United States Naval Reserve.

Mr. Robinson, a pupil of Ernest T. Bond and Frank T. Harrat, served as organist and choir-master at Holyrood Church, New York City, for six years before going to Potsdam. While in New York he studied for four years at the Juilliard School of Music. He is well known throughout northern New York, having conducted the Ogdensburg choir festival, which embraces sixteen choirs, for six years. For the last two years he has conducted the Albany diocesan choir festivals, which embrace fifty choirs in the diocese. In 1940 Mr. Robinson was a member of the faculty of the school for church music of the Wellesley Conference, and for four years he has been dean of music at the Episcopal young people's conference at

MRS. FRANCES YATES AT NEW ORGAN IN BARTLESVILLE, OKLA.



Mrs. Frances Yates, organist and choir director of the First Presbyterian Church of Bartlesville, Okla., has served in this position for more than thirteen years. The choir of thirty-six voices which she directs is considered one of the best in the Southwest. Several singers have been members for more than fifteen years and the choir has given concerts in Oklahoma, Kansas and Missouri.

Mrs. Yates was graduated in piano and theory from Chase Conservatory, Colum-

bus, Ga., later taking up the study of the organ. She has studied with Clarence Reynolds of Denver, the late Arthur Depew of New York City, Charles Courboin and Pietro Yon. Mrs. Yates has also done special work in voice and choral conducting at Columbia University and the Christiansen Choral School, Chambersburg, Pa. She is presiding over the new three-manual Austin organ just completed as a memorial to Mrs. Frances Burlingame.

**HAS PLAYED 130 AMERICAN
WORKS IN RYE, N. Y., CHURCH**

The Easter music at the Presbyterian Church of Rye, N. Y., under the direction of Homer Emerson Williams, A.A.G.O., constituted a part of the presentation of organ music by American composers which Mr. Williams has been playing throughout the year at his church. Russell Hancock Miles' Paraphrase on the Hymn-tune "St. Kevin," used as the postlude at the morning service, was the 130th composition in the entire series.

In his researches Mr. Williams has found many fine works from Eugene Thayer to the present time and he is doing his part to see to it that this music of merit is not forgotten. It will be interesting to peruse the list of selections played by Mr. Williams at the Easter services, which includes: "Victimae Paschali Laudes," Philip G. Kreckel; Festival Prelude on the Hymn-tune "Pales-trina," Dudley Buck; Communion, Arthur Foote; Prelude, Frederick Field Bullard; "Easter Lilies," Homer Emerson Williams; "Glory to God," Augusto Rotoli; "Now Is Christ Risen," Pludde-man-Dickinson; Paraphrase on the Hymn-tune "St. Kevin," Russell Hancock Miles.

Mr. Williams' own "Easter Lilies" was written for Easter, 1942, and played for the first time at the service.

Nordic Ensemble in Chicago.
The Nordic Ensemble, a choral group of thirty-three voices under the direction of the Duluth organist and composer, Margrethe Hokanson, was heard in a concert at the Edison Park Lutheran Church, Chicago, on the evening of April 17. The Nordic Ensemble was returning from an Eastern tour on which it appeared in Constitution Hall, Washington, D. C., and in Asheville, N. C.

Silver-Bay-on-Lake-George, N. Y. He has been president of the Potsdam Civic Singers for three years and for the last season president of the Potsdam Concert Association.

In his church work Mr. Robinson conducted a boy choir of thirty on a volunteer basis, played an annual series of summer organ recitals, conducted an annual week of choir school for his choristers and brought to Potsdam prominent men such as J. William Jones, Gardner Evans, Elliott Brock and W. Judson Rand, Jr. The annual series of special Lenten musical services this year included programs devoted to the works of Bach.

Roger Hannahs, formerly assistant to Mr. Robinson and organist at Grace Church, Syracuse, will take over the position at Potsdam.

**PORTION OF BACH MASS SUNG
IN NEW HAVEN AND HARTFORD**

The Credo from the Mass in B minor by Bach was sung in Center Church at New Haven, Conn., on Palm Sunday afternoon by the combined choirs of Center Church and Immanuel Church of Hartford, and was repeated on Easter evening in Immanuel Church. Soloists at the Center Church service were Frances Waterman Stockwell, soprano, and Ruth Linsley Oliver, contralto. As an introduction to the Mass, Miss Pauline Voorhees, organist of Center Church, played four chorale preludes by Bach: "Lord God, Now Open Wide Thy Heaven," "When on the Cross the Saviour Hung," "O Help Me, Lord, to Praise Thee" and "Christ Lay in Death's Bonds." Lyman Bunnell, minister of music of Immanuel Church, assisted Miss Voorhees in New Haven and in turn she assisted him at the Hartford service.

**ARTHUR W. QUIMBY GOING
TO CONNECTICUT COLLEGE**

William M. Milliken, director of the Cleveland Museum of Art, announces the resignation of Arthur W. Quimby, assistant curator since 1922 and curator of musical arts since 1925, to accept a position as chairman of the department of music of Connecticut College, New London, Conn. Mr. Quimby, a graduate of Harvard College, has traveled extensively and studied with Louis Vierne and with Nadia Boulanger in Paris. His twilight recitals Sunday throughout the winter on the McMyler memorial organ of the museum for years have been one of the cultural distinctions of Cleveland. Mr. Quimby held a joint appointment at the Cleveland Museum of Art and Western Reserve University, having the rank of professor of music of Mather College in the latter institution.

**BACH FESTIVAL MAY 8 AND 9
AT ST. JAMES', PHILADELPHIA**

Organists of three prominent Philadelphia churches will participate in the 1942 Bach festival to be held May 8 and 9 in St. James' Church. James Allan Dash, Mus.D., organist and choir-master at St. Mary's Church, Ardmore, will conduct the concerts of this, his twelfth, year as musical director of the festivals. Dr. Dash studied organ and choral conducting with Karl Straube at St. Thomas' Church, Leipzig, in 1935, 1937 and 1938. He has also studied symphonic conducting with Felix Weingartner and is on the faculty of the University of Pennsylvania and the Philadelphia Musical Academy. Robert B. Miller, Mus.B. (Oxon), A.R.C.O., organist and choir-master of St. James' Church, will play the harpsichord. He is the accompanist of the chorus as well as the assistant conductor of the festival society. Mr. Miller is a product of such well-known musicians as Henry Ley, Charles H. Kitson and Ernest Bullock. Thomas Matthews, F.A.G.O., organist and choir-master of the Church of St. Martin-in-the-Fields, Chestnut Hill, will be the festival organist. Formerly assistant organist of the Cathedral of St. John the Divine, New York, Mr. Matthews has been heard frequently in recitals in Philadelphia and New York. As a special feature of the festival this year Mr. Matthews will play chorale preludes appropriate to the cantatas to be sung. The festival choir of 150 voices will be assisted by the Philadelphia Opera Orchestra, Frances Greer, soprano; Anne Simon, contralto; John Toms, tenor, and Robert Gay, baritone.

Friday, May 8, Cantatas 207, 78 and 198, "The Ode of Mourning" and Motet No. 6, "Praise the Lord," will be sung; Saturday, May 9 at 4 o'clock Cantatas 47, 23 and 25; Saturday at 8:30 Cantatas 140, 104, 50 and the Mass in F major. The mass and the motet, as well as Cantatas 207 and 47, will be sung in Philadelphia for the first time at the coming festival.

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 Corresponding Secretary—Stephen Ayers, S. T. M., Box 423, Manhasset, N. Y.
 Recording Secretary and Chairman Executive Committee—The Rev. Deane Edwards, 297 Fourth Avenue, New York.
 Librarian—William W. Rockwell, D. Th., New York.
 Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

Spring Meeting May 23

The spring meeting of the Hymn Society will be held, as in other years, at Riverdale, N. Y., Saturday, May 23, in the Presbyterian Church. At the morning session the Rev. W. Sherman Kerschner, D.D., of Philadelphia, secretary of the hymnal committee of the Evangelical and Reformed Church, will discuss that church's hymnal, recently published. The program will be continued after luncheon. This is an open meeting, and final announcements can be procured from the executive secretary.

Practical Questions Considered

The Hymn Society is deeply concerned with the provision of hymn texts and tunes available for congregational singing; it is equally interested in securing the widest use of the best hymns, as well as their effective interpretation. In selecting hymns for actual church use, are there subjects for which it is hard to find suitable hymns? Are we obliged to repeat some hymns too often? Are there sufficient hymns for our churches to use in this time of world distress, and also for special occasions in the church year, etc.?

Many organists are finding it difficult to have new hymn texts sung, unless they are mated to familiar tunes. A correspondent recently sent to us the added comment that many new tunes may not be worth learning, or do not have permanent value.

The history of the mating of hymns and tunes shows that the ultimate survival of the chosen combination of hymn and tune depends on the test of their widespread and continued use by the churches of the country. It is therefore of prime importance that the rarest judgment be employed in this mating process. The decision involves an acute sense of verbal rhythm and of adjustment of variations in the syllabic accents when the text is not a perfect lyric. It also demands broad experience in successful interpretation of hymns as sung by a congregation.

When a desirable hymn has been well mated an organist who takes his hymn playing seriously will know how to introduce it to his people. If he is not satisfied with the tune placed with the words, he can often find a better one among the others of that meter in the same book, and finally he will solve the mating problem to his satisfaction. The latter process may involve his securing the writing of a tune which will prove acceptable.

We would greatly welcome comments from organists and their ministers on definite instances in which new expressions of the faith and consecration of the Christian Church through hymns are needed. Their pastors will have noted the gaps in the hymns available for use with the service topics. A study of the combined reactions from many churches would be of great value.

More Heed to Interpretation

In order that congregational singing may be vitalized the interpretation of hymns by the organist and the choir is receiving far more attention today than in the past. The objective in choosing the tempo, in clear phrasing of lines or pairs of lines, in comfortable—but uniform—pauses between the stanzas, is to give such an accompaniment for the hymns that the people will find it "comfortable" for their singing. A congregation does not need to be nagged, through fast tempo or undue volume, and its problems in singing are quite different from those of a choir.

Our correspondent adds that good taste

and inspiring leadership in the hymn playing of the organist are not confined to the large churches. In fact, he feels that with many otherwise excellent organists the emphasis in their service work is so largely on the choral singing that the hymns actually suffer. We would add that everything to be done by the choir and people together should be studied in advance by the choir, not forgetting the people's verses in responsive reading of the Psalms or the unison prayers. In this the duty of the choir is to act as a well-disciplined part of the congregation, rather than to attempt the function of a precentor.

These questions concern every church organist and director. They certainly suggest a new reason for closer contact between him and the pastor of the church. For in these days worship by Christian people assumes a new meaning.

The writer would appreciate questions on any aspect of this very practical subject, from those specially interested in it.
 REGINALD L. McALL.

Three Hymn Contests

The Hymn Society desires to encourage the writing of new hymn-texts by a contest. Fifty dollars is offered for the best hymn in each of the following general categories: 1. A hymn of Christian faith in a time of stress. 2. A hymn reaffirming the world-wide mission of Christianity. 3. A hymn of personal Christian dedication.

In addition to hymns submitted by their authors, hymns privately printed or in manuscript may be "nominated" by others than their authors, due credit being given to the latter. Hymns that have been printed in newspapers, magazines or service programs may be submitted, but not any that have previously been printed in hymn-books for public use. Translations of hymns from other languages will not be considered.

Manuscripts should be sent to the Hymn Contest Committee, Hymn Society of America, 297 Fourth Avenue, New York. They must be received by Oct. 1. It is expected that announcement of the winners' names will be made at the society's twentieth anniversary celebration in November.

We would suggest that each manuscript (typed) be sent under a pseudonym, with sealed envelope bearing the pseudonym on the outside and the writer's name within. The category for which it is entered should be indicated on the manuscript. Manuscripts will not be returned, nor can the society enter into correspondence regarding them. The society may, at its discretion, refuse to sanction a prize in any of the categories. The winning hymns will become the property of the Hymn Society of America, Inc.

Further details will be forwarded to those who ask for them.

WILLIAM W. REID, President.

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**Two New Hymnals
 Added to Long List;
 Serve United Bodies**

When one contemplates the frequency with which new hymnals have been published in the last year or two he is led to say, by way of paraphrase of Solomon: "Of the making of many hymn-books there is no end." The latest volumes to be received are one prepared for the Evangelical and Reformed Church and "Christian Worship," issued for the use of Baptist and Disciples jointly. The former has come from the Eden Publishing-House of St. Louis and the latter from the Christian Board of Education, also in St. Louis.

"The Hymnal," authorized by the General Synod of the Evangelical and Reformed Church, has been in the making under the supervision of a committee of distinguished clergymen, with Dr. Clarence Dickinson's skilled help as musical editor. Valuable counsel was given the committee and the editor by Dr. Helen Dickinson.

A union was effected by the Evangelical and Reformed (Reformed Church in the United States) Churches in 1935. In recognition of this event the new hymnal has been prepared. One may trace in it the influence of a dual tradition—that of the Reformed Church and that of the more liturgically-minded Evangelical Church. The result is a happy blending of the two, providing a wealth of material for enriching the worship of the united body. Use of the German chorales, which marks all up-to-date hymnals, has been made to even a greater extent in this book, which is natural, since the chorales are among the heritages of the Reformed Church as well as of the Evangelical. Included are the old favorites, and in addition many hymns from the newer hymnals, the best gospel hymns, nineteen new hymns and fifteen new hymn-tunes composed for this book. There are also fresh translations of Danish, German, Hungarian and other originals, hymns of the French Huguenots, folk-tunes and descants. The worship section is amply provided with responses, chants, canticles, doxologies, amens and responsive readings. There are also suggested orders of worship for special seasons and festival occasions in the church year, including a fine selection of prayers and litanies. Indexes are complete and conveniently arranged. There is a total of 481 hymns, supplemented by some eighty responses and canticles.

The committee which prepared the book explains that "the hymnal is rooted in the Reformation heritage of two branches of American Protestantism—the Evangelical Synod of North America, which was founded in 1840, and the Reformed Church in the United States, which originated in 1725."

"Christian Worship," which likewise represents two church organizations, contains 650 hymns, including responses, etc. The joint committee which prepared the book was headed by William S. Abernethy for the Northern Baptist Convention and Raphael H. Miller for the Disciples of Christ. B. Fred Wise, a Chicago church musician of prominence, was engaged as editor by the committee. As in the case of other recent books, care has been taken to include the old favorites and make use of the best of new material. As is necessarily true of all hymnals limited in size, there are some omissions; for instance, it seems unfortunate that "A Mighty Fortress Is Our God" could not be included.

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—John K. Sherman in Minneapolis Star Journal, November 14, 1941.

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Wellesley Meeting

June 22 to July 1 with
Dean Titcomb at Head

The Wellesley Conference for Church Work will be held as usual from June 22 to July 1. The place will be Wellesley College, Wellesley, Mass. Tower Court and adjoining dormitories, with their dining halls, will be used to provide for the conference members as well as for social affairs and other meetings. This setting has proved ideal for many years. The music school dean will again be Everett Titcomb, distinguished composer, choirmaster and teacher. The choir of the Church of St. John the Evangelist in Boston, led by Mr. Titcomb, is nationally famous, particularly for its singing of plainchant and polyphonic music. Mr. Titcomb will give a course on choral worship, dealing with the music used in choral services, with emphasis on chanting, both Anglican and Gregorian. Efforts will be made to meet the practical needs of choirmasters and to give them experience in working out chanting problems. Mr. Titcomb will also conduct a course on plainsong and will direct the conference chorus. The rehearsals of the chorus in past years have been among the most valuable experiences of the conference for church musicians. All members of the conference, whether attending music classes or not, are invited to sing, making the chorus rehearsals representative of the problems encountered by parish music workers.

Mrs. Grace Leslie, authority on choir work and voice training, has been engaged to give a course on work with the volunteer choir and another course on voice training. Mrs. Leslie's teaching last summer was so helpful that her return this year will be gratifying to all conference members.

George Faxon, well-known organist, formerly of Boston, will conduct a course in organ playing. It will be conducted in the manner of a seminar and will be similar to a course given with great success last summer.

Recitals by well-known organists will be given on the large Aeolian-Skinner organ in the college chapel. This will be supplemented by excursions to places of note to hear organ and choral music, including a visit to the monastery of the Society of St. John the Evangelist in Cambridge, where a demonstration of Gregorian music and sixteenth century polyphony will be given by a group of singers from the Schola Cantorum. On the last afternoon, at the close of the conference, a trip to Methuen has been arranged to enable the school to visit Organ Hall, where Dr. Francis W. Snow, organist of Trinity Church, Boston, will give a recital on the Boston Music Hall organ, the magnificent instrument which has played so important a part in the musical history of Boston. This visit is made possible through the courtesy of Ernest M. Skinner.

Although the Wellesley Conference is under the auspices of the Episcopal Church, all persons interested in church music are invited and in the past many denominations have been represented. The conference gives a unique opportunity for study and recreation and fellowship in surroundings of great beauty.

HARLIE E. WILSON NAMED FOR NORWALK, CONN., POST

Harlie E. Wilson of New Canaan, Conn., has been engaged as organist of the Community Baptist Church of Norwalk, Conn. He will succeed Clarence Cable, who has held that position for the last eleven years.

Mr. Wilson has a wide teaching experience and twenty years' experience as a church organist. His teachers include Lewis J. Hathaway of Middlebury College, Joseph W. Crosley of Burlington, Howard Gordon Bennett of the University of Vermont, Harry Rowe Shelley and Dr. A. E. Whitehead.

Mr. Wilson held positions in the Methodist Churches of Morrisville and Burlington, Vt., and at the College Street and First Congregational Churches of Burlington. Since taking up his residence in New Canaan last September, Mr. Wilson has been organist of the Weston Episcopal Church. He has piano studios in New Canaan.

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E. Power Biggs Plays to Close Fifth Year of Casavant Society

By **GEORGE M. BREWER**

The last recital in the 1941-42 series of the Casavant Society of Montreal was given in Trinity Memorial Church (Anglican) March 19. The occasion marked the completion of the fifth year of the society. The recitalist was E. Power Biggs, remembered by his Montreal friends for the magnificent recital he had given two years ago on the large Casavant organ in the Church of St. Andrew and St. Paul.

Mr. Biggs was heard in a program which not only gave him scope for his splendid musicianship and virtuosity, but which seemed particularly well chosen as a conclusion to the present season, in which two out of the five recitals were of a "specialist" character. His playing was marked by impeccable technique, fresh and invigorating registration and that indescribable something which distinguishes great playing from merely good playing. One can always feel that his virtuosity will never lapse into showmanship, although it is abundantly evident that he enjoys playing the organ as much as he enjoys the music he performs on the instrument of his choice. One must also admire his enterprise in the matter of program making, to which he adds understanding and informative notes which reflect broad scholarship.

The work which excited most curiosity was the first movement from the Symphony in G by Leo Sowerby. This was a first hearing in Montreal. It is a rugged bit of writing, bristling with problems for the performer and calling for grim determination on the part of any one who may venture to master its intricacies. On the part of many, no doubt, admiration for the performance outweighed admiration for the composition. One felt privileged, however, to be able to hear, and not merely consult, such a work, the difficulties of which place it out of the range of any but the most accomplished virtuosi. The feat of memorization was in itself something staggering.

The fact was emphasized that opportunities such as those offered by such an organization as the Casavant Society were ample justification for the existence of the society. Scanning the programs of the last five years affords a revelation of the amazing variety of the literature of the organ. The historical range in itself is something to consider. A comparison of the programs of the entire series with any similar orchestral series would prove that organ literature can very easily vie with and indeed surpass orchestral literature when it comes to diversity of form and even color. Even the general public, often accused of being apathetic, appears to have awakened to this fact, judging from the increase in membership of the society during the present season.

Death of Byron E. Blodgett.

Byron E. Blodgett, for many years an active organist in Washington, died April 8 at the Washington Sanitarium. Mr.

FRANCIS S. MOORE



THE BOGUSLAWSKI COLLEGE OF MUSIC, Chicago, announces the engagement of Francis S. Moore to conduct classes for professionals and laymen desiring guidance and routine in oratorio singing. Mr. Moore, one of Chicago's best-known organists, studied with Guilman in Paris and his work at the organ has won for him an enviable reputation. For many years he served the First Presbyterian Church and at present is at the First Methodist Church in Oak Park. Mr. Moore's experience in church and oratorio work covers a period of over thirty years and he is eminently fitted to develop this department at the Boguslawski College.

Blodgett held a number of positions as organist and choir director, among them being those at the Metropolitan Presbyterian Church, the Ingram Memorial Congregational Church, Third Church of Christ, Scientist, and the Western Presbyterian Church. He was in demand as accompanist for prominent singers. Mr. Blodgett is survived by his widow and his father.

Martha MacClean in Memphis Post.

Miss Martha MacClean has been appointed organist of the First Methodist Church in Memphis, Tenn., to succeed Albert M. Johnson, who is resigning to enter the army. Miss MacClean assumed her new position April 5. She formerly was organist at the Bellevue Baptist Church, resigning on Feb. 1 after six years of service. Mr. Johnson is widely known in Memphis and has been head of the reference department of Cossitt Library for several years.

Myron D. Casner Goes to St. Louis.

Myron D. Casner, who succeeded Arthur Howes a number of years ago as organist and choirmaster of St. Paul's Episcopal Church, Chestnut Hill, Philadelphia, has resigned to accept the position in Christ Church Cathedral, St. Louis. Here he succeeds Daniel R. Philippi, who resigned several months ago.

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CHARLES T. CHAPMAN is the carillonneur of the famous Luray Singing Tower at Luray, Va., where the bells played by him are heard by thousands of visitors in the course of the season. Mr. Chapman has held his present post since 1937 and his sixth season was begun April 1, to continue to Nov. 30.

The Luray Singing Tower, officially known as the Belle Brown Northcott Memorial, contains a carillon of forty-seven bells and, with an endowment to provide for its maintenance and for recitals in perpetuity, is a gift to the town of Luray by the late Colonel T. C. Northcott and his daughter, Mrs. Katherine Northcott Graves, in memory of Colonel Northcott's wife, Belle Brown Northcott. It was dedicated in 1937 "with the hope that it may be of cultural value and provide pleasing entertainment not only to residents but also to the many travelers who visit this friendly town."

The history of the Taylor bell foundry in England, where the Luray carillon was made, goes back to medieval times, when Johannes de Stafford's foundry was in Leicester in A. D. 1360.

Mr. Chapman has been organist of the Methodist Church of Luray for fifteen years. He received his bachelor's degree in science at the University of Virginia in 1926, after majoring in music. While in college he played first clarinet in the University of Virginia band and in the Virginia Orchestral Society and was accompanist of the university glee club. From 1926 to 1934 he directed the Luray Band. Mr. Chapman studied organ under the late Louis Robert at Peabody Conservatory in Baltimore and public school music under the late John Denuas at Johns Hopkins University. He studied the carillon under Bryan Barker of Merceburg Academy and later at Duke University under Anton Brees, carillonneur of the Bok Singing Tower in Florida.

**BRITISH-AMERICAN ANTHEMS
AT SERVICE BY WATKINS**

A service of music by British and American choral composers took place on the evening of Palm Sunday at the First Congregational Church of Montclair, N. J., under the direction of Morris Watkins, the church's organist and choirmaster. The cantata "As the Leaves Fall," by Harold Darke, was a feature of the evening. The anthems included Carl F. Mueller's "Create in Me a Clean Heart," Sullivan's "Yea, though I Walk"; "A Prayer in Time of War," by Clarence Dickinson; the opening chorus from Parker's "Hora Novissima." Sowerby's "I Will Lift Up Mine Eyes," David McK. Williams' "In the Year That King Uzziah Died" and Philip James' "By the Waters of Babylon."

Death of Guy S. Webster.

Guy S. Webster, Chicago pianist, coach and organist, died suddenly March 26 at the age of 55 years. Mr. Webster had been organist and choir director of the Riverside Presbyterian Church for more than twenty years. Mr. Webster studied in London with Tobias Mathay and his associates and was an exponent of the Mathay principles in America. He was accompanist for a number of well-known singers and instrumentalists.

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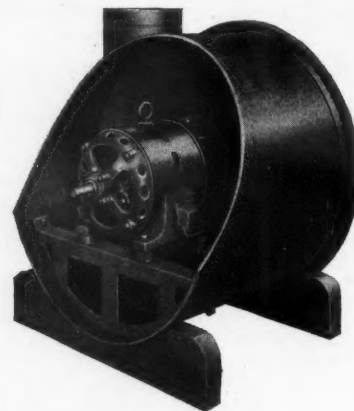
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Dr. Egener Is Playing London, Ont., Recitals for Eleventh Season

The eleventh season of Dr. Frederic Tristram Egener's "twilight organ recitals" is in progress at the Cronyn Memorial Anglican Church in London, Ont. These recitals are played on the large organ in the beautiful church on Saturday afternoons. By means of these programs Dr. Egener is rendering a service to the fighting forces of Canada, for many airmen and soldiers come to hear him in the restful surroundings of the church edifice. The programs, as in the past, consist of the classics of organ literature, with an admixture of orchestral transcriptions and what are known as "popular classics."

Dr. Egener has prepared a persuasive argument under the title "Why You Should Attend Organ Recitals"—a plea that might well be used by his fellow organists. This has been printed from time to time on the program and has been given additional currency by the London newspapers. Dr. Egener answers his question thus:

*Because—*They will give you inspiration, and one of the greatest needs of mankind today is inspiration.

*Because—*If approached with the proper mental attitude, organ music will relax the high tension of modern life and act as a restful tonic to the mind.

*Because—*The programs of recitals cover such a wide variety of musical expression that they appeal to every taste.

*Because—*You will hear not only music that you will enjoy but music that you should know. The rich classics of organ and orchestral literature will be presented, as well as a generous portion of "popular classics."

*Because—*The nobility of sound as produced by the organ in the atmosphere of a church edifice makes an appeal to our spiritual natures, regardless of creed, race or color.

Bring Your Children, Because— You should give them an opportunity to hear music that is not influenced by mechanical processes.

For the initial recital, on March 7, Dr. Egener selected the following program: Concert Overture in E flat, Faulkes; "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; "The Bells of Aberdovey," Stewart; "On Hearing the First Cuckoo in Spring," Delius; Funeral March and Hymn of the Seraphs, Guilmant; Toccata from Symphony 5, Widor.

For the sixtieth recital in the entire series, played March 14, the numbers were: Third Sonata, in C minor, Guilmant; Spring Song, Hollins; Intermezzo, "Across the Prairies," Egener; "The Bells of Berghall Church," "Romance" in D flat, "Valse Triste" and "Finlandia," Sibelius.

March 28 Dr. Egener played: Four Sketches (C minor, C major, F minor

and D flat), Schumann; "Sheep May Safely Graze," Bach; Fugue in G minor (the lesser), Bach; "Carillon," Wheel-don; "Walther's Prize Song," Wagner; Andante Cantabile, Symphony 5, Tschai-kowsky; "Cascade," Egener; Toccata in F, Egener.

Dr. Egener's two sons—all of his family since the death of Mrs. Egener Nov. 14, 1941—are in the service, one as a pilot in the Canadian Air Forces and the younger a lieutenant in the Canadian Army overseas.

Altoona Church Honors Miss Cox.

The council of St. James' Lutheran Church, Altoona, Pa., was host April 22 at a dinner for members of the combined adult and children's choirs at the Aichel-man tea-room. The guest of honor was Miss Pearl B. Cox, who recently resigned as organist-choirmaster of St. James' Church. In June Miss Cox will be the bride of Dr. Henry K. Bloom. Approximately eighty people were present to pay tribute to Miss Cox for the service she has rendered St. James' Church in the past five years. The speaker of the evening was Alfred Ashburn, organist and choirmaster of Trinity Church, Altoona, and dean of the Central Pennsylvania Chapter, A.G.O., of which Miss Cox was secretary.

Centenary of Chicago Church.

The historic Second Presbyterian Church, Chicago, will celebrate its centennial at the morning service May 17 at 10:30 in its home on Michigan Avenue. Edward Eigenschenk, organist and director at the church, and his quartet will provide special music.

The Methodist Church choir of Las Vegas, N. M., under the direction of Irving D. Bartley, F.A.G.O., presented Gaul's "The Holy City" on Palm Sunday afternoon, March 29, to a capacity audience. Mr. Bartley is instructor of piano and organ at New Mexico Highlands University and has acted as organist and director at the Methodist Church for two years.

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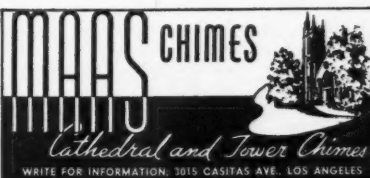
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