

THE DIAPASON

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PROGRAMS ON THE AIR TO MARK A.G.O. JUBILEE

BOSTON SYMPHONY TO PLAY

Koussevitzky Will Conduct Performance in Honor of Guild April 13—
Broadcast by E. P. Biggs April 7—Third Event April 24.

Three programs to go on the air as nationwide broadcasts have been arranged for the month of April in celebration of the fiftieth anniversary of the American Guild of Organists, which takes place this month. The first will be heard Sunday morning, April 7, from 9:15 to 9:45 Eastern standard time, when E. Power Biggs will give a recital at the Harvard Germanic Museum, to be put on the air over the Columbia Broadcasting System. Compositions by John Knowles Payne, Lynnwood Farnam, Seth Bingham and Leo Sowerby will be played. Saturday evening April 13, at 9:30 Eastern standard time, on the ABC National network, the concert by the Boston Symphony Orchestra, conducted by Dr. Sergei Koussevitzky, with Mr. Biggs at the organ, will take place in New York, as announced in THE DIAPASON last month. Wednesday evening, April 24, from 11:30 to midnight, Eastern standard time, over the Columbia network "Invitation to Music," the Classic Concerto for organ and string orchestra by Leo Sowerby will be played by Mr. Biggs and the orchestra in Boston.

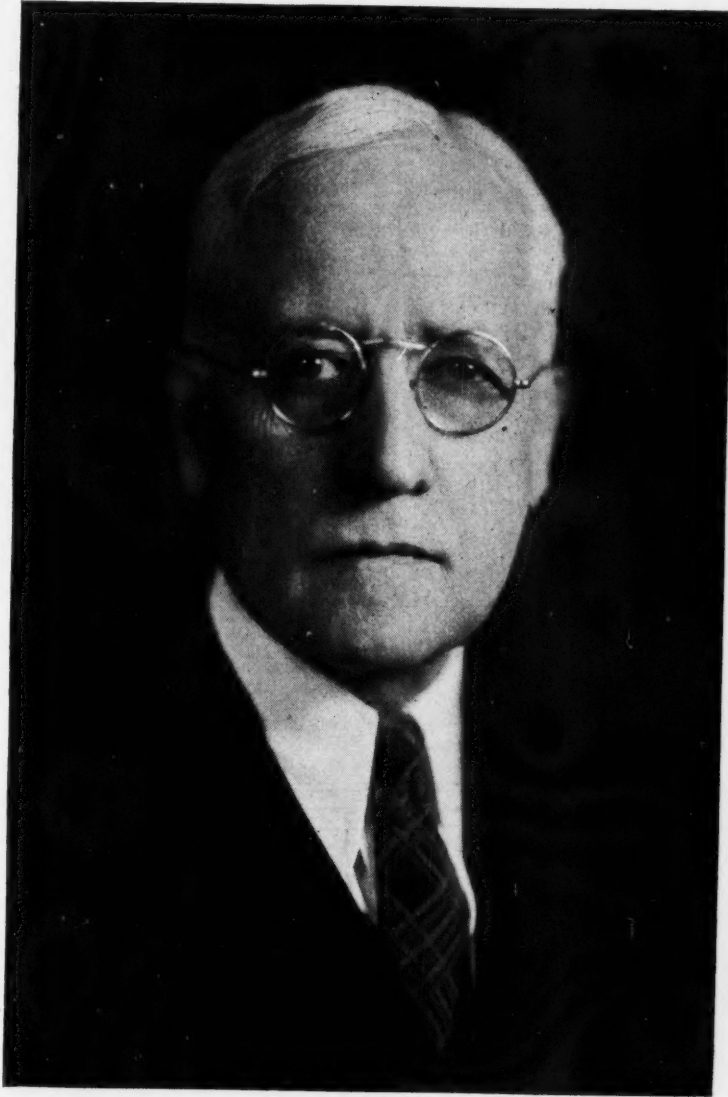
Members of the Guild in every part of the United States, as well as music-lovers in general, will listen to these programs.

Details of the concert to be given by the Boston Symphony Orchestra in honor of the anniversary of the Guild have been completed. The concert on the Guild's birthday, April 13, at Hunter College, New York City, will be one in the weekly Saturday night series, presented over the American Broadcasting Company and sponsored by the Allis-Chalmers Manufacturing Company. The performance will begin promptly at 9 o'clock with a recital by Mr. Biggs, organist of the orchestra. With Roger Voisin, trumpeter of the ensemble, Mr. Biggs will play two Voluntaries for organ and trumpet by Purcell. Immediately following this the procession of national officers, councilors and members of the Guild will enter the auditorium, led by Warden S. Lewis Elmer. Mr. Biggs will play as the processional "Processional Entry for Festival Occasions" by Richard Strauss. Mr. Voisin also will participate. It is expected that Dr. Koussevitzky, conductor of the orchestra, and Dr. George N. Shuster, president of Hunter College, will be in the procession.

At the conclusion of the procession Warden Elmer will confer on Dr. Koussevitzky the certificate of honorary associate of the Guild, making him the second conductor of an American orchestra to receive this honor. The late Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, was honored similarly some years ago. After this ceremony the broadcast part of the program will take place.

Dr. Koussevitzky has listed an attractive program for the occasion. He will play for the first time on the air the Passacaglia and four interludes from Benjamin Britten's latest opera, "Peter Grimes." These excerpts had their premiere in the United States March 1 when played by the Boston Symphony in its home city. The interludes are entitled "Dawn," "Sunday Morning," "Moonlight" and "Storm." The opera was commissioned by the Koussevitzky Music Foundation and is based on a poem by George Crabbe, written in 1810 and made into a libretto by Montagu Slater. The opera, heard twelve times at Sadler's Wells Theater in London last summer, will be presented for the first time in this country next

WILLIAM E. PILCHER, SR., LATE DEAN OF ORGAN BUILDERS



WILLIAM E. PILCHER, SR., DIES AT THE AGE OF 87

DEAN OF ORGAN BUILDERS

Long Life Devoted to the Organ,
Carrying on Tradition of Family
—Sang in Choir of His Church
Until Advanced Age.

William E. Pilcher, Sr., dean of American organ builders, prominent for years as head of Henry Pilcher's Sons and one of the most highly respected men in the organ industry, died in Louisville, Ky., March 14. Although Mr. Pilcher was 87 years old, he had been in good health. On the morning of the day of his death he underwent a minor operation and did not regain consciousness.

William Edward Pilcher, third son of Henry Pilcher, Jr., and Harriet Wendover Pilcher, was born Jan. 27, 1859. Although the city of his birth was St. Louis, the early years of his life were spent in Chicago and the family residence was at Washington Boulevard and Western Avenue, the Pilcher factory being only a short distance away on Western Avenue. William's father and grandfather had obeyed the urge to "Go West, young man" and transferred their organ building activities from New York, where the elder Henry Pilcher in 1832 had established in this country the business he founded in Dover, England, twelve years previously, in 1820.

At the age of 10 young William became a member of the choir at the Episcopal Cathedral of St. Peter and Paul. The Rt. Rev. Henry John Whitehouse was bishop of the diocese and at the age of 12 William was confirmed by him. At that time Canon Knowles was director of the cathedral choir and William Fitzhugh Whitehouse, son of the bishop, was the organist. The organ was a three-manual Pilcher. One of William's boyhood friends, and a fellow choir boy, was a lad then known as "Little Peter," who was destined to take an important part in the world of music—the late Dr. Peter Christian Lutkin, founder and dean of the Northwestern University School of Music.

The great Chicago fire of 1871 occurred when William Pilcher was a lad of 12. One incident concerned his two older brothers, he being too young to take part in it. Harry Pilcher, 16, was organist and Robert, 14, a chorister at the Episcopal Church of the Ascension, which at that time was a small frame structure on the north side. When it became apparent that the fire was spreading in that direction Harry and Robert made their way to the church, through clouds of smoke and flying embers, to see if they could be of any help. Near the church they found an abandoned buggy from which the horse had been unhitched. This they pulled to the church, and loaded it with the silver communion service, altar brasses and as many of the vestments as they could pile in; then, because of the headway the fire had made, the boys had to travel a round-about course and pull and push their load more than eight miles to their father's home.

For a long time after the fire conditions in Chicago were so unsettled that it was decided to move the business to Louisville, which was accomplished in 1874, and it continued under the name of Henry Pilcher & Sons. At the age of 15 William started to learn the profession of his father and grandfather. Beginning at the bench, he spent many years in working through all departments. After the death of his father in 1891, William, with his brothers, continued their business as a partnership—Henry Pilcher's Sons—which in turn was incorporated in 1925. When M. P. Möller, Inc., purchased the organ interests of Henry Pilcher's Sons in 1944 Mr. Pilcher resigned as president of the Pilcher Company and was made chairman of the board of directors. Henry

summer at the Berkshire Music Center at Tanglewood.

The program will include also Walter Piston's "Piece for Organ and Strings," with Mr. Biggs as soloist, as a tribute to the Guild, and Copland's "Appalachian Spring."

Due to the limits of the auditorium, the procession is limited to the first 100 applicants. Tickets for this and one additional guest ticket will be mailed to those who have announced to national headquarters their intention of being in the procession.

The program to be broadcast from the Harvard Germanic Museum over the Columbia System on the morning of April 7 will enlist Mr. Biggs at the organ and George Humphreys, viola, as guest artist. The offerings will consist of the following works of members—living and deceased—of the Guild: Concert Variations on the "Austrian Hymn," John Knowles Payne; Overture to the Suite "Baroques," Seth Bingham; Toccata on "O Filii et Filiae," Lynnwood Farnam; "Poem," for viola and organ, Leo Sowerby.

TALK ON CHORALE PRELUDES ON AIR BY JEAN SLATER APPEL

Jean Slater Appel, A.A.G.O., Ch.M., of the District of Columbia Chapter, A.G.O., gave a half-hour talk on chorale preludes over station WPIK, Alexandria, Va., Sunday, March 3. The talk was illustrated with recordings of her playing on the organ at the Washington Chapel, L.D.S. This program was the first of a series presented by Sigma Alpha Iota, national music fraternity, of which Mrs. Appel is a member.

TIN SUPPLY TO GAIN IN JULY; SHORTAGE TILL MIDDLE OF 1947

Delay in complete relief from the situation created by the shortage of tin is indicated by a "supply time-table" on raw materials issued late in March by the *New York Journal of Commerce*. In reference to the metal so urgently needed for the construction of new organs the review says:

"Analysis of the prospects for tin shows that, although supplies will improve after June, permitting slow relaxation of controls, full supply-demand balance is unlikely before mid-1947. Relief will be affected by the rate of tin imports from the Far East and the amounts released from the government stockpile."

"The lumber shortage will be acute through 1946," says this study. "All segments of the industry assert that OPA's forced price relationships must be modified if the situation is to ease next year. Price ceilings continue to favor output of war items instead of construction lumber."

"Despite production of leather substantially higher than prewar," the review states on this essential organ material, "demand during 1946 will outrun it, an industry analysis shows. Elimination of heavy military orders will be more than matched by the unprecedented level of consumer demands for all types of leather goods, plus the desire of retailers to rebuild depleted inventories."

Copper will not be short this year. An easy supply-demand balance will result from foreign purchases by the government and releases of the metal from its stockpile. Domestic output will meet half of consumer demands.

Pilcher's Sons carried on war work until the end of the war and are now engaged in manufacturing tailormade dresses.

William Pilcher made many contributions to the improvement of the organ, the most notable being a patented individual valve wind-chest of unique design.

In the spring of 1885 Mr. Pilcher and Bessie Dean were married in Grace Church, Louisville. Their married life was brief, for Mrs. Pilcher died within a few months. Several years later he and Helen Virden Babbitt were married in Christ Church, Oak Cliff, Dallas, Tex. Mrs. Pilcher, the mother of seven children, six of whom are living, was active during her lifetime in church and club work. She died Jan. 29, 1929.

Mr. Pilcher was senior warden of St. Mark's Episcopal Church in Louisville and when he was 80 years old still marched every Sunday in the procession and sang in the choir, while his son, William E. Pilcher, Jr., presided at the organ and his grandson, "Billy" (William E. Pilcher III) was in the choir. Mr. Pilcher was a Sunday-school teacher and superintendent, choir boy and choirmaster during different periods at Grace Church and St. Andrew's Church, and had been a member of St. Mark's for the last thirty-seven years. He was secretary of the standing committee of the diocese of Kentucky, president of the Union Gospel Mission, an interdenominational organization, and a Scottish Rite Mason.

The funeral was held at St. Mark's Church March 16. To conform with Mr. Pilcher's wishes, his son presided at the organ and Mrs. Pilcher and their son "Billy," who are members of the adult choir of St. Mark's, sang Easter hymns with the adult and boy choirs.

M'CURDYS TO GIVE ORGAN AND HARP RECITAL IN WHEATON

Dr. Alexander McCurdy of Philadelphia, nationally known organist, and Flora Greenwood (Mrs. McCurdy), harpist, have been engaged for a recital April 30 at the Gary Memorial Methodist Church in Wheaton, Ill. This is the only appearance of Dr. and Mrs. McCurdy in Chicago and suburbs this season and a number of organists from the city no doubt will make the short trip to Wheaton to hear them.

SCHANTZ BUILDING FOR MONMOUTH COLLEGE

TO INSTALL THREE-MANUAL

Instrument of Thirty-One Ranks of Pipes Under Construction for Chapel of College in Illinois —Stoplist Is Presented.

A. J. Schantz, Sons & Co. of Orrville, Ohio, are building a three-manual organ for Monmouth College, Monmouth, Ill. The instrument will be installed in the college chapel during the summer and will replace a two-manual Lyon & Healy with tubular-pneumatic action. The new organ will have tonal resources of thirty-one ranks of pipes.

The stoplist of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Quintaton, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Flute Traverso, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.

Liebllich Gedeckt, 16 ft., 32 notes.
Gemshorn, 16 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Dolce Flute, 8 ft., 32 notes.
Octave, 8 ft., 12 pipes.

WILLIAM S. DENNISON, MAKER OF ORGAN PIPES, PASSES AWAY

William S. Dennison, for a generation a prominent manufacturer of organ pipes, who was known to organ builders throughout the nation, died at his home in Reading, Mass., March 1. He was 76 years old.

Funeral services were held March 4 at the Unitarian Church in Reading.

Mr. Dennison was born July 4, 1869, in Charlestown, Mass., and received his education in the schools of Charlestown. He moved to Reading in 1885 to learn the organ pipe business under Samuel Pierce. In 1895 he married Miss D. Frances Adams of Cambridge.

In 1897 the business was incorporated as the Samuel Pierce Organ Pipe Company. In 1900 Mr. Dennison was made manager and in 1917 treasurer, which positions he held until his death. In September of 1924 the firm's name was changed to the Dennison Organ Pipe Company. This concern is the oldest of its kind in the country, originally being established in 1847, and its product has been shipped to many parts of the world.

Mr. Dennison was interested in the municipal affairs of Reading and served three terms as a member of the finance committee, one as chairman, winning the esteem of his fellow citizens for the capable manner in which he helped administer the duties of the board. He was a member and second oldest surviving past-master of Golden Rule Lodge of Wakefield, a member of the Reading Royal Arch Chapter, Reading Commandery, Knights Templar, and was a former member of Aleppo Temple, N.M.S., in Boston. For a number of years he served as a trustee of the Unitarian Church.

Surviving relatives include, besides his widow, two sons, Robert A. and Ralph H., and three grandchildren, all of Reading, and two sisters, Mrs. Edward Bancroft of Wellesley and Mrs. Harry Kinsley of Boston.

IN THIS MONTH'S ISSUE

William E. Pilcher, Sr., dean of American organ builders, dies in Louisville, Ky., at the age of 87 years.

Henry Francis Parks, who spent thirteen years in China, tells of musical activities while a prisoner of the Japanese in Shanghai.

Three national broadcasts in April are arranged in honor of golden jubilee of the American Guild of Organists.

Parts of Charles Tournemire's book on the art of Cesar Franck is translated for THE DIAPASON by Gilman Chase.

Work of Biarritz American University is subject of account by a member of its faculty, Professor Sethingham, the New York organist and composer.

Organ built by M. P. Möller for Cincinnati church, one of the first entirely new post-war instruments, is dedicated.

A. J. Schantz, Sons & Co. to build organ for Monmouth College.

Lenten recitals in all parts of the United States mark activities of organists.

THE DIAPASON

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

AT CHORAL VESPERS in the Crescent Avenue Presbyterian Church, Plainfield, N. J., March 10, Brahms' "Requiem" (four movements) was sung with Phyllis Runyon, soprano, and Reynaldo Rovers, baritone, as soloists, and Brahms' "Alto Rhapsody" with Claramae Turner, contralto of the San Francisco Opera Company, as soloist. The chancel choir of twenty-two voices was conducted by Charlotte Garden, organist-director.

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MOLLER WORK OPENED IN CINCINNATI CHURCH

ONE OF FIRST SINCE THE WAR

Three-Manual with Floating Antiphonal Division in Westwood First Presbyterian Church—Barnes Gives Recital.

One of the first large and entirely new post-war organs, a three-manual built for the Westwood First Presbyterian Church of Cincinnati, Ohio, at the factory of M. P. Möller, Inc., was opened March 10. The dedicatory recital was played by William H. Barnes, Mus.D., who drew up the organ specification, before a congregation which overflowed the seating capacity of the church. The new instrument, over which Willis Beckett, organist and choirmaster of the church, will preside, is in two chambers, with a floating antiphonal division in the balcony. The pedal organ is outstanding, with every gradation of tone that could be desired.

The stop specification is as follows:
GREAT ORGAN (Enclosed with Choir).
Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tremolo.

SWELL ORGAN.
Bourdon, 16 ft., 73 notes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 61 notes.
Chimney Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

CHOIR ORGAN.
Contra Dulciana, 16 ft., 73 pipes.
Viola Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 notes.
Dulciana, 8 ft., 12 pipes.
Dulciana Celeste, 8 ft., 61 pipes.
Dulcet, 4 ft., 12 pipes.
Flute Harmonic, 4 ft., 73 pipes.

Dolce Twelfth, 2 2/3 ft., 61 notes.
Dolce Fifteenth, 2 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Diapason (metal), 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 12 pipes.
Contra Dulciana, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

ANTIPHONAL ORGAN (Enclosed).
Diapason, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Viole Dolce, 8 ft., 73 pipes.
Viole Dolce Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.

ANTIPHONAL PEDAL.
Sub Bass (metal), 16 ft., 32 pipes.
Gedeckt, 16 ft., 12 pipes.
Flute, 8 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 4 ft., 32 notes.

The recital program included works of Bach, Handel, Franck, Vierne and Karg-Elert, with a group of compositions by two contemporary American composers—Everett Titcomb and Joseph W. Clokey. After the formal program Dr. Barnes played several request numbers for a group of organists who gathered around the console.

The recital was followed by a reception for Dr. and Mrs. Barnes in the parish-house. To this were invited over 100 A.G.O. members and their guests.

AT A MUSICAL SERVICE in Trinity Episcopal Church, Aurora, Ill., Sunday afternoon, Feb. 24, Francis E. Aulbach, A.A.G.O., and the St. Cecilia Musical Club gave a program. Marion M. Royster, soprano; Naomi Ryburn Lovekin, violinist; Dorcas Morlock, contralto; Roberta Watson, soprano, and a vocal trio also took part. Miss Clara R. Wilson accompanied the chorus and all the soloists. Mr. Aulbach played: Prelude and Fugue in A minor, Bach; "Romance sans Paroles," Bonnet; Arabesque, Vierne; Scherzetto, Vierne. The St. Cecilia Club chorus' numbers were: "How Lovely Are Thy Dwellings," Brahms; "Sanctus" ("St. Cecilia" Mass), Gounod; "Unfold, Ye Portals," Gounod.



HERITAGE

An organ is essentially the same today as centuries ago. In organ building each age has had its fashions and its predominant tastes, but the essentials of the art are constant. Tone is produced now by flues and reeds as it always has been.

We are the fortunate possessors of the sum total of the knowledge that our predecessors amassed. Dom Bedos' treatise on the art is probably the fullest account of earlier building. It is significant that his book points the way to all the modern tones we regard as our own. Our developments were projected at least as far back as the eighteenth century.

We of the twentieth century have contributed new methods of control of the tone, and we have modified the tone to suit our own purposes—but we inherit from the past and there is nothing wholly new.

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2. Das alte Jahr vergangen ist (The old year has passed away)
3. Macht hoch die Tür, die Tor macht weit (Lift up your heads, O ye gates)
4. Aus tiefer Not schrei ich zu dir (From depths of woe I call on Thee)
5. Wie schön leucht' uns der Morgenstern (How brightly shines yon Star of Morn)
6. O Haupt voll Blut und Wunden (O sacred Head now wounded)
7. Was mein Gott will, das g'scheh' allzeit (What my God wills be done alway)
(Canon in the lower tenth)
8. Was mein Gott will, das g'scheh' allzeit (What my God wills be done alway)
(Canon in the lower twelfth)

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**GEORGE A. A. WEST'S LIFE
OBJECT OF A TRIBUTE**

SERMON BY BISHOP CONKLING

**St. Luke's Church, Philadelphia,
Honors Memory of Man Who
Served as Its Organist and Choir-
master for Fifty-four Years.**

A warm tribute to the life and service of George Alexander A. West, for fifty-four years organist and choirmaster of St. Luke's Church, Germantown, Philadelphia, was paid at a memorial service in the church Jan. 31. The sermon was preached by Bishop Wallace E. Conkling, S.T.D., head of the Chicago Diocese of the Episcopal Church. Prior to coming to Chicago, Bishop Conkling served as rector at St. Luke's for over eighteen years.

The service was attended by more than 700 people—parishioners, former choir members, pupils, members of the A.G.O. and others.

The members of the vestry and parishioners of St. Luke's gave and had dedicated a suitably inscribed silver plaque in Mr. West's memory. The plaque was placed at the organ. Past members of St. Luke's choir presented an inscribed memorial cross of silver in memory of their former choirmaster. This cross will be worn by a choir boy designated by the present choirmaster as a reward for meritorious work. The cross will pass from boy to boy from time to time. Both the plaque and the memorial cross were blessed by Bishop Conkling. The cross was received by David A. West, grandson of the late Mr. West, on behalf of the choir. The rector of St. Luke's, the Rev. S. Taggart Steel, made the presentation. Edward S. Siddall, organist and choirmaster, directed the music. Several of Mr. West's former pupils took part in the musical services. Two of Mr. West's anthems—"In the Beginning Was the Word" and "Wherefore, O Father?"—were sung. Newell Robinson, F.A.G.O., played Franck's "Piece Heroique" as the postlude. Dorothy Bergmann was guest accompanist.

In his tribute to Mr. West Bishop Conkling said among other things:

George Alexander West was a modest and humble man. As a small boy in the early teens he had been organist of his parish church in England. He had studied organ under great men in his profession of that time. He had played at the beautiful Abbey Church of Tewkesbury and the glorious Cathedral Church in Gloucester. He narrowly lost the competition for the organ scholarship at Keble College, Oxford. With this background we find him standing before the impressive and what to him must have seemed venerable vestry of this parish in 1890—and he to them must have seemed a mere boy. A lad of 18 seemed even younger in those days, and a fair, smooth-faced English youth, very young indeed! He was asked by one of the vestry leaders: "Mr. West, how old are you?", and there came this response (worthy to be styled "classic"): "Sir, I am old enough to assume the responsibilities of this position." On superficial judgment this might seem too self-assured, but when one reflects that modesty is based upon truth and that humility does not require one to deny true merit and ability, one can see here a youth who knew his own ability and experience, and who could, without false pride or bragging, acknowledge it with that truth and simplicity which is of the very heart of humility.

Throughout his period of service Mr. West shunned praise. He ran from it embarrassed and speechless.

We need so today men able in their own field—yet modest.

We have far too much shabby ability and we have far too much self-promotion. We have too much love of show rather than deep consecration to the true and the fine. We need more men who have power to live with steadiness and calm, confident of the ultimate good. As we honor Mr. West and thank God for his life and ministry among us, well might we ourselves ask for grace that these great qualities be increased in us. And—for a world full of noise and sham and self-seeking: Pray, give us more men like this one!

Mr. West died Jan. 10, 1945, at the age of 73 years. A native of St. Just, Cornwall, England, he went to the Philadelphia church on the recommendation of Sir John Stainer of London, Sir Frederick Bridge of Westminster Abbey and Sir Herbert Oakley of Edinburgh University. At 17 he was awarded the de-

JOHN L. BALDWIN AT GREAT VIENNA ORGAN



SERGEANT JOHN L. BALDWIN, discharged from the nation's service after his return from Vienna, has been appointed organist of Grace Episcopal Church, Utica, N. Y. Here he will have the position once held by Dr. Norman Coke-Jephcott, now of the Cathedral of St. John the Divine in New York City. He will assume his duties in Utica in the fall. Before the war Sergeant Baldwin was assistant to Dr. Coke-Jephcott for four years in New York.

Sergeant Baldwin did work that will go down in the history of the music of the world war as director of the 222d Infantry Regiment Music School in Vienna. The school, as related in THE DIAPASON in December, included a men's glee club of sixty voices. Sergeant Baldwin also gave organ lessons to those who wished them. Several noteworthy concerts were given in Vienna and at one in St. Stefan's Cathedral the glee club

sang before an audience of 2,400 people. *The Tone Crier* was a monthly publication devoted to the music school.

The climax of the 1945 Christmas season came on the eve of Christmas Day when the glee club presented Christmas music to the public at the Concert House in Vienna. The evening of song was opened with "Silent Night, Holy Night" in a darkened hall, with only the lights of a single great tree casting shadows over the faces of the carolers. The increased light at the close of the song revealed the sixty-man chorus on a stage banked appropriately with tall pines.

A recently-acquired prized possession of the glee club was a letter of commendation on the club's concerts from the commander of the United States forces in Austria, General Mark W. Clark.

The picture shows Sergeant Baldwin at the five-manual Rieger organ in the Vienna Concert House.

gree of fellow of the Royal College of Organists of England, the youngest person ever to be accorded the honor.

Before coming to the United States Mr. West studied under William Darby of Canterbury and John Alexander Matthews of Cheltenham, England. He was also organist at the Cheltenham Parish Church for two years. In this country he served as dean of the Pennsylvania Chapter, A.G.O., for fourteen years. Noted as a composer, Mr. West wrote a number of ecclesiastical works and cantatas.

SPECIAL MUSIC IN LENT AT

ST. BARTHOLOMEW'S, NEW YORK

Dr. David McK. Williams arranged musical services for every Wednesday evening in Lent at St. Bartholomew's Church in New York City. The list of offerings for March was as follows:

- March 6—Requiem, Verdi, by the choir.
- March 13—Organ recital by John Morton.
- March 20—Organ recital by David McK. Williams.
- March 27—Violin recital by Eugenie Limberg Dengel.

April 3 there will be a recital by Ruth Diehl, who will sing the solo cantata "The Walk to Emmaus," by Jaromir Weinberger, while John Morton will play Vierne's Third Symphony and these additional numbers: "Psalm XIX," Marcell; Bell Symphony, Purcell; Fugue in E minor (the Wedge), Bach.

Sowerby's Lenten cantata "Forsaken of Man" is to be presented by the choir April 10.

The following is the program of Dr. Williams' recital March 20: Prelude and Fugue in A minor, Bach; Second Sonata, Hindemith; Allegro, Symphony in G, Sowerby; Adagio, Sixth Symphony, Widor; Prelude and Finale, Fifth Symphony, Vierne.

The program of Mr. Morton's recital March 13 was as follows: Prelude and Fugue in F sharp minor, Buxtehude; Concerto in D major, Handel; Fantasy, Franck; Chorale Improvisation, Karg-Elert; "Cereus," Leach; Bible Poem, "The Last Supper," Weinberger; Introduction, Passacaglia and Fugue, Willan.

DR. LOUIS L. BALOGH conducted the Notre Dame Choral Club in its annual concert at Severance Hall, Cleveland, March 1. The principal features of the program were the Randall Thompson

**HAWAIIAN SCHOOL PUPILS
HEAR FIVE ORGAN PROGRAMS**

R. Kenneth Holt, who spreads the gospel of organ music in the Hawaiian Islands, has been playing a series of five programs in his annual school series at the Central Union Church of Honolulu. The students have shown marked appreciation for and interest in these recitals. Seven hundred of them came out Jan. 25 for a program played for the Kaimuki High School and heard these numbers: Prelude and Fugue, G major, Bach; "Noel," d'Aquin; "Vespers at Solesmes," Martin; Caprice, Matthews; Melody for Oboe, Yon; "Fiat Lux," Dubois; Serenade, Schubert; "Carillon de Westminster," Vierne.

Six hundred and fifty faculty members and pupils of the rural Oahu schools heard the following program Jan. 28: "A Gothic Cathedral," Pratella; "Jesu, Joy of Man's Desiring," Bach; Caprice, Matthews; "Vespers at Solesmes," Martin; "The Squirrel," Weaver; "Fiat Lux," Dubois; "Gesu Bambino," Yon; "Ave Maria," Schubert; "Carillon de Westminster," Vierne.

A group of 350 from the Mid-Pacific Institute heard a performance on the afternoon of Jan. 30 and 700 from the Punahou School were entertained with the following program Jan. 31: Prelude and Fugue, G major, Bach; "Ave Maris Stella," Grieg; "Noel," d'Aquin; "Gesu Bambino," Yon; "To a Wild Rose," MacDowell; "Vespers at Solesmes," Martin; Caprice, Matthews; "After a Dream," Faure; "Carillon de Westminster," Vierne.

THE CHOIR OF THE FIRST Presbyterian Church of East Orange, N. J., Earl B. Collins, organist and director, presented Faure's Requiem on the evening of Ash Wednesday, March 6. The soloists were Gean Greenwell, bass-baritone of New York, and Russell Dunlap of the choir. The Requiem was preceded by three musical numbers: "Let Thy Holy Presence," Tschesnokoff; "A New Heaven and a New Earth," from A. R. Gaul's "The Holy City," and Morten Luvaas' "The Cry of God," which has a text by Mrs. Earl B. Collins. The service was in commemoration of those men of the church who made the supreme sacrifice for their country in the world war.

"Pueri" and the "Impromptu" by Sibelius. The accompanist is a well-known Cleveland organist, Frank D. Parisi of St. Ann's Church.

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A. Walter Kramer..... Pastorale Religieuse in D Flat	.60
George F. McKay..... Adagietto	.50
Robert Leech Bedell..... Elévation	.50
" "..... Gavotte Moderne	.50
Jean Sibelius.... Processional (Onward, Ye Peoples!)	.60
G. F. Handel..... Arioso (Thanks Be to Thee)	.60
(The last two transcribed by Channing Lefebvre)	
These compositions may be had for inspection	

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EDWIN ARTHUR KRAFT



EDWIN ARTHUR KRAFT, F.A.G.O., the distinguished organist and choirmaster of Trinity Cathedral in Cleveland, has been in demand in the course of the winter for recitals before A.G.O. chapters in various parts of the country. On March 24 he gave a recital for the Wisconsin Chapter at the Grand Avenue Congregational Church in Milwaukee. April 29 he is slated for a performance for the Southern Ohio Chapter at the Rockdale Temple in Cincinnati. Feb. 5 he was greeted in Atlanta, Ga., by a large assemblage of organists and others when he played at the Temple for the Georgia Chapter. In Atlanta Mr. Kraft has many friends won when he was municipal organist in 1914. The Atlanta critics reflected the appreciation for Mr. Kraft's performance in extended and highly favorable reviews. After the recital nearly the entire audience filed up to the console to shake Mr. Kraft's hand.

With the exception of a year spent in Atlanta Mr. Kraft has served Trinity Cathedral since March, 1907.

Edwin Arthur Kraft was born in New Haven, Conn., in 1883. In his fifteenth year he was appointed organist

of Grace Methodist Church in that city and later became organist and choirmaster at the Church of the Ascension, where he trained his first boy choir. At 17 he won a scholarship given by the Yale University department of music and for three years studied under Horatio Parker and Harry B. Jepson.

In 1901 Mr. Kraft was appointed to the post at St. Thomas' Church in Brooklyn. His unusual talent attracted the attention of the rector, the Rev. James Townsend Russell, who sent his organist abroad, where he studied under Franz Grunicke and Edgar Stillman Kelley in Berlin and with Guilment and Widor in Paris.

On his return to the United States in 1905 Mr. Kraft went to St. Matthew's Church, Wheeling, W. Va., and there organized the Oratorio Society of 300 voices. When the new Skinner organ was installed in Trinity Cathedral, Cleveland, he won over ninety other candidates for the position and gave the dedicatory recital on the large instrument.

NOVEL PROGRAM AT VESPER SERVICE IN JAMESTOWN, N. Y.

At a Lenten vesper music program March 10 in the First Presbyterian Church of Jamestown, N. Y., under the direction of Harold E. Crissey, organist and director, selections from Rossini's "Stabat Mater" were sung with an accompaniment of organ, strings, trumpet and oboe. Three of Mozart's sonatas for strings were played by an ensemble of three violins, viola and cello. Paul P. Kirsten and Mr. Crissey opened the program with an organ duet, two movements from a sonata by Merkel. Another feature was a part of Edward MacDowell's Second Piano Concerto, played by Mrs. Arnold C. Sundell. This novel service was attended and enjoyed by a large congregation.

THE APOLLO MUSICAL CLUB of Chicago, Edgar Nelson conductor and Robert Birch organist, will present "The Beatitudes," by Cesar Franck, Monday, April 22, at 8:15 in Orchestra Hall. The Chicago Symphony Orchestra will play and the soloists are: Florence Edwards, soprano; Ruth Heizer, contralto; John Toms, tenor; Bruce Foote, baritone, and Nelson Leonard, bass.



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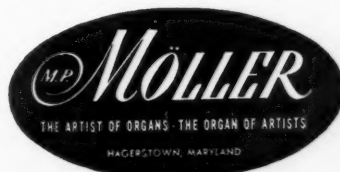
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**Adrienne M. Reisner,
Artist Prize Winner,
Gives Virile Recital**

Adrienne Moran Reisner received her reward as winner of the young artist contest of the Society of American Musicians in Chicago, and an audience which filled Kimball Hall had the satisfaction of sharing in the award, at an excellent performance on the evening of March 4. Mrs. Reisner proved amply to those who had not previously heard her play that she is a dynamic performer, that she has a commanding technique and that she can interpret the works of the old masters as well as those of the modern composers. Her program consisted of these compositions: Fugue on a Theme of Corelli, Bach; Chorale Preludes, "Wenn wir in höchsten Nöthen sein" and "Nun freut Euch, lieben Christen g'mein," Bach; "A Little Tune," Felton; Dorian Toccata, Bach; Chorale in A minor, Franck; Elegie (based on the Gregorian "In Paradisum") and "Toccata, Fugue et Hymne," Peeters; Intermezzo, DeLamar-ter; "Prayer," Levy; Fantasv for Flute Stops and "Fast and Sinister" (from Symphony for Organ), Sowerby. To the foregoing was added as an encore number a Scherzo by the late lamented Chicago organist, Arthur Dunham.

The Bach and Franck numbers were interpreted with skill and with a virility that not many woman players possess to the same extent. It was a happy thought to insert the bright Felton "Tune" between the Bach works. In the chorale prelude "Nun freut Euch" Mrs. Reisner played the accompaniment to the chorale with an abandon that seems to be the vogue, making it more of a jig than a solid hymn-tune. All of the first part of the program was played from memory.

The second part of the evening was devoted to modern writers, all except one of them living Chicago composers. The two Flor Peeters works were of special interest because of that composer's present vogue and his approaching concert tour in America. Whether one is an admirer

of his style or not, it was evident that he has something to say and portions of both of these works on the Gregorian "In Paradisum" and "Ave Maris Stella" demanded close attention as played by this recitalist. The first never before was played in Chicago.

Heniot Levy, known these many years as one of the ablest piano teachers of the United States, has never before been represented on an organ recital program, so far as the knowledge of this critic goes. His "Prayer" was a thing of loveliness. The two compositions of Leo Sowerby are better known to Chicago musicians than most modern works and they have justified themselves amply by the place they have made on the best recital programs the world over.

Mrs. Reisner, already well established in the organ fraternity, spread her fame, without doubt, through this latest recital.

**MAEKELBERGHE ORCHESTRAL
WORK ACCLAIMED IN DETROIT**

The Detroit Symphony Orchestra, conducted by Karl Krueger, closed its thirty-first season and gave its final concert in the Masonic Auditorium March 14, at which time the program novelty was August Maekelberghe's Scherzo-Intermezzo. The Detroit organist's new work received an enthusiastic welcome. One critic described it as "a most delightfully melodic and interesting work" and added that "it was a first performance, and it is to be hoped it is not the last orchestral work from the pen of this gifted Michigan composer." Another reviewer wrote that "it is the kind of work which you like upon hearing the first time, but feel that you would enjoy it even more after a repeat."

DR. JUANITA JOHNSON, who last year was dean of the Alabama Chapter, A.G.O., died Feb. 14 in Birmingham. She was 50 years old. Dr. Johnson was an organist by avocation and a chiropractor by profession. She was active in the Alabama Chapter and had the high regard of all the members. Dr. Johnson is survived by her husband, Noble J. Johnson, two brothers—Edgar R. and G. M. Sweeney—and a sister, Mrs. Nathaniel Jarrett of Nashville, Tenn. Before moving to Birmingham some years ago Dr. Johnson lived in Nashville.

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**Views and Reviews;
Late Easter, Early
Christmas Numbers**

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

It is a pity to review so late numbers for Easter, but they may be remembered next season. Ruth Bampton's "Blow, Golden Trumpets" (J. Fischer), with text by Margaret Deland, is a sonorous and effective number for unaccompanied chorus, with division of women's parts into three. Only five pages in length, it would be a good introit. "To the Paschal Victim" (J. Fischer, '45) by W. T. Pollak has a text from the Sequence for Easter Day and a beautifully supple melody, with unisonal effects most of the way.

Anthems

It is good to see issues of the Oxford University Press again. In the "Easy Anthem Series" there is an admirable short anthem for treble voices in two parts entitled "Seek the Lord," composed by Philip Tomblings. The text is by Thomas Campion of Shakespeare's day. The music moves along in march rhythm. "They Evermore Do Sing," by Susan Frances Perrin, is a unison song with descant; the words are from a seventeenth century poem, apparently a translation of the text which we know as "Jerusalem the Golden." There is also an edition as a solo, perhaps preferable.

Now for several anthems that can be described briefly:

Barnes, E. S.—"Mother's Day Hymn." (J. Fischer, '45.) One of the few anthems for this day which are not mushy. Text and music both attractive.

Barnes—"God Is Working His Purpose Out." (Schmidt, '45.) Quartet anthem.

Cain—"He Who Would Valiant Be." Fine text by Bunyan. Effective music for accompanied chorus, with chances for baritone soloist, youth choir and antiphonal effects. (Flammer.)

Cain—"Holy Lord God." Four pages. Editions for SAB, SATB and SSA. Good introit. (Flammer.)

Harris, C.—"Our Blest Redeemer, ere He Breathed." B, T-S. Quartet. (Schmidt.) Negro Spiritual-Ryder—"Let Us Break Bread Together." Unaccompanied. Do not take too fast. (J. Fischer, '45.)

Thompson, Van Denman—"Ye Holy Angels." Easy, spirited. (Lorenz.)

Whitmer—"O Thou Everlasting Light." Short, with Amen. (Schmidt.)

Christmas

It is an odd time to consider Christmas, but four good works have recently reached me. One is a set of "Ten Christmas Carols" from ancient sources, for unison or mixed voices, edited by Ernest White (Music Press, late '45). This is the most satisfactory set I have seen in a long time. The same publisher has a motet by Luca Marenzio (1585) on the "Hodie Christus Natus Est," edited by Hans D. David for SATB or for three women's voices and bass. This came out in 1944. Let me remind you that in that same year Dr. Dickinson edited "Hark! Hark! Hear You Not" by William Billings for the same publisher. There is a good deal of interest now in the curious works of that early New England composer.

Last let me mention "The Twelve Days of Christmas" (C. Fischer), arranged by Mae Nightingale for SSATBB unaccompanied. The text makes this seem more a concert song than something for a church service, but it is very charming.

Other New Editions

Ernest White is editing for Music Press a set of "Classic Anthems." The most recent of these is a set of three: "Out of the Deep," by Aldrich; "Teach Me, O Lord," by Benjamin Rogers, and "Praise the Lord," by William Child—three amiable anthems of the seventeenth century in England. Fortunately none of them is in that extremely florid style which pleased the Merry Monarch. Mr. White has edited for the same publisher a setting of the Magnificat and Nunc Dimittis by Thomas Tallis—an easy and beautiful work that even a quartet could manage; this is true music. For chorus with divisions Lee Rogers has arranged an unaccompanied number by Adam Dreese (seventeenth century) called "Jesus, Still Lead On" (Lorenz).

William A. Goldsworthy has collected a volume of "Fourteen Classic Anthems for General and Festival Use" (J. Fischer), for one, two and three voices, with descants (junior or women). The editor has the idea that there are children who

feel themselves a little too old for the junior choir; they can be formed into a descant choir before they join the seniors. It is an interesting idea.

Vocal Solo

Frank La Forge, who has composed some effective solos for secular texts, usually seems inferior when treating sacred poems. An exception is his "Go and Sin No More" (Galaxy) in two keys. The story has never been set before that I can remember; its dramatic quality evidently helped the composer.

Organ Compositions

Dr. T. Tertius Noble has another piece on a hymn-tune—a Fantasy on "Leoni" (Galaxy). It is a good one and requires fine performance.

Philip G. Kreckel has a book of "Modulations for Organists, Pianists and Students" (J. Fischer)—an odd title and a good book. Inasmuch as I am not a good organist or pianist, I have decided that I am a student. Then, for those who need simple music on two staves, there is a volume edited by Carlo Rossini called "The Ecclesiastical Organist—Preludes, Interludes, Postludes in the Contrapuntal Style" (J. Fischer).

William H. Oetting has a little book of "Preparatory Exercises for Manuals and Pedals" (Volkwein, Pittsburgh) which he has intended for use in conjunction with "any organ method."

Bidwell Plays in Cleveland

A large and appreciative audience heard Dr. Marshall Bidwell, organist and director of music at Carnegie Institute, Pittsburgh, in a recital at the First Methodist Church, Cleveland, March 13. Dr. Bidwell held the complete attention of his audience in a program that ranged from the works of Bach to those of America's Seth Bingham.

The opening group of numbers by Bach—Chorale Prelude, "Awake, a Voice Is Calling"; Sinfonia, "Now Thank We All Our God"; "Come, Sweet Death" and "Fugue a la Gigue"—was registered in a manner calculated to delineate the works themselves and to display the tonal resources of the four-manual Casavant. Schumann's Canon in B minor and the Gavotte from "Iphigenia" by Gluck bridged the gap from Bach to Widor. Widor's Allegro Vivace from the Fifth Symphony, Andante Sostenuto from "Symphonie Gothique" and Scherzo, Symphony 4, were played in compliment to Dr. Bidwell's former teacher. "Les Heures Bourguignonnes," by the French composer Georges Jacob, depicted in a picturesque manner the hourly events or experiences in the day's work of Burgundian peasants. In it Dr. Bidwell showed himself to be a master of descriptive registration. "And suddenly it began to rain" was so realistically done that one wondered if raincoat and rubbers shouldn't have been brought along.

Bingham's "Twilight at Fiesole" and the Finale from Vierne's First Symphony concluded the program.

Dr. Bidwell appeared in a series of recitals sponsored by the church. Dr. Charles Peaker, Arthur Poister, Dr. Louis L. Balogh and Thelma Merner Goldsword have played thus far. Edwin Arthur Kraft will appear in October on a date to be announced and Marcel Dupré is to play Dec. 8.

NINTH ANNUAL BOSTON CHOIR FESTIVAL TAKES PLACE MAY 5

The ninth annual choir festival sponsored by the Boston Area Council of Churches and conducted by Dr. H. Augustine Smith of Boston University will be held at Trinity Church at 4:30 Sunday afternoon, May 5. The repertoire this year includes: "How Lovely Is Thy Dwelling-Place," Brahms; "O Praise the Name of the Lord," Tchaikowsky; "Souls of the Righteous," Noble; "Give Ear unto My Prayer," Arkadelt; "Sanctus" from Requiem Mass, Mozart, and two familiar choral numbers from the Ascension and Pentecost sections of Gounod's "Redemption."

THE FIRST PERFORMANCE of a new work for orchestra by Dr. Roberta Bitgood, entitled "Romance," was given by the Bloomfield, N. J., Symphony Orchestra Sunday afternoon, Feb. 10, at the high school auditorium. Miss Bitgood, well-known organist and choral director, conducted the orchestra. At the Westminster Presbyterian Church, Bloomfield, by popular request the cantata "Job," by Dr. Bitgood, was repeated Sunday evening, Feb. 24.

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ORGANIST KEEPS BUSY WHILE 'JAP' PRISONER

MUSIC IN CAMP AT SHANGHAI

Henry Francis Parks Tells of Interesting and Terrifying Experiences and of Cultural Activities During Internment.

Henry Francis Parks, the organist who after thirteen years of activity in the Orient, including four as a prisoner of the Japanese in Shanghai, is back in the United States, has written down some of his interesting and at times terrifying experiences for the benefit of readers of THE DIAPASON. Mr. Parks, who on his return to the Pacific coast was appointed organist and director at the Park Presidio United Church in San Francisco, as recorded in THE DIAPASON last month, was able to teach, study and compose while in the Pootung prison camp and directed the musical and theatrical activities among his fellow prisoners. He writes that he is happy to be back on American soil and able to resume his duties as an organist.

"At 4:25 a.m. Monday, Dec. 8, 1941, Shanghai time, my sound sleep was interrupted with the booming of artillery and naval rifles and flashes of light, which announced with terrifying effect that the long-expected war between the United States and Japan was on," writes Mr. Parks. "Shanghai offered no defense whatsoever, and perhaps for that reason the majority of allied citizens were left alone during the first few weeks of the war. But not for long. My office and apartment and most of the equipment and furniture were confiscated shortly after the first of the year (1942).

"With the establishment by the gendarmerie (the Japanese Gestapo) of Bridge House, those who were suspected by the enemy were given horrible treatment. Perhaps it is just as well to pass this over. On Feb. 1, 1943, the first wholesale lot of internees went to the various camps to prepare the way for those to follow. I followed two weeks later—Feb. 15.

"In the civilian prisoners' internment camps the treatment was bearable because they were under the direct control of the consulate instead of the military or the gendarmerie. Lack of sufficient food, medicine, shoes and even elemental personal necessities, together with mental suffering due to incarceration by a foe for whom there was no mental yard-stick, were endured by all. On the other hand, there were some compensations. In the Pootung prison camp, where I was, most of the staff of St. John's University were interned. They conducted the Pootung University, of which I was a faculty member, teaching theory of music, Spanish and physics. We had nineteen former cabaret musicians and amateurs who made up a presentable orchestra and band and who, for the first time in the lives of many of them, were compelled to study and play classical music. I was general director of the camp's musical and theatrical activities for several weeks; then I cut down the work to directing the classical musical appreciation courses and Shakespearean productions only. I needed the time for personal study of French as well as composition.

"We lacked a piano until the very last few months of the internment and had to employ two accordions and a small portable missionary type reed organ for the middle parts in the orchestrations. Sans 'cello, trombone, French horn or bassoon and piano it was quite a problem. However, the Mendelssohn Concerto in A for violin was done creditably; original music for "The Tempest" and "King Lear" was composed and Bach, Grieg, Debussy, Franck, Schubert and others graced many of the music appreciation programs.

"We had about 800 English internees and approximately 400 Americans. When the repatriation ship left in September, 1943, the English group increased to 900 and the Americans decreased to 300. Of course, English musical tastes far transcended American. But the amazing thing was that, for example, some sixty members of the crew of the liner 'President Harrison'—perhaps some of the most uncultured and untutored men one could possibly encounter, but worthy, honest, dependable and hard-working men just the same—seldom missed a classical concert or a Shakespearean production and

HENRY FRANCIS PARKS



were lavish in their applause and highly appreciative. For the first time in their lives they became acquainted with good music, rubbed elbows with intellectuals of the highest order—and liked it. When a musical appreciation concert was given the dining hall—in which the stage and theater were improvised on the regular dining tables—was always jammed to the doors.

"The musical theory classes were divided into beginners, with about forty-five pupils, and advanced, with six. During the two years and eight months in the camp the advanced group completed both Goetschius harmonies and had canon, counterpoint and musical composition. One colored musician, Charles Jones, composed an almost perfect fugue for orchestra and we all enjoyed the discomfiture of several of the intellectually snooty when we had the orchestra play it as a posthumous work of Bach and later announced that Mr. Jones had written it.

"I composed a Mass in F which was produced April 20, 1945, in the prison chapel. The climactic part of the Credo had a dramatic yet terrifying accompaniment when the first of a series of huge bombs fell within half a mile of the camp."

A 2,000-MILE, NINE-DAY tour by the Choral Art Society of Boston University, the group's first concert tour since Pearl Harbor, began March 17. Dr. H. Augustine Smith is the founder and conductor of the thirty-eight-voice choir. Four veterans of overseas service are among the students, representing six of the eleven colleges of the university, who were to participate in the thirteen concerts of the tour. Three concerts in Washington, D. C., and ten others in cities along the Atlantic coast were on the program.

FARNDELL RECEIVES HONORS BEFORE RETURN FROM ARMY

Technical Sergeant Gordon Farn dell's European duty was brought to a close with a leave in England which enabled him to take the examination for the associateship of the Royal College of Organists. On Jan. 19 he received the degree at the hands of Dr. Frederick G. Shinn and was awarded the Limpus prize for the highest marks in the tests at the organ in that examination.

Mr. Farn dell is now back in America, staying for the present in Ann Arbor, Mich.

After his unit, the Army Information-Education Staff School, ceased operating as a training unit in October he applied for and was admitted to the Paris section of the Training within Civilian Agencies branch of the Information-Education Division. He went to Paris and spent ten weeks in study with Marcel Dupré, during which time he worked on several of the major preludes and fugues of Bach, the Franck organ works and several of M. Dupré's compositions. It was his privilege to spend a Sunday morning on the bench beside M. Dupré and witness one of the improvisations which mark the 11:15 service at St. Sulpice.

On Dec. 22 the Duprés entertained a group of American army personnel at a Christmas party in their home in the suburb of Meudon. Both M. Dupré and Marguerite Dupré played for the group and then Mme. Dupré served a supper, which brought a never-to-be-forgotten evening to a climax. On Christmas Eve Mr. Farn dell played the preludial recital and opened portions of the midnight Christmas Eve choral communion service at the American Cathedral in Paris. It was also his privilege to sit on the bench with Jean Langlais, newly-appointed organist of Ste. Clotilde, and hear some of the Franck compositions played on the organ for which they were written, using the registration as Franck conceived it.

SING NEW CLOKEY ORATORIO TWICE IN YORK, PA., CHURCHES

Joseph W. Clokey's new oratorio "The Temple" was performed by the combined voices of the York Chorus and St. John's boys' choir at St. John's Episcopal Church, York, Pa., Sunday afternoon, Feb. 24. E. E. Schroeder, director of both groups, conducting. Canon Paul S. Atkins, D.D., rector of St. John's, led a short prayer service preceding the oratorio. "The Temple" is a modern musical setting of the seventeenth century poetry of "Holy" George Herbert, which contains some of the finest English sacred lyrics.

Accompaniments were by Pauline Lecrone, organ; Evelyn Dearnford, harp, and Gerald Hildebrand, bells.

By popular request the performance was repeated to a second capacity audience March 10 at the First Methodist Church in York.

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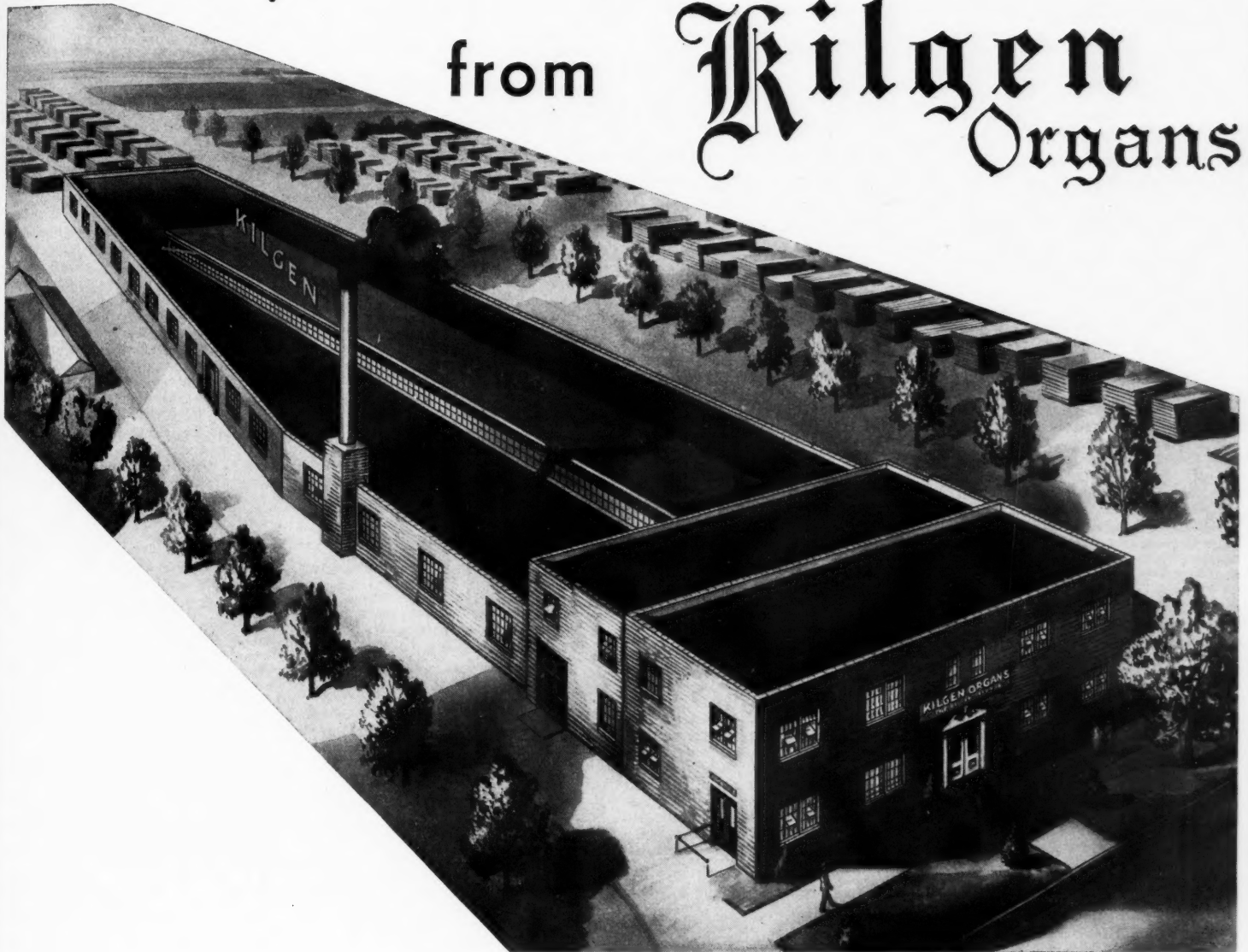
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Choir Festival Is Held in Hagerstown, Md., with Tertius Noble Directing

Under the auspices of the Cumberland Valley Chapter the first choir festival to be presented in Hagerstown, Md., was held at St. Paul's Methodist Church Feb. 27. Approximately 150 voices were under the direction of Dr. T. Tertius Noble, noted organist and composer. Organists and directors who prepared the program were members of the local chapter. Participating were the choirs of the Church of the Brethren, Lawrence Fitzwater director, Grace Bowman organist; Christ Evangelical and Reformed, Charles M. Cassel director, Paul Griffith organist; First Christian, Marjorie Abbott organist-director; Presbyterian, Raymond Hollinger director, Mrs. Paul Shatto organist; St. John's Episcopal, Roy MacMichael organist-director; St. John's Lutheran, Asher Edelman organist-director; St. Mark's Lutheran, Mrs. Helen Beachley organist-director; St. Paul's Methodist, Viola Fisher organist-director; Trinity Lutheran, W. A. Westphal organist-director.

Anthems chosen by Dr. Noble for the service were: "If Ye Love Me," Tallis; "The Lord Is My Shepherd," Schubert; "Go to Dark Gethsemane," Noble; "This Sanctuary of My Soul," Wood; "Hymn of Praise," Self; "Fierce Was the Wild Billow," Noble; "Grieve Not the Holy Spirit," Noble; "Souls of the Righteous," Noble; "Lead Me, Lord," Wesley.

Dr. Noble played for the service the Chorale Prelude and Fugue in A minor, Bach; Chorale Prelude, "To God on High Be Praise," Bach; Solemn Prelude, "Gloria Domini," Noble; Elegy, Noble; Toccata and Fugue in F minor, Noble. The service was conducted by the Rev. Wilson P. Ard, chaplain of the Cumberland Valley Chapter. Mrs. James C. Elliott, director of the St. Mary's Catholic Church choir, was soloist and Miss Viola Fisher was organist for the service.

Saturday evening, Feb. 23, a banquet was held by the choirs and organist-directors in honor of Dr. Noble. His stories of his years at York Minster sent the choruses to St. Paul's Church for the evening rehearsal in a mood of respect and affection.

So successful was the service that tentative arrangements are under way to make the festival an annual event.

The monthly meeting of the Cumberland Valley Chapter was held at Penn Hall, Chambersburg, March 9. George Hamer, the dean, opened the meeting. The program was arranged by Miss Ruth Bailey and Miss Ethel Dixon, members of the music faculty at Penn Hall. Organ solos played by Miss Sarah Newton, organist of the Central Presbyterian Church and a member of the Harrisburg Chapter, were: "Ich ruf' zu Dir, Herr Jesu Christ," Bach; "Idillio Buccolico," Karg-Elert; Allegro Appassionato, Fifth Symphony, Guilmant. Miss Bailey played: "Sunrise" ("Hours in Burgundy"), Jacob; "The Cuckoo," Arensky; "Distant Chimes," Albert W. Snow. The Penn Hall choir presented two groups—"Spinning Song," Austrian folksong; "Nancy Hanks," Katherine Davis; "Peter Piper," Whittredge. Of particular interest was the singing of "The Blessed Damozel," the music by Debussy, the lyric poem an adaptation of Dante Gabriel Rossetti by Frank Damrosch. Soloists were Janet McDonald and Dorothy Summers, students at Penn Hall. At the

piano was Miss Ethel Dixon; the violinist was Miss Marguerite Cooke and the director Miss Bailey.

After a brief business meeting the members gathered at the Colonial Inn for dinner. RUTH BAILEY, Secretary.

Guild Service in Atlanta.

A Guild service was held by the Georgia Chapter at St. Luke's Episcopal Church in Atlanta March 11. The music was sung by the combined choirs of St. Luke's, the North Avenue Presbyterian and the Peachtree Christian Churches, with Hugh Hodgson at the organ. The prelude was played by Mrs. Emilie Parmalee Spivey and the postlude by Mrs. Victor Clark, organists of the North Avenue Presbyterian and Peachtree Christian Churches respectively. Dr. Robert Burns, Dr. Vernon Broyles and Dr. Milton Richardson, ministers, took part in the service.

St. Luke's provided a very suitable setting for the impressive service and a deeply religious spirit marked the evening. The large number of trained voices in combination were especially effective in the Magnificat and Nunc Dimittis of Clough-Leighter.

The program was as follows: Prelude: "Meditation a Ste. Clotilde," James; anthems, "Praise," Rowley; "Bow Down Thine Ear," Morgan; Magnificat and Nunc Dimittis, Clough-Leighter; "By Babylon's Wave," Gounod; "Jerusalem, O Turn Thee," Gounod; postlude, "Now Thank We All Our God," Karg-Elert.

A short business session was held after the service. It was decided to hold in May a special dinner for the ministers of the Atlanta churches.

JULIAN BARFIELD.

Mrs. Kriegshaber St. Louis Host.

The monthly meeting of the Missouri Chapter was held March 4 at Temple Israel, St. Louis, with Mrs. David Kriegshaber as hostess. We were treated to an exhibit of the two highest arts, both by one person, in Mrs. Kriegshaber, whose first portion of the program consisted in the preparation of a splendid dinner, followed by a program of ancient and modern Jewish music. The latter portion of the program was given in the temple and consisted of responses, prayers and chants used in Jewish services. Mrs. Kriegshaber was assisted by her quartet. Dominic Sottile, a member of the St. Louis Symphony, played a 'cello solo, "Prayer," by Bloch.

New members welcomed into our chapter were Noel M. Chase, Martin H. Stelhorn and Margaret Louise Strudell.

ARTHUR R. GERECKE, Treasurer.

Works of Texas Composers Played.

The Central Texas Chapter presented "an hour of music" March 12 in the First Baptist Church. A program of Texas organ composers was given. Four Austin organists and composers—Iola Bowden, Elizabeth Caldwell, Beulah Beaver and Cochrane Penick—presented the following program: Prelude on a White Spiritual, "Home in Glory," Iola Bowden (Iola Bowden); "Prayer, A Celtic Plaint" (Gregorian Mode), Louise Fisher (Beulah Beaver); Evensong, Henry E. Meyer (Elizabeth Caldwell); Three Preludes on Welsh Hymn-tunes, Cochrane Penick (Cochrane Penick).

MRS. F. S. GUSTAFSON, Secretary.

Western Pennsylvania Chapter.

The February meeting of the Western Pennsylvania Chapter was held on the 25th in Trinity Cathedral (Episcopal) with a dinner, a lecture by Dr. Marshall Bidwell and a recital by the cathedral organist and choirmaster, Alfred Hamer.

Dr. Bidwell's educational talk on organ design was helpful to those who expect to have an organ enlarged. He gave as examples his own studio organ and the

chapel organ of the Third Presbyterian Church, and then showed ways of enlarging both of these instruments.

After Dr. Bidwell's talk the members and their friends went to the cathedral to hear the recital by Mr. Hamer on the four-manual Möller. Mr. Hamer's playing, as always, displayed an excellent scholastic standard in the following program: Symphonic Chorale, Karg-Elert; Symphony, Guy Weitz; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Two Preludes on the Lady Margaret Hymn-tunes ("Cheerfulness" and "Praise"); "Clair de Lune," Vierne; Toccata in D, Lanquait.

The March meeting was held on the 12th, with a talk on choir problems by C. Harold Einecke of St. Louis at the Pittsburgh Music Institute. Preceding Dr. Einecke's talk Robert Schneeberger, a student of William H. Oetting, played two chorale preludes of Karg-Elert and the Finale from Vierne's Fifth Symphony in the school's concert hall.

Dr. Einecke handled his subject well, giving examples of various experiences in his field of work and explaining his theories. The floor was thrown open for discussion. This lasted an hour, the members bombarding Mr. Einecke with questions.

At the close of the meeting refreshments were served by the hospitality committee and its able head, Miss Madeline Emich.

Dean Williams announces a recital and chapter meeting April 2 at St. Stephen's Church, Sewickley, when Healey Willan will play, following a dinner-meeting.

GEORGE NORMAN TUCKER, Registrar.

Contest for Young Organists.

A contest for young organists under the auspices of the Metropolitan New Jersey Chapter will take place on the afternoon of May 11 at the North Reformed Church in Newark, N. J. Awards consist of the following:

1. A year's membership in the Metropolitan New Jersey Chapter.

2. A volume of organ music chosen in consultation with the winner or his or her teacher.

3. A public performance of the contest numbers at a meeting of the chapter.

In an effort to stimulate interest in organ playing the chapter offers young organists this opportunity to perform privately before two judges of the highest caliber. Anyone 25 years of age as of May 1, 1946, or under, is eligible to participate, as a student musician or as a young artist.

Organ Tour in Springfield.

The Springfield, Ill., Chapter held a meeting Feb. 24. This was an experimental meeting in the form of an organ tour. The tour began at 3 o'clock at the Laurel Methodist Church, where Miss Evelyn Vaughan, the organist, played the Scherzo from the Fourth Symphony. Widor, and the Toccata on "O Filii et Filiae" by Farnam on a Möller organ. The second stop was at St. John's Lutheran Church, where Miss Ruth Riecks played "Come, Sweet Death," Bach; Intermezzo in C, Faulkes, and Prelude and Fugue in E minor, Bach, on a Hinners organ. The last stop was at the Fifth Presbyterian Church, where Mrs. Walter Stehman played: Prelude in E minor, Bach; "Out of the Deep Have I Called unto Thee," Karg-Elert, and "Deck Thyself, My Soul," Karg-Elert on a Kimball organ.

Edward A. Higgins of Peoria assisted on the tour by giving an explanation of registration and characteristics of stops on each of the organs played. A short business meeting was held and after the meeting refreshments were served by the Fifth Presbyterian Church choir.

RUTH RIECKS, Secretary.

The Warden's Column

Three programs will be broadcast in April, the birthday month of the A.G.O., in honor of the fiftieth anniversary of the Guild, as noted in the schedule printed in this issue of THE DIAPASON. One hundred members of the Guild will have the good fortune of being in the procession and attending the concert in New York on the actual birthday of the Guild, April 13, and all of those who are not present can share in the celebration by radio. More than 100 applications for places in the procession have been received and a waiting list is being compiled in case any of the reservations are canceled. Some are flying to New York for the occasion.

The April number of *The Musical Quarterly* contains an article about the A.G.O. and its fifty years of history and accomplishment, by Samuel A. Baldwin. We greatly appreciate this tribute to the Guild in connection with the anniversary.

National A.G.O. Sunday on May 12 will be observed from coast to coast. This movement, started last year, promises to assume large proportions and to enhance the influence of our organization in the churches.

Our national spring music festival, May 27 to 31, gives every indication of being virtually a convention, with a large representation from chapters far and near. A synopsis of the entire series of events will appear in the May issue of THE DIAPASON, and we plan to send copies of the festival program to all early in May. The national annual meeting and fiftieth anniversary dinner will take place Monday, May 27. There will be services at the Cathedral of St. John the Divine, St. Bartholomew's Church and Old Trinity. Recitals will be given by E. Power Biggs and string orchestra, Claire Coci, Clarence Watters and Flor Peeters. The warden's luncheon to deans and regents will be on Thursday, May 30, followed by a meeting of the council. A section of seats will be reserved for all members of the Guild who attend this meeting as observers. Pilgrimages to outstanding points of interest are being arranged. Lecturers of national prominence are being engaged. A theater party is being arranged for May 31.

Word of additional anniversary celebrations in various parts of the country is being received at headquarters. Chapters and regents are vying with one another in observing the golden anniversary.

National expansion is progressing at a great rate. New chapters have been organized recently in Williamsport, Pa., and Fort Wayne, Ind.; also branches in Suffolk County, Long Island, N. Y., and Ogden, Utah. Since the beginning of the Guild year 926 members have been elected and sixty-four reinstated.

We are anticipating an increased number of candidates for the Guild examinations. More interest is being shown by students in the colleges and music schools, which we are glad to encourage. We particularly welcome those who, having returned from the service, are resuming their studies and preparation for the examinations. Candidates are required to register and pay the examination fees in April.

We are making a strenuous effort to have every member of the Guild listed in the new year-book with correct address and zone number. Please assist us in this. If you have not sent the correct data to your chapter or the national secretary, please do so at once.

Faithfully yours,

S. LEWIS ELMER.

News of the American Guild of Organists — Continued

Miss Lily Andujar Plays
for Guild in New York;
Made Top A.A.G.O. Mark

Headquarters presented Miss Lily Andujar, A.A.G.O., in a recital at the First Presbyterian Church of New York on the evening of Feb. 25 as the feature of February Guild night. Miss Andujar, organist of the Washington Square Methodist Church, received the highest marks in last year's associateship examinations, and it was in this capacity that she was presented as a recitalist. She has been studying organ for only about four years, having recently been graduated from the Guilman Organ School, where she was a pupil of Willard Irving Nevins.

Though Miss Andujar makes no pretense of having become a full-fledged recitalist, her program should satisfy both her and her teacher as to her rapid and satisfactory progress toward that goal. Her technical equipment is ample for the major works of Bach and the Reubke Fugue and her command of the organ is satisfactory indeed. Miss Andujar has that most necessary of all attributes, a good sense of rhythm, and with it a sense of form and the sweep of the composition—this latter being most apparent in the Reubke Fugue, in which I thought she did her best playing of the evening.

As to color, I felt that there was still something to be desired. In her forte passages she seemed to lean toward a thick and heavy ensemble. In all fairness, I think it should be said that this was partly due to the organ itself. Some of her softer work was lovely in texture, the Finale of Mendelssohn's Sixth Sonata being played on an exquisite combination of flutes, strings and vox humana. She had the courage to play Bach's "O Man, Bemoan" all on pure diapason tone, a procedure so unusual these days that it was rather refreshing to hear. The only other thing I felt lacking was an occasional use of staccato touch, which would have brightened things considerably at times, notably in the Bach D major Fugue.

These exceptions of mine, however, are meant as suggestions for future work, and not as criticism. Anyone who can play as well as did Miss Andujar after four years' study (and for such an audience) deserves the highest praise and encouragement. Would that all our associates could adhere to as high a standard.

ROBERT BAKER.

Kansas City Recital by Schreiner.

The Kansas City Chapter presented Alexander Schreiner in a recital at the First Baptist Church March 12. An audience of several hundred persons heard Mr. Schreiner's excellent program, which included the following numbers: Sinfonia, "We Thank Thee, Lord," Bach; Prelude and Fugue in E minor (Cathedral), Bach; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Fantasie in A major, Franck; "Clair de Lune," Vierne; "Naiades," Vierne; "Vocalise," Rachmaninoff; Fanfare, Sowerby; Prelude and Fugue in B major, Dupré. As extra numbers he played Bach's Prelude in G for pedals alone and the tuneful "Nightingale" of Ethelbert Nevins.

Mr. Schreiner's choice and arrangement of program, as well as the manner in which he played it, made this one of the outstanding events in the activities of the Kansas City Chapter.

HESTER CORNISH, Registrar.

Alabama Chapter Host to Clergy.

The February dinner meeting of the Alabama Chapter, held at the Redmont Hotel in Birmingham on the 15th, was the annual get-together of organists and ministers, with the wives of the ministers as special guests. About fifty sat down to the dinner, which was enlivened with stories from both pulpit and organ bench of humorous mistakes. Dr. Edward V. Ramage, pastor of the First Presbyterian Church, made the address of the evening on "Music, an Inspiration." He spoke briefly but most interestingly.

Herbert Grieb, organist and director at the Church of the Advent, announced a series of six "music and vespers" services for the Sunday afternoons in Lent. For the first half hour of each service a variety of well-chosen organ numbers are listed and these will be interspersed with

vocal selections by soloists from the Advent choir.

The March meeting—a luncheon on the 12th at the Redmont Hotel—was entertained by Mrs. George Bridges, who gave a fascinating talk on "Bells and Their Tonal Quality." A nominating committee was appointed and a donation was voted to the Albert Schweitzer Fellowship Fund. Thomas Webber of Memphis, on his monthly trip to Birmingham, was our honor guest.

Laura Jackson Davids.

Dinner and Program in Cincinnati.

The executive committee of the Southern Ohio Chapter decided at the last meeting that it would be appropriate to have a dinner and evening of entertainment for all members of the chapter; therefore, on the evening of March 5 a filet mignon dinner was attended by sixty-five members and guests in a private dining-room at the Masonic Temple.

Dean Sears Pruden made appropriate and amusing remarks at the dinner and then turned the program over to the sub-dean, J. Walter DeVaux, chairman of the program committee and musical director of the Masonic Temple, who led the guests to the beautiful main auditorium of the temple and let them hear the organ in the auditorium, demonstrating the effects of the several departments of the organ placed about the auditorium. Mr. DeVaux had arranged that his choir of forty professional male voices hold "a rehearsal" of various compositions used in the ceremonials.

After the musical part of the program the gathering was entertained by "Captain Hall" in thirty minutes of hilarity over his sleight-of-hand stunts and witty comments. The "captain" is none other than the Rev. Lawrence H. Hall, assistant minister at Christ Episcopal Church, Cincinnati, and is a great favorite with both young and old because of his ability not only to preach a good sermon but to be the center of entertainment wherever he goes.

After the "captain's" part of the program a number of the members went up with Mr. DeVaux to inspect and try the organ, closing what was considered a memorable evening for the chapter.

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

Service at Washington Cathedral.

The annual service of the District of Columbia Chapter was held at the Washington Cathedral March 3. A thirty-minute recital by R. Wayne Dirksen, assistant organist and choirmaster of the cathedral, included Chorale Prelude, "By the Waters of Babylon," Bach; Chorale Prelude on the Hymn-tune "King's Majesty," Sowerby; "Priere," Jongen.

The procession of the cathedral choir of men and boys was followed by chapter members, led by their chaplain, the Rev. Canon W. Curtis Draper, Jr. The choir, under the direction of Ellis C. Varley, sang two prize anthems of the American Guild of Organists—"King of Glory, King of Peace," by Harold W. Friedell, and "Hymn to the Godhead," by Channing Lefebvre.

The sermon was preached by the Right Rev. Angus Dun, Bishop of Washington. The sermon was followed by the postlude, Fugue on the Rouen Tune "Iste Confessor," by Egerton.

LAWRENCE W. FREUDE, Registrar.

Chapter Guests of Stentermans.

Adolph Stenterman, organist and choirmaster at Calvary Episcopal Church, Memphis, Tenn., and Mrs. Stenterman entertained members of the Tennessee Chapter with a dinner party March 11 at Calvary parish-house. Thirty-eight members were present. The dinner was followed by a business session, with Mrs. E. A. Angier, Jr., the dean, presiding.

R. E. GRIFFIN, Treasurer.

In Memory of Voris and McBride.

Richard Keys Biggs of Hollywood, Cal., gave a recital in memory of John M. McBride and William R. Voris for the Southern Arizona Chapter at the Scottish Rite Cathedral in Tucson Sunday afternoon, March 10. This recital was arranged by the chapter and the Scottish Rite Cathedral Association in commemoration of the years of untiring devotion which Mr. McBride and Mr. Voris gave to the cause of organ and choral music.

Mr. Biggs played these compositions: "Psalm 18," Marcello; "Soeur Monique," Couperin; Prelude in G, Bach;

Arioso, Bach; Sketch in F minor, Schumann; "The Bells of St. Anne de Beaupré," Russell; "Carillon," Vierne; Andante, Borowski; Allegro Giocoso, Saint-Saens; "The Cuckoo," d'Aquin; Prelude on "B-A-C-H," Biggs; Toccata, "Deo Gratias," Biggs.

Address Before Alamo Chapter.

The Alamo Chapter, San Antonio, Tex., met for dinner at the Plantation March 2 and held its monthly meeting, with nineteen members and guests present. The speaker of the evening was Wilfred St. Claire-Fisher, organist and choirmaster of Trinity Episcopal Church, Pharr, Tex., who took as the subject of his discussion "The Influence of the Organ through the Ages upon Church Music and Church Musicians." Mr. St. Claire-Fisher discussed the problems and conditions of church musicians from the time of early church music to the present day, emphasizing the Tudor period in England. The latter phase was especially interesting in view of the fact that the speaker had assisted in editing a large collection of church music discovered in England which had been written during the Tudor period. Mr. St. Claire-Fisher concluded with an admonition to his fellow organists to play types of music in the service which are suitable only for church use, weddings not excepted, and to take a definite stand in refusing to pander to the secular tastes of the laity in church service music.

The speaker then presented Michael Wilkomierski, famous Polish violinist, who played Bach's unaccompanied Chaconne.

The meeting adjourned in time for the members to attend the weekly concert of the San Antonio Symphony, at which Sir Thomas Beecham was guest conductor.

ROBERT K. REED.

Corresponding Secretary.

Organ Construction Altoona Topic.

An interesting meeting was held Feb. 18 in the choir loft of St. James' Lutheran Church, Altoona, by the Central Pennsylvania Chapter. A. M. Cannarsa had charge of the discussion, which had to do with organ construction. Mr. Cannarsa, organ builder and service man, located in nearby Hollidaysburg, brought a rack resembling an organ chest and holding various types of pipes, stopped flute, diapason, string and reed. Explanation was made of the action, when the key is depressed, in a most lucid manner. Construction of pipes, different metals used, the design of reeds, all were very clearly explained and demonstrated. After his talk Mr. Cannarsa answered questions.

A large number of the chapter were present and we were very happy to have with us our first dean, Alfred Ashburn, who reported on organs in France, Germany and Japan.

MRS. MARTHA DARR, Registrar, per WALTER H. KELLEY, Dean.

Lexington Chapter.

The Lexington, Ky., Chapter held its annual dinner meeting at the Lafayette Hotel Feb. 18. The Rev. James W. Kennedy, rector of Christ Episcopal Church, gave an inspiring talk on "Church Music." Ministers and their wives from churches represented by members of the Guild were guests.

Mrs. Era Wilder Peniston, a member of the Lexington Chapter and of the music department faculty of the University of Kentucky, gave a recital Sunday afternoon, March 10, on the three-manual Skinner organ in Memorial Hall Auditorium, on the university campus. This program was one of a series of Sunday afternoon musicales sponsored by the university.

• PERRY G. PARRIGIN, Secretary.

Central Missouri Chapter.

The Central Missouri Chapter held its March meeting in Fulton, Mo., on the 12th. Mr. and Mrs. Don Kurtz were hosts at the Fulton Country Club for dinner, after which a business meeting was held. The program of the evening was presented in the William Woods Chapel, where a very enjoyable recital was played by Robert Karsch of the Westminster College faculty and Miss Rachel Hinman of the William Woods Conservatory faculty. They played compositions by William Friedemann Bach, J. S. Bach, Martini and four modern composers—Milhaud, Edmundson, Hindemith and Maekelberghe.

The next meeting of the chapter will be held in Columbia in May.

HELEN HARMS, Dean.

Robert Griswold Gives
Annual Houston Recital
by Noted Texas Organist

The Houston Chapter, which each year brings to Houston an outstanding Texas organist, presented Dr. Robert Griswold of Denton in a public recital at Christ Episcopal Church on the evening of Feb. 25. Dr. Griswold, who is an associate professor at the Texas State College for Women, was presented with the cooperation of the college.

Dr. Griswold's program was of special interest to organists, presenting a considerable amount of twentieth century music and being throughout a well-selected program. The recital was opened with a spirited performance of the Symphony from "Solomon," by Handel. This was followed by two chorale preludes by Bach—"Nun komm, der Heiden Heiland" and a setting of the Kyrie. The Prelude, Fugue and Variation, by Franck, marked a mid-point in the program and was followed by twentieth century music exclusively.

The high point of the program was an excellent performance of the "Symphony of the Mystic Lamb," by de Maleingreut, a work which Dr. Griswold interpreted with understanding and in which he demonstrated a grasp of the composer's dissonant idiom. Two numbers based on the Twenty-third Psalm, Whitlock's Pastorale (from the "Seven Sketches from the Psalms") and Herbert Howells' "Into the Valley of the Shadow" made an interesting group. A second pair of numbers, the Pastorales of Roger-Ducasse and Darius Milhaud, formed another study in comparative styles.

The program was concluded in stunning style with the Prelude in B by Dupré, to which Dr. Griswold brought an ample technique.

PAUL S. PETTINGA.

The Houston Chapter met March 5 at the Second Presbyterian Church. David Jones gave an instructive talk on "The Development of the Chorale Prelude." Mrs. Grace Stephens, Herbert Garske and Mrs. Thomas Sumners played chorale preludes by Bach, Walther, Brahms, West and Parry.

Mrs. Ray Lasley, the dean, announced that the contract had been signed for a recital by Marcel Dupré and that he would play in Houston Nov. 11.

MRS. THOMAS SUMNERS, Secretary.

Portland, Ore., Hears Craighead.

An outstanding event in the musical life of Portland, Ore., was the recital by David Craighead Feb. 19. He was presented by the Oregon Chapter at the First Methodist Church, where the recently installed three-manual Estey was a most satisfying medium. The audience was large and highly appreciative. The program, covering a wide range, proved this young artist to be a master musician. The program included: "Psalm 19," Marcello; Larghetto, Twelfth "Concerto Grosso," Handel; "Weltnachten, 1914," Reger; Scherzo, Second Symphony, Vierne; "Processional," Martin Shaw; "Dearest Jesu," "In dulci Jubilo" and Toccata and Fugue, D minor, Bach; "Ronde Française," Boellmann; "Supplication," Elmore; "A Kentucky Christmas," Saxton; Toccata, Mulet.

The committee in charge of the concert and reception consisted of G. Roeder, Lauren B. Sykes, S. C. Spitzer, Paul Bentley, Winifred Worrell, John Stark Evans and William Robinson Boone.

Mr. Craighead was guest at a dessert supper the previous week, when he was passing through Portland. This was held at the home of Mr. and Mrs. Lauren Sykes. It was delightfully arranged by Winifred Worrell.

MARTHA B. REYNOLDS, A.A.G.O., Secretary.

Wilkes-Barre, Pa., Chapter.

The Wilkes-Barre Chapter held an important meeting at Holy Trinity Lutheran Church, Kingston, Feb. 4. Lemuel Lindsay, new organ tuner who has located in Scranton, spoke to the group. The recital which was to be given by Miss Alberta Zimmerman had to be postponed until April.

On Feb. 18 a business meeting was held by the Wilkes-Barre Chapter at the Forty-Fort Presbyterian Church. The chapter is receiving several new members and is glad that attendance is increasing each meeting.

ADELE A. MERRIMAN, Secretary.

News of the American Guild of Organists — Continued

New Haven Choirs Unite
in a Festival Program
to Mark Guild Jubilee

A choral festival program conducted by David Stanley Smith, Mus.D., F.A.G.O., dean emeritus of the Yale School of Music, was presented March 18 in the First Methodist Church, New Haven, Conn., in commemoration of the golden anniversary of the founding of the American Guild of Organists. Planned under the general direction of Professor H. L. Baumgartner, program chairman, and Dean Pauline Law Kirkwood, the event featured choral work by massed choirs from thirteen churches in the New Haven area. Soloists included Helen Boatwright, soprano; Philip Simons, baritone, and Ruth Tiedmann, organist.

The opening numbers were: "Praise to the Lord," arranged by Whitehead; "The King of Love My Shepherd Is," Bairstow; "Te Deum in B flat, Willan; recitative, "To All Men Jesus Good Hath Done," and air, "In Love My Saviour Now Is Dying," from the Bach "St. Matthew Passion," sung by Helen Boatwright; "Adoremus Te," Palestrina; "Jesus, Dulcis Memoria," Vittoria; "Let Thy Merciful Ears," Weelkes; "O Sing unto the Lord," Hassler. Organ numbers by Miss Tiedmann, organist and choir director of the First Methodist Church, included: Antiphon III, "I Am Black but Comely," and "Ave Maris Stella" IV, Amen (Finale), all by Dupré. Closing choral numbers included: "God Is a Spirit," Kopyloff; "Hail, Holy Light," Kastalsky; "Agnus Dei," Sowerby; "King of Glory, King of Peace," Friedell; "Cantate Domino" in D minor, Mrs. H. H. A. Beach. The organist for the accompanied numbers was Professor Baumgartner.

Choirs and organists taking part in the festival included the following from New Haven: Calvary Baptist, Patricia Clark; First Baptist, Mary Clapp Howell; Center Church, Pauline Voorhees; Church of the Redeemer, H. L. Baumgartner; First Methodist, Ruth Tiedmann; St. James the Apostle, Virginia Stearns; St. Paul's Episcopal, Hugh L. Smith. Out-of-town churches and leaders were: Immanuel Episcopal (Ansonia), Clare S. Smith; St. John's Episcopal (Bridgeport), Alvin Breul; United Churches (Durham), Dorothy L. Thompson; Church of Christ (Milford), Raymond G. Parmelee; Mary Taylor Memorial Methodist (Milford), Elsie L. Payne; First Baptist (Shelton), Harriet P. Hull. The combined choirs, with a membership of 180 singers, presented an inspiring program in a crowded auditorium.

CARL J. JENSEN, Chairman Publicity.

Festival Service in Los Angeles.

The Los Angeles Chapter attended a festival service at St. Paul's Cathedral, Los Angeles, March 4. The cathedral choir (male) and St. Luke's Choristers of Long Branch took part in the service. William G. Blanchard, organist of Claremont College; Donald L. Coats, organist of St. Paul's Cathedral, and William Ripley Dorr, director of St. Luke's Choristers, conducted the antiphonal groups. This was a very unusual service in that it presented the Episcopal evensong service for members of the Guild and their friends. The service was preceded by a dinner for members of the Guild in the dining-room of the cathedral.

MARY E. BRISTOW,
Secretary-Registrar.

Western Washington Activities.

The February meeting of the Western Washington Chapter was held Feb. 26 at the Balcom & Vaughan organ shop in Seattle. The feature of the evening was an informative discussion of organ mechanics, led by C. M. Balcom. Explanation of technical subject matter was made complete with the demonstration of an organ model.

In addition to its monthly meetings the Western Washington Chapter has recently been favored by David Craighead's appearance Feb. 18 at the University Methodist Temple.

MARJORIE HODGES, Secretary.

Annual Service in Buffalo.

The annual service of the Buffalo Chapter was held Sunday evening, March 17, in the Central Presbyterian Church.

Members entered the church in academic procession. The service centered around "Hymns." Stephen Palmer, B.Mus., organist and choirmaster of Central Church, played the following as the organ meditation: "He Leadeth Me," Thompson; Chorale Prelude on "O Sacred Head," Bach; Chorale Prelude on "Lead, Kindly Light," Schmutz. The anthems included: "Holy, Holy, Holy," arranged by Richards, and "Hymn to the Trinity," Thompson.

Dr. James Woodin Laurie, minister of the church and chaplain of the chapter, delivered an inspiring address on the theme "Christianity—A Singing Religion," the text being "O Sing unto the Lord a New Song." He reminded us of the God-given talent entrusted to us as ministers of music in the Christian Church, and of the great responsibility and opportunity which are ours in leading congregations into the true spirit of worship, stressing the importance of music in the church all through the ages. The Guild members, led by Dr. Laurie, recited the "Declaration of Religious Principles" of the A.G.O. The postlude was a Fantasia on "Holy Spirit, Truth Divine."

EDNA L. SPRINGBORN, Secretary.

Lutheran Liturgical Service in Chicago.

Members of the Illinois Chapter attended a vesper service at St. Luke's Evangelical Lutheran Church, Chicago, Feb. 25. This service had been especially arranged in strict liturgical form to demonstrate to Guild members the beauty and dignity of this rite of the Lutheran Church. Herbert D. Bruening, principal organist and director of the church choir, presided skillfully at the aged three-manual Kilgen tracker organ. Five choir groups of the church sang chorales and anthems. The entire congregation sang the hymns in unison and the responses of the liturgy and the lessons as prescribed in the hymnal. The effect produced by the singing of one stanza of one of the hymns unaccompanied was most impressive and the ethereal quality of the children's voices of the primary chorus was especially lovely. The Rev. Adalbert R. Kretzmann, pastor of the church, gave a very informative address on the history of the order of vespers in the Lutheran Church.

After the service members and friends enjoyed the hospitality of the woman's society of the church in the adjoining school house. The Rev. Mr. Kretzmann gave a comprehensive description of the growth of St. Luke's Church and school during their more than sixty years and introduced the teachers and assistant organists and directors of the church who were present. Dr. Emory L. Gallup, dean of the chapter, expressed the thanks of the chapter for the church's hospitality and the splendid service.

Beautiful Christ Episcopal Church in Winnetka, with its four-manual Austin organ, provided the setting for a service and recital of the Illinois Chapter Sunday afternoon, March 3. The Rev. E. Ashley Gerhard, D.D., rector of the church, conducted the service and in the course of a brief address paid a tribute to his own organist, Dr. Robert Birch, and to the entire organist fraternity by the statement that the work of the ministry of music is as important as that of the ministry in the pulpit.

Dr. Birch played the service and three visiting organists played groups of solos. John K. Christensen of Milwaukee, dean of the Wisconsin Chapter, played: "Nun freut Euch," Bach; Prelude on "The Night Descendeth," Zechiel; Berceuse, Vierne; "Tu es Petra," Mulet. Mrs. Mary Porter Gwin of the First Congregational Church of Evanston performed these Bach compositions: "Sleepers, Wake! A Voice Is Calling," "Come, Saviour of the Gentiles," and the Little Fugue in G minor. Gilman Chase of the Meadville Theological School in Chicago included these compositions in his group: Voluntary in D minor, Stanley; Adagio in E major, Bridge; Intermezzo and Rondo. Sonata for Organ, Bennett. Franck's "Psalm 150" was sung by the Christ Church mixed choir.

Northern California Chapter.

The February meeting of the Northern California Chapter was held on the 26th in the evening at St. Dominic's Church in San Francisco, where a reception was tendered the members of the chapter recently discharged from the armed

forces. Frances Murphy, the dean, who is organist of St. Dominic's, was the hostess of the evening. A program of recorded organ and choral music was enjoyed. Florence White, F.A.G.O., played recordings of the music of Monteverdi, from his opera "Orfeo." W. Leo Hovorka had a number of the recent Gregorian recordings, plus some interesting works of Bach for rare combinations of instruments. Val C. Ritschy favored with recordings of a Tournemire chorale, two short pieces played by the Liverpool Cathedral organist and an interesting recording of the demonstration of a French organ by André Marchal. Refreshments were served at the close of the evening.

Western Michigan Meeting.

The Western Michigan Chapter met March 4 at St. John's Evangelical Church in Grand Rapids for an informal program of organ and choral music. Miss Doris James played the following organ numbers: Prelude and Fugue in E minor, Bach; "In Death's Strong Grasp the Saviour Lay," Bach; "I Call to Thee," Bach; "Lied des Chrysanthes," Bonnet; "Tiento 5to tono, de Falsas" and "Tiento lleno por B Cuadrado," Cabanilles-Bonnet, and Toccata in G major, Dubois. The choir of the church sang: "Now Let Every Tongue Adore Thee" and "Sheep May Safely Graze," Bach; "The Three Kings," Andrews, and "Let All the World," Thiman.

A short business and social meeting was held.

SYLVIA TEN BROEK, Secretary.

Oklahoma Chapter Meetings.

The Oklahoma Chapter met the night of Feb. 5 in Tulsa at the Trinity Episcopal church-house. The dinner for this occasion was arranged by Mrs. Irene Neff and Mrs. E. L. Teachout. The secretary, Martha Blunk, read a letter relative to the work of Albert Schweitzer in Africa and the chapter voted to contribute \$10 to the relief fund. An interesting paper was read by Mrs. William Brumbaugh on the topic "Fifteen Famous Bachs," being a review of Clarence Dickinson's book "Excursions in Musical History."

The night of March 5 the chapter met again at the same place. The dinner committee this time had as its chairman Mrs. S. H. Brenner, assisted by the dean, Marie M. Hine, and it is needless to say the menu was A-1. The study period of the evening was devoted to modulations at the keyboard and to questions in general musical knowledge. A book review was given by Mrs. J. Harold Haynes on the rather mirth-provoking work "Let All the World in Every Corner Sing," and this proved to be a very happy ending for the March meeting.

Dean Hine played the first of her weekly Lenten recitals Tuesday noon, March 12, at Trinity Episcopal Church. These annual recitals are awaited every season by Guild members and lovers of fine organ music.

JOHN KNOWLES WEAVER, Sub-dean.

French Music Ithaca Subject.

The monthly meeting of the Ithaca Chapter was held Feb. 18. After dinner at the College Spa restaurant the members left for St. John's Episcopal Church, where Otto A. Miller, Jr., led an interesting and well-illustrated discussion on "A Cross-Section of French Organ Music." Beginning with a three-part "Organum" by Perotin, Mr. Miller continued by playing: "Offertoire" in C major, Couperin; "Plein Jeu," Marchand, and compositions by Franck, Gullmant and Vierne.

At a brief business meeting Dr. Conrad H. Rawski, dean of the chapter, called attention to the letter which had been sent from the chapter to W. Sterling Cole, representative from the district in Congress, concerning the ban placed on foreign music. He also drew the attention of the members to Guild Sunday, May 12. Dr. H. W. Thompson passed out to the members some new organ music.

JENNY LOU MIERAS, Secretary.

Central Iowa Chapter.

The Central Iowa Chapter held its monthly meeting March 11 at Bishop's cafeteria in Des Moines. Much business was considered, including a reply to a letter of protest sent to our representative in regard to the Petrillo case, in which we were assured that something was being done in Washington to stop one-man control of the music world.

Arrangements are being perfected for a program of choral and organ music at Central College, Pella, April 2. There is a beautiful new auditorium and a three-manual organ at the college.

After the business meeting we adjourned to the First Church of Christ, Scientist, to hear a program of organ numbers by Pearl Rice Capps and Ben Hadley.

The April meeting will include a dinner and public organ and choral recital at the Highland Park Presbyterian Church, Des Moines. The date of this meeting is April 22, the day after Easter. D.W.F.

Northern Ohio Chapter

Host to T. Tertius Noble;
Examinations a Subject

Dr. T. Tertius Noble's Introduction and Passacaglia was performed at the regular pair of concerts by the Cleveland Symphony Orchestra Jan. 10 and 12 and on Saturday of that week the Northern Ohio Chapter turned out for a Guild-sponsored luncheon to pay homage to one of America's best-known composers. After the luncheon Dr. Noble charmed his audience with his reminiscences and colorful anecdotes.

On Feb. 25 the Guild met at Emanuel Episcopal Church for a panel discussion on the examinations, Henry F. Anderson presiding. Members of the organ and theory faculties of Oberlin, Baldwin-Wallace, Western Reserve and John Carroll University assisted on the panel, and others joined in the lively discussion. A motion was unanimously adopted that the Northern Ohio Chapter go on record as being very appreciative of the efforts of S. E. Gruenstein, editor of THE DIAPASON, in furthering the aims of the A.G.O. by publishing the solutions of the examinations and related articles. A letter to that effect has been forwarded to Mr. Gruenstein.

After hearing Mr. Hendershott and Mr. Stoffer play two of the test pieces for 1946, we adjourned to the dining-room for refreshments, bringing to a close one of the best-attended meetings of the year. E. D. ANDERSON, A.A.G.O., Secretary.

Eastern New York Events.

The Eastern New York Chapter met at St. Paul's Episcopal Church in Albany Jan. 31. Using the 1946 examination booklet as a basis for his lecture, Dr. Norman Coke-Jephcott spoke on counterpoint, fugue and orchestration, giving a very clear picture of what is required by the examiners.

Saturday afternoon, Feb. 23, Stanley E. Saxton of Saratoga Springs gave a stimulating and instructive talk on organ tone and construction. Beginning with a review of the history of organ building, he traced the development of our present instruments from the early one-manual organs. In answer to questions and problems presented, he made suggestions for the proper voicing of pipes and divisions which would be effective and practical. Mr. Saxton has designed several organs, voiced pipes in factories both here and in Europe, and rebuilt the three organs at Skidmore College, where he is head of the music department. He played and improvised on the four-manual Austin organ at the Cathedral of All Saints.

A short business meeting was conducted by Dean Robert W. Morse to plan for our observance of national Guild Sunday. ELIZABETH R. CONKLIN, Secretary.

Monmouth, N. J., Chapter.

The Monmouth Chapter held its monthly meeting in the First Methodist Church of Bradley Beach, N. J., Feb. 18. "Pregiera," by Ravello, was played by Miss Ruth Dennis and the Adagio from Gullmant's Sonata in C minor by Miss Lois Kaiser. There was a discussion of plans for music week and a pilgrimage of organists was proposed. There was a social hour with refreshments served by the women of the church.

Thelma Mount, A.A.G.O., gave a recital in St. Paul's Methodist Church, Ocean Grove, Feb. 26 and on March 27 she will present the choir of St. Paul's in the Easter portions of "The Messiah."

MARY B. FOSTER, Secretary.

Akron, Ohio, Chapter

An open meeting of the Akron Chapter was held Sunday afternoon, March 31, at the First Congregational Church. The choir under the direction of H. Grant Fletcher presented two chorales and the chorus "Come, Ye Daughters," from Bach's "St. Matthew Passion." Later in the program "God So Loved the World," Stainer; "God Is My Guide," Schubert, and "Psalm 150," Franck, were sung. Two members of the chapter contributed the organ numbers. Miss Jane Holton played "Good News from Heaven," Pachelbel; two chorale preludes, "I Call to Thee" and "In Thee Is Gladness," Bach, and two selections from the St. Lawrence Sketches by Russell—"The Song of the Basket Weaver" and "The Bells of St. Anne de Beaupré." Miss Louise Inskeep, organist of the church, closed the program by playing: Chaconne in E minor, Buxtehude; Fantasia on "Come, Holy Ghost, Lord God," Bach; Siciliana, Bossi, and "Carillon de Westminster," Vierne. RUTH BOWER MUSSER.

News of the A.G.O. — Continued

Ernest White Plays in Baltimore.

On Feb. 27 the Chesapeake Chapter presented Ernest White of New York in a recital at the Peabody Conservatory concert hall. Mr. White gave a program of distinction, using selections from the works of Bach, Couperin, Zechiel, Dupré, Langlais and Karg-Elert. The choir of the Cathedral of the Incarnation, under the direction of Thomas B. Dunn, was used in the last number, the "Fugue, Kanzone und Epilog" by Karg-Elert. The violin part was played by Allan Martin, with Mr. White at the organ. This was delightfully done and very much enjoyed.

The Chesapeake Chapter held its regular meeting March 4 at the First Presbyterian Church, Baltimore. Mrs. Carl AtLee, the dean, presiding. One of our members, Richard Ross, who served in the armed forces for three years, related interesting experiences with organs he visited abroad. A group of songs was sung by Thomas Pyle, baritone, accompanied by John Travers, pianist. First on the program were two chorales of Bach, followed by Handel's "Dank sei Dir, Herr," and three numbers by Hugo Wolf—"Bitterolf," "Gebet" and "Der Freund."

GRACE A. FRESH, Secretary.

Host to Wilkes-Barre Pastors.

The Wilkes-Barre, Pa., Chapter was host to the ministers at the annual ministers' dinner, held at Turner's restaurant March 4. There were fifty-five in attendance, twenty of whom were pastors. Tables were decorated in spring colors. In the center of each table was a small doll representing a minister. Mrs. Anna Harland, the dean, greeted the guests and invited all who were not subscriber members to join our chapter. Robert Haines of Wilkes-Barre entertained with humorous stories. The Rev. Joseph Kane, chaplain, delivered the address of the evening. Just before the address silent prayer was offered by the group for James Harrison, F.A.G.O., who has been seriously ill for the last year.

A fine feeling of fellowship prevailed during the entire evening and ministers and organists alike benefited by this gathering.

ADELE A. MERRIMAN, Secretary.

Eastern Michigan March Meeting.

The March meeting of the Eastern Michigan Chapter was held at Marygrove College in Detroit on the evening of March 26. Miss Dorothy Kolb, music instructor in the college, was the hostess of the evening. Dinner was served to about fifty members and guests in the refectory of beautiful Madame Cadillac Hall. After a business meeting conducted by Dean Cyril Barker, the glee club of the college sang the following program: "Transeamus," Schnabel; "A Child Is Born," Yon; "Breakers Off Baranquilla" and "Quito Sleeps," both by Joseph Clokey; "The Gay Ranchero," a lively Spanish-American number, ending with the finale to the "Gondoliers" by Gilbert and Sullivan.

The organ recital of the evening was the sub-dean, John Callaghan, who played the following program: Prelude and Fugue in C minor (five voices), Bach; Canzona, Boellmann; Toccata-Prelude on "Pange Lingua," Bairstow; Communion, Purvis; Dorian Prelude on "Dies Irae," Simonds; "Grande Piece Symphonique," Franck.

MARK WISDOM, Secretary.

Hoosiers Welcome Robert M. Stofer.

A real Hoosier welcome greeted Robert M. Stofer, organist and choirmaster of the Church of the Covenant, Cleveland, when he returned to Indianapolis to give a recital March 13 for the Indiana Chapter at the Tabernacle Presbyterian Church. Several years since we had heard or even seen our fellow member have left their mark on his playing. His style, always steady and assured, has remained much the same, but with more depth and polish than formerly.

The program was definitely Lenten in character, rendered in an intensely devotional manner that was highly satisfying to the many organists interested primarily in service playing. Mr. Stofer began with a group by Bach—first the solid Prelude in D, then two chorale preludes, the beautiful "God Be Merciful unto Me" and the more elaborate "Agnus Dei." These were followed by the Fourth Biblical Sonata by Bach's contemporary, Johann Kuhnau, transcribed by Bonnet. The rest of the program was chosen from composers of today: Flor Peeters' "El-

egy," Bonnet's "Romance sans Paroles," "Hour of Consecration," by Bossi, and "Symphonic Fantasy," Clokey.

HELEN M. RICE, Secretary.
Oklahoma City Chapter.

The Oklahoma City Chapter held a dinner meeting at the home of Mr. and Mrs. C. A. Richards March 5. Assistant hostesses were Mrs. Otto Roesler and Miss Dorothy Jeanne Gentry.

Mrs. Kenneth Carlock, the dean, presided over the business meeting. Further plans were made for the McCurdy recital on the evening of May 10. We were delighted to have Lydia Rorem Smith, who has been away for some time, reinstated as an active member. It was voted to accept Ann Roberts as a new member.

For the program Mrs. Cecil Hamilton gave a talk on "The French School of Music" and Dubert Dennis presented additional interesting information on this subject.

MRS. C. A. RICHARDS, Secretary.

Galveston's Observance of Jubilee.

The Galveston Chapter will present two programs in commemoration of the golden anniversary of the American Guild of Organists. The first will be a Guild service at the First Lutheran Church April 9 at 7:30 p.m. A selected choir will sing under the direction of Dr. Wilfred C. Bain, director of the North Texas College School of Music, Denton. The choir will sing: "Sanctus," Gounod; "Worthy Is the Lamb," from "The Messiah," Handel, and "By Thy Glorious Death," Dvorak. Miss Evanthia Constantine will be the organist. In addition to accompanying the hymns and anthems Miss Constantine will play as a prelude "Variations de Concert," by Bonnet, and as a postlude a Toccata by Marcel Lanquait.

The second program will be an organ recital by Michael F. Collier at the Sacred Heart Church April 14 at 3:15. His selections are: Prelude and Fugue ("St. Anne's"), Bach; Andantino, Franck; "Ave Maria," Reger; "Sunset" and "Starlight," Karg-Elert; Finale in the Gregorian Manner, Rogers.

The Galveston Chapter met at the Hellenic Orthodox Church Jan. 15. Miss Jennie Safos read an interesting paper on Byzantine music and the church choir sang parts of the liturgy. After the Byzantine illustrations Louis Flint, organist and composer, presented a program on the Hammond organ. He played the following numbers: Prelude on a Russian Theme, Vodorinski; "Egeria," Kroeger; "Come, Sweet Repose," Bach; Reverie from "Yosemite Sketches," Lewis; "A Waterfall," Lewis.

The dean, Mrs. Marvin D. Kahn, appointed committees to work toward making the presentation of "The Messiah" a success.

On Jan. 24 David Craighead was presented in a recital at Trinity Episcopal Church. A local critic wrote that the power of Mr. Craighead's playing lies in a unique combination of skills rarely found in one performer; and to sum it all up, it was an ideal program of organ music played by an artist of transcending gifts. A birthday party followed the recital; it was Mr. Craighead's twenty-third birthday. The reception was held at the home of Mrs. Wesley Merritt.

The meeting Feb. 12 was held at the home of Mrs. John McGivney. Mrs. J. K. Griffis presented a paper on German organ music.

After the paper Mrs. Griffis presented Mrs. J. W. Warren, from Moor Park, London, England. Mrs. Warren gave an informal talk on cathedrals, famous organs, music festivals abroad and life during the war.

NORMAN C. NILES, Secretary.

Western Michigan Chapter.

Two musical events occupied the attention of the Western Michigan Chapter in March. March 4 the chapter was entertained by St. John's Evangelical Church, Grand Rapids, where Miss Doris James, organist and director, provided the program, proving what can be done by a church with limited resources in the way of organ and choir. Her group of fifteen voices showed precision of attack, release, shading and tone quality, and clearly demonstrated what can be accomplished by a director of serious purpose.

March 19 Dr. Alexander Schreiner gave a recital before an audience which taxed the capacity of the Fountain Street Baptist Church. He sustained his reputation as an organist of the first rank and strengthened the excellent reputation he made in two previous appearances before Grand Rapids audiences. His program, ranging from Bach through Franck, Vierne and such representative composers of our country as Rene Becker, Stanley Saxton

and Richard Keys Biggs, gave him the opportunity to show his mastery technique and knowledge of the instrument.

Mr. Schreiner's recital brought to a close this season's artist series of three concerts, sponsored by the chapter. Plans are under way for a series next year.

STANLEY BAUGHMAN.

Bidwell Plays in Wheeling.

The Wheeling, W. Va., Chapter presented Dr. Marshall Bidwell in a recital Feb. 19 on the Skinner organ in St. Matthew's Church. The program was designed to please a wide diversity of musical tastes and included compositions of Guillemant, Bach, Wagner, DeLamarter, Schumann, Jacob, Bingham and Sibelius. Especially pleasing were the "Burgundy Hours" by Jacob. Dr. Bidwell's artistry and personality have endeared him to members of the Wheeling Chapter and he has contributed much toward making this infant chapter's first year memorable.

PAULINE O. STITT, Secretary.

San Diego Chapter Meets.

The monthly meeting of the San Diego Chapter was held at the home of the sub-dean, Stanley Ledington, March 4. Methods of financing our recitals were discussed, a gift was given to our dean and a collection of paintings was shown. The usual good refreshments were served.

There were three methods from which to choose in obtaining the financial support needed for our concerts—a silver offering, selling tickets or assessing the members. It was felt that with the tax problem and with many people buying tickets and never attending, it was better to take a silver or paper offering and assess the members for the balance.

Our dean, Howell Lewis, and his bride were given a platter as a wedding gift. Mr. Lewis expressed their appreciation.

Mr. Ledington, who is also an officer in the local art guild, was asked to show us some of his paintings. Among those shown were many of San Diego and its environs. There were some outstanding works of our mining towns and the rural mountain area in general.

WENDELL A. SHOBERG.

Toledo Chapter Service April 28.

In recognition of the fiftieth anniversary of the Guild the Toledo Chapter plans to hold a Guild service. It is to be at the vesper hour, 4:30, Sunday, April 28, in the First Congregational Church. Richard Helms, minister of music at that church, will be in charge of the program. Music will be by the choir, assisted by several other choirs of Toledo.

The officers of the chapter have voted to have this Guild service feature the work of Dr. Albert Schweitzer. Dr. William E. Dudley, pastor of the First Congregational Church, will speak of Dr. Schweitzer and his accomplishments and proceeds from the service will be given to the Schweitzer Fellowship Fund.

HELEN M. MOSBACH, Sub-dean.

Meeting Devoted to Psalms.

The Rocky Mountain Chapter met March 18 at the Central Christian Church in Denver. The subject for the evening was "The Psalms in Music." Mrs. Thomas R. Walker, who led the discussion and planned the program, read a message from Dr. Lindsay Longacre, a former member now residing in New York City. The musical part of the program consisted of organ selections based on the Psalms and composed by Whitlock, Howells, Stoughton, Bach and Marcello, and the Fugue from the "Ninety-fourth Psalm" by Reubke. These were played by Mrs. Walker, Mrs. Freeland, Mrs. Parker, Mr. Spalding and Mr. Pew.

The program was preceded by the study group meeting with Mr. Pew and followed by the regular business meeting.

ETHEL HEDGES, Secretary.

Miami Chapter Shows Growth.

A meeting of the Miami Chapter was held Feb. 27 at the parish-house of Trinity Episcopal Church. The large attendance reflected the growth in membership during the year. The slate of officers to be voted upon in May was presented by the nominating committee.

A novel and very entertaining program was presented by Henry Gregor in the form of a lecture-recital on the topic of "Music and the Art Dance." The dance demonstrations were performed by Miss Maria Zintgraf, who revealed an exceptional technique.

KATHRYN CROWDER, Secretary.

Recital by Robert Reuter.

The Jacksonville, Fla., Branch presented Robert Reuter, dean of music at Flora Macdonald College, Red Springs, N. C., in a recital Feb. 3 at the Riverside Presbyterian Church.

Mr. Reuter immediately established himself as an organist of ability and artistry. Opening his program with the Karg-Elert improvisation on "A Mighty Fortress Is Our God" and the "Ostinato e Fughetta" in E major, also by Karg-Elert, he followed with the Prelude and Fugue in A minor, Bach. One of the major works on his program was the "Variations on a Noel," Dupré, and to this brilliant treatment of a medieval carol he brought a freshness of style which was truly interesting.

Other numbers on the program were the Siciliana and Scherzo in G minor,

Bossi; Prayer, Nowakowski; "Plece Herique," Franck; "Carillon," Sowerby, and "Thou Art the Rock," Mulet.

Tampa Branch Activities.

The Tampa, Fla., Branch has added several members this season.

The new chancel choir of the Seminole Heights Methodist Church, consisting of forty children, will be robed for the first time Easter Sunday and will sing two-part music under the direction of our vice-regent, Mrs. George Hayman, organist and director.

The regent, Dr. Nella A. Crandall, plans the annual Guild service early in April at her church, the First Christian.

Mrs. Nella Wells Durand, organist and chorister of the Tampa Heights Presbyterian Church, will follow her Easter musical program with "musical sermons." These are proving to be very interesting, as all anthems, solos, etc., used weave a complete "musical sermon" either upon the Parables or Bible stories.

NELLA WELLS DURAND,
Secretary and Treasurer.

Central Ohio Chapter.

The Central Ohio Chapter has had two meetings in the nature of "workshops." Feb. 18 a "workshop" on accompanying was held at the Tenth Avenue Baptist Church, Columbus. The Rev. Harry G. Ford was the leader. Mrs. Allen McManigal assisted at the organ. The entire group participated in practical demonstrations and discussion.

On March 18 a "workshop" on choir problems was held at the Central Presbyterian Church. Dr. M. Emmett Wilson, A.A.G.O., was the leader. By actual singing as well as through Dr. Wilson's lecture many practical problems were illustrated and considered.

MISS BYRDIE LINDSEY, Secretary.

Chorale Preludes Dallas Topic.

The March meeting of the Texas Chapter took place March 18 at All Saints' Episcopal Church, Dallas. Dinner and a business session were followed by the third program of Bach chorale preludes by members of the chapter. Those playing were Mrs. Fred Buchanan, Mrs. Vincent Rohloff, Martha Rhea Little, Mrs. Howard Scott and Mrs. Wilma Leamon. Dora Poteet gave notes on the chorales.

It was a great disappointment to all concerned that Katherine Hammons, organist of All Saints', was unable to be present. Miss Hammons is still confined to her home with a broken leg. As she lives very near the church a delegation carried a tray of dinner to her.

Forty-five members and patrons attended the dinner.

Program in Fort Worth, Tex.

The Fort Worth Chapter held its monthly meeting in the chapel of the First Methodist Church March 10. The program for the evening was a recital on the Hammond organ by Guild members. The program included: "Jesus, Joy of Man's Desiring," Bach; "A Lovely Rose Is Blooming," Brahms (Mrs. Fred Parker); Third Sonata, Borowski (Mrs. Q'Zella Oliver Jeffus); "Crucifixus," Faure, and "The Lord Is My Shepherd," Smart (Miss Dorothy Forrester and Mrs. Virginia Pulley); "Kamennoi Ostrow," Rubinstein (Mrs. Parker at the organ and Mrs. Jeffus at the piano); "The Juglerness," Moszkowski-Barclay, and "Benedictus" de Arabalaza (William Barclay).

A business meeting was held with the dean, Mrs. Paul Joyce, presiding. Two new members were accepted and an application was approved from a third for reinstatement as a member of the chapter.

The next recital by a Guild member will be given by Robert R. Clarke, minister of music at the First Methodist Church, Sunday afternoon, March 24.

MARY BETH MEWBORN, Secretary.

Programs of York, Pa., Chapter.

The York Chapter met Feb. 19 at the home of Mr. and Mrs. Alvin Souerwine. The short business meeting opened by Sub-dean Catherine Chronister was followed by an excellent program. Dr. George Ribble sang the following vocal selections: "Sylvia," Speaks; "Bless This House," Brobe; "Teach Me to Forgive," Ward-Stephens. Vocal selections by Miss Theda Lehr and Mrs. Hilda Black were followed by a piano solo, "Military Polonaise," Chopin, by Mrs. Percy Gohn. Miss Ruth Hake played a piano solo, "Impromptu," Reinhold. Refreshments were served.

On Tuesday evening, March 12, a meeting of the chapter was held at the home of Mr. and Mrs. Walter W. Futer. Paul Lynerd and Gerald Markle presented a group of piano duets, including Beethoven's March in D major and Variations in D major, Mozart's Sonata in D major, Rachmaninoff's "Russian Theme," Ravel's "Mother Goose Suite" and Debussy's "Cortège." Marie Link Elmore sang a group of solos from Costa's "Eli." A piano solo, Sonata in F minor, Beethoven, was played by Mrs. Walter W. Futer. Robert LeGore was heard in a vocal solo, "Love Waltzes," Brahms, with a piano duet accompaniment by Paul Lynerd and Gerald Markle.

After the program the business meeting was held. One new subscriber member was voted into the Guild.

MARY E. KAUFFELT, Secretary.

Account of Biarritz University's Unique Work by an Organist

[Seth Bingham, a member of the music faculty at Columbia University, organist and director at the Madison Avenue Presbyterian Church in New York City and known to organists everywhere through his compositions for the instrument, has returned from Biarritz, France, where he was a member of the faculty of the Biarritz American University, and has written for THE DIAPASON the following account of the unique work of the school.]

By SETH BINGHAM

The War Department's Information and Education Division was formed early in the war. By 1943 "I and E." was already operating for the troops' instruction and entertainment many projects, such as radio broadcasts, "movies," recordings, libraries and schools with a wide range of technical, liberal and artistic training. These were scattered all over the world.

Among the tremendous redeployment problems raised by the European victory was that of officers and enlisted men whose college careers had been interrupted for three or more years and who were desirous of completing their education. Obviously these could not all be repatriated at once. What to do? I and E. was ready with the answer. Plans had been worked out long in advance for a number of "university centers." At least four were now put in operation—at Shri-venham and Wharton, England; at Florence, Italy, and at Biarritz, France. (Fontainebleau was originally designated, but when over 3,000 qualified applicants had been accepted, the need for a place with greater rooming capacity became apparent.) Biarritz, picturesquely situated on the Atlantic coast in the Basque region of southern France, not far from the Spanish border, blessed with an exceptionally mild climate and possessing great hotels, numerous large villas and splendid bathing beaches, a golf course and athletic fields, proved to be an ideal location.

The army engineering corps tackled the job of setting up within a few weeks housing, feeding and class-room facilities for a personnel of approximately 5,000. All concerned agree in saying that the engineers did a fine piece of work, for which they deserve great credit. But when it came to supplying the special equipment needed by different departments—textbooks, blackboards, maps, music, phonographs and records, orchestral instruments, office fittings, electrical, mechanical and laboratory apparatus—the army fell down badly. The same was true of attempts to solve administrative difficulties through army channels; here, in a full-fledged university, they were on unfamiliar ground and should have handled all such matters over to civilian experts. There ensued endless confusion, contradictory and ever-changing rulings in the uneasy hierarchy of colonels, majors, captains and lieutenants, and needless snarls, uncertainty and delays, enlivened by terrific tongue-lashings of army "snafu" by the teaching staff.

In spite of these handicaps, however, the Biarritz American University proved successful beyond the wildest dreams of those who conceived it. There are tangible reasons. The first several thousand students were culled from roughly a million troops then in the E.T.O. (European Theater of Operations). These were carefully screened through personal interviews during registration at Biarritz. Their intellectual, artistic and cultural level was distinctly higher than that of the average college student. Faculty members had underestimated the maturity of these men and their eagerness and capacity for high-class achievement. To cite my own experience: The classes in advanced harmony and counterpoint were limited to twelve each; in composition to five. All quotas were filled by applicants whose qualifications were so good that they could not be excluded. In two eight-week semesters only one student failed to obtain a grade of B or better.

Too, it is doubtful if any American university could match the high caliber of the BAU faculty of nearly 300 members. The university professors, drawn from over 150 American institutions

representing forty-two states, were almost without exception top men in their subjects. More than eighty were full professors, fifty-six of them being departmental heads. I do not know just what impelled them to pull up stakes, submit to the bungling of army processing and travel thousands of miles, often under conditions of discomfort and hardship, and in many cases involving financial sacrifice, to accept seven-month or year-long teaching assignments in an army university center. Perhaps they felt as I did when the I. and E. man telephoned me from Washington to ask whether I would accept a teaching job in the music section of the projected university. I answered: "Yes! No! Hold on, give me twenty-four hours to see whether it's possible." But I was grateful for the chance to do something concretely useful for the army even at the tailend of the war, during which I had merely sat on the sidelines and bought a few war bonds.

Other unique factors may have contributed to the amazing success of this educational venture. Although the entering student attended orientation meetings and consulted a faculty advisor, the choice of courses was entirely in his own hands. Within average limits of fifteen class hours a week he could sign up for anything in the catalogue which appealed to him. Think of it! A 100 per cent elective course of study! Would this be feasible in the ordinary American college? According to Dean John Dale Russell it worked astonishingly well at Biarritz. But—BAU was not an ordinary college.

Furthermore, everything—food, lodging, equipment, tuition—was free to the G.I. student. Was this a wise procedure and was it justified? The answer lies in the brilliant record of solid accomplishment by these same GIs. I have no means of computing the total expenses of the army's I. and E. program, but this lavish educational outlay of four university centers for the benefit of some 40,000 or 50,000 soldier students may have cost American taxpayers as much as \$50,000,000. This must be one-third the cost of one day of war in the recent holocaust. Was it a good investment? Or, rather, was there ever a better one?

A less tangible reason for BAU's remarkable performance was a strong spirit of kinship between students and faculty, a feeling of give and take, man-to-man comradeship which is the exception rather than the rule in the average university. The unusual conditions, the congenial atmosphere and physical setup may all help to account for this sentiment. At any rate, it was recognized and highly prized both by the men and their instructors.

A further reason, perhaps not so intangible after all, was the almost total absence of military routine. No reveille or curfew, and a minimum of formations, salutes, etc. It was amusing to notice the reactions of newly-arrived soldiers. They walked about in a daze and just couldn't believe their eyes. "All this and freedom too!" one exclaimed. "Something out of this world!"; "the best deal in my army career!" were frequent expressions. In this connection it is only fair to the army to say that they entrusted the military command at Biarritz to an ideal officer: General Samuel McCroskey. We might have drawn a "brass hat" of another and all-too-prevalent type. As one of my colleagues put it: "There's something besides brass under the general's hat and something besides stuffing under his shirt." McCroskey is a human being first and an army general second, and he handled a novel and difficult situation with efficiency, sympathy and tact.

There were valuable by-products. Here, quartered in one medium-sized French city for an eight-week term, the GI was frequently received into fine French families; having come to know, like and understand them, he returns to his country as an enlightened messenger of good-will between our two nations. The French on their side become familiar with a splendid type of American manhood; they learn that not all GIs spend their leisure getting "plastered" and giving the American forces in France an undeserved black eye. Any number of French news articles and editorials expressed delighted appreciation of the good behavior and manners of these soldier-students. One must remember that these people endured over five years of brutal occupation by Ger-

man Gestapo and SS troops. The cordial relations established in Biarritz between French and Americans find concrete expression in a large permanent memorial fund raised by students and faculty to show their gratitude. This feature alone is worth several international "diplomatic" conferences.

Courses were offered in agriculture, commerce, engineering, fine arts, liberal arts, science—in fact, covering practically every field except medicine and law. Strict attendance and performance records were kept, examinations held and credits, usually totalling nine points, awarded, which in most cases are accepted toward a degree by the student's home institution.

To our own astonishment and that of other departments, there was a tremendous rush of students to the fine arts, and particularly to music. The reason may have been psychological: men who had frozen and starved in foxholes and experienced the grim horrors of war wished to escape into a spiritual world of ordered beauty and human values. At any rate, the BAU music section was well-nigh swamped with gifted and music-hungry applicants, and adequate staffing became a major problem.

The music curriculum offered courses in harmony, counterpoint, analysis, composition, orchestration and band arranging; history and appreciation; choral, orchestral and band conducting, and vocal and instrumental instruction. Extracurricular activities included men's chorus and choral ensemble, chamber music ensemble, orchestra and bands.

The classes in appreciation, numerous and enthusiastic, were in charge of Rexford Keller, head of the music department at Ohio Wesleyan University, a distinguished organist and splendid all-round musician. Mack Evans, formerly at the University of Chicago and more recently with the Fred Waring forces in New York, wrought wonders with the men's chorus of sixty picked voices whose members ranged between 22 and 30 years of age. They gave two beautiful performances of masses in the Bayonne Cathedral, several all-American concerts in Biarritz's biggest theater, to the manifold delight of the largely French audience, and a carol program in the Christmas season, besides performances with orchestra and band. First tenors were particularly rich and full, unlike those of the average college glee club. Evans has a unique approach in choral technique; the results are highly finished in tonal balance and diction. The excellent band and orchestra groups were very capably handled by Major Mark Hindsley and by Cecil Effinger, a brilliant young army conductor and a composer of conspicuous talent. Although all those who contributed to the music section's notable success cannot be mentioned here, its faculty, headed by Dr. Edwin Stringham of Queens College, was an exceptionally able one.

A very valuable artistic and educational feature was a series of concerts by visiting artists. The BAU concert committee, with Rexford Keller as chairman, was set up by Colonel Thompson. As a committee member familiar with the French tongue and personally acquainted with many French musicians, the job of making contacts and arranging many of

the multiple details—correspondence, finance, transportation and lodging, publicity, seating, lighting, etc.—fell largely to me. Heaven knows I was never cut out for an impresario, but after bucking the army setup in order to put on these events, the task of concert manager in New York looks fairly easy! Every move took three times the time and effort really needed because everything was supposed to go—crawl or creep is more accurate—through army channels. To circumvent these and get anything done, Keller and I employed three techniques: Strategy (lying or cheating), passive resistance (playing dead or stupid), and direct action (getting angry and bullying). Anyway, the concerts were given as scheduled to capacity audiences and enjoyed a huge success. Two French Allied aid societies, the municipality of Biarritz and the Bishop of Bayonne cooperated with us in making these concerts possible. The fact that French civilians were admitted to most of them constituted a further friendly bond of racial fellowship.

Outstanding were two superb organ programs by André Marchal, already reported in the November issue of THE DIAPASON, and a concert by the Calvert Quartet. On the day following his first recital Marchal came to the school and spent a good part of the forenoon visiting our classes. The master conquered all hearts by the charm of his radiant personality and amazed teachers and pupils alike with his prodigious powers of improvisation.

The army's own GI pianist, Eugene List, and Violinist Stewart Canin were heard in two concerts by 5,000 people. There were other splendid performances by Henri Casadesu and the Society of Ancient Instruments in two evenings, France's great 'cellist, Maurice Maréchal, and Marcel Dupré, organist. A striking feature of Dupré's recital was his playing of the "Crucifixion" movement from his Passion Symphony. This is highly dramatic and intensely felt music. It made a deep impression.

It was a rare educational privilege for our BAU students thus to hear music, particularly of the French school, much of which was unfamiliar to them, presented by such first-rank artists. Before returning to this country I spent some further time in Paris and was able to make preliminary arrangements for concerts by the Löwenguth Quartet, the Pasquier Trio, the Paris Wind Instrument Society, the Paris Conservatoire Orchestra and an all-César Franck program by Marchal.

Personally my sojourn in Biarritz (including a few "off-limits" trips to Hendaye, Pau, St. Brieu and Reims) was a thrilling experience which I would not have missed on any account. Practically everyone on the faculty or student body had a similar reaction. One of the pleasantest features was the opportunity to cultivate new acquaintances and friendships. The instructors surely learned as much as the students they professed to teach. The fresh impact of other minds was stimulating. Undoubtedly the sore trials of patience and the overcoming of obstacles and difficulties were good for us. Certainly many of the lessons learned there should exercise an improving and invigorating influence on American art and education.

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**Four March Recitals
at Church of St. Mary
the Virgin, New York**

At the Church of St. Mary the Virgin in New York City programs of organ music were presented four Sunday afternoons in March on the large Aeolian-Skinner organ. March 10 Ernest White, director of music at the church, opened the series by playing Franck's Chorale in E major. The remainder of the program, played by Edward Linzel, was as follows: Sonata in C minor, Bach; Trio, Roger Sessions; Scherzo, Symphony 2, Vierne; Concerto in F, Handel; Pastorale, Roger-Ducasse.

Albert Fuller played the Bach Prelude and Fugue in C and six of Bach's chorale preludes March 17 and Marie Schumacher played the Reubke Sonata on the Ninety-fourth Psalm.

Edgar Hilliar, organist of the Church of St. Mary, gave the recital March 24, playing this program: Concerto in D minor, Stanley; "The Fifers," Dandrieu; "Air Tendre," Lully; Toccata in F, Bach; Adagio and Intermezzo, Sixth Symphony, Widor; "Noel," Mulet; "Chant de May," Jongen; Finale, Fifth Symphony, Vierne.

The last recital, March 31, was played by Mr. White and his numbers included: "Suite du Premier Ton," Clerambault; "Landscape in the Mist," Karg-Elert; "Benedictus," Reger; "Ronde Francaise," Boellmann; "Le Banquet Celeste," Messiaen; Chorale in B minor and "Piece Heroique," Franck.

**WA-LI-RO CHOIR BOYS' CAMP
AT PUT-IN-BAY, OHIO, IN JULY**

Camp Wa-Li-Ro, the Diocese of Ohio's summer boy choir school and camp at Put-in-Bay, in the Lake Erie Islands, will hold its annual boy choir conference over the Fourth of July and the following Sunday. Dr. Healey Willan, the Canadian organist and composer, will be on the faculty and will prepare and conduct a communion service, using his own compositions. Ralph E. Clewell, choirmaster

of St. Paul's Church, Akron, noted for its large and excellent boy choir, will specialize in sight-reading and tone production. Mr. Clewell is director of music of Western Reserve Academy. Walter Blodgett, the Cleveland organist, will devote some time to the study of plain-song and will bring his St. James' Festival Choir over for a concert Sunday afternoon. The Rev. John W. Norris will come from New England and direct the study of what is correct to sing in the ritual of the Episcopal Church. He was on the hymnal commission of the new 1940 edition. Paul Allen Beymer, the director of Wa-Li-Ro, will conduct a class in speech rhythm Anglican chanting.

A choir of twenty lead boys from the choirs which attend Wa-Li-Ro will be used as the demonstration choir and will sing under the direction of the members of the faculty.

A guest cottage is available for the woman choir directors interested in working with boy voices.

Sessions are held mornings and evenings and the afternoons are devoted to outdoor recreation.

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CHICAGO, APRIL 1, 1946

William E. Pilcher, Sr.

When the history of organ building shall be written the name of Pilcher will hold a very prominent place in the record. From 1820 to 1944—a century and a quarter—the house of Pilcher held a position of eminence and honor in its field. Established in England, the founders of the firm brought it to America and built their factory in Chicago, but when the great fire of 1871 drove them from the city they moved to Louisville, where the firm continued until the business and goodwill were absorbed in the midst of the war by the M. P. Möller organization.

All this is recalled by the death of William E. Pilcher, Sr., in his eighty-eighth year, for he was the oldest of the present Pilcher family and the dean of American organ builders.

It was not only his business, but his church, to which Mr. Pilcher devoted his life. Beginning as a choir boy at a tender age he remained a "choir boy" almost to the day of his death. He was senior warden of his parish for more than thirty years. Every worthy civic movement had the interest and support of Mr. Pilcher and the esteem in which he was held is made evident by the editorials in Louisville papers paying tribute to him. Every organ builder and organist can point to the career of William E. Pilcher with pride in his profession.

Inspiration for Small Cities

One of the largest fields for the cultivation of the best in church music lies outside the cities. The farther one goes from the centers of culture the more he realizes that there are thousands of organists and choirs in the out-of-the-way places who are in need of new inspiration such as the city man can find near at hand. Churches and organs are not large enough in most instances to attract noted recitalists and the progressive church musician finds it necessary to take summer courses and sabbatical leaves, to be spent in a metropolis, in order to keep out of a rut. For many this is out of the question because of expense, for while the majority of our large metropolitan churches pay small enough salaries, the remuneration of the small-town organist is indeed meager. To attend a short course in New York or Chicago in many cases would take one or two years' salary.

This opens up a new opportunity which Dr. Francis S. Moore of Chicago has grasped. He has made a valuable contribution to church music by his visits for the last two years to some of the smaller cities of the Southwest, where he has offered the organists and choir directors the benefit of his background of half a century in large Chicago churches and the organ training he received from Clarence Eddy and Alexandre Guilment. The enthusiasm aroused by his institutes for church musicians, as reported from Oklahoma, are good evidence that such

work is appreciated. Organists have gathered in Alva and Ada, Okla., and other places to listen to lectures on anthem literature, hymn playing, choir management and related topics, and the communities visited have twice asked him to return in another year.

For anyone who has been associated with the music of the small-town churches the benefits of such visits and the way in which they have opened the eyes of organists, singers and church people and stimulated them to strive for higher standards need not be dwelt upon in detail. Our summer courses at leading institutions and the opportunities offered at various centers have done wonders for those able to take advantage of them. The A.G.O. conventions, which, it is hoped, may be resumed in another year, have been a boon to many, with their recitals and discussions. At the same time there is room in hundreds of communities for just such institutes as the one Dr. Moore has been conducting and they will pay dividends in greater interest, better playing, better choir work and an awakening to the value of good music in the churches.

PLAYS GREAT ORGANS IN

MANNHEIM AND HEIDELBERG

James P. Autenrith, formerly organist of the First Presbyterian Church of Canton, N. Y., and the Community Chapel at Big Moose Lake, N. Y., has been active as an organist while serving with the armed forces in Germany. In December he was appointed to play for the funeral of General George S. Patton in Christ Church, Heidelberg. More recently he has been stationed in Mannheim and has been playing on one of the great organs of Germany—the four-manual, 120-stop Steinmeyer in Christ Church. Here every Sunday evening for several months he has presented musical programs with German civilians participating. The response from the German congregation was amazing and as a result of the interest in these joint services sermons and devotions in both English and German have been conducted. The organ, vocal and instrumental music was well received. Among the offerings presented were choral programs by the Bach Choir of the church, a Latvian male chorus and the Seventh Army Choral Society, which sang at the Christmas concert.

Mr. Autenrith was organist for the Seventh Army Oratorio Society for its Christmas presentation of Handel's "Messiah," accompanied by the Heidelberg Symphony Orchestra, conducted by Fred Katz of New York. In January he played in a two-piano recital at Heidelberg University with Theodor Hausmann, well-known German composer, conductor and pianist. This was the first public appearance in Heidelberg of an American and a German since the end of the war, and the concert was enthusiastically received by a capacity house.

Mr. Autenrith has been able to study for several months with leading German teachers of organ, piano and composition through the facilities of the Seventh Army I and E. Music School, located at Heidelberg University. A number of American soldiers are continuing their musical studies there while serving with the occupation forces.

In Rheims, France, Mr. Autenrith met M. Arsene Muzerelle, organist of the cathedral, and was able to play the magnificent organ there. After going to Germany he visited Beethoven's birthplace at Bonn and played for services at the Poppelsdorf Church in Bonn.

SIX ORATORIOS ARE being presented at the Brick Presbyterian Church in New York on the Sundays in Lent by the motet choir, Dr. Clarence Dickinson, organist and director. In March Mendelssohn's "Elijah," Verdi's Requiem and Handel's "Messiah" were the offerings. Bach's "Passion according to St. Matthew" will be sung April 7 and Stainer's "Crucifixion" April 19, Good Friday, at noon.

MAY 6 IS THE DATE for the last concert of the season by members of the Chicago Club of Women Organists. Miss Clare Gronau will read a paper on "Organ Music of the Twentieth Century" and included in the program will be the presentation of an organ quintet composed and dedicated to the club by Blythe Owen Cranlet. Frances Biery Overton will also present a group of numbers.

Recital by Leo Sowerby

Leo Sowerby, who evidently has discovered the secret of how to fill a church for an organ recital, gave his program, announced in THE DIAPASON last month, at St. James' Episcopal Church, Chicago, on the evening of March 12. The historic sanctuary was filled almost to the last seat. The recital was arranged to raise funds toward the memorial to be established for Canon Winfred Douglas in the form of an organ at Evergreen, Colo., where Canon Douglas conducted his choir school.

Dr. Sowerby's performance was characterized by avoidance of extremes in registration or tempo and was marked by dignity that represents greater art than the fireworks sometimes heard at recitals. The program, from Sweelinck to Franck, with Sowerby's poignant "Requiescat in Pace" as an interspersed organ number, was notable throughout for clarity in performance. Mr. Sowerby's three Psalm Preludes for bass and organ were impressive numbers as sung by John MacDonald. One cannot help mentioning that the good old Mendelssohn Prelude and Fugue in G major, so seldom played, was thoroughly enjoyed.

Charles Winfred Douglas was an outstanding master of music in the Episcopal Church. For many decades he gave his energies almost entirely to the development and enrichment of the music of the church in which he was a priest. He was the founder and benefactor of the School of Music in Evergreen, Colo. The trustees of that school—to which organists and choirmasters go every summer in large numbers—are sponsoring the raising of a fund sufficient to install an organ in the music hall worthy of his memory.

On Tuesday evening, April 16, at 8:30 the choir of St. James' Church, under the direction of the composer, will sing the cantata "Forsaken of Man" by Dr. Sowerby.

STUTTERMAN MAKES A HIT

WITH MEMPHIS ORCHESTRA

Dr. Burnet Tuthill and the Memphis Symphony Orchestra had as their guest soloist Adolph Stutterman, well-known Memphis organist, on Feb. 24 for a Sunday "pop" concert. Cesar Franck's Chorale in A minor was the first number played by Mr. Stutterman. One of the loveliest numbers, according to the reviews, was the Andante for strings, harp and organ, by Geniniani, featuring Mr. Stutterman and Ethelyn Potts Ware, and this was followed by the Boccherini Minuet.

The closing "Hymn of Glory," composed for organ by Yon and arranged for orchestra and organ by Mr. Stutterman, was a thrilling climax in which there was dramatic response between the two instruments, the organ and the orchestra.

The audience demanded three encores of Mr. Stutterman.

PHILADELPHIA WANAMAKER

STORE HAS SPECIAL RECITALS

Special musical events mark the Lent and Easter season at the John Wanamaker store in Philadelphia, with recitals on the famous organ in the grand court. From 11:15 a.m. to noon every Wednesday a guest organist is featured. Among these are Robert H. Arnold, Walter Baker, David Craighead, Dr. Rollo Maitland, Frederick Royce and David Ulrich.

At 8:30 every Wednesday evening famous artists of the Metropolitan and Chicago Opera Companies, the concert stage and radio are heard. These guest artists include Frances Greer, Rosalind Nadell, Mario Berini, David Jenkins, Lois Marcus and others.

A SPECIAL MUSICAL SERVICE under the auspices of the American Organ Players' Club was held Sunday afternoon, March 7, in the Church of St. Luke and the Epiphany, Philadelphia, of which Harry Banks is choirmaster and Harry Wilkinson organist. The cantata "All Things Are by God Ordained," by Bach, and the following anthems were sung: "Behold the Lamb of God," Wilkinson; "By the Waters of Babylon," Taylor; "Turn Back, O Man," Holst; "All Hail the Power," Banks; "The Twilight Shadows Fall," Wood.

MISS LOUISE C. TITCOMB, organist and minister of music of the First Presbyterian Church of Auburn, N. Y., directed a sacred concert in the church on the afternoon of March 10. The principal feature on the program was Faure's Requiem, sung by the choir. Soloists were Doris Ridley, soprano; Robert Burtless, baritone, and Harold Henderson, violin.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of April 1, 1911—

On the occasion of his fiftieth birthday, Harrison M. Wild was the recipient on March 6 of a beautiful Venetian scene painted by the Chicago artist, Gruber, and presented to Mr. Wild by the Apollo Club, of which he was the conductor.

Steere & Son completed the installation of a four-manual organ in First Church of Christ, Scientist, Kansas City, Mo.

The Ernest M. Skinner Company announced that it was building organs for the Grand Avenue Methodist Church, Kansas City, Mo., four-manual; Williams College, Williamstown, Mass., four-manual; Asylum Congregational Church, Hartford, Conn., four-manual; Church of the Holy Communion, New York, four-manual; Andover Theological Seminary, three-manual.

Twenty-five years ago the following news was recorded in the issue of April 1, 1921—

The factory and business of the Steere Organ Company at Westfield, Mass., were absorbed by the Skinner Organ Company.

Herbert S. Sammond was appointed organist and choirmaster of the Middle Collegiate Church in New York City and left the Clinton Avenue Congregational Church of Brooklyn to accept this new position, which he still holds.

Ten years ago the following news was recorded in the issue of April 1, 1936—

A beautiful service was held in the Presbyterian Church at Flemington, N. J., Sunday evening, March 15, when the congregation and many friends united to honor Norman Landis, who had completed his fortieth year as organist and choir director of the church.

The Chicago Club of Women Organists arranged a recital at Rockefeller Chapel, University of Chicago, March 10. A varied program was played by Mary Ruth Craven, Tina Mae Haines and Frances Anne Cook.

FIRST DE LAMARTER MEMORIAL RECITAL PLAYED BY SPACH

Dr. Barrett Spach of the Fourth Presbyterian Church, Chicago, was invited to give the first DeLamarter memorial organ recital at the Central Methodist Church of Lansing, Mich., Sunday evening, March 10. These recitals have been established by Dr. Eric DeLamarter, organist, composer and orchestral conductor, and Mrs. Luella Dawson in memory of their parents, Dr. and Mrs. Louis DeLamarter. The Rev. Mr. DeLamarter died Aug. 15, 1944, one day short of his ninety-fourth birthday; his wife passed away in 1938. They were both members of the Central Methodist Church and active in its musical life at the time of their marriage in 1879; later, after the husband had spent forty-six years in the ministry and held pastorates in many cities of Michigan, they returned to Lansing and to this church to spend their old age. Louis DeLamarter organized the first Y.M.C.A. in Lansing and acted as its first president.

Dr. Spach presented a program made up of the following compositions: Trumpet Tune and Air, Purcell; Toccata and Pastorale, Pachelbel; Prelude and Fugue in A minor, Bach; Sinfonia from "Ich steh' mit einem Fuss im Grabe," Bach; "A Tune for Flutes," Stanley; Chorale in B minor, Franck; Intermezzo and "Carillon," DeLamarter; Scherzo, Pecters; Prelude on "Rhosymedre," Vaughan Williams; Pastorale and Finale, First Symphony, Vierne.

Dr. Spach, who has just completed ten years as organist and director at the Fourth Church, a position in which he succeeded Eric DeLamarter, has kept the music in that large church at a high level. In addition to the regular three Sunday services he arranges four noteworthy special musical events every year—a Thanksgiving choral service, a Christmas concert, a Good Friday program and the spring choral service. Among the works presented have been Vaughan Williams' Te Deum in G, Magnificat and "Pilgrim's Pavement," the Bach cantata "For Us a Child Is Born," Randall Thompson's "The Peaceable Kingdom," Holst's "Eighty-sixth Psalm," Charles Wood's "Passion according to St. Mark," Walford Davies' "Grace to You and Peace," Baird's "Lord, Thou Hast Been Our Refuge" and Brahms' Rhapsody.

THE HYMN SOCIETY OF AMERICA, INC.

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Unison hymn singing was advocated by Dr. T. Tertius Noble in a lecture before the Hymn Society March 21 at the Fifth Avenue Presbyterian Church in New York City. Dr. Noble discussed the free accompaniments he has recently composed to 100 well-known hymn-tunes. The tunes chosen for special settings were selected by Dr. Noble in collaboration with Dr. Howard D. McKinney of J. Fischer & Bro. who will publish these settings in book form. The tunes comprise many of those most frequently employed in churches of all denominations.

Dr. Noble explained that the free accompaniments are to be used only with unison singing, since he has, in many cases, altered the harmonies considerably. He told his large audience that he had been fascinated with the possibilities of free accompaniment of hymn-tunes for many years. His interest in this field began when, as a youth, he listened to such men as Charles Harford Lloyd and Sir Charles Villiers Stamford (to whom he was assistant) improvise marvelous free accompaniments. Dr. Noble has practiced this improvisational art in connection with hymn singing throughout his career as a church musician.

"I have taken the opportunity," Dr. Noble said, "of writing down some of these organ accompaniments used in actual practice. This book of free accompaniments is the outcome of over fifty years' experience with congregational singing in churches and cathedrals in England and at St. Thomas' Church in New York City. Its contents will be useful to organists in churches of every denomination; the accompaniments will be of value

in demonstrating what can be done in this fashion."

Dr. Noble reminded his audience of the example of Bach in the field of free organ accompaniment to hymn-tunes.

After his talk Dr. Noble at the organ demonstrated a number of his settings of tunes while the audience sang in unison. In each case the hymn was first played and sung in its original setting, followed by the freely-accompanied version. As the speaker pointed out, the special accompaniment is not to be used on every stanza of the hymn, as this would defeat its purpose. It should be used on one stanza only as a musical climax—or on two or three selected stanzas if the hymn is long. For some long hymns Dr. Noble has written more than one freely accompanied version. In many cases he has greatly enhanced really good tunes which are harmonically or contrapuntally weak in their original form, such as "Watchman," by Lowell Mason.

Dr. Noble hopes that his endeavors in this field may stimulate interest on the part of organists to develop their own improvisational capacities for freely accompanying hymn singing. The book of accompaniments is intended especially for those who are not skilled improvisers. It will also prove of value to the student of composition.

The Hymn Society was most fortunate in having this lecture and "preview" demonstration by its president, and the unusually large attendance of members and guests was evidence of the interest in this field and the gratitude of all to Dr. Noble.

SEARLE WRIGHT.

JOHN F. BAUERLE, father of Miss Edna Bauerle, organist and director at St. Luke's Lutheran Church, Chicago, and recording secretary of the Illinois Chapter, A.G.O., died March 9 at his home in Fort Wayne, Ind. Mr. Bauerle had been associated with prominent firms in the jewelry business in Fort Wayne for twenty-seven years before his retirement five years ago. He was born in Baltimore, Md., and before going to Fort Wayne lived in Hamilton and Findlay, Ohio. He was a member of the church council and was an active Sunday-school teacher at Trinity English Lutheran Church. He and Mrs. Bauerle recently celebrated their fifty-fifth wedding anniversary.

To the many who have written asking where "The Modern Organ" may be obtained: It is published by H. W. Gray, 159 East Forty-eighth Street, New York, New York.

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Programs of Organ Recitals of the Month

Julius Mattfeld, New York City—A series of six short Lenten recitals is being played at St. Thomas Lutheran Church by Mr. Mattfeld, guest organist. The recitals take place Wednesday evenings. The following are Mr. Mattfeld's programs:

March 6—"Priere du Matin," Jongen; Hymn Transcription, "Lead, Kindly Light," Lemare; Prelude and Fugue in B flat, Bach.

March 13—Adagio from Symphony No. 3, Vierne; Prelude on "Christe Redemptor," J. S. Matthews; Chaconne, Couperin.

March 20—"Lux Fulgebis," de Maleingreau; Chorale Improvisation, "Jesu, Joy of Man's Desiring," Hokanson; "Praeludium," Leyding.

March 27—Prelude in C major, Massenet; "Nearer, My God, to Thee," Reynolds; Voluntary on the 100th Psalm-tune, Purcell.

April 3—"Prelude Modal," Langlais; "Elevazione," Zipoli; Hymn-tune Fantasy, "The Day Thou Gavest, Lord," McKinley; Introduction and Allegro, Stanley.

April 10—"Adoration," Reuchsel; Fantasia, "Jerusalem, the Golden," G. E. Nevin; Prelude and Fugue in D, Seeger.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart has played the following numbers at his recitals in the army chapel programs at the Thomas England General Hospital: Toccata and Fugue in D minor, Bach; Fantasia and Fugue in G minor, Bach; Passacaglia in C, Bach; Seven "Pastels from the Lake of Constance," Karg-Elert; "Now Thank We All Our God," Karg-Elert; Festival Toccata, Fletcher; Fountain Reverie, Fletcher; Sonata on the Ninety-fourth Psalm, Reubke; "Hymn of Glory," Yon; Finale from First Symphony, Vierne.

Maurice Garabrant, Garden City, N. Y.—Four Sunday afternoon recitals are among Mr. Garabrant's offerings at the Cathedral of the Incarnation. The programs are as follows:

March 24—Fantasia, Beohde; Cantabile, Jongen; Allegro, Handel; Elegy, Noble; "By the Waters of Babylon," Karg-Elert; "Carillon," Vierne.

March 31—Prelude and Fugue in G minor, Bach; Andante from First Symphony, Maquaire; Trumpet Tune and Air, Purcell; "Soeur Monique," Couperin; Fugue from Sonata No. 3, in G, Rheinberger.

April 7—Chorale Prelude on the Tune "St. Peter," Noble; Chorale and Fughetto, Walton; "Kyrie Eleison," Reger; "Pulchra est Luna," Dallier; Fugue in E flat ("St. Anne"), Bach.

April 14—Chorale Preludes, "O Sacred Head Surrounded" and "Hark, a Voice Saith All Are Mortal," Bach; Hymn Fantasy on "St. Theodolph," McKinley; Five "Bible Poems," Weinberger; "Piece Heroique," Franck.

On Good Friday evening the Faure Requiem will be sung at the cathedral by the choir of sixty male voices, with string, harp and organ accompaniment. On March 17 the Brahms Requiem was sung by the Long Island Choral Society of eighty voices, conducted by Mr. Garabrant, with Jean Pasquet at the organ.

Frank K. Owen, Kalamazoo, Mich.—In a program of organ music at St. Luke's Church Sunday afternoon, March 3, Mr. Owen included: Allegro, Symphony 6, Widor; Chorale Preludes, "Behold, a Rose Is Blooming," "Deck Thyself, My Soul" and "O World, I Now Must Leave Thee," Brahms; Canzona, Sonata in C minor, Whitlock; Toccata from "Oedipe a Thebes," Mereaux-Dickinson; Chorale in A minor, Franck; Prelude on a Gregorian Tone, Candlyn; Pastorale, Bonnet; Adagio, Symphony 3, Vierne; "The Swan," Saint-Saens; Toccata, "Tu es Petra," Mulet.

Gilman Chase, Chicago—Mr. Chase of the faculty of the Meadville Theological School will give a prelude recital at 10 a. m. on Easter Day at the First Methodist Church of Evanston at the invitation of Dr. Emory L. Gallup. Mr. Chase will play: "Christ Lay in the Bonds of Death," "It Is Finished," "St. John Passion," Bach, transcribed by Chase; Chaconne in D minor, arranged for organ by Chase; Adagio, Bridge; "Priere," Jongen; Chorale in E major, Franck.

Rowland Ricketts, M.D., Merchantville, N. J.—Dr. Ricketts has given short recitals on Wednesday evenings in Lent at Grace Church, of which he is organist and choirmaster. Among his March offerings were the following: "Priere," Borowski; Three Liturgical Preludes, Oldroyd; Chorale in B minor, Franck; Prelude, Debussy; Four Chorale Improvisations, Thiman; Suite, Richard Keys Biggs. His April offerings are:

April 3—Prelude and Fugue in E minor, Arloso and "O How Cheating, O How Fleeting," Bach.

April 10—"Harmonies du Soir," Karg-Elert; Three Improvisations ("Break Thou the Bread of Life," "Tis Midnight, and on Olive's Brow" and "When I Sur-

vey the Wondrous Cross"), Russell Hancock Miles.

In memory of Harvey B. Gaul all the organ numbers played by Dr. Ricketts at the service in Grace Church Jan. 27 were compositions of Dr. Gaul. These included: Sketch in D flat; "Chanson du Matin"; "From the Southland"; Sketch in D minor; "Postlude Circulaire."

Elizabeth MacPherson Kister, Philadelphia, Pa.—The Pennsylvania Chapter, A.G.O., presented Mrs. Kister in a recital at the Princeton Presbyterian Church March 12. Mrs. Kister's program was made up as follows: Toccata in C major, Pachelbel; "Domine Deus Agnus Dei," Couperin; Sonata in D, Galuppi; "Passacaglia et Thema Fucatum," Bach; Trio, Krebs; Scherzando, Haydn; Five "Biblical Poems," Weinberger; "Echo," Yon; "The Sun's Evensong," Karg-Elert; Finale, First Symphony, Vierne.

Ennice Lea Kettering, F.A.G.O., M.S.M., Ashland, Ohio—Miss Kettering, head of the music department at Ashland College, presented a program of her own compositions in a vesper service for the Ashland Music Club at Trinity Lutheran Church Feb. 24. She was assisted by Thelma E. Slack, narrator, and the choirs of the Ashland High School, directed by Dr. Louis E. Pete. The program consisted of these numbers: Passacaglia in G minor; choir, "The Lamb," "Prayer" and "White Lent" (Patti Mosher, soloist); musical settings of American folk-hymns: "Garden Hymn," "Poor Wayfaring Stranger," "Kemath" and "The House of the Lord"; choir, "Canticle of the Sun" (Patti Mosher and Howard Sponser, soloists).

Oswald G. Ragatz, A.A.G.O., Bloomington, Ind.—Mr. Ragatz of the faculty of Indiana University gave a recital Jan. 14 for the Organist-Choirmaster Association of Evansville, Ind., in the First Presbyterian Church of that city. His program consisted of these compositions: "Grand Jeu," Du Mage; Concerto in F major, Handel; Chorale Preludes, "Come Now, Jesu, from Heaven Above," "The Old Year Hath Passed Away," "The Angelic Host from Heaven Came Down" and "In Thee Is Joy," Bach; Prelude (Fantasia) and Fugue in G minor, Bach; Prelude and Fugue on the name of "B-A-C-H," Liszt; "Romance sans Paroles," Bonnet; Chorale in A minor, Franck; Berceuse and "Divertissement," Vierne; Toccata in D flat major, Jongen.

C. Robert Ege, F.A.G.O., Philadelphia, Pa.—Mr. Ege gave the following program at the Overbrook School for the Blind Feb. 19: Chorale Preludes, "Kyrie, God the Holy Ghost" and "Rejoice, Beloved Christians," Bach; Fantasia in G, Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "O World, I Now Must Leave Thee," Brahms; Antiphons, "While the King Sitteth at His Table, My Spikenard Sendeth Out the Perfume Thereof," "I Am Black but Comely, O Ye Daughters of Jerusalem" and "Ave Maris Stella," Dupre; Adagio in E, Bridge; Scherzo from Five Short Pieces, Whitlock; "Kyrie Eleison," Karg-Elert; "Divertissement," Vierne; "Litanies," Alain.

Julian Williams, Sewickley, Pa.—Mr. Williams of St. Stephen's Church gave a Bach program at the First Presbyterian Church of Ambridge, Pa., Feb. 26, playing: Toccata, Adagio and Fugue in C major; "O Thou of God the Father"; "Hark, a Voice Saith: All Are Mortal"; "He Who Will Suffer God to Guide Him"; "I Call to Thee"; Prelude in E minor; Sonatina, "God's Time Is the Best"; "Fugue a la Gigue"; Allegro, First Trio-Sonata; "Sicilienne"; Allegro, Second Concerto; "Come, Redeemer of Our Race"; Toccata and Fugue in D minor.

G. Herald Keefer, Vancouver, B. C.—Mr. Keefer, organist of the Canadian Memorial Chapel of the United Church of Canada, was presented in a recital in the chapel Sunday afternoon, Feb. 24, at which time he played: Chorale Preludes, "In Faith I Calmly Rest" and "Come, Sweet Death," Bach; "Cathedral" Prelude and Fugue in E minor, Bach; "God's Time Is the Best Time" and "Sheep May Safely Graze," Bach; Larghetto, Purcell; "The Fishers," d'Andrieu; "Air Tendre," Tartini; Rondo, van Westerhout; Chorale, "How Do I Fare, O Friend of Souls," Karg-Elert; "Noel, Grand Jeu et Duo," d'Aquin; "Marche Triomphale," Grieg.

Mr. Keefer was assisted by Jeanette Whitney, L.R.S.M., cellist of the Vancouver Symphony Orchestra.

Ludwig Altman, San Francisco, Cal.—Mr. Altman was guest organist at Stanford University on the evening of March 3, playing the following program in the Memorial Church: Toccata in C minor, "How Beautiful Shinet the Morning Star" and "Toccata Pastorale," Pachelbel; "Suite Baroque," Telemann; Berceuse and Scherzo (from Second Symphony), Vierne; Adagio from Clarinet Concerto and Gavotte, Mozart; "The

Discreet Nightingale" (arrangement by Ludwig Altman), Grieg; "Suite Modale," Peeters.

Charles H. Finney, Wichita, Kan.—In a recital Feb. 15 for Friends University and the Kansas Chapter, A.G.O., Mr. Finney presented this program: Allegro, Air and Hornpipe, from "Water Music," Handel; Pastorale (third movement), Bach; Fugue in G minor (the lesser), Bach; "Jerusalem, Thou City Set on High," Karg-Elert; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; "Requiescat in Pace," Sowerby; Introduction, Passacaglia and Fugue, Willan; Madrigal, Jawelak; "Carillon-Sortie," Mulet.

G. Criss Simpson, Lawrence, Kan.—Mr. Simpson gave the following program on the afternoon of Sunday, March 3, at Hoch Auditorium, University of Kansas: Dorian Toccata and Fugue, Bach; "Romanze," from "Eine Kleine Nachtmusik," Mozart; Prelude and Fugue in E, Saint-Saens; "Etoile du Soir," Vierne; First Organ Symphony, Maquaire.

Lois Phillips, South Bend, Ind.—At a recital preceding a lecture given March 10 at the First Church of Christ, Scientist, the following numbers were played by Mrs. Phillips: "Praeludium" in G, Bach; Largo from Concerto in D minor for two violins, Bach; "In Paradisum," Dubois; Menuet from Third French Suite, Bach; "A Southland Song," Lester; Trumpet Voluntary, Purcell; "The Swan," Saint-Saens.

Catharine Morgan, Norristown, Pa.—Miss Morgan gave a recital on the great organ in the Wanamaker store, Philadelphia, Jan. 9, playing the following program: Chorale Improvisations, "Ein feste Burg" and "Aus meines Herzens Grunde," Karg-Elert; Pastorale, Franck; Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Wachet auf," Bach; "Carillon de Westminster," Vierne.

Earl B. Collins, East Orange, N. J.—At his fourteenth recital at the First Presbyterian Church, played Sunday afternoon, March 10, Mr. Collins had the assistance of Isabelle Herziger Wegman, violinist, and Carl Wegman, cellist. The organ selections were: Concerto in F major, "The Cuckoo and the Nightingale," Handel; Ballade in D, Clokey; Two Mountain Sketches ("Jagged Peaks in the Starlight" and "Canyon Walls"), Clokey; "Forest Murmurs," from "Siegfried," Wagner; Toccata in E minor, de la Tombelle.

Ruth J. Tiedmann, M.Mus., New Haven, Conn.—Miss Tiedmann gave a recital at the First Methodist Church Sunday afternoon, Feb. 24, playing the following program on the Austin organ: Toccata in F, Bach; Vivace from Trio-Sonata No. 2, Bach; Antiphon III, "I Am Black but Comely," "Ave Maris Stella" IV, Amen (Finale) and "Ave Maris Stella" III, "So Now as We Journey," Dupre; "O God, Thou Faithful God," Karg-Elert; "Carillon-Sortie," Mulet.

Gilbert Macfarlane, Watertown, N. Y.—Mr. Macfarlane was heard in recitals on Sunday afternoons, March 10 and 24, and will give another recital April 7 in Trinity Church. March 10 he played: Chorale and Adagio, Sonata No. 2 (D minor), Rogers; Fugue in C major, Buxtehude; Chorale Preludes, "Jesu, Priceless Treasure" and "Sleepers, Wake!" and Prelude in G minor, Bach; Solemn Melody, Davies; "O Holy City, Seen of John," Bingham; Improvisation, Maekelbergh; Meditation on "St. Vincent," Sowerby; Sarabande and "Now Thank We All Our God," Karg-Elert.

The program for April 7 is as follows: Sonata No. 1, Borowski; "I Cry to Thee," "Our Father" and Prelude and Fugue in C minor, Bach; Litany, Schubert; Three Preludes on the "Passion Chorale," Buxtehude, Bach and Edmundson; Prelude, Titcomb; "Invocation," Snow; "Lift Up Your Heads," Bingham.

Marta Elizabeth Klein, A.A.G.O., New York City—During Lent Miss Klein is giving a series of six programs on Tuesdays and Thursdays at St. Paul's Chapel (Trinity Parish) at 12:30 p. m. She is playing:

March 12 and 14—"Marche Religieuse" on "Iste Confessor," Gullmant; Andante Sostenuto from "Symphonie Gothique," Widor; Chorale and Fughetto, Walton; Vivace from Sixth Sonata, Bach; Festival Hymn, Bartlett.

March 19-21—Concerto in F major, Handel; "Ave Maris Stella" and "In dulci Jubilo," Dupre; Chorale Prelude, "Now Praise We Christ, the Holy One," Bach; "Rhosymedre," Vaughan Williams; "Martin Provencal," Bonnet.

March 26-28—Fantasia and Fugue, Boellmann; Chorale Prelude, "O Lord, Hear My Sighing," Krebs; Vesper Prelude for the Feast of the Annunciation, Rayburn; Finale from Sonata 5, Gullmant.

April 2-4—Toccata in E minor, Pachelbel; Chorale Prelude, "How Bright Appears the Morning Star," Rayburn; Pastorale, Templeton; Cantabile from Sym-

phonie 2, Vierne; Caprice, Clerambault; Fifth Sonata, Mendelssohn.

April 9-11—"Ave Maria," from "Cathedral Windows," Karg-Elert; Fugue in C minor, Handel; Celtic Melody, Andrews; Arloso, Sowerby; Fanfare and "Cortege," Edmundson.

April 16-18—"Chant Triste," Bonnet; Cantilena, Whitlock; "Pax Vobiscum," Edmundson; Toccata in C minor, Muffat.

J. Max Krugel, Kansas City, Mo.—Mr. Krugel gave a recital for the Business and Professional Women's Club March 8 at the Linwood Methodist Church before a large audience. As an encore number in addition to the program which follows he played his own composition, "Confidence"; Chorale Preludes, "In Thee Is Joy" and "If Thou but Suffer God to Guide Thee," Bach; Fantasia in G minor, Bach; First Sonata in F minor, Mendelssohn; "The Squirrel," Weaver; Allegretto Caprice, Brewer; "The French Clock," Bornschein; "Tranquillity," Krugel; Variations on "Lord Jesus, I Love Thee," Krugel.

Russell Hancock Miles, Urbana, Ill.—For his recital at the University of Illinois Jan. 20 Professor Miles selected this program: Prelude in E flat, Bach; "By the Waters of Babylon," Karg-Elert; Andante, Debussy; Fantasia in A, Franck; Prelude, Fugue and Variation, Franck; Chorale in A minor, Franck.

John D. Morrison, A.A.G.O., Urbana, Ill.—Mr. Morrison has presented the following programs in the Sunday recitals at the University of Illinois:

March 10—"Recit de Tierce en Taille," de Grigny; Prelude and Sarabande, Corelli; "Sheep May Safely Graze," Bach; Fantasia and Fugue in G minor, Bach; "Twilight at Fiesole," Bingham; Bourree and Musette, Chenoweth; Arabesque, Vierne; "Westminster Chimes," Vierne.

March 17—Trumpet Tune, Purcell; Largo a Spicato, Vivaldi-Bach; Concert Variations, Bonnet; Adagio, Sixth Symphony, Widor; Sketch in F minor and Canon in B minor, Schumann; "Chant de Mal," Jongen; "Now Thank We All Our God," Karg-Elert; "Carillon," DeLamarter; Toccata on "O Filii et Filiae," Farnam.

Martin W. Bush, F.A.G.O., Omaha, Neb.—At his recital Feb. 24 at the Moha Memorial for the Society of Liberal Arts Mr. Bush presented the following program: Variations in D minor, Handel; "Christ, Our Lord, to Jordan Came," Bach; Andante Espresso, from Sonata in G, Elgar; "Grand Choeur Dialogue," Gigout; "Drifting Clouds," d'Antalfy; Arabesque, Seely; Prelude on "Rhosymedre," Williams; Toccata, Federlein.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims in March: Meditation on "Our Father," Pasquet; "Bell Benedictus," Weaver; Scherzo, Diggle; First Sonata, Karg-Elert; Prelude in C minor, Mendelssohn; "Kyrie Eleison," Purvis; Chorale Improvisations, Margrethe Hokanson.

Anna E. Shoremount, New York—The following program was presented by Miss Shoremount at the Brooklyn Museum and was broadcast from station WNYC Sunday afternoon, March 31: Prelude in G major, Bach; "Rhythms," from Symphony of the Mystic Lamb, de Maleingreau. Three hymn-tune settings by Miss Shoremount and "In the Year That King Uzziah Died," by David McK. Williams, were sung by the Shoremount Singers, directed by the recitalist.

David Ulrich, Philadelphia, Pa.—The following program was played by Mr. Ulrich Feb. 6 in the special recital series on the Wanamaker organ: Processional, Savino; Three Chorale Preludes, Reger; Prelude and Fugue in C minor, Bach; "Largo Drammatico," Mauro-Cottone; Canzone, Karg-Elert; Toccata in E minor, Gigout.

Dudley Warner Fitch, Des Moines, Iowa—At his recital at St. Paul's Episcopal Church Sunday afternoon, Feb. 10, Mr. Fitch played: Allegro, Fourth Concerto, Handel; Meditation, Becker; Finale in E minor, Douglas; "An Irish Legend" (Theme and Variations), Diggle; "A Gothic Prelude," DeLamarter; "Adoration," Mauro-Cottone; Fanfare and Gothic March, Weitz.

March 10 Mr. Fitch played: Symphony in C minor, Holloway; Prelude (MS.), Robert McBride; Chorale Preludes, "Dies Irae" and "Vigili et Sancti," Snow; Sarabande and Giga, Zipoli; Pastorale ("Concerto Grosso"), Corelli; Allegro Assai, Fourth Sonata, Gullmant.

H. Velma Turner, Wayne, Pa.—At a vesper program at her home March 9 Miss Turner had the assistance of Czeslawa Ozga, violinist, who played several solos and Bach's Air for the G string with the organ. The organ selections were these: Fantasia in D minor, Merkel; "Our Father, Which Art in Heaven," Bach; Cradle Song, Candlyn; Fugue in C, Buxtehude; Pavana, Ravel-Turner; "Marche Religieuse," Wagner-Permant.

Programs of Recitals

Era Wilder Peniston, Wilmore, Ky.—The University of Kentucky presented Mrs. Peniston in a recital at the memorial auditorium March 10. Her program consisted of these compositions: Fantasia and Fugue in G minor, Bach; Gavotte, Martini; Andante ("Grande Piece Symphonique"), Franck; Sketch in D flat, Schumann; "Ronde Française," Boellmann; Berceuse ("Suite Bretonne"), Dupré; Allegretto (E flat minor Sonata), Parker; "Thou Art the Rock," Mulet.

J. Herbert Springer, Hanover, Pa.—At his Sunday afternoon recital in St. Matthew's Lutheran Church March 24 Mr. Springer played: Short Prelude and Fugue, Boyce; "A Fancy," Stanley; Concerto in D minor (No. 10), Handel; Pastorale and Scherzetto, Vienne; Allegro from Sixth Symphony, Widor; "Twilight," Massenet; Toccata in B minor, Gigout.

R. Cochrane Penick, M.S.M., Belton, Tex.—Sigma Alpha Iota music sorority presented Mr. Penick, assisted by Doris Sease Penick, violinist, in a recital at Mary Hardin-Baylor College March 6. The following compositions by members of the Bach family were played: "Christ Is Risen," Heinrich Bach (1615-1692); Fugue in E flat major, Johann Christoph Bach (1642-1703); "Whate'er God Wills Is Best Always," Wilhelm Friedemann Bach (1710-1784); Andante Cantabile, violn and organ, Carl Philip Emanuel Bach (1714-1788); Concerto No. 2 in A minor, "Come, Redeemer of Our Race" and "Sleepers, Wake, a Voice Is Calling," J. S. Bach.

Joseph C. Beebe, New Britain, Conn.—For his Lenten recital at the South Congregational Church March 11 Mr. Beebe selected the following program: Fireworks Music, Handel; "Lament," Purcell; Andante, Rhenish Symphony, Schumann; "Piece Heroique," Franck; Andante, String Quartet, Debussy; "Pulchra est Luna" and "Electa ut Sol," Dallier.

March 18 Mr. Beebe played: Sonata for Trumpet and Strings, Purcell; Larghetto, Clarinet Quintet, Mozart; Chorale in A minor, Franck; "Night," Worth; "Symphony of the Mystical Lamb," de Malein-greau.

March 25 a Bach program was played. Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Among Mr. Mackinnon's most recent programs at Grace Cathedral on Sunday afternoons have been the following:

Feb. 24—Prelude in G minor from "The Well-Tempered Clavichord," Bach; Andante Espressivo in D flat, Goodhart; Cavatina, Bohm; "Benedictus," Rowley; Andante Cantabile from First String Quartet, Tschalkowsky.

Feb. 17—Second Sonata, Mendelssohn; Adagio from Fourth Symphony, Widor; Air for the G String, Bach.

Vernon de Tar, F.A.G.O., New York City—Mr. de Tar gave a Bach program at the Church of the Ascension on the evening of Feb. 13 and included the following works: Prelude and Fugue in G minor; Chorale Preludes, "Lord God, Now Open Wide Thy Heaven" and "Blessed Jesu, We Come Thy Word to Hear"; Trio-Sonata No. 6, in G; Toccata and Fugue in D minor; Chorale Prelude, "Comest Thou Now, Jesu, from Heaven"; "Kyrie, Father to Eternity"; "Jesu, Comfort of All"; "Kyrie, Thou Spirit Divine"; Chorale Preludes, "O Sacred Head" and "In Death's Strong Grasp the Saviour Lay"; Prelude and Fugue in D major.

Harold Fink, New York City—Mr. Fink will give a recital at the Fordham Lutheran Church at 4 o'clock Sunday, April 7, and will present the following program: Prelude and Fugue in F minor, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Trio-Sonata in D minor, Chorale Prelude, "Lamb of God," and Toccata in F, Bach; "Ad Nos," Liszt.

Mrs. Frances Yates, Bartlesville, Okla.—Mrs. Yates and her choir went to Pawhuska, Okla., Feb. 17 and she gave the dedicatory recital on a new Austin organ in the First Baptist Church. The instrument is one of nine ranks of pipes and chimes. The choir sang five anthems and chimes. The choir sang five anthems and chimes. The choir sang five anthems and chimes. The choir sang five anthems and chimes. The choir sang five anthems and chimes.

William Fishwick, Richmond, Cal.—At his vesper hour recitals in St. Luke's Methodist in March Mr. Fishwick played: Overture, "Light Cavalry," Suppe; Concerto for piano and organ, Beethoven (Margaret Flindt, pianist); Improvisations: "The Bells of Rheims Cathedral," "Jungle March," "A Richmond Sunset"; Prelude and Fugue in D minor, Mendelssohn; "Northern Bird Song," Fishwick; "In California," Lemare; "Rhapsodia Italiana," Yon; Overture, "Alcina," Handel; "Invitation to the Dance," Weber; "Evening Shadows," Bertha Weber; "Legend," Baron; "Prayer and Lullaby," Guilman; "Pomp and Circumstance," Elgar; "O Guiltless Lamb of God," Bach;

"Ase's Death," Grieg; Adagio Pathetique, Godard; "March to Calvary," Maunder.

Bebe Hoffman, Princeton, N. J.—Miss Hoffman, a candidate for the master's degree at Westminster Choir College, gave a recital in the chapel of the college March 5, playing these compositions: Fantasia and Fugue on the Chorale "Ad Nos, ad salutarem undam," Liszt; "Kyrie Eleison," Purvis; "Litanies," Alain.

George Dok, Rockford, Mich.—Mr. Dok, organist of the Congregational Church of Rockford, played a dedicatory recital in the Methodist Church of Elsie, Mich., March 3. His program included: Gothic Suite, Boellmann; Chorales, "Come, Sweet Rest" and "God, Eternal Father," Bach; "St. Anne's" Fugue, Bach; "Song of Faith," Mueller; Fountain Reverie, Fletcher; "Wind in the Pine Trees," Clokey; "The Music Box," Liadoff; "Echo," de la Tombelle; Allegro Maestoso, Third Sonata, Guilman.

Herbert D. Bruening, Chicago—Mr. Bruening of the Evangelical Lutheran Church of St. Luke in Chicago gave a recital at St. Peter's Lutheran Church in Joliet, Ill., Feb. 24, playing these selections: Festival Prelude on "A Mighty Fortress," Faulkes; Sonatina from "God's Time Is Best," Bach; Prelude in B minor, Bach; "From Heaven Above," Pachelbel; "Lamb of God," Telemann; "Christ Lay in Death's Strong Bands," Bach; "Jesus, Priceless Treasure," Walthier; "Evening Bells and Cradle Song," Macfarlane; "Fiat Lux," Dubois.

Francis Murphy, Jr., Philadelphia, Pa.—At Christ Church, of which he is organist and choirmaster, Mr. Murphy gave a recital March 3 at which he played: Gagliarda, Schmid; Pavane, Byrd; Chorale Preludes on "St. Cross" and "Martyrdom," Charles Parry; Pastorale, Franck; "Dreams," McAnis; Second Symphony (Scherzo, Cantabile, Finale), Vienne.

Margaret Drifmeyer, Oxford, Ohio—Miss Drifmeyer gave her senior recital at Miami University March 4, playing the following program: Prelude and Fugue in E minor, Bach; Andantino in G minor, Franck; Allegro Moderato, First Trio-Sonata, Bach; First Sonata, Mendelssohn; "Meditation a Sainte Clotilde," James; "The Squirrel," Weaver; Minuetto Antico e Musetta, Yon; Toccata, Suite in G minor, Rogers.

Orpha Ochse, Fayette, Mo.—Miss Ochse, a pupil of Luther T. Spayde, gave her Central College junior recital in the College Church Feb. 24, playing the following program from memory: Sonata 1 (first movement), Sonatina from "God's Time Is Best" and Prelude and Fugue in A minor, Bach; Pastorale, Franck; "Storm King" Symphony (Intermezzo), Dickinson; "Sonata Cromatica" (first movement), Yon. Miss Ochse was assisted by Miss Lillian French, reader.

Ralph H. Brigham, Rockford, Ill.—For his short recital preceding the service at the Second Congregational Church Feb. 24 Mr. Brigham used these selections: Allegro Vivace from Second Sonata, Guilman; "Hymn to the Sun," Rimsky-Korsakoff; "Evening Idyll," Marshall Bidwell; Prelude to "Lohengrin," Wagner.

Betty Jane Smith, Oberlin, Ohio—Miss Smith, a senior at the Oberlin Conservatory of Music, will give a recital April 8 at Calvary Episcopal Church, Pittsburgh. Her numbers will include: Prelude in G minor, Bach; "Herzlich thut mich verlangen," Bach; "Komm, süsster Tod," Bach; "Wenn wir in höchsten nöthen sein," Bach; Fughetta, Bach; Fantasia and Fugue on B-A-C-H, Liszt.

Frances O. Robinson, Redlands, Cal.—Miss Robinson, a senior organ student and pupil of Professor Leslie P. Spelman at the University of Redlands, gave two recitals for the conference of the California Association of Women Deans and Vice Principals, held on the university campus March 1 to 3. Her programs included the following compositions:

March 2—Prelude in D major, Bach; "All Praise to Jesus' Hallowed Name," Bach; "Before the Image of a Saint," Karg-Elert; "Noel," d'Aquin; "Romance sans Paroles," Bonnet; "Pastourelle on Two Provençal Carols," Ferrari; "Rigaudon," Campra; "Priere a Notre Dame," Boellmann; "Postludio Festivo," Karg-Elert.

March 31—"Psalm XIX," Marcello; "O Thou of God the Father," Bach; "Harmo-nies du Soir," Karg-Elert; "Lament," Couperin.

RACHEL PIERCE

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Cesar Franck's Art; His Works Analyzed by French Organist

By CHARLES TOURNEMIRE
(Translated from the French by Gilman Chase)

[Translator's Note: The following chapters from Tournemire's definitive book on the art of Cesar Franck contain much very valuable information which should be available to all organists and students of Franck. My translation is far from perfect in style, but it is accurate in details, and I trust it will create a more thoroughly musical understanding of Franck and his great organ music.]

The Nine Pieces

The works of the master have been analyzed to a great extent in important writings, and so I will confine myself to a study of the organ works, the Violin Sonata and the Piano Quintet. In doing this I shall relate the composer's own intentions. Franck's twelve pieces for organ represent his contribution to the literature of the most noble of instruments. Three periods separate them. The year 1860 brought us the Six Pieces: "Fantaisie in C," "Grande Pièce Symphonique," "Prélude-Fugue-Variation," Pastorale, "Prière" and Finale in B flat. In 1878 he completed the "Fantaisie in A," Cantabile and "Pièce Héroïque." Finally, just three weeks before his death, Franck planned and realized the imperishable monuments: the Three Chorales.

The "Fantaisie in C" is simply analyzed. A broad exposition of the whiteness of snow, almost entirely diatonic, gives birth to a canon of amazing purity, on which is gently imposed, in an airy manner, the lovely line:



The "passage" in diminished seventh chords which leads to the main section (F minor) is somber. Curiously, this main section forms a sort of "little republic." By itself it constitutes a pastorale which can easily be detached from the body of the composition. It is distinguished by an elegance characteristic of the composer, full of graceful crossings which make it picturesque to hear. The Quasi Lento is a sort of "musical" repose. It prepares the way for the ineffable conclusion—an intense little poem, full of contemplation.

The first section: Poco Lento (without dragging), about MM 66 to a quarter-note, letting it move itself. The "passage" should be played very freely, dramatically, and fairly fast; the pastorale, around MM 76, very fitly; the Quasi Lento simply, with emphasis on the big concords. The Adagio brings the piece to a close in a mood of infinite calm. Discard metronomic markings, *grace à Dieu!* Retrospection and contemplation are the essence.

The "Grande Pièce Symphonique" is basically a sonata; the sections are perfectly clear: Introduction and Allegro non troppo e maestoso—Andante—Allegro (in the style of a Scherzo)—return of the Andante—several references to the body of the work, then a grand conclusion.

This can be considered the first Sonata "Romantique" to be written for the organ. At the dedication of the organ of Ste. Eustache, where Franck first played it, it caused considerable astonishment. The form, however, is essentially classic, Beethovenish; but the harmonies are uniquely Franck, and for this reason the "polyphonic entanglements" were terrifying to some.

One cannot easily explain the exact philosophy of these many pages; nevertheless it is reasonable to assume that the emotional power springs from reflection and inner happiness, terminating in personal triumph, bound to the ideal. The Andantino serio, about 69 to the quarter-note. All of this section, so beautifully sonorous, preceding the Allegro non troppo e maestoso, should be played with grandeur and emphasis; the cut-time MM 80 to the half-note, without following too strictly the numerous "marks." The Andante, with a gentleness characteristic of the composer, about 60 to the

quarter-note, with no vigor. The Scherzo-Allegro in 2-4 time, 96 to the quarter-note, in a flowing manner. In the following measures themes from earlier movements appear. Finally, the "gravid choeur" concludes (with the beautiful winding turn in the pedals) in the grand style and with firmness, 80 to the quarter-note.

Begin the exposition of the fugue: bass clef MM 60 to the half-note: Then, *animato, ad libitum.*



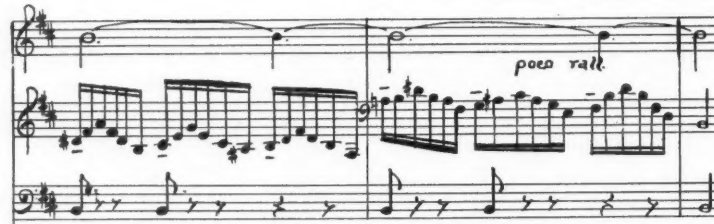
Before the conclusion, page 79, with the pedal passage: broaden out to the end.



"Prélude, Fugue, Variation" constitute an exquisite composition. In it try to imagine yourself as a shepherd communing with the beauties of nature, completely detached from worldly strife. After the exposition come several solemn chords, intending to make something serious of this lovely cantilene. The fughetto, influencing what is to come, is a contrapuntal flower, and the return to the beginning, ornamented with a unique lace-work, intensifies this music, exhaling a perfume of the highlands. The Andantino, about 60 to the quarter-note, without rigidity. The Lento according to one's inner feelings. The Allegretto *ma non troppo* around 88 to the quarter-note. Franck loved the following phrase:



The variation, like the opening, should be played without haste, and very cleanly, "with the finger tips." At the end, emphasize:



It is almost Bach. Those who have not become imbued with the "intimacy" of Franck's style should be guided on the subject of the interpretation of the "extended phrase" which is so frequent throughout his compositions. Here is one:



In this there exists an extra-musical intention, a poetic impulse reaching beyond—upwards.

The Pastorale is a charming piece which, in form, approaches the "Fantaisie in C"; it has the same type of middle section, and is in four parts. The only slight difference is that in this piece there are no transitional passages. Statement of the tranquil subject, middle and return of the subject. Nothing could be more simple. Generally the staccato part is played at a giddy speed and that completely detracts from the general balance of the piece.

The Andantino: 58 to the quarter-note; the Quasi Allegretto: 100 to the quarter-note. The exposition of the fugue should be played a little more slowly.

The "Prière" is the most remarkable of the Six Pieces. It is a large "fresco" with a single idea; profound thought articulated with excellence. It seems as if the melody could not be satisfied with human conception. In reality it enlarges

within the mind and dissolves in sublimity. The central "repose," a kind of recitative, permits a necessary unbending of tempo. Psychologically this is entirely sound. After this lull, with what intensity does he return to the main idea, now cloaked in a flaming garb!

The Andantino sostenuto, 66 to the quarter-note throughout. The recitative should be played with great freedom. Pages 115-6 animated; then a retard before the recapitulation, 66 to the quarter-note. The conclusion is in the realms of fantasy.

The Finale in B flat is constructed along the lines of a Sonata Allegro. Special notice should be taken of the second idea—F sharp major: B flat—A sharp in enharmonic relationship. This second theme is most complete.

The Allegro maestoso, 132 to the quarter-note. The changes in tempo are left to the taste of the performer. I think of this Finale as a melodious reed bowing in praise to the Eternal One.

The "Fantaisie in A" is conceived in great simplicity: the exposition is accumulative; then there appears a great descending line, exquisite in contour. The middle, somber and thin, is a kind of interrupted variation, taken from the first idea; then, at the top of page 11, the "channel" leads to the *fff*. Here the combining of the two themes forms the climax of the work. The delicate ending fades away, like a soft mystical dream, faintly sketched.

The Andantino, 88 to the quarter-note. The changes in tempo are deceiving. Take considerable liberty throughout. After the *Très largement*, at pianissimo (seventh measure, page 12) return to the

original tempo, but in a mood of infinite calm. Page 15, end of the fourth measure, hold back a bit, languishing to the conclusion.

The Cantabile is a masterpiece: Unsatisfied yearnings of the soul, personal supplications of a saint, insistent appeals, trust in divine mercy. This page—one of Franck's most remarkable—is a simple melody, soft in contour, like the shore of

a lake. The canon:



is one of the most beautiful ones in existence. It blossoms out in full clarity. The conclusion, with complete concentration, is a perfect expression of suavity. General tempo: 69 to the quarter-note; the remainder according to one's own thoughts.

The "Pièce Héroïque" is an epic poem. Was he writing of the glorification of a

hero, or of a personal victory? I like best these two hypotheses. The pattern of the beginning "struggle" is a curious thing. One remembers mainly the beauty of the dramatic melody. It was intended to be menacing, but it does not achieve that. With a gentle imploring it begs for assistance from the Eternal One.

With great haste he approaches the oasis in B major, a haven for a moment of restless meditation, then on to definite victory that rejoices.

The Allegro maestoso, 96 to the quarter-note, emphasizes the top score of page 22. The movement of the left hand (page 22) should be very legato and even. On page 23 play with resignation the decline which precedes the return to the initial idea.

All of the middle section should be less rapid than the beginning tempo. On page 26 gradually increase in tempo and intensity. Finally comes the return of the opening theme. Proceed with the *ff*, page 28, with majesty. The ending is a hymn of spiritual triumph.

Page references coincide with the Schirmer edition, titled "Selected Pieces," edited by E. S. Barnes.

NEW YORK JUNIOR CHOIRS TAKE PART IN COMPETITION

Under the auspices of the New York State Federation of Music Clubs a junior choir contest was held in St. Mary's-in-the-Garden, Manhattanville, New York City, March 2. Five choirs participated—the First Methodist of Flushing, L. I. Miss Elizabeth Anderson director; the Summerfield Methodist, Port Chester, Mrs. Ann Merritt Hatcher director; the First Methodist of Greenport, L. I. Mrs. Whitney Hubbard director; the Middle Collegiate, New York, Herbert S. Sammond director, and Christ Presbyterian, New York, Mrs. S. B. Thomas director, who last year won the special award for good tone.

The contest was conducted as a service, with the rector, Dr. Charles B. Ackley, in charge. The processional hymn, "Rejoice, Ye Pure in Heart," brought the choirs into the nave and during the computation of the judges' ratings by Mrs. Dorothy Reims the Magnificat (Boyce Chant) and several hymns were sung by the choir and congregation. After the ratings were announced, the highest in the unison class going to the Port Chester choir and the highest in the three-part class to the Greenport choir, all the choristers, singing the recessional hymn, went to the undercroft of church.

The adjudicators were Dr. Norman McCulloch, Dr. George Mead and Mrs. Edith Baxter Harper, a member of the board of directors of the Federation of Music Clubs.

The chairman of junior choirs, Grace Leeds Darnell, announced another contest for Long Island June 8 at the cathedral in Garden City. All choirs will learn the contest songs and after the contesting groups have sung them individually will sing them as a concerted number.

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Toronto Center.

The Toronto Center held a dinner meeting at the Alexandra Palace March 7, when sixty members and friends met to listen to a fine address by Dr. George F. Gilmour, chancellor of McMaster University, Hamilton, Ont. The chancellor spoke on the words and music of the hymns of the old days. He showed some very old editions of hymn-books and was able to explain the difference between some of the tunes used years ago and the form the same tunes take today. Wells Hewitt, organist and choirmaster of St. James' Cathedral, when called upon, sang in a splendid manner some of these tunes as illustrations. It was interesting to note that in their old forms the tunes were embellished with many grace notes.

Not the least interesting aspect of this address had to do with the words of some familiar hymns as they existed originally. Dr. Gilmour was able to point out, lest we should think that we are so much in advance of our forefathers, that there are still some odd expressions used in hymns as we sing them today.

Dr. Gilmour is known for his ability as a speaker and his keen sense of humor was much in evidence in his address.

Members of the center had the opportunity of welcoming at this meeting the new organist of the Metropolitan Church, P. Drummond Wolf, F.R.C.O., A.R.C.M. T. M. SARGANT, Secretary.

Hamilton Center.

The Hamilton Center met Sunday night, March 3, at the home of Miss Lillie M. W. Peene. The chairman, E. J. Walker, introduced Neville Lewis, local representative of the National Film Society, who showed the film called "Singing Pipes," which illustrated the manufacture of the Casavant organ. Mrs. F. C. Bodley convened the social hour.

CHARLES A. SNIVELY, Secretary.

Niagara Falls Center.

A very interesting and entertaining "international night" was held Feb. 24, when the Niagara Falls Center was host to the Niagara Falls, N. Y., Chapter of the American Guild of Organists, whose members journeyed across the river to present a delightful recital. The guests were welcomed by F. W. Timms, chairman of the local center of the C.C.O., and response was made by Proctor Martin, dean of the Niagara Falls, N. Y., A.G.O.

The program was as follows: Sonata in A major, Mozart, and "Serenade Levant," Alpherahy (Mrs. Harry Abate, pianist); "A Voice in the Wilderness," Scott, and "It Is Enough" ("Elijah"), Mendelssohn (James Linn, baritone soloist, First Presbyterian Church, Niagara Falls, N. Y.); Chorale Preludes, "Good News from Heaven," Zechiel, and "Rest

Thou Contented and Be Silent," Pachelbel; "L'Organo Primitivo," Yon, and Fugue from Fourth Sonata, Rheinberger (Earl McCormick, organist and director Bacon Memorial Church, Niagara Falls, N. Y.).

After the program a very pleasant hour was spent getting acquainted. The members of the C.C.O. were invited to visit the A.G.O. in the near future, a much anticipated event.

J. W. THOMAS, Secretary.
 Brantford Center.

Miss Elsie Senn and Mrs. W. H. Fair entertained members of the Brantford Center at the home of the former March 9. Interesting papers were read by three members of the center—"Evolution of Music," by Miss Marion Alexander; "Music and Its Relation to Religion and Choirs," by Miss E. Senn, and "Ministry of Music," by John Cozens.

George C. White presided over the business meeting. Plans for the annual junior choir festival were made. Discussion centered around the raising of funds for the British Organ Restoration Fund.

Mrs. Meda Gunn, newly-appointed musical director at the First Baptist Church, was warmly welcomed. Best wishes were extended to John Cozens, who is leaving the city, having accepted a position at the Toronto Conservatory of Music. The illness of A. G. Merriman, former president of the center, was mentioned and expressions of regret were voiced, along with best wishes for a speedy recovery. Luncheon was served by the hostesses.

ELEANOR L. MUIR, Secretary.

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New Music for the Organ

By **WILLIAM LESTER, D.F.A.**
Fantasy on the tune "Leoni," by T. Tertius Noble; published by Galaxy Music Corporation, New York.

Notable among the organ compositions of today are the works of Dr. Noble. His treatments of familiar hymn-tunes rank high in all the musical virtues. Of top-rank quality is this new issue. Based on a theme of significance, the treatment demonstrates high-grade craftsmanship and a fertility of technical mastery seldom revealed by his contemporaries. This large-scale work (eleven pages) is magnificent music, grateful to the player and interesting to the listener—not a common combination. Unless I am badly mistaken, it will promptly achieve popularity second to no organ work of commensurate style and importance of recent publication.

With all its ambitious scope and epic sweep, the piece offers no great difficulties of playing or of understanding—the good sense of values and the adept touch of the expert organist are everywhere in evidence.

This work is recommended for concert or service use. Students will feel it a privilege to study such a brilliant *tour de force*.

Folio No. 34, Works by Hans Leo Hassler; Folio No. 35, Fantasias for organ by various composers; edited by Norman Hennefeld; published in "Masterpieces of Organ Music" Series by the Liturgical Press, Inc., New York.

Two more interesting and intrinsically valuable sets of old organ writings are offered as listed above. The Hassler music consists of two Ricercars (on the fifth tone and the eighth tone respectively) plus a melodious Canzona. All finely conceived, attractive music. In the other folio are presented four Fantasias by J. Krieger, O. Gibbons, M. Weckmann and J. J. Froberger. This old music is not made out of date by the passing of time. Rather is its vitality proved by the fact of its enduring through the centuries and winning re-issue. We are fortunate in that this wealth of old music is made available in such permanent form and at such a moderate cost.

Two Easter Meditations, by Robin Milford; published by Oxford University Press, London.

This is music which my head admires, but my heart feels a responsive reluctance to accept it as company. The composer's technical skill is ever evident; on that account there can be no quibble. But of that evasive, hard-to-define element we clumsily dub "inspiration" I can find little. The harmony is decidedly on the acrid side—which would be of little moment if the message of the music called for such dissonant treatment. It is music that will appeal to the player rather than the listener—and to the player who is in search of highly spiced writing. The music is decidedly on the difficult side, calling for a highly developed technique, both manual and pedal. The seasonal interest of the pieces will warrant unusual attention being paid to them at this time.

"Alleluia," "Grand Choeur" founded on an Easter Carol, by Theodore Dubois; published by McLaughlin & Reilly Company, Boston.

This issue is a reprint of a once-popular and very successful Grand Chorus by the noted Parisian organist, Dubois. The theme chosen as its leit-motif, "O Filii et Filiae," makes the piece of interest at this season of the church year. As is typical in the organ writings of this composer, the technical difficulties are notable by their absence. The composition will sound well and lie well under the hands and feet. It is big-sounding music, re-

dolent of joyous triumph, brilliant and virile. For service postludial use at Eastertide it will prove invaluable.

Prelude in E, from "Prelude, Air and Finale," for organ, by César Franck; arranged by W. A. Goldsworthy; published by Edwin H. Morris & Co., Inc., New York City.

A first-class standard masterpiece, expertly arranged and made available in a well-printed, moderately-priced format. Franck at the height of his mystical inspiration!

TWO ORGANISTS IN RECITAL OF TWENTIETH CENTURY MUSIC

Two organists were invited by the Music Club of Somerset, Pa., to give a program of twentieth century organ music at St. Paul's Evangelical and Reformed Church. The recital took place Feb. 14. Mrs. Stella G. Roth and Mrs. Mary S. Meyer were the participating organists. Mrs. Roth played: Prelude and Fugue, Kinder; "Harmonies du Soir," Karg-Elert; "Hear, O Israel," Weinberger; "Old Damascus Chant," Shure; "The Bells of St. Anne de Beaupré," Russell; "The Squirrel," Weaver; Fantasy on a Welsh Tune ("Ton-Y-Botel"), Noble.

Mrs. Meyer's numbers were these: "Florentine Chimes," Bingham; "Into the Silver Night," Alfred Johnson; "Canyon Walls," Clokey; "Evening Bells and Cradle Song," Macfarlane; "La Concertina," "L'Organo Primitivo" and Toccata, Yon; "Easter Morning on Mount Rubidoux," Gaul.

THE VAN DUSEN ORGAN CLUB met Monday evening, March 11, in the organ studio of the American Conservatory of Music, Chicago, for a lecture and discussion on the use of ornamentation in the works of Bach and to hear a recital played by Mrs. Miriam Clapp Duncan. Mrs. Duncan played the First Trio-Sonata by Bach and the Second Symphony of Vierne. The club met again March 25, when Miss Emily Roberts conducted a forum on church music.

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- This Glad Easter Day..... arr. C. Dickinson
- All Hail the Power (Two Choirs)..... W. A. Goldsworthy
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- God So Loved the World..... H. Moore
- Go to Dark Gethsemane..... T. Tertius Noble
- Joy Dawns Again..... W. R. Voris
- Come, Ye Faithful..... A. Whitehead
- He Is Risen..... D. McK. Williams
- Blow Golden Trumpets..... W. Wild
- Thy Glory Dawns..... C. M. Lockwood
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Organists and choirmasters of two cities in Oklahoma and nearby communities received the benefit of a choir institute conducted in Alva and Ada in the latter part of February by Dr. Francis S. Moore, prominent Chicago church musician and organist and director at the First Methodist Church of Oak Park.

The session in Alva occupied the period from Feb. 17 to 22 and closed with an organ recital and choral program in the First Methodist Church. The institute was sponsored by the ministerial alliance of all the Protestant churches in the city. At the first meeting, Feb. 17, special information was given to pastors, organists and choir directors. After a talk on their relationship, the united choirs were taught how to sing several anthems unfamiliar to them. Questions were asked from the floor regarding the anthems. At the second meeting, Feb. 18, the organization of junior choirs was taken up. Examples of the proper way to sing responses and chants were discussed. Feb. 19 suggestions for program making were given, which included organ preludes, anthems and responses. Stress was laid upon the importance of a unified theme in the church service, music correlating with the pastor's subject.

On Feb. 20 the united choirs had a rehearsal of some of the difficult anthems. Feb. 21 the subject was hymn singing. Dr. Moore gave the history of some hymns. The final meeting of the institute was held Feb. 22. A summary of the material presented at previous meetings was given. Questions from the floor about problems which the church must consider were discussed. A final rehearsal of the choir was conducted and the anthems for the concert were prepared. These anthems were "Go Forth to Life, O Child of Earth," by Van Denman Thompson, and "Holy, Holy," by Dr. Moore.

The concert took place Feb. 26. Dr. Moore played: Chorale in A minor, Franck; Andante from Fifth Symphony, Beethoven; Toccata and Fugue in D minor, Bach; Air for the G String, Bach; "Drink to Me Only with Thine Eyes," Russell Hancock Miles; Andante from Fourth Symphony, Widor; Gavotte, Martini; "Hallelujah Chorus," Handel. Dr. Moore went from Alva to Ada, Okla., for a concert and hymn festival in the First Presbyterian Church.

C. AUSTIN MILES, writer of a large number of popular hymn-tunes, including "In the Garden," died March 10 in Philadelphia. Mr. Miles, a resident of Pitman, N. J., retired four years ago as music editor of the Rodeheaver. Hall-Mack Company after forty-three years of service. "In the Garden," his most famous tune, was written in 1912. It was printed 3,000,000 times.

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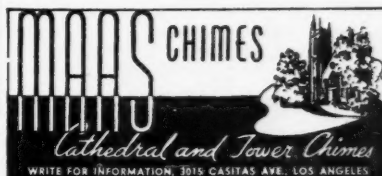
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Letters to the Editor

[Several interesting letters to the editor on various subjects, received during the month, have had to be held over for future issues because of lack of space.]

Mr. Jamison's Ideal, and the Opposite.
Los Gatos, Cal., Feb. 7, 1946.—Dear Mr. Gruenstein:

I enjoyed every letter on page 24 of the February DIAPASON. The writers all had something to say and were straightforward in saying it. It is steady to have an engineer-organist like Mr. Pigott inject a little concrete into this abstract brawl. His facts obliterate conjectures and assumptions. . . . If some leftwingers want to go baroque, let them, but others reserve the right to prefer the saving grace of normalcy. I feel it is fairer to the public to design and sell organs that a few years hence will not be museum pieces, or referred to as "our 1940-50 period." Apropos of this I have just received a letter from perhaps the greatest authority on the classics, which says of some continental builders: "They have not yet entirely emancipated themselves from the baroque influence." I like the word "emancipated."

How strange, inexplicable and fleeting these fads and movements are! How inconsequential their beginnings. The whim of some enthusiast, . . . the revolt against an opposite and equal evil. In one country the baroque is dead or dying, in another it is being reborn. The land of its origin denies it, a new land fosters it. Continental organists condemn it, continental professors of musical history step-father it.

In France we find hard, brilliant, awe-some ensembles whose major voices, both flute and reed, bluster with blatancy. In England a variety of ideals considerably less unrestrained, though basically at one with the French in the soundness of their harmonic structure. In Germany, in addition to ancient work, we have the revived baroque side by side with cheap new typeless stuff that when I last saw and heard it was pathetic. Consoles apparently cut out on a dark night with a kitchen knife by the assistant carpenter's helper, that clattered like a stick on a picket fence; swell shades balanced by a weight on the end of a pole! Close by, in Alsace, Dr. Schweitzer says the last flicker of the good old work survives.

This brings us to Mr. Leiper's contribution. Mr. Leiper has used his ears and head. His conclusions are correct. While phonograph records cannot do an organ full justice they convey enough—especially if one gets as close to the loud-speaker as possible. Then one hears. . . . Perhaps a kind term for those who like this tone is "abnormal." Next, the Ste. Aurelle (Strasbourg) Schweitzer records. Utterly different from baroque tone. Colorful, complex, rich timbres of wide variety and perfect blend (think what that means!). Not tarred with the same mutation brush—no matter what stops are drawn—but individual, genuine, primary colors from which all sorts of tints can be made. Again Mr. Leiper is right re the suave polished perfection of the Bonnet "St. Anne" Fugue record on the John Hays Hammond organ, with, as he points out, the gorgeous dignity of the final pedal passage. He sought European timbres from this unconventional American instrument, and got them; but they are conservative, digestible musical timbres.

I can speak with some authority of the Ste. Aurelle records, for four people have sent me the organ scheme, two of them have played it and either told or written me its qualities, and one of them built it. Dr. Schweitzer has sent me his registration on it for the Franck E major Chorale record. The very first notes are so incomparably rich that the moment I heard them I vowed I would give my other eye tooth to capture that sound. It has taken two years to do it. Just for general interest the opening registration is nothing but 8-ft. tone. Eleven 8-ft. stops, including a clarinet! Not a mixture or a mutation in the group. Yet it is so superior in texture and flavor to what is usually employed as to suggest plum pudding versus rain water.

That is the sort of tone I love—subtle, warm, complex, to the point of baffling analysis; eloquent to the adequate telling of the Franck tale. There can be no question but that plentiful mixtures and mutations are essential to a welded musical tout ensemble, but in passages of "narrative" type they have no part. I hear them used too much—altogether too much. Like everything else that is overdone, they become monotonous. They kill the individual timbres buried beneath them. A classic example of this misuse is the extremist who played the Vierne

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J. B. JAMISON.

Would Continue the Discussion.

Ventnor, N. J., March 7, 1946.—Dear Mr. Gruenstein:

I notice with much regret your stated intention of closing the discussions on tonal design of the organ in THE DIAPASON. I think such a step would entail great loss on the organ fraternity, particularly as danger exists that the views expressed by those who cling so vehemently to the methods of ancient times might

be accepted by some, to their eventual undoing.

It goes beyond belief that the very limited opportunities available to organists for learning more about the instrument which is veritably their stock in trade should be faced with curtailment.

The organ is a growing instrument. It has its growing pains (some in the neck), which have to be carefully nursed and defended against the efforts of those who think too fondly of the musty formulas of olden times.

I beg of you, Mr. Editor, and I am sure I speak for very many others, that you will give your best consideration to this matter, and, so far as may be possible, keep your excellent columns open to free discussions on a matter that lies so close to the interests of those you so splendidly serve.

Sincerely yours,
ARTHUR SCOTT BROOK.

[It was only the one phase of organ design on which we wished to close the extended debate in the columns of THE DIAPASON. Our columns always will be open to discussion of questions of organ design, as they have been for over thirty-six years.—THE EDITOR.]



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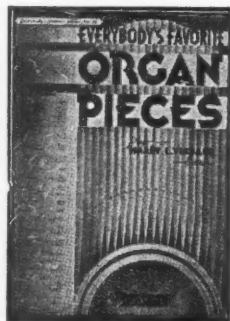
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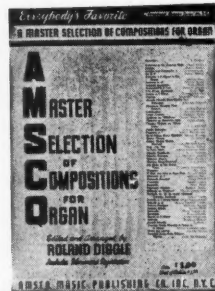
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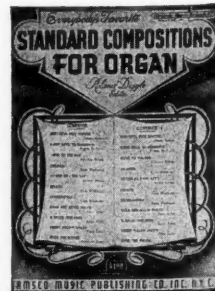
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THREE EVENINGS OF MUSIC
ARRANGED BY HUGH GILES

Three Monday evenings of music were arranged for March 18 and 25 and April 1 at the Central Presbyterian Church of New York City under the direction of Hugh Giles, with the assistance of his choir. At the first of these events the Britt Trio played Beethoven's Serenade in D major and, with Mr. Giles at the organ, the Sonata for organ and strings in C major by Mozart. Mr. Giles played these organ numbers: Chorale in B minor, Franck; Trio (composed in 1926), Jean Cras; Grave and Caprice, Tournemire; Berceuse and "Divertissement," Vierne; "Mr. Ben Jonson's Pleasure," Milford; "Alleluia," Tournemire.

March 25 the choir sang Bach's Magnificat, two Spanish Folksongs by Joaquin Nin and the "Benedictus" from Bruckner's Mass in F minor.

April 1 the Saidentberg Little Symphony and Mr. Giles are heard in a program which includes the Suite from "The Old Bachelor," Purcell; Corelli's Christmas Concerto, Hindemith's "Das Neue Werk" and a Suite for strings by Frank Bridge, while Mr. Giles plays Handel's Concerto in B flat.

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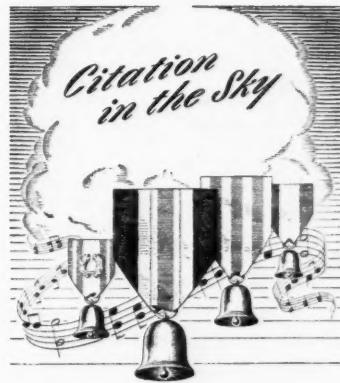
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Organ in Ensemble Special Project at Redlands University

Organ students at the University of Redlands, in California, are presenting two novel programs, illustrating the use of the organ as an ensemble instrument, April 1 and Sunday afternoon, April 7. The class has made a special project of studying this literature this year. In addition to playing works written for other instruments and organ two students have made their own arrangements of compositions for this program. Margaret Schugart has arranged the slow movement of the Tchaikovsky Piano Concerto for strings, piano and organ, and Frances Robinson has arranged the Adagio of the Bach Concerto in C for organ and two pianos. The string players from the school of music, the women's glee club and soloists from the school of music have cooperated in making the project possible.

The following organ students appear on the two programs: Mary Jane McConnell, Delmar Nelson, Lucile Broderson, Grace Jones, Mildred Gibson, Maxine Korsmeier, Margaret Schugart, Carolyn Muir, Muriel Keithley, Margaret Vollenweider, Clara Marie Baum, Elizabeth Mosaly, Margaret Lucke, Marian Pickell, Richard Galloway, Margaret Kadelbach, Grenville Daun, Frances Robinson, Robert Mitchell and Lois Knight.

The programs are made up as follows:

APRIL 1.

Corelli—Pastorale (organ and string orchestra).

Stamitz—Sonata for flute, violin and organ.

Mozart—Sonata 6, for organ and strings.

Schutz—"Psalm 51," for two violins, voice and organ.

Clokey—Intermezzo and Scherzo from Symphonic Poem for piano and organ.

Charpentier—Melodie for 'cello, piano and organ.

Mozart—Sonata 5 for organ and strings.

Tchaikowsky—Slow movement from Concerto for strings, piano and organ.

Mozart—Sonata 8 (organ and strings).

Kroeger—Nocturne (piano and organ).
Handel—Allegro and Gavotte, Concerto in G minor for organ and string orchestra.

APRIL 7.

Mozart—Sonata 7 (organ and strings).
Dickinson—Reverie (organ, piano, violin and 'cello).

Purcell—Sonata (Largo and Allegro) (two violins, organ and 'cello).

Franck—Prelude, Fugue and Variation (piano and organ).

Karg-Elert—"Vom Himmel hoch" (organ, violin and voices).

Mozart—Sonata 4 (organ and strings).

Reger—"Weihnachten" (flute, 'cello and organ).

Vivaldi—Pastorale (flute, 'cello and organ).

Bach—Concerto (Adagio) (organ and two pianos).

Mozart—Sonata 15 (organ and strings).

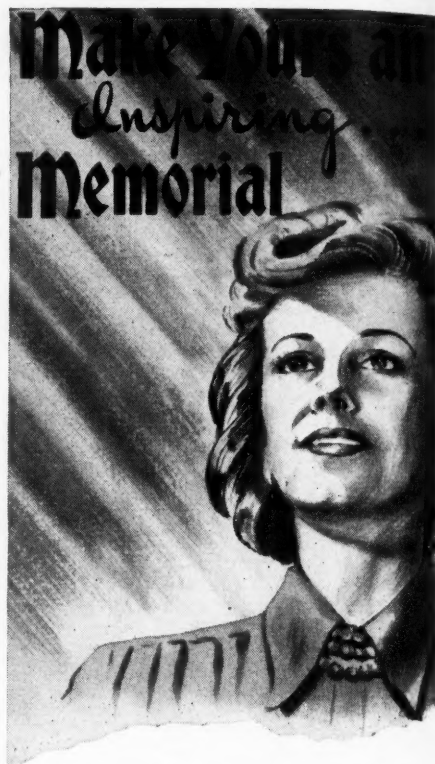
Leslie P. Spelman, who has made an extended search for material for ensemble groups, and Margaret Whitney Dow, who is associated with him, selected the programs for the two recitals.

ORGAN AND FLUTE SONATAS ARE PLAYED IN PHILADELPHIA

Ernest Willoughby of St. Mark's Church, Philadelphia, gave a recital for the American Organ Players' Club of that city March 4 in St. Mark's. With the assistance of John A. Fischer, flutist of the Philadelphia Orchestra, he presented the Sonata in E flat by Bach and the Sonata in F major by Handel for flute and organ. This was probably the first performance of these compositions in Philadelphia. A large audience heard the concert and the critics praised the performers. Mr. Willoughby's organ numbers were the following: "Westminster Suite," Purcell; Prelude, Clerambault; "Soeur Monique," Couperin; Chaconne, Couperin; Prelude, Fugue and Chaconne, Buxtehude; Minuet and Musette, Handel; Bourree and Musette, Karg-Elert; Psalm-Prelude, Howells; Chorale Improvisations, "From the Depth of My Heart," "All Depends on God's Blessing" and "Rejoice Greatly, O My Soul," Karg-Elert; Chorale Preludes, "O God, Be Merciful to Me," Bach; "On a Theme by Tallis," Darke, and "St. Anne," Charlton Palmer; Imperial March, Elgar; Aria and Finale from "Water Music," Handel.

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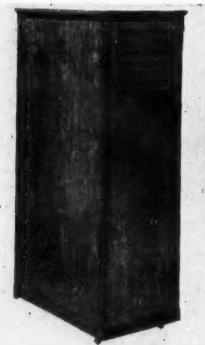
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CLARENCE C. BIRCHARD, MUSIC PUBLISHER, TAKEN BY DEATH

Clarence C. Birchard, founder and president of C. C. Birchard & Co., Boston music and textbook publishers, died Feb. 27 at his home in Carlisle, Mass., after a long illness. He was born in Cambridge Springs, Pa., July 13, 1866. Mr. Birchard is survived by his widow, Mrs. Elna Kinander Birchard.

After an early career as representative of textbook publishers, Mr. Birchard founded his own firm in 1901. The reputation of his company was firmly established with "The Laurel School Song-Book" and other books in "The Laurel Series," together with the rapid development of an extensive catalogue of choral music. He was likewise a pioneer in the community singing movement. His "Twice 55 Community Songs" was the first large low-priced edition of that type of musical publication. Several million copies of this book were distributed. He was one of the founders of the Wa-Wan Press, a landmark in the promotion of American music. Beginning in the 1920s he issued a large number of major works by American composers, including Ernest Bloch, Charles Wakefield Cadman, George W. Chadwick, Joseph W. Clokey, Harvey B. Gaul, Samuel Richards Gaines, Henry Hadley, Howard Hanson, Philip James, Edgar Stillman Kelley, A. Walter Kramer, Charles M. Loeffler, Daniel Gregory Mason, George Frederick McKay, Leo Sowerby and T. Carl Whitmer. He also published the American editions of H. F. W. Deane and Sons, London, England.

Mr. Birchard's death came at the completion of his major achievement, the publication of a basic series of music books for grade schools, entitled "A Singing School."

He was a member of Mu Phi Alpha Sinfonia, musical fraternity, and of the University Club of Boston.

MISS MARY MacELREE, F.A.G.O., DIES IN WEST CHESTER, PA.

Miss Mary MacElree, F.A.G.O., a prominent organist of West Chester, Pa., died Feb. 11 after a short illness. For more than twenty years she had been at the First Presbyterian Church of West Chester, retiring only a few months ago.

Miss MacElree was a graduate of the West Chester State Teachers' College and had taught in private schools in Washington, D. C. She also taught for several years at the Mary Lyons School in Swarthmore, Pa. She was a member of the Pennsylvania Chapter, A.G.O.

Miss MacElree is survived by her parents, Mr. and Mrs. Wilmer W. MacElree of West Chester.

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SAMUEL W. SHANKO



SAMUEL W. SHANKO was discharged from the army in November after nearly four years of service and returned to his former position as minister of music of the First Presbyterian Church, Greensburg, Pa. On Feb. 15 he was appointed minister of music at the West End Baptist Church, Petersburg, Va. Here he is organizing a choir program throughout the church school, and directing the senior choir. He presides over a three-manual Pilcher organ.

Mr. Shanko studied organ with Louis Robert at Peabody Institute and in 1940 was graduated from Westminster Choir College, where he had three years of organ instruction under Carl Weinrich. He served two years of his army life overseas with the American First Army in its entire campaign, winning five battle stars.

"VESPER HOUR" EVENTS UNDER LEAD OF WALTER N. HEWITT

At the "vesper hour" in the Prospect Presbyterian Church of Maplewood, N. J., Haydn's "Creation" will be presented April 28 under the direction of Walter N. Hewitt, organist and minister of music. The soloists will be Ruth Diehl, soprano; Gean Greenwall, bass, and Joseph Laderoute, tenor of the Metropolitan. May 26 the annual choir festival will be held, with three choirs, a total of 135 voices, taking part and Dorothy Coy, harpist, as soloist.

Tea will be served in the parish-house following each "vesper hour" service. Attendance at the "vesper hour" has averaged 400 this season.

A recital by pupils of Mr. Hewitt took place Sunday afternoon, Feb. 17, at the Prospect Presbyterian Church. Those who played were Donald Pfozt, John Clemence, John Strahan III and Edward Paul.

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HOW THEY DO IN MILWAUKEE



WHEN ERNEST WHITE of New York played in Milwaukee recently as a guest of the Wisconsin A.G.O. Chapter he and John K. Christensen, dean of the chapter, were pleasantly surprised to find the city hall tower lighted with a brilliant welcome sign.

The picture shows the tall landmark in the cream city with the sign announcing Mr. White's recital to all who passed within a considerable distance of the building. Milwaukee's appreciation of organ recitals should set an example to other cities.

AT A MEETING of the directors of the Bach Festival Society of Philadelphia, Inc., Dr. Herbert J. Tily, president of Strawbridge & Clothier and well-known patron of music and the arts, was elected president of the organization. James Allan Dash, music director and conductor of the society since its inception, was re-elected. Founded several years ago to sponsor the annual Philadelphia Bach festivals the society this season also is presenting the Great Masters Festival Concerts Cycle, featuring music of Haydn, Mozart and Beethoven.

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**Music of Reformation
Subject of Programs
at Town Hall, New York**

In the Town Hall workshop lecture-recital series on the "Music of the Faiths," the two concluding lectures, Feb. 18 and 25, treating the development of music under the influence of the Reformation, as led by Luther and Calvin, were given by Helen A. Dickinson. The programs were under the auspices of the School of Sacred Music, Union Theological Seminary, of which Hugh Porter is the director and Clarence Dickinson director emeritus. The two lectures were introduced by Henry P. Van Dusen, president of the seminary. A chorus of the combined choirs of the seminary, of the Brick Presbyterian Church and of the Collegiate Church of St. Nicholas was directed by Dr. Dickinson and Hugh Porter, with Myrtle Regier, organist; Robert Hieber, pianist; John Calvart, boy soprano; Suzanne Bloch, lutenist, and Hugh Brown; Suzanne Bloch, lutenist, and Hugh Brown and Bonnie Jean Douglas, violinists.

The first session was devoted to the music resultant from the Luther Reformation, with the re-entrance of women and men of the laity into the music of the church and the development of such musical forms as the chorale, chorale prelude for organ, cantata, solo cantata, Biblical scene, Passion and oratorio. The program included among other works "The Pharisee and the Publican," Schuetz; solo cantata, "My Jesus Is My Lasting Joy," Buxtehude; the "Betrayal" and "Golgotha" sections of the "St. Matthew Passion," Bach, and "Worthy Is the Lamb," from "The Messiah," by Handel. Dr. Dickinson played two chorale preludes for organ by Bach—"Comest Thou, Lord Jesus" and "A Mighty Fortress"—at the conclusion of which the audience joined the choirs in singing one stanza of the chorale "A Mighty Fortress." Other soloists were students in the School of Sacred Music.

In the lecture of Feb. 25 Mrs. Dickinson spoke on the influence of the Calvinistic Reformation movements on music, and the illustrations included: "Lord, We Cry to Thee for Help," Zwingli; Four of the Ten Commandments from John Calvin's First Psalter; "Behold, How Good a Thing It Is," from the Scottish Psalter; "Arise, O Ye Servants of God," Sweetlinck; "Psalm 100" (for organ), Henry Purcell, and "Prelude on a Welsh Hymn-tune" (for organ), Vaughan Williams, played by Hugh Porter; the "Acts of the Apostles," by Christopher Tye, sung by the boy soprano soloist of Grace Church and accompanied on the lute, and a "Psalm for Lute" by Richard Allison; "O God, Thou in Thy Name Me Save," from Ainsworth's Psalter, brought to this country by the Puritan Fathers, sung as a solo in Puritan costume; George Herbert's "Let All the World in Every Corner Sing," the music by Vaughan Williams, with piano and organ accompaniment, and "All People That on Earth Do Dwell," as treated by Bourgeois in the Genevan Psalter and by Bach in "God's Time Is Best," and arranged by Gustav Holst.

**MRS. FLORA THOMSON GREENE,
PITTSBURGH ORGANIST, DEAD**

Mrs. Flora Thomson Greene, prominent Pittsburgh organist and wife of Dr. James H. Greene, executive vice-president and secretary of the Pittsburgh Chamber of Commerce, died Feb. 25 at her home. For the past thirteen years she had served at the Sixth Presbyterian Church. During her life in Pittsburgh since 1920 she had been organist and director of music at St. Peter's Evangelical Church, First Church of Christ, Scientist, and the Bellefield Presbyterian Church, all of Pittsburgh, and the First Presbyterian Church of Sewickley.

Mrs. Greene received her bachelor of music degree from the University of Illinois and her Ph.D. degree from the University of Chicago. From 1941 to 1943 she was president of the Tuesday Musical Club and a member of its composers' division. She composed songs, quartets and hymns.

Besides her husband, Mrs. Greene is survived by a daughter, Joan, of Medina, Tex.; a brother, Dr. John W. Thomson of Indiana, Pa., and one grandchild.

HERBERT G. STEWART



HERBERT G. STEWART, minister of music of the Park View Methodist Church, Portsmouth, Va., celebrated his twentieth anniversary as a church organist with a recital and choir musicale March 3. Mr. Stewart began his organ work when a senior in high school, afterward attending William and Mary College and coming home weekends to play. He received leaves of absence from the church to continue his studies at the Juilliard School of Music and the Guilman Organ School.

Mr. Stewart served during the war as chaplain's assistant at Camp Lee, Va., Camp Reynolds, Pa., and Fort Monmouth, N. J. In New Jersey he was chapel, radio and theater organist, giving recitals frequently.

In 1934 Mr. Stewart was appointed choir director of the church and last year minister of music. He has two large choirs and a paid quartet.

The anniversary program was as follows: Toccata and Fugue in D minor, Bach; Chaconne, Handel; Prelude and Fugue in G major, Bach; "Romance sans Paroles," Bonnet; "Now Thank We All Our God," Karg-Elert; Andante Cantabile, Fourth Symphony, Widor; First Movement, Unfinished Symphony, Schubert-Lemare; Scherzo in G minor, Blum; "The Bells of Aberdovey" H. J. Stewart; "Echoes of Spring," Friml; "At the Close of Day," Herbert G. Stewart. The choral selections were from the works of Handel, Mendelssohn, Buck, O'Hara, Ambrose, Petrie, Adams and Roma.

**DR. RAWSKI GIVES PAPER ON
WORKS OF ROMAN DE FAUVEL**

At the meeting of the American Musicological Society in Detroit, Mich., Feb. 23 and 24, Dr. Conrad H. Rawski, dean of the Ithaca Chapter, American Guild of Organists, presented a paper entitled "The Two-Part Motets of the Roman de Fauvel," which deals with French ecclesiastical music of the thirteenth and early fourteenth centuries. Some of the works contained in the beautifully written, important fourteenth century manuscript, known as the "Roman de Fauvel," have never before been transcribed into modern notation. Dr. Rawski, who photographed and transcribed the whole musical repertory inserted in the manuscript, illustrated his talk with slides and recordings, which, in all probability, represent the first performance of some of the Fauvel motets after more than 500 years. Dr. Rawski is associate professor of music at Ithaca College.

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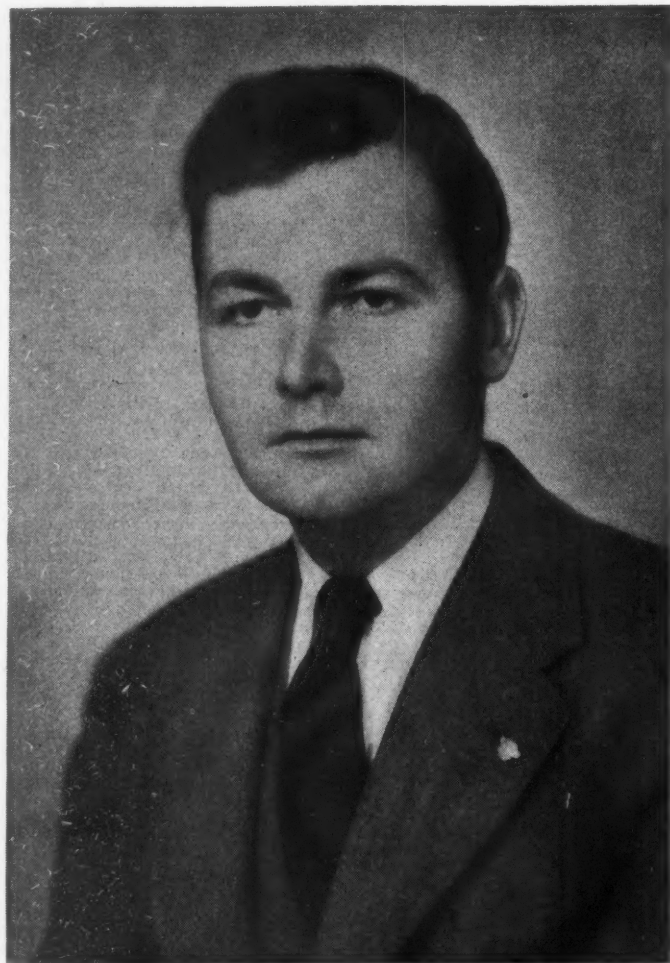
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