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CONNECTICUT CHURCH ORDERS BIG AUSTIN

REREDOS CONCEALS ORGAN

St. Mark's Episcopal Builds Contemporary Edifice on New Site—
To Complete Three-Manual Instrument for Easter 1961

A new three-manual Austin organ comprising four manual divisions and pedal will be installed in the new St. Mark's Episcopal Church, New Canaan, Conn. now under construction on a new site. Pre-cast concrete slabs in triangular sections will be a feature of the roof construction. Side walls feature brick and stained glass panels.

Architects are Sherwood, Mills and Smith, Stamford, Conn. and acoustical consultants are Bolt, Beranek and Newman.

The free-standing altar will be backed by a large open grille reredos extending from floor to ceiling. The grille will conceal the choir loft and organ which extend across the front of the building.

The organ itself will be located on a shelf construction immediately above and behind the choir. Choir seats are on elevated risers radiating out from the console which will be in the center front of the choir area. The organist will thus be facing both choir and organ and will hear everything in balance.

The building and organ are scheduled for completion by Easter 1961.

The disposition is as follows:

GREAT

Quintaten, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Spitzflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Spitz Fiffteenth, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes

SWELL

Rohrflöte, 8 ft., 68 pipes
Viole de Gambe, 8 ft., 68 pipes
Voix Celeste, 8 ft., 61 pipes
Flauto Dolce, 8 ft., 68 pipes
Principal, 4 ft., 68 pipes
Waldflöte, 4 ft., 68 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Contra Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Fagotto, 8 ft., 12 pipes
Clairon, 4 ft., 68 pipes
Tremulant

CHOIR

Gedeckt, 8 ft., 68 pipes
Gemshorn, 8 ft., 68 pipes
Gemshorn Celeste, 8 ft., 56 pipes
Spitzflöte, 4 ft., 68 pipes
Nasard, 2 3/4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Krummhorn, 8 ft., 68 pipes
Trumpet, 8 ft., 68 pipes
Tremulant

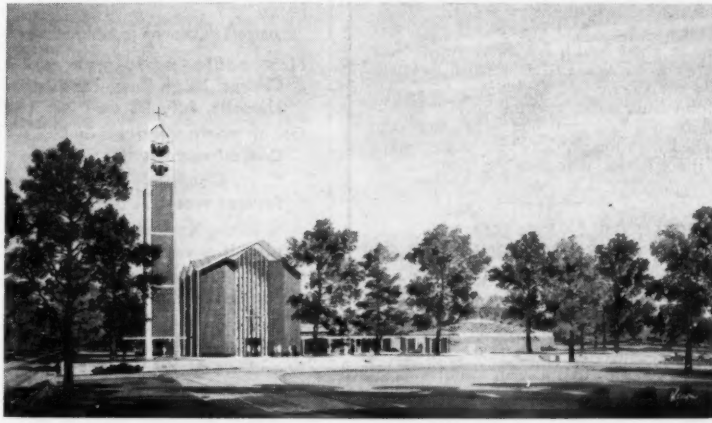
POSITIV

Nason Flute, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Oktav, 2 ft., 61 pipes
Larigot, 1 3/4 ft., 61 pipes
Sifföte, 1 ft., 61 pipes
Cymbal, 3 ranks, 183 pipes

PEDAL

Contra Bass, 16 ft., 32 pipes
Spitzflöte, 16 ft., 12 pipes
Gedeckt, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 32 pipes
Gedeckt, 8 ft.

NEW CANAAN CHURCH WHICH WILL HAVE AUSTIN



NEW ORGANS, AGO CHAPTERS GIVE ARTISTS ACTIVE MAY

Robert Baker will open a three-manual Aeolian-Skinner organ in Home Moravian Church, Winston-Salem, N. C. May 8 and a new Schantz May 11 at the Central Presbyterian Church, Lafayette, Ind. He was scheduled for another dedicatory May 1 at the First Methodist Church, White Plains, N. Y. and will be heard May 15 at the Claremont, Cal. Congregational Church. The Los Angeles and Pasadena AGO Chapters will sponsor his May 16 recital.

George Markey will open the new Schantz May 13 in the First Presbyterian Church, Elkhart, Ind. Other recitals will be May 8 under the aegis of the Rockland County AGO Chapter at Haverstraw, N. Y. and for the Lake County Chapter May 25 at Lake Erie College, Painesville, Ohio.

Marilyn Mason will open the new Möller at the Lexington, Va. Presbyterian Church, May 9.

The McCurdys will play May 6 for Trinity Parish, Southport, Conn.; the Mississippi Gulf Coast Chapter will sponsor William Teague May 9 at Gulfport, and the New Hampshire Chapter will hear John Weaver May 27 at Manchester.

FIFTH ORGAN HISTORICAL MEET SCHEDULED FOR JUNE

The Organ Historical Society will hold its fifth annual convention June 20-22 in Philadelphia and Berks County, Pa. On the schedule are recitals, slides, tapes, discussions, tours, good food and demonstrations of more than twenty-five tracker organs dating from 1770 to 1906 and ranging from three to fifty ranks.

For details write E. M. McCracken, chairman, 110 Evergreen Ave., Pitman, N.J.

DOM JOSEPH GAJARD, OSB, choirmaster of Solesmes, France, will conduct master classes for advanced students in Gregorian chant at the Plus X summer school of liturgical music July 5-22 at Manhattanville College of the Sacred Heart, Purchase, N.Y.

Choral Bass, 4 ft., 32 pipes
Nachthorn, 4 ft., 32 pipes
Flute, 2 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Bombarde, 16 ft., 32 pipes
Fagotto, 16 ft.
Trompette, 8 ft., 12 pipes
Krummhorn, 4 ft.

WEINRICH CHAPEL RECITAL USED NEW FLENTROP REEDS

Carl Weinrich used three new reed ranks March 13 which were built by the Flentrop Company, Zaandam, Holland for the Princeton University chapel. There are: a 16-foot dulcian, an 8-foot trumpet regal and a 4-foot vox humana. They were installed by Chester A. Raymond.

Mr. Weinrich played an all-Bach recital April 6 in Hill auditorium, University of Michigan. He will play May 9 at the First Presbyterian Church, South Bend, Ind. and May 11 at the Knox Presbyterian Church, Stratford, Ont. His recital June 5 at Albion, Mich. College will be in connection with commencement activities.

NORTHWESTERN U. GARRETT JOIN TO AWARD MSM DEGREE

The school of music of Northwestern University in collaboration with the Garrett Biblical institute will offer a program leading to the degree of master of sacred music beginning in September.

The course is designed to include work in three principal areas: religion, religious education and music. The principal field of performance will be organ or voice. Applicants must hold a bachelor degree. An audition or recording is required. The minimum requirement for the degree will be two full academic years.

NEW SACRED SERVICE SUNG FOR WEINER ANNIVERSARY

The first concert performance of a new Sabbath Service by Lazar Weiner was sung April 1 at the Central Synagogue, New York City, in celebration of Mr. Weiner's thirtieth anniversary as conductor of the choir. Mr. Weiner conducted the performance. Frederick Lechner was the cantor and Alexander Richardson was at the organ.

IFOR JONES, WILBUR HELD HEAD OHIO STATE SESSION

A church music institute will be held June 13-17 at Ohio State University, Columbus with Ifor Jones and Wilbur Held in charge of choral and organ work respectively. The supporting faculty will include Henry Bruinsma and Gertrude Kuebelius of the university staff and Elizabeth Lange and Eldo Neufeld of Columbus churches.

LA CROSSE CATHEDRAL ORDERS TWO MÖLLERS

FOUR MANUALS IN CHANCEL

Two-Manual Antiphonal Completes Installation in St. Joseph's R.C. in Wisconsin City—Henry Beard Is Designer

St. Joseph's Roman Catholic Cathedral, LaCrosse, Wis., has awarded contracts to M. P. Möller to build two fine instruments for its new building now under construction. The architect is Edward J. Schulte of Cincinnati, Ohio.

The two organs, a four-manual in the chancel, and a two-manual antiphonal on the rear gallery, are both to be playable from the sanctuary organ console. Specifications were designed by Möller's representative, Henry Beard, in consultation with the consultant to the bishop, Father John Pinion, Colby, Wisconsin.

The stoplist is as follows:

GREAT

Quintaten, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Quint, 2 3/4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Scharf, 3 ranks, 183 pipes
Fagot, 16 ft., 61 pipes

SWELL

Gambe, 16 ft., 12 pipes
Stopped Diapason, 8 ft., 61 pipes
Gambe, 8 ft., 61 pipes
Gambe Celeste, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Gemshorn, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Cymbal, 2 ranks, 122 pipes
Trompette, 16 ft., 61 pipes
Trumpet, 8 ft., 61 pipes
Clairon, 4 ft., 61 pipes
Tremulant

CHOIR

Erzähler, 16 ft., 12 pipes
Viola, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 54 pipes
Gemshorn, 4 ft., 61 pipes
Nasard, 2 3/4 ft., 61 pipes
Nachthorn, 2 ft., 61 pipes
Scharf, 2 ranks, 122 pipes
Cor Anglais, 8 ft., 61 pipes
Tremulant

POSITIV

Quintflöte, 8 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Cornet, 2 ranks, 122 pipes
Zimbel, 2 ranks, 122 pipes
Processional Trumpet, 8 ft., 61 pipes
Tremulant

PEDAL

Contre Basse, 16 ft., 32 pipes
Quintaten, 16 ft.
Gambe, 16 ft.
Erzähler, 16 ft.
Geigen Prinzipal, 8 ft., 32 pipes
Rohrgedeckt, 8 ft., 12 pipes
Gambe, 8 ft.
Erzähler, 8 ft.
Geigen Octave, 4 ft., 12 pipes
Rohrgedeckt, 4 ft., 32 pipes
Gambe, 4 ft.
Erzähler, 4 ft.
Rohrgedeckt, 2 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Harmonics, 3 ranks, 96 pipes
Double Trumpet, 16 ft., 32 pipes
Fagot, 16 ft.
Trumpet, 8 ft., 12 pipes
Clairon, 4 ft., 12 pipes
Fagot, 4 ft.

ANTIPHONAL GREAT

Bourdon, 8 ft.
Fugara, 4 ft.
Prinzpalföte, 2 ft.
Mixture, 2 ranks
Holzregal, 16 ft.

ANTIPHONAL SWELL

Gedeckt, 16 ft.
Gedeckt, 8 ft.
Gemshorn, 8 ft.
Nachthorn, 4 ft.
Geigen, 2 ft.
Cymbal, 2 ranks
Hautbois, 4 ft.
Tremulant

ANTIPHONAL PEDAL

Bourdon, 16 ft.
Gedeckt, 16 ft.
Spitzflöte, 8 ft.
Gedeckt, 8 ft.
Spitzflöte, 4 ft.
Holzregal, 16 ft.
Holzregal, 4 ft.

FREDRICK ERICKSEN



FREDRICK ERICKSEN has resigned from his post as organist and choirmaster of Emmanuel Episcopal Church, Baltimore, Md. after forty-eight years of distinguished and faithful service. He has not been in good health for some time. Now 76 "Fritz" Ericksen has served Emmanuel since 1912.

John Eltermann, selected by Mr. Ericksen as his assistant last year and who worked with him in designing with organs at the church, has been appointed his successor.

CHURCH IN DETROIT
ORDERS NEW MÖLLER

INSTALLATION JULY 1961

Space for Three-manual Organ Provided
When Christ Methodist Was Built 8
Years Ago—David Walsh, C. R.
Williams Are Designers

A new three-manual pipe organ, to be built by M. P. Möller, Inc., is to be installed in Christ Methodist Church, Detroit, Mich. The church built a new edifice about eight years ago, at which time provisions were made for this installation, scheduled for completion by July 1961.

The specification was designed by Möller's representative, David Walsh, in consultation with the chairman of the organ committee, C. R. Williams.

The stoplist is as follows:

GREAT

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes, 21 tubes
Tremulant

SWELL

Rohrflöte, 8 ft., 61 pipes
Gambe, 8 ft., 61 pipes
Gambe Celeste, 8 ft., 49 pipes
Spitzflöte, 4 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trumpet, 16 ft., 61 pipes
Trumpet, 8 ft., 12 pipes
Oboe, 4 ft., 61 pipes
Tremulant

CHOIR

Erzähler, 16 ft., 61 pipes
Erzähler, 8 ft., 12 pipes
Erzähler Celeste, 8 ft., 49 pipes
Nason Flute, 8 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Principal, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Harp (prepared)
Tremulant

PEDAL

Contrebasse, 16 ft., 12 pipes
Bourdon, 16 ft., 32 pipes
Erzähler, 16 ft.
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Erzähler, 8 ft.
Octave, 4 ft., 12 pipes
Erzähler, 4 ft.
Octave, 2 ft., 12 pipes
Trumpet, 16 ft.
Trumpet, 4 ft.

VIGELAND FEATURE GUEST
ON CINCINNATI FESTIVAL

Hans Vigeland, Buffalo, N.Y. will play the Poulenc Concerto May 4 with the Cincinnati symphony orchestra, Josef Krips conducting, as part of the Cincinnati May music festival. Other works to be heard within the week include Haydn's The Seasons, Berlioz' Requiem, Vivaldi's Gloria and Honegger's King David.

TENTH SEWANEE SUMMER
CONFERENCE SCHEDULED

Designed primarily for organists, choir-masters, choristers and clergy, the tenth Sewanee summer conference on church music will be held at DuBose conference center, Monteagle, Tenn. July 12 to 21.

Daily courses will include such subjects as the hymnal, chanting, service music, rehearsal techniques, conducting diction and the liturgy. Practical training will be received through rehearsals of the choir of conference members. Anthems will be studied and a group of larger works will be prepared and used in the services to be held at All Saints' Chapel, Sewanee. Listed are Litany in B flat, Mozart; Elijah, Mendelssohn and the Brahms Requiem. Afternoons will be free for recreation and private consultation with faculty members. Nine previous conferences have attracted 620 church musicians from 203 localities.

The music faculty will include David McK. Williams, MusD, FAGO; Jack Ossewaarde, AAGO, New York City, and J. Glen Metcalf, AAGO, Little Rock, Ark. Adolph Steuterman, MusD, FAGO, Memphis, Tenn. is again serving as director.

VARIED CHORAL SERIES
SUNG IN COLUMBIA CHAPEL

A religious art festival at St. Paul's Chapel, Columbia University featured the women of the chapel choir and instrumentalists April 26. Searle Wright conducted with Ralph Kneeream at the organ in a program which included: Litanies a la Vierge Noire, Poulenc; Doxologia, Crandell; Mass for two part chorus and percussion, Thomson; Ballade for English horn and organ, Sowerby, and Fugue, Canzona and Epilog for organ, violin and women's voices, Karg-Elert.

The Jewish Choral Society and the Teaneck Jewish center choral society directed by Harry Coopersmith sang a program of contemporary Jewish service music for the April 27 event of the festival.

The choir of Corpus Christi Church, male voices, was directed by William McDonald April 29 in Krenek's Twelve Tone Mass and motets by Poulenc, des-Prez, di Lasso and Woolfen.

OLD NORTH CHURCH HEARS
APRIL SERVICES OF MUSIC

Special April music services at the Old North Church, Boston, Mass. included William MacGowan at the organ with tenor and recorder April 3; the motet choir of the First Congregational Church, Cambridge, with David C. Johnson conducting April 10, and a recital by Donald Willing April 17.

PHILLIP STEINHAUS played Handel's Concerto 5 in F and Poulenc's Concerto in G minor with the Pontiac, Mich. symphony orchestra March 8.



Alan Hovhaness
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Other performances in U.S.A. and Canada during 1959 and 1960.
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NEW BEDFORD CHURCH HAS AEOLIAN-SKINNER

FAXON PLAYS DEDICATORY

Whaling City in Massachusetts Gets
55-rank 3-manual—Charles Smith,
Edward Gammons, John Tyrrell
Draw Design

The new Aeolian-Skinner organ in Grace Episcopal Church, New Bedford, Mass. was dedicated Feb. 21 followed by an opening recital by George Faxon. His program appears on the recital page.

The design of the 55-rank instrument was planned by Charles G. Smith, Jr., organist and choirmaster, in consultation with Edward B. Gammons, Groton School, and John J. Tyrrell, vice-president of Aeolian-Skinner. To achieve low-pressure voicing with no pipe nicking, the great projects partly into the chancel through the existing wood screen. At the same elevation the positiv is bracketed on the opposite chancel wall. Two-and-a-half-inch pressure was used in the great and positiv except for the great trompette which is on five inches. The remainder of the organ is voiced on four-inch pressure.

The parish is one of the largest of the denomination in New England with about 1600 communicants.

The stoplist is as follows:

GREAT

Quintaten, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Holzgedeckt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Flute Couverte, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Rauschquinte, 2 ranks, 122 pipes
Furniture, 4 ranks, 244 pipes
Zimbel, 2 ranks, 122 pipes
Trompette, 8 ft., 68 pipes

SWELL

Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 61 pipes
Hohl Flute, 8 ft., 68 pipes
Principal, 4 ft., 68 pipes
Plein Jeu, 4 ranks, 232 pipes
Fagotto, 16 ft., 68 pipes

Trompette, 8 ft., 68 pipes
Rohr Schalmel, 4 ft., 68 pipes
Tremulant

CHOIR

Rohrbordun, 16 ft., 12 pipes
Rohrflöte, 8 ft., 68 pipes
Dulciana, 8 ft., 68 pipes
Unda Maris, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes
Nasat, 2½ ft., 61 pipes
Flageolet, 2 ft., 61 pipes
Terz, 1½ ft., 61 pipes
Cymbal, 3 ranks, 183 pipes
Cromorne, 8 ft., 68 pipes
Trompette, 8 ft.
Tremulant

POSITIV

Nason Flute, 8 ft., 56 pipes
Koppelflöte, 4 ft., 56 pipes
Italian Principal, 2 ft., 56 pipes
Larigot, 1½ ft., 56 pipes
Sifföte, 1 ft., 56 pipes
Scharf, 3 ranks, 168 pipes
Tremulant

PEDAL

Untersatz, 32 ft., 7 pipes
Principal, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Quintaten, 16 ft.
Rohrbordun, 16 ft.
Octave, 8 ft., 32 pipes
Spitzflöte, 8 ft., 32 pipes
Rohrflöte, 8 ft.
Choralbass, 4 ft., 12 pipes
Spitzflöte, 4 ft., 12 pipes
Waldflöte, 2 ft., 32 pipes
Mixture, 4 ranks, 128 pipes
Posaune, 16 ft., 32 pipes
Fagotto, 16 ft.
Trumpet, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes

HAROLD DARKE TOURS WEST INDIES; ORGAN RESTORED

Dr. Harold Darke, enthusiastically remembered by many Americans who attended the ICO in London in 1957, will reopen the organ at St. Michael's Church, Cornhill, May 30. The organ has been out of service since February while restoration and some alterations took place.

Dr. Darke's final recital before the work began was his 1602nd at Cornhill. While the restoration was being accomplished he made a tour of the West Indies.

THOMAS MATTHEWS



THOMAS MATTHEWS, MusD, FAGO has resigned his posts on the faculty of Northwestern University, as director of music at the Seabury-Western Seminary and as choirmaster and organist of St. Luke's Episcopal Church, Evanston, Ill. effective at the end of the school year.

He will begin new duties Sept. 1 as organist and choir director of the Trinity Episcopal Church, Tulsa, Okla. where he will develop a boy choir program, and as chairman of a newly-established music department in the Holland Hall School.

Dr. Matthews is serving as the first dean of the new North Shore AGO Chapter. He has been extremely active in university, church and community affairs. He earned his FAGO in 1937 and was awarded the honorary MusD at the 1955 commencement ceremonies at Ripon, Wis. College.

Previous to his Evanston tenure Dr. Matthews served on the music staff of the Cathedral of St. John the Divine, New York City and as organist and choirmaster of St. Martin's-in-the-Fields, Philadelphia.

BIGGS PLAYS CONCERTOS IN 3 PARTS OF COUNTRY

E. Power Biggs was soloist Feb. 4 with the "little symphony" of the Seattle symphony orchestra, Milton Katims conducting, in a performance of concertos by Poulenc, Handel and Bach. He also appeared March 4 with the Buffalo Philharmonic orchestra, Joseph Wincenc conducting, at a "pops" concert in Kleinhans music hall playing the Cuckoo and Nightingale Concerto of Handel and a group of organ solos. A Schlicker organ was specially installed on the stage for the occasion.

A quartet of members of the Shreveport, La. symphony orchestra supported Mr. Biggs in a concert including music of Corelli, Mozart and Handel Feb. 23.

The magazine *Horizon* for March contains an article by Mr. Biggs on organs and the renaissance in our day of "awareness of basic principles of organ design and building."

BALDWIN-WALLACE STAGES

28TH FESTIVAL MAY 27-30

The entire program of five concerts of the twenty-eighth annual Bach festival at the Baldwin-Wallace Conservatory of Music, Berea, Ohio May 27 and 28 has been published. Cecil Munk is the director of the festival founded by the late Albert Riemenschneider and the conductors will be George Poinar who will direct the Art of Fugue, Brandenburg Concerto 6, Cantata 189 and the St. John Passion, John Robinson who will conduct the college choir in *Jesu, Priceless Treasure*, and Kenneth Snapp who will direct the brass choir in chorales from the tower.

Recitalists will include Rafael Puyana, harpsichord, Suzanne Block, lute, Eva Heintz, viola da gamba, and Mr. Poinar, violin. The festival orchestra and the Bach chorus will participate in the second, fourth and fifth events.

GEORGE WRIGHT'S appearance March 5 at San Francisco's Fox theater attracted 4,500 listeners at \$2 apiece.

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Ruth Krebbiel Jacobs, Editor
Choristers' Guild Letters
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Dr. Thor Johnson says,

"All fine! Please know of my heartiest approval of the excellent collection of three-part anthems selected by Roy Ringwald. It is a pleasure to write in its behalf."

Dr. Thor Johnson
Northwestern University
Moravian Music Festival

Dr. Federal Lee Whittlesey Says,

"Please accept my congratulations for the fine book and the novel and effective promotion. I am sure that this book of three-part anthems will have a wide use. As I go through the material I become increasingly aware that here is a book that will have an appeal not only to choirs of limited manpower, but also to large choirs. A tendency with some directors who have a full choir loft is to use too much involved material. I have always felt that worship is best implemented by simple things well done. I believe your book will be a boon to all directors who sense their responsibility as leaders in worship. Though we have a relatively large choir—80 voices—I intend to get PRAISE HIM, and I know we will use it with our adult choir as well as with our high school group."

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DALLAS CHURCH GETS LARGE NEW MÖLLER

REAR GALLERY PLACEMENT

St. Michael and All Angels Episcopal
in Texas Metropolis Puts 4-Manual
in Contemporary Edifice—
Richard Helms Designs

A beautiful new contemporary church designed by Harwood K. Smith of Dallas and seating approximately 600 is now in the construction stage for St. Michael and All Angels Episcopal Church, Dallas, Tex.

The church has contracted with M. P. Möller, Inc. to design and build a fine four-manual instrument to be placed on the rear choir gallery. Specification was designed by Möller's Texas representative, Richard Helms, in consultation with the rector of the church.

The stoplist is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Nachthorn, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes

POSITIV

Quintflöte, 8 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Prinzpal, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Zimbel, 2 ranks, 122 pipes

SWELL

Gambe, 16 ft., 61 pipes
Gambe, 8 ft., 12 pipes
Gambe Celeste, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Flageolet, 2 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Bassoon, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremulant

CHOIR

Erzähler, 16 ft., 61 pipes
Erzähler, 8 ft., 12 pipes
Erzähler Celeste, 8 ft., 49 pipes
Viola, 8 ft. (prepared)
Viola Celeste, 8 ft. (prepared)
Holzgedeckt, 8 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Prinzpal, 2 ft., 61 pipes
Scharf, 2 ranks, 122 pipes
Zimbel, 2 ranks, 122 pipes
Barpfeife, 8 ft., 61 pipes

BARCLAY WOOD



BARCLAY WOOD has been appointed minister of music of the First Baptist Church, Worcester, Mass., the second largest of the denomination in New England with a choral program of more than 150 singers. He leaves Harvard Church, Brookline, Mass. where he was a successor to E. Power Biggs and Dr. Francis Snow.

An alumnus of Yale and of the New England conservatory of music, Mr. Wood has been heard in frequent New England recitals. He has served in Christ Church, Waltham, Mass. and at All Saints Church, Worcester where he filled the sabbatical leave of Henry Hokans.

At First Baptist he succeeds T. Charles Lee who has become associate organist of the Brick Presbyterian Church, New York City. A new organ is to be installed in First Church in 1962.

PEDAL

Violone, 16 ft., 32 pipes
Gambe, 16 ft.
Quintaton, 16 ft.
Erzähler, 16 ft.
Violone, 8 ft., 12 pipes
Geigen, 8 ft., 32 pipes
Gambe, 8 ft.
Erzähler, 8 ft.
Geigen, 4 ft., 12 pipes
Blockflöte, 4 ft., 32 pipes
Gambe, 4 ft.
Erzähler, 4 ft.
Quint, 5 1/2 ft., 32 pipes
Quint, 2 3/4 ft., 12 pipes
Blockflöte, 2 ft., 12 pipes
Posaune, 16 ft., 32 pipes
Bassoon, 16 ft.
Posaune, 8 ft., 12 pipes
Posaune, 4 ft., 12 pipes
Bassoon, 4 ft.

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J. CLIFFORD WELSH



J. CLIFFORD WELSH, AAGO, LTCL, was honored Feb. 5 on his tenth anniversary as organist-director at Temple Sharey Tefilo, East Orange, N.J. A service of the music of Ernest Bloch was given with Mr. Welsh at the organ and William Nowinski, violinist, assisting.

Mr. Welsh is also organist-choirmaster of the Trinity Episcopal Cathedral, Newark. He is a member of the national AGO council and has served as dean of the Metropolitan New Jersey Chapter.

WOODSIDE CHURCH
ORDERS NEW MÖLLER

INSTALLATION IN GALLERY

Village Church in California Town to Be Completed Early Next Year—Eugene Poole Designs Organ for Modern Building

M. P. Möller, Inc. has been awarded the contract for a new three-manual organ for the Woodside, Cal. Village Church. A new building designed by Wurster, Bernardi and Emmons of San Francisco will be ready for occupancy in January 1961.

The organ is to be installed on the rear gallery with the great exposed in a functional manner. The specification was drawn by Möller's Western representative, Eugene E. Poole.

The stoplist is as follows:

GREAT

Diapason, 8 ft., 61 pipes
 Bourdon, 8 ft., 61 pipes
 Octave, 4 ft., 61 pipes
 Twelfth, 2 2/3 ft., 61 pipes
 Fifteenth, 2 ft., 61 pipes
 Chimes, 21 tubes

SWELL

Gedeckt, 8 ft., 61 pipes
 Gamba, 8 ft., 61 pipes
 Gamba Celeste, 8 ft., 49 pipes
 Principal, 4 ft., 61 pipes
 Harmonic Flute, 2 ft., 61 pipes
 Trompette, 8 ft., 61 pipes
 Tremulant

CHOIR

Nachthorn, 8 ft., 61 pipes
 Erzähler, 8 ft., 61 pipes
 Erzähler Celeste, 8 ft., 49 pipes
 Koppelflöte, 4 ft., 61 pipes
 Flute d'Amour, 2 ft., 61 pipes
 Cromorne, 8 ft., 61 pipes
 Tremulant

PEDAL

Violone, 16 ft., 44 pipes
 Erzähler, 16 ft., 12 pipes
 Bourdon, 16 ft., 12 pipes
 Octave, 8 ft., 32 notes
 Gedeckt, 8 ft., 32 notes
 Trumpet, 16 ft., 12 pipes
 Trompette, 8 ft., 32 notes

VANITA SMITH TAKES POST AT SCHOOL IN STAUNTON, VA.

Vanita A. Smith, LTCL, who was on the music faculty last year at St. Mary's School, Wantage, Berkshire, near Oxford, England, is now on the music faculty at Stuart Hall, Staunton, Va. She teaches piano and theory and does all the organ work for the school. Before going to England in 1958, Mrs. Smith was on the faculty of the National Cathedral School, Washington, D. C. and played in several churches in the area.

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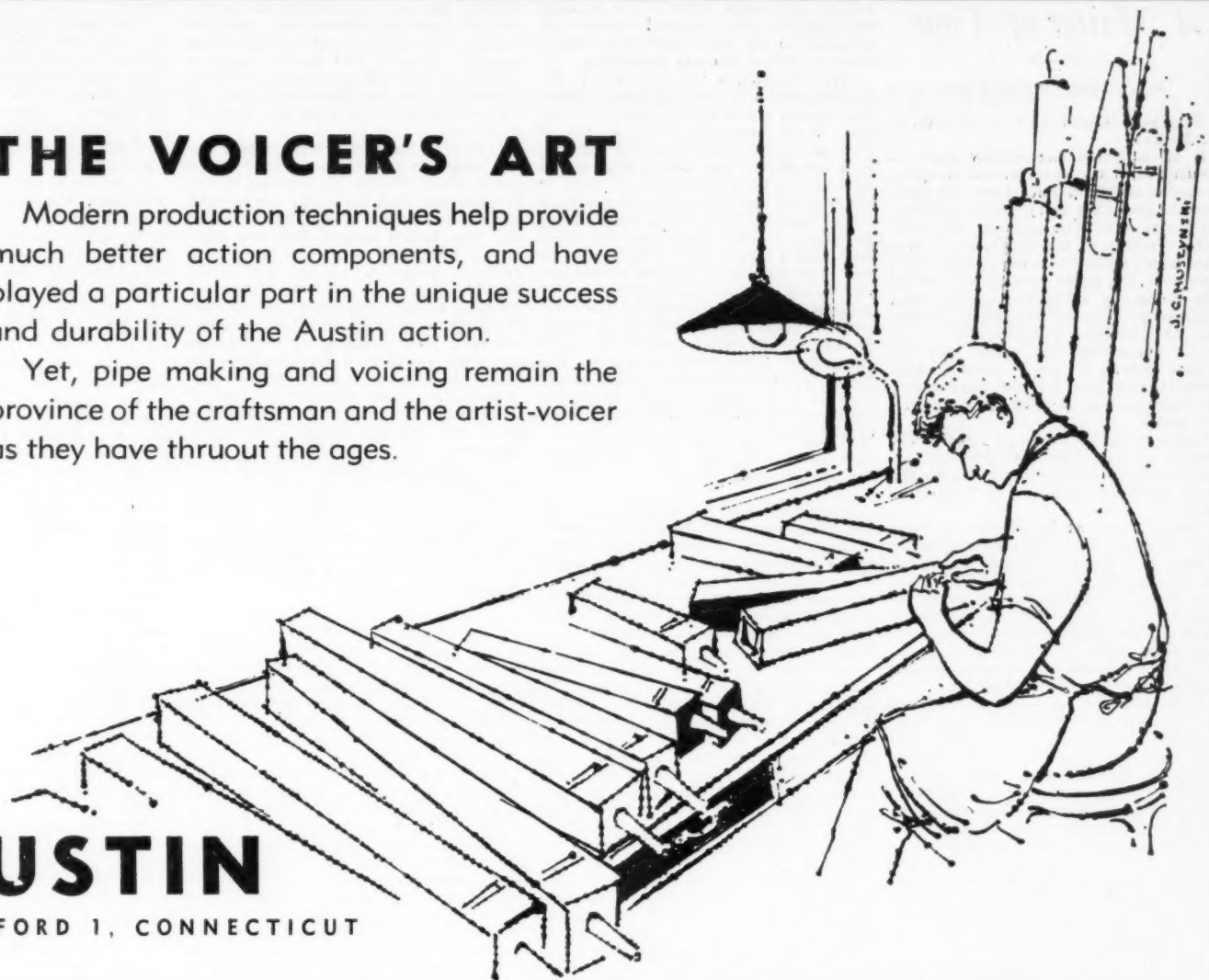
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DENVER TEMPLE WILL HAVE LARGE AUSTIN CONGREGATION EMANUEL

New Colorado Edifice of Contemporary Design to House Three-Manual Organ —Group Played Important Part in City's History

Austin Organs, Inc. is to install a large three-manual organ in the new building of contemporary architecture now under construction for Congregation Emanuel, Denver, Colo.

This congregation was originally founded in 1874 in the early days of Denver and celebrated its seventy-fifth anniversary in 1949. The temple was destroyed by fire in 1897 and replaced by a new building in 1899. This structure, greatly enlarged in 1924, will be replaced by a new structure scheduled for completion in the spring of 1961.

Contract negotiations were handled by Charles L. Neill, Austin sales representative.

The stoplist was drawn up by Richard J. Piper, Austin's vice-president and tonal director. The instrument will have a movable console.

The specification is as follows:

GREAT

- Quintaden, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Nachthorn, 4 ft., 61 pipes
- Octave Quint, 2 1/2 ft., 61 pipes
- Superoctave, 2 ft., 61 pipes
- Furniture, 4 ranks, 244 pipes
- Tubular Chimes (prepared)

SWELL

- Rohr Bourdon, 16 ft., 68 pipes
- Geigen, 8 ft., 68 pipes
- Hohlfloete, 8 ft., 68 pipes
- Gambe, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 56 pipes
- Flauto Dolce, 8 ft., 68 pipes
- Flute Celeste, 8 ft., 56 pipes
- Prestant, 4 ft., 68 pipes
- Rohrfloete 4 ft., 68 pipes

- Doublette, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Fagotto, 16 ft., 12 pipes
- Trompette, 8 ft., 68 pipes
- Fagotto, 8 ft., 68 pipes
- Clarion, 4 ft., 68 pipes
- Vox Humana (prepared)
- Tremolo

CHOIR

- Gedeckt, 8 ft., 68 pipes
- Erzähler, 8 ft., 68 pipes
- Erzähler Celeste, 8 ft., 56 pipes
- Koppelflöte, 4 ft., 68 pipes
- Spitzprincipal, 4 ft., 68 pipes
- Octavin, 2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Larigot, 1 1/2 ft., 61 pipes
- Cymbal, 3 ranks, 183 pipes
- Krummhorn, 8 ft., 68 pipes
- Trumpet, 8 ft., 68 pipes
- Rohrschalmel, 4 ft., 68 pipes
- Harp (prepared)
- Tremolo

PEDAL

- Resultant, 32 ft., 32 notes
- Contra Bass, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Quintaden, 16 ft.
- Gemshorn, 12 ft., 12 pipes
- Rohr Bourdon, 16 ft.
- Principal, 8 ft., 32 pipes
- Gemshorn, 8 ft.
- Gedeckt, 8 ft.
- Choral Bass, 4 ft., 12 pipes
- Nachthorn, 4 ft.
- Mixture, 3 ranks, 96 pipes
- Bombarde, 16 ft., 32 pipes
- Fagotto, 16 ft.
- Trumpet, 8 ft., 12 pipes
- Clarion, 4 ft., 12 pipes

LUTHERANS IN MILWAUKEE HOLD 4TH HYMN FESTIVAL

The fourth annual hymn festival of Wisconsin Synod Lutheran churches in Milwaukee was held March 13, in the afternoon in the Siloah Church and in the evening at the Jordan Church. Two entirely different groups of about 300 choristers were present at each church. An overflow congregation of more than 700 attended each service. The Lutheran Chorale under the direction of the Rev. Kurt Eggert and seventeen church choirs were represented in the festival. Hildegarde Eggert was the organist.

COLLEGE IN KANSAS ORDERS NEW AUSTIN

THREE-MANUAL FOR CHAPEL

Kansas State University, Manhattan to Have Organ Designed by the Late J. B. Jamison—Robert W. Hays Serves as Organist

Austin Organs, Inc. will build a three-manual instrument for the new chapel at Kansas State University at Manhattan. The new building was designed by Theodore Chadwick, professor of architecture. The effective building enjoys excellent acoustics.

The organ is to be placed at the front of the chapel on the right hand side, above and behind the choir loft. Pipes of the pedal and great are to be arranged in functional display.

Initial negotiations and the stoplist were handled by the late J. B. Jamison, then West Coast representative of Austin. The university was represented by Kenneth M. Heywood and Luther Leavengood, head of the music department. The university organist is Robert W. Hays.

The specification is as follows:

GREAT

- Contra Spitzfloete, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Furniture, 4 ranks, 244 pipes
- Spitzfloete, 8 ft., 12 pipes
- Bourdon, 8 ft., 61 pipes
- Quintadena, 4 ft., 61 pipes
- Rauschquint, 2 ranks, 122 pipes

SWELL

- Viola, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 56 pipes
- Hohl Flöte, 8 ft., 68 pipes
- Prestant, 4 ft., 68 pipes
- Mixture, 3 ranks, 183 pipes
- Chimney Flute, 4 ft., 68 pipes
- Nasard, 2 1/2 ft., 49 pipes
- Flageolet, 2 ft., 61 pipes
- Tierce, 1 1/2 ft., 49 pipes
- Double Clarinet, 16 ft., 68 pipes
- Trompette, 8 ft., 68 pipes
- Hautbois Clairon, 4 ft., 68 pipes
- Clarinet, 8 ft., 12 pipes

CHOIR-POSITIV

- Nason Flute, 8 ft., 68 pipes
- Dolce, 8 ft., 68 pipes
- Unda Maris, 8 ft., 56 pipes
- Nachthorn, 4 ft., 68 pipes
- Oktav, 2 ft., 61 pipes
- Larigot, 1 1/2 ft., 61 pipes
- Zimbel, 3 ranks, 183 pipes
- Krummhorn, 8 ft., 68 pipes
- Bombarde, 8 ft., 24 pipes

PEDAL

- Double Diapason, 16 ft., 32 pipes
- Octave, 8 ft., 12 pipes
- Fifteenth, 4 ft., 12 pipes
- Spitzfloete, 16 ft.
- Octave Flute, 8 ft.
- Lieblich Gedeckt, 16 ft., 32 pipes
- Lieblich Flute, 8 ft., 12 pipes
- Flute, 4 ft., 12 pipes
- Bombarde, 16 ft., 32 pipes
- Trompette, 8 ft., 12 pipes
- Clairon, 4 ft., 12 pipes
- Clarinet, 16 ft.
- Trompette, 8 ft.
- Mixture, 2 ranks, 64 pipes

EASTMAN TO HAVE FOURTH WORKSHOP FOR ORGANISTS

The Eastman School of Music, University of Rochester, N.Y. will offer its fourth workshop for Protestant organists and directors July 18 - 22 at its summer session as part of a workshop for the church and synagogue musician. Participating in the program will be David Craighead, Dr. David Fetter and Dr. Allen McHose of the school's faculty, Dr. Eric Werner, Hebrew Union College-Jewish Institute of Religion, New York City and Dr. Murray Cayley, Rochester. Thomas Canning and Norman Peterson will also teach.

Mr. Craighead will play a recital July 19 and the Eastman chamber symphony orchestra will play under Dr. Frederick Fennell July 21.

Dr. Werner will talk on Forms and Functions of Liturgical Music, Dr. Fetter will discuss choral literature and Mr. Craighead will explore the organist's repertory and will talk on accompanying anthems, solos, duets and cantatas.

STANLEY SAXTON played a weekly series of recitals at Skidmore College in February and March covering organ literature from LeBegue to Hindemith and Andriessen.

A Matter of Time

By CHARLES PEAKER

They sing Handel more slowly now, in St. Paul's!

It all happened one Sunday night in January when a sleet-storm was knocking Toronto's telephone poles down like nine-pins and shrouding every tree in a glistening burial robe. The saints in the clerestory windows of St. Paul's shook to a blast which seemed to come straight from the Arctic, but inside the church evensong was going its inevitable, stately way, much as Archbishop Cranmer, dead these four hundred years, had ordered it.

The voluntaries, the introit and the anthem were all of them by Handel, which partially accounted for the large choir; the congregation, daunted by the storm, was small.

"Lighten our darkness . . . perils and dangers of this night" intoned the Rev. Kenneth Scott melodiously, and after the Amen the choir arose to sing "Zadok the Priest."

"Zadok" was set by Handel in three main sections. The first chorus, grandly solemn, tells us that "Zadok the Priest and Nathan the Prophet anointed Solomon King." Now, in the second movement to a gay triple rhythm, the phrase "And all the people rejoiced" recurs at least eight times with increasing jubilation, when suddenly a ponderous cadence supervenes to the words "And said."

What *did* they say when David's son was set upon the throne? They said "God save the King, Long live the King, God save the King" in three mighty shouts which Handel set to the same musical phrase. There follows a pious but vain prayer "May the King live for ever" after which a magnificent series of amens and alleluias brings the piece to a close.

That night in St. Paul's, after the growing excitement of the introduction, the singers paid their tribute to Solomon nobly and moved into the second chorus both rejoiced and rejoicing until the thunderous "And said."

Here it was that a strange thing happened. "God save the King" struck in loud and fast, with the organist whipping it up with his left hand for all he was worth, but "Long live the King" faltered, and "God save the King" returned stately,

solemn and much slower. The organist shrugged his shoulders and confined his attention to the accompaniment; clearly, someone behind him was conducting.

Mrs. Muggles, a very old lady in the congregation, saw it all. She said, "Somehow dearie, I was back in dear old London. What 'appened? Why, it was as plain as the nose on me face! A big man in a full-skirted coat and a wig walked up from the nave with a roll of music in his 'and and began to conduct 'em with it. There was an orchestra too, sawing away like mad. I don't know anything about music but I knows what I likes. Did he ever slow them up! I sits far forwards—me 'earing y'know—and I could see the organist sweating, pore soul, but the choir was fair singing their 'eads orf. I turned around to see what the rest of them thought of these queer goings-on, and blimey if the church weren't full of people I never seen before, dressed like them old wax-works in Mme. Tussaud's y'know dearie."

♦ ♦ ♦

The verger, a very intelligent man from Yorkshire, was in the back gallery monitoring the sound-system, "which suddenly" he said "went dead on me." He mused a moment and then went on, "Power shortage, I guessed, for the church had suddenly begun to grow dim and cold-like; must be this storm, I thought. Just then I took another look down and almost jumped out of me skin, the place was nearly full and I could see someone behind Dr. Peaker, conducting. I rubbed me eyes and blest if there weren't an orchestra too, smack in the middle of the chancel. Just then someone called "Way for His Majesty" and a silent procession come up the steps and into the vacant pews beside me. I didn't fancy it much. None of 'em seemed to see me, but I couldn't get out, short of jumping the balcony."

The organist told his story. "We came to the last chorus and I pressed the fifth general piston which brings out a lot of loud stops, but somehow most of them retired again, apparently by themselves. Well, you know the sort of thing that can happen to an instrument of this size, I just went on with a much quieter combination. What really shook me was the sudden reduction of speed. The choir was no longer looking at me, and I

realized that someone behind me (someone who knew his business too) was conducting. Of course, I had no time to ask questions then, I just settled down to keeping up with the band and the singers. The band? Oh yes, there was a band all right—strings, wood, brass and timps, I should say."

We asked the Rector what caused him to change his subject so suddenly in the pulpit. Funny thing! He went up, started as usual with "Let the words of my mouth and the meditation of my heart" and so on, then looked around him and murmured something we could not catch. Here he paused a moment and in the deadly stillness we could hear the wind eddying around the church outside. Abruptly he straightened his shoulders and said, "I am changing my text; I give you some words from the Epistle to the Hebrews, 'Wherefore, seeing we are compassed about with so great a cloud of witnesses.'" For ten minutes, he preached boldly and well and presently the service was over.

We asked him about it later and the archdeacon said, "When I faced the nave, I was amazed to see a great crowd, and an unfamiliar one, before me. Also, in some strange way, the church looked unfamiliar too. I almost seemed to be back in the Abbey where I witnessed Her Majesty's Coronation."

♦ ♦ ♦

"One minute" said the organist and turned to his book-shelves. "Ah, here we are; 'Zadok' was first performed in Westminster Abbey under the direction of Handel himself, when George the Second was crowned in 1727."

Our last witness was a big Irish policeman who said, "I was standing in front of the Manufacturers Life building trying to keep warm, when I saw the great doors of St. Paul's burst open, all three of them, earlier than usual." He flushed slightly and glanced at the archdeacon. "Out with a good deal of bowing and scraping from his attendants came a stout man in fancy dress, followed by a number of ladies and gentlemen—silk hats, crinolines, frock-coats—they paid no attention to the storm at all, at all! Suddenly—and may I be struck dead if I'm telling yez a word of a lie—Bloor Street was full of horses and carriages." He stopped, breathing heavily. "Did you hear anything?" asked the

Rector.

"Faith and I did so" said the policeman. "A voice cried 'His Majesty' and a great golden coach rolled up to the steps, complete with postillions and out-riders. I stood frozen while someone called for Sir Robert . . . what was his name now?" He scratched his head.

"Could it have been Walpole?" said the organist.

"I declare to me sowl, it was" said the policeman, slapping his thigh. He resumed his story: "That was the end of it, the whole line of coaches floated east right through a streetcar and a red light, but I could still hear the trumpets faintly when they were goae in the storm."

♦ ♦ ♦

There was a knock on the door of my study where we were discussing these events, and we all started. It was the conductor of the streetcar which we thought might be the one passing St. Paul's at about the time these singular things occurred, at least the T.T.C. seemed to think so. The conductor looked sullen and perhaps a trifle anxious. We quickly gathered that there had been nothing at all out of the way on that run, unless we considered it unusual for folk to "try it on" with transfers two hours old. Nothing here, it seemed, when suddenly he raised his head, and after a pause said, "Come to think of it, I stopped at the church—Sunday stop, you know—and when I started up again, a sleeping drunk who rides to the end of the line with me fairly regularly, jumped up and screamed at me to stop. We ground to a halt instantly and I turned to him roughly, about to push him back into his seat, when he said thickly, 'Look! look, man! you'll run 'em down!' Well, I looked and so did he, but all we saw was the swirl of the snow, and he grumbled an apology and shambled back to his seat to sleep again."

That seemed to be it. We arose to go. "One moment" said the archdeacon, "Mr. Davison, our head-usher at night, brought me something he saved out of the collection-plates." He searched his pockets fruitlessly, then finally grunted with satisfaction and produced a coin.

We peered at it in silence. It was a silver crown and on it, almost illegible, we could just discern the name "George the Second."

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Al Fresco Events Featured at Detroit Convention

The informative and well-planned program booklet for the Detroit convention has long since reached every member of our national organization. We repeat the warning: "The only free copies are those received in the mail. Bring yours with you." Booklets will cost \$1 at registration time.

Another quote: "Weather: usually very pleasant the last week in June." Meteorological co-operation will be a big boost for the many outdoor activities included. There are to be two lawn suppers: on the shores of Lake St. Clair at Christ Church, Grosse Pointe June 27 and at Christ Church Cranbrook June 29. A boat trip to Bob-Lo Island is planned for Wednesday morning and there will be conducted tours of the city, of an automobile factory and of Greenfield Village.

Four carillon recitals will be heard to their best advantage on surrounding lawns or grounds. Percival Price plays at the University of Michigan June 26, Wendell Westcott at Grosse Pointe Memorial Church June 28, Robert Donnell at Kirk-in-the-Hills June 30 and Frederick Marriott at Christ Church, Cranbrook the same day.

Bus transportation arranged for getting from one event to another will give additional opportunities for enjoying the out-of-doors.

Indoor entertainment of a non-musical sort will include a variety of events in the grand ballroom of the Statler-Hilton hotel: "Gemutlichkeit" Sunday evening, a reception Monday evening, "Full Swell with Crescendo" Wednesday, "Rendezvous" Thursday and the convention banquet Friday. Tuesday evening's special entertainment will be a theater party.

Robert Slusser's registration committee suggests making your registrations and your hotel registrations at once (pages 47 and 48 in the program booklet).

Toledo

The Toledo, Ohio Chapter met March 15 at St. Paul's Lutheran Church. The program was played by members of the Guild student group and provided chapter members with an opportunity to become acquainted with them. The students participating were Carolyn Siefke, Ruth Witker, Linda Fetzer, Sandra Wunder, Connie Swartz, Elaine Hummon and Ethel Heintz. A business meeting followed at which a discussion was held regarding the formation of study groups to aid in the preparation for Guild examinations. Refreshments were served.

JOHN J. FRYE

Southern Illinois

The Southern Illinois Chapter met at the First Baptist Church, West Frankfort Feb. 29. William Fawcett gave a paper on hymns and hymn playing designed to inform members of the standards required by the new certificate of the A.G.O. Hymns from the Episcopal Hymnal were played and discussed. Illustrations were given by Wesley K. Morgan and Herbert D. White. Refreshments were provided by the choir.

HERBERT D. WHITE

Summer Vacation for Service Playing Certificates

Because of the heavy administrative burden connected with the Guild examinations, the tests for the Service Playing Certificate will not be given this season after May 15. Applications will again be accepted beginning Oct. 1.

ALEX WYTON, Chairman
Examination Committee

Lansing

The Lansing, Mich. Chapter sponsored Dr. Corliss Arnold, Michigan State University, in a recital at the First Baptist Church March 22. His program is in the recital section of this issue. Preceding the recital a dinner was served by the women of the church. Mildred Koonsman was in charge of the arrangements.

The chapter met Feb. 29 at the Church of Christ to discuss Music in Liturgical and Non-Liturgical Churches. Ursula Klein with Jack Courter at the organ demonstrated Service Playing in the Liturgical Church. Wanda Cook and Mrs. Paul Sweeney took the topic Music in the Non-Liturgical Church. Dr. Donald Eckroyd was in charge of the program. Refreshments were served.

The chapter met Feb. 22 at the Peoples Church, East Lansing and were the guests of the Michigan State University student group. Students played the program, all French, under the direction of Dr. Arnold. Refreshments were served after the recital.

JEAN PETERSON

Fort Wayne

The Fort Wayne, Ind. Chapter met March 21 at the Concordia Senior College. Following a dinner members heard a program at the Kramer chapel. The Rev. Herbert Spomer, Harry Gudmundson and Richard Carlson appeared at the console of the Schlicker organ. Host Herbert Neuchterlein directed the college choir in To Thee, Jehovah, Will I Sing Praises, Bach; O Dearest Jesus, What Love Hast Thou Broken, Brauer; Aperite Mihi Portas, Buxtehude; Lass dich nur nichts nicht dauren, Brahms, and If Any Man Speak, Schultz.

FREDERIC D. GINGRICH

Cincinnati

The Cincinnati, Ohio Chapter met April 4 at the Madisonville Baptist Church. Max Rudolph, director, Cincinnati Symphony Orchestra, spoke on the music of the great masters and how the composers intended their compositions to be interpreted. He discussed some of the problems confronting a director in the preparation for a performance of a great work. At the close of the meeting members questioned Mr. Rudolph and received answers generously. An informal reception and coffee hour were given with Mrs. Howard J. Shelton and Mrs. H. M. Wyrick as hostesses.

MRS. CARL H. HELMERDINGER

Saginaw Valley

The Saginaw Valley Chapter met at the Madison Avenue Methodist Church, Bay City, Mich. March 22. John Shawhan gave an illustrated talk on organ construction and design. Dr. Frank T. Meisel played compositions by Scheidt, Edmondson, Parrish, Willan and Vierne on the new three-manual Casavant organ. Members voted to sponsor a recital by Don Small, Albion College, in May. The group adjourned to Dr. Meisel's home for refreshments.

JOSEPHINE HILL WALTHER

Notice of Closing Date for Exam Applications

All candidates for Guild examinations for 1960 are reminded that the last date for receiving applications at national headquarters is Monday, May 16. After this date no applications can be considered.

ALEX WYTON, Chairman
Examination Committee

Western Michigan

The Western Michigan Chapter met April 4 with the Grand Rapids-Kent Council of Churches for a music conference on Church Music at the South Congregational Church. The conference included the demonstration of a choir rehearsal with Carl Sennema directing and an exhibit of organ and choral music.

The chapter sponsored a master class March 13 at the Central Reformed Church, Grand Rapids with Helen Kemp as lecturer. With the assistance of a demonstration choir, the one day session included repertoire, vocal techniques and rehearsal procedures. The annual junior choir festival was held after the master class.

HARRIET L. SPENCER

Youngstown

The Youngstown, Ohio Chapter met March 28 at the Bethlehem United Church of Christ. Paul B. Batson, Jr. played a short service music recital on the two-manual Schantz organ which included: Agincourt Hymn, Dunstable; Liebster Jesu, Purvils; Adagio, Chorale in A minor, Franck, and Toccata in F, Buxtehude. Following the recital members moved to the choir loft where several original manuscripts submitted by members were sung by the group. Anthems brought by Phillip R. Dietterich and Donald L. Locke were also read. A short business meeting followed presided over by George H. Schoenhard, dean, at which the recital series for the coming season was discussed. Following the business meeting refreshments were served. Hostesses for the evening were Thora C. Avery, Mrs. Edward P. Saad, Mrs. Allan H. Ballinger and Mrs. L. Meld Becker.

DONALD L. LOCKE

Chicago

As the final recital in its subscription series the Chicago Chapter sponsored Karl Richter March 15 in a program at the Edison Park Lutheran Church. Mr. Richter divided his all-Bach recital between the church's new Schlicker organ and a specially built Neupert harpsichord. The harpsichord numbers were Paritas 4 and 5 and the Von Bülow piano realization of the Chromatic Fantasia and Fugue. At the organ he played the Prelude and Fugue in C (9/8) and the Toccata and Fugue in D minor. A satisfactory audience braved the icy weather to attend.

PAULINE OSTENLING

Lorain County

The Lorain County, Ohio Chapter held its March 6 meeting at the First Methodist Church, Lorain. The business meeting was conducted by Mrs. E. M. McCaskey, dean. Mrs. Harley Morath introduced the program which featured service repertoire demonstrated by Mrs. Howard Higgins, Mrs. Jack Hulse, Alfred O'Donnell, Mrs. Paul Neuen-schwander and Clare Short. A social hour followed.

ALINE FERNER

John Brownlee Will Speak at May Banquet

John Brownlee will be the speaker at the national banquet May 16 immediately following the annual general meeting, the A.G.O. Senate announces. The former Metropolitan Opera baritone is director of the Manhattan School of Music, New York City.

NEW ILLINOIS CHAPTER

The newly-formed Danville, Ill. Chapter has twenty-two names listed on its charter. The officers elected for this chapter are: Mrs. Kenneth Shafer, dean; Grace Garrett, sub-dean; Mrs. William Le Claire, secretary; Wathena Benefield, treasurer; the Rev. Charles Crockett, chaplain; Mrs. Alex Kotouskas, Gerald Perkins and Chaplain Crockett, executive board.

The first meeting of the chapter was held Feb. 15 at the Immanuel Presbyterian Church with Dean Shafer as host organist. Members brought Lenten music for discussion.

The chapter met March 21 at the Bethel Lutheran Church with Mrs. Le Claire as host organist. Miss Garrett, Mrs. Le Claire and Mr. Crockett took part in a study of the development of church music. After the program members were invited to play the organ and look through the new Service Book and Hymnal of the Lutheran Church in America. Mrs. Le Claire briefly explained the liturgy used in the church.

CAROLYN LE CLAIRE

Whitewater Valley

The Whitewater Valley Chapter held a festival using the new Lutheran Service Book and Hymnal at St. John's Lutheran Church, Richmond, Ind., April 3. Choirs from eight churches in four cities participated. Seven hymns were sung by the congregation and choirs with varied treatments in the form of descants and hymn-anthems on all. The instrumental ensemble included strings, oboe and trumpet. The organ music included works by Scheel, Thiman, Edmondson, Bach and Mendelssohn and was played by Mary Carman Slade, Robert Rudesill and Marjorie Beek Lohman. Leonard Holvik directed the choirs and the service was played by Lawrence Appar, Wayne Vincent and Miss Lohman. The host choir served coffee and cake after the festival.

WILLIAM BREWSTER GILES

North Shore

The North Shore Chapter sponsored Dr. Robert Lodine, FAGO, as its third recitalist of the chapter's series March 20 at the Trinity Episcopal Church, Highland Park, Ill. Dr. Lodine's program appears in the recital section of this issue.

The chapter sponsored a junior choir festival March 6 at the First Methodist Church, Evanston. Almost 500 children from eleven churches participated under the direction of Dr. Clifton C. Burnmeister, Northwestern University, for the joint anthems and each choir's director conducted for the separate numbers. Dr. Austin C. Lovelace, host organist, was accompanist for the event. The service was based on the festivals and holy days of the church year.

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News of the American Guild of Organists—Continued

STUDENT PRIZES GIVEN

Winners of the student organist contest held by the Milwaukee, Wis. Chapter played a recital and received their prizes at the Nazareth Lutheran Church March 20. Karen Rohrbach, winner of the first prize \$25 cash scholarship, played Little Prelude and Fugue in G minor, Bach; Adoro Te Devote, Titcomb, and Toccatina, Strategier. Second place winner William Mueller received a prize of organ music and played Toccata in C major and I Call to Thee, Lord Jesus Christ, Bach, and Te Deum, Langlais. The third prize long playing recording was awarded to Joan Lorenz who played Jig Fugue, Buxtehude; Basse et Dessus de Trompette, Clérambault; Wake, Awake!, Peeters, and Swiss Noël, Daquin. Host organist Henry Engelhardt completed the program with Franck's Chorale in B minor.

ALICE LEISMAN

Blackhawk

The Blackhawk Chapter sponsored Arthur Polster, Syracuse University, in recital at Centennial Hall, Augustana College, Rock Island, Ill. March 27. Dr. Polster conducted morning and evening workshops at the Broadway Presbyterian Church the day following his recital. His program is included in the recital section of this issue.

The chapter met at the First Presbyterian Church, Davenport, Iowa March 13. The program consisted of music played by the handbell choir of the church.

Mrs. DONALD MILLER

Rockford

The Rockford, Ill. Chapter sponsored Paul Pettinga in recital at the Second Congregational Church March 19. Mr. Pettinga played Introduction and Toccata in G, Walond; A Maggot, Arne; Prelude on a Second Mode Melody, Clark; Toccata II, Scarlatti; Ach Herr, mich armen Sunder, Buxtehude; O Mensch, bewein' dein' Sünde gross and Prelude and Fugue in B minor, Bach; Scene de la Passion, Daniel-Lesur; Fete and Mors et Resurrectio, Langlais.

Dubuque

The Dubuque, Iowa Chapter met March 20 in the Terence Donoghoe Hall at Clarke College for a recital of organ and choral music by student members at the college. Miriam Geiger was program chairman. Works of Bach, Franck, Mendelssohn, Karg-Elert, Van Hulse, Peeters, Jongen, Langlais and Barber were played by Shirley Johnson, Patti Pederson, Rosemary Kautzky, Marjorie White and Anne Maley. Three choral works of Peeters were sung by the College Schola under the direction of Sister Mary Floriana, BVM, with Miss Geiger accompanying. A tea followed in the student union.

MARK R. NEMMERS

Twin Cities

The Twin Cities, Minn. Chapter met at the First Baptist Church, St. Paul March 15 for a dinner meeting. Dean Robert Wolf presided at the business session. A program was given by Frank Steinhauer, host organist, and Mrs. Roy Reher. Lois Leakela, soprano; Mabel Boogren, contralto; Roy Reher, tenor, and Donald B. Peterson, bass sang solos. John Gould gave a talk on the newly rebuilt organ.

JANE AXNESS PETERSON

GSG CONVENTION AT WINFIELD ATTRACTS CROWD



A CONVENTION of student groups on the campus of St. John's College, Winfield, Kans. Feb. 7 attracted a registration of eighty-six, sixty-five of whom were present for the banquet. A recital by Philip Gehring, Valparaiso, Ind. University, opening the new Schlicker organ in the

college chapel, closed the day's events which also included lectures, a master class by Mr. Gehring and a recital by students from Friends University and from Bethel, Southwestern and St. John's Colleges.

ALMA NOMMENSEN

Mason City

The Mason City, Iowa Chapter met at St. James Lutheran Church March 15. Following the business meeting a program featuring the music of Frescobaldi, Bossi, Gabrieli, Fiocco, Sammartini, Zipoli, Cottone and Tedesco was played by Marie Barta, Mrs. Wallace Allen, La Von Benson and Pauline Hedgecock. Ralph Height, Jr., Betty Nyhus, Lois Selene and Mrs. Loren Brown were on the social committee.

WILMA NICE

St. Louis

The St. Louis, Mo. Chapter met March 28 at the Christ Church Cathedral with Ronald Arnatt as host organist. The program was given by three students of Robert Glasgow, MacMurray College, Jacksonville, Ill.; two students of John Thoms, Jacksonville, Ill. College, and one student of Howard Kelsey, Washington University, St. Louis. Preceding the organ program the students engaged in a panel discussion moderated by Robert Heckman in which they told why they decided to study the organ and how they would put their education to work.

DOLPHINE WAIBEL

Buena Vista

The Buena Vista Chapter met March 20 at St. Paul's Lutheran Church, Ida Grove. Virginia Boggs was host organist. A letter from David Johnson, first dean of the chapter, was read. Arthur Schoenoff gave a report on the various phases of contemporary American music. Organ numbers by Van Hulse, Freed and Titcomb were played by Miss Boggs. Refreshments were served.

VIRGINIA BOGGS

Lincoln

The Lincoln, Neb. Chapter met April 4 at the YWCA for a cafeteria dinner and business meeting. The chapter then went to the First Methodist Church for the evening's program. Guild student groups from Doane College, Concordia Teachers College, Nebraska Wesleyan University and the University of Nebraska played a recital. The recitalists were Gary Reddish, Ruth Marshall Jones, Jerry Hohnbaum, Judith Gardner, William Parsons, David Held, Jane Kerns and Paul Cordes. The program included works by Bach, Franck, Bender and Andriessen.

Mrs. DALE UNDERWOOD

Central Missouri

The Central Missouri Chapter held its annual workshop March 22 at the Stephens College chapel, Columbia. Russell Saunders, Drake University, conducted the morning and afternoon sessions. He discussed the huge repertoire of chorale preludes available to organists, the various methods of introducing hymns in worship services, interpretations of French music and a discussion of his recital pieces for that evening. Mr. Saunders program is in the recital section of this issue.

JACQUELINE RAITHEL

Chippewa Valley

The Chippewa Valley, Wis. Chapter sponsored Jerry A. Evenrud, dean, in a recital at the First Lutheran Church, Eau Claire March 20. This program is included in the recital section of this issue.

JERRY A. EVENRUD

Arrowhead

The Arrowhead Chapter met March 21 at St. Paul's Episcopal Church, Duluth, Minn. A questionnaire in reference to salaries, fees, etc. was discussed and each member was asked to complete the answers and turn it in unsigned for comparative study by the group. Plans were discussed for the chapter-sponsored recital by Paul Manz to be held May 2 at St. Paul's Episcopal Church. This recital will be preceded by a dinner at the Pilgrim Congregational Church. At the close of the business meeting Elizabeth Dworschak played London Suite, Stanley-Chase; Christine Crockett played Chorale in A minor, Franck, and Mae Olson played Andante, Grand Piece Symphonie, Franck; Scherzo, Vierns, and Grand Fantasia in F minor, Mozart.

The chapter met Feb. 15 at the Pilgrim Congregational Church. The choir sang On God We Trust, Pachelbel; Freedom, Bacon, and Benedictus and Agnus Dei, Kodaly. Mrs. Joseph H. Wilkinson played Prelude in G, Bach; Magnificat, Dupré; Lied, Vierns and Opus 70, No. 10, Peeters.

ISABELLE B. JOHNSON

Southeast Minnesota

The Southeast Minnesota Chapter met March 28 at St. Paul's Lutheran Church, Pine Island. The choir sang a typical wedding service with Mrs. Harold Klingsporn playing the organ music. At the close of the service Dean Robinson led discussions related to the selection of music for such occasions. Several processional and recessional numbers were played by Marian Treder, Harold Sweitzer and Fred Nitacke. Vocal solos were also heard. The report of the nominating committee for the 1960-1961 slate of officers was given. A social hour followed in the parish house.

JANE ANDERBACH

Central Iowa

The Central Iowa Chapter held its April 4 meeting at the University Christian Church, Des Moines. The program was given by students of the chapter playing representative compositions of contemporary composers. It was decided unanimously to accept the request of regional chairman Howard Kelsey that the chapter be host to the 1961 regional convention. A reception of new members was held bringing the total number of new members for the past year to a total of twenty-seven. In the following social hour retiring Dean Noma Jebe was awarded a past-dean's pin in recognition for her work in the chapter.

PAUL ANDERSEN

Clinton

The Clinton, Iowa Chapter met at the Grace Episcopal Church March 13. James Winn, sub-dean, gave a talk on Hymns and How to Play Them. He also demonstrated interludes and free accompaniment. Following the program members met in the parish hall for refreshments and a business meeting.

EDWIN C. BOWYER

Winfield

The Winfield, Kans. Chapter met March 1 at the First Presbyterian Church. Since the Winfield Oratorio Society was to sing Mendelssohn's Elijah Dr. Jack Juergens, Southwestern College, spoke on the life of the composer. Emory Fanning played Mendelssohn's Sonata 2 on the Root Memorial organ. A social hour concluded the evening.

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News of the American Guild of Organists—Continued

MARIETTA CHORAL MUSIC

The Atlanta, Ga. Chapter met March 14 at the First Presbyterian Church, Marietta. A program of organ and choral music was given under the direction of Mozelle Horton Young, host organist. Mrs. Young played numbers by Bach, Elvey, Rowley, Prokofeff and Jackson. The churches' four choirs, with Mrs. Charles M. Brown directing the junior and treble choirs, sang the music of Rawls, Lovelace, Davies, Purvis, Harvey, Mozart, Rosselli, Palestrina, Brahms, Clokey, Bach-Strube, Jacob, Candlyn, Sagittarius, Bairstow, Stevenson, Baugh, Sowerby and Beethoven. A supper was served by the women of the church and a short business session held before the program.

FRANCES S. SPAIN

Columbia

The Columbia, S.C. Chapter met March 7 at the Shandon Methodist Church. Mrs. David G. Embler, dean, presided. Mrs. F. Lawrence Davis gave a progress report on the senior choir festival to be held in May. On behalf of the chapter L. Gregory Pearce presented a silver dish to Robert L. Van Doren in appreciation of his thirteen years of service as director of the junior choir festival. After the business meeting three members gave a workshop on organ literature. Nancy Paul Brannen played Chorale Prelude, Brahms; Elevation, Snow, and Liturgical Improvisation 1, Oldroyd. Anne Renshaw played Bread of Life, Bingham; Peardry, Matthews; Cortège Joyeux, McKay, and Jesus and the Children, Lovelace. Gordon Beaver played Whate'er My God, Kellner; All Glory Be to God, Pachelbel; O Holy Jesus and O Rejoice Ye Christians, Pepping.

LENORA WILLIAMS

Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter met at the First Methodist Church, Gulfport March 8. David Ory gave the program entitled Periods and Styles in Church Music. The program emphasized the contrasting techniques, textures and materials of the various periods of composition and their application to our current performance practices. Illustrations were drawn from works by Palestrina, Bach, Michael Haydn, Brahms and Wood. At the business meeting plans were discussed for forthcoming programs including a recital by William Teague and a joint meeting with the Hattiesburg chapter. Dean Conrad C. Morgan welcomed new members.

Mrs. STANLEY HACKMAN

Miami

The Miami, Fla. Chapter met March 23 at the Musicians Club to set up an artist recital fund for the purpose of holding all monies donated or raised for artist recitals. This was followed by a program played by Vance Harper Jones, Mary Olive Lund and Nancy Martin, all members of the University of Miami student group. Included in their recital were works by Mendelssohn, Bach, Gullmunt, DuMège, Couperin, Langlais, Weber, Van Hulse and Vierne.

PATRICIA HILL

Tampa

The Tampa, Fla. Chapter met March 7 at St. Mary's Episcopal Church. A talk was given by the Rev. G. Ralph Madson on the Purpose of Music in Church from the Minister's Viewpoint. Host organist Mrs. Bertram Johnston, Mrs. Fred Shirk, Mrs. Carl Duncan and Mrs. George Hayman each played a favorite prelude. Dean Helen Wiltshire presided over a short business meeting and refreshments were served.

WILMA W. SROKES

Memphis

The Memphis, Tenn. Chapter met March 14 at the Memphis State University with George Harris and Raymond Haggh of the faculty acting as hosts. Dinner was served in the cafeteria banquet room and members heard a program of dinner music by a university student ensemble under the direction of Noel Gilbert. Following the business meeting conducted by Dean William Gravesmill a program of organ music for the Easter season was played by Charlotte Kronschnabel, Janice Lady, Carrie Garofas, Jane Brady, Catherine Payne and Barbara Jordan. Joe Franklin directed Charles Parham at the organ, three trumpeters and Richard LaCroix, baritone in Dubois' Alleluia. Following the program there was an exchange music sale, profits from which will be used for support of the regional convention in Memphis in 1961.

EUGENIA EASON

Patasco

The Patasco Chapter met March 5 at the home of Margaret Rusk Franklin, Baltimore, Md. The hostesses were Mrs. Franklin and Mae T. Brown with Norman Ross acting as host. Dean Cella McLeod gave a report of her trip to the Pepper Music Clinic. It was announced that the hymn sing held at the First Baptist Church Feb. 28 was a great success and that the next important activity of the chapter will be a recital by the St. Luke's Choir, Washington, D.C. at the Holy Trinity Church May 20. A resolution of commendation for Herbert M. Frisby by the Maryland House of Delegates was read and received. After the business meeting refreshments were served by the host and hostesses.

FRANCES CHAMBERS WATKINS

Delaware

The Delaware Chapter met March 21 at St. Andrew's Church, Wilmington to hear host organist Harrison Walker play a recital. Mr. Walker played Homage a Frescobaldi, Langlais; Ascension Day, Messiaen; Suite in D major, Stanley; selected Preludes, Orgelbüchlein, Bach; Sonata 6, Mendelssohn; Solenn Prelude, Rowley; Rest, Thou Contented and Be Silent, Zechiel, and Toccata in B minor, Gigout. After the recital Dean Sarah Hudson White held a short business meeting which included plans for the meeting in April.

CAROLYN CONLY CANN

Alexandria

The Alexandria, Va. Chapter met March 8 at the Temple of the Bethel Hebrew Congregation to hear a talk on the History of Hebrew Music in which Rabbi Emmet A. Frank traced the music back to the pre-Christian era. The choir, under the direction of Marlon St. John Aldridge, assisted Rabbi Frank in his explanation of a regular Hebrew service. The choir sang numbers by Sulzer, Spicker, Freed, Rogers, Edlesohn and Adler.

HELEN HARDY

Baton Rouge

The Baton Rouge, La. Chapter met April 1 at the Temple B'Nai Israel for a Sabbath evening service. Henry S. Jacobs, AAGO, New Orleans, gave an address on Jewish Music in the Reformed Liturgy. The music for this service was planned under the guidance of Mr. Jacobs with Dean Genevieve Collins, host organist, playing and directing the choir. Examples from service music written by Sulzer, Janowski, Adler, Binder and Jacobs were used in the liturgy. The service was preceded by a short recital by Elizabeth Thames Pierce, AAGO, who played Toccata and Fugue in F minor, Bach and Chaconne in D minor, Pachelbel. Following the service members were guests of honor at a reception, Oneg Sabbath, given by the congregation.

GENEVIEVE COLLINS

NANCY POORE TUFTS



NANCY POORE TUFTS will conduct a workshop for handbell ringers at St. Luke's Methodist Church, Washington, D.C. May 14 under the sponsorship of the District of Columbia Chapter. Morning and afternoon sessions and luncheon will be provided for the \$5 registration fee. All aspects of history, organization and performance of bell choirs will be discussed and demonstrations by groups of teenagers and adults will be given.

Rockingham

A joint meeting of the Rockingham, Va. Chapter and the Diapason Club, Madison College, Harrisonburg was held March 11 in Wilson Hall at Madison College. After the business meeting the film Capturing the Wind was shown. Students participating in the program played the following: Dorothy Jones—Now Thank We All Our God, Karg-Elert; Anne Reid—We Pray Now to the Holy Spirit, Buxtehude; Sally Best—Harmonies du Soir, Karg-Elert and Rhythmic Trumpet, Bingham; Elizabeth Gough—O Filiae et Filiae, Farnum; Don Smith—Sonata da Chiesa, Adriansen.

HELEN W. TERRELL

Greenwood

The Greenwood, S.C. Chapter met March 28 at the First Presbyterian Church. William Bobo presided in the absence of the dean. The nomination committee submitted a slate of officers for the next year. Attention was called to several forthcoming concerts. The program was given by past-dean Henry von Hassehn. His subject, Musical Echoes of Germany and Austria, dealt with his trip to Europe, and in particular, the Salzburg and Bayreuth Festivals. Following the meeting there was a social hour in the social room.

JAMES D. O'NAN

Knoxville

The Knoxville, Tenn. Chapter met April 4 for a dinner meeting at the Fourth Presbyterian Church with Milton Ellison as host organist. Following the dinner and business session Charles Hunnicutt introduced the guest speakers. David Brandt spoke on the works of Bach, cataloging the organ works of this composer into the various periods of his life. Ben McMurry, Jr., architect, spoke about church architecture, trends of the time and the architect's consideration of music in his overall planning of a church building.

BETTY WHITTLE

Richmond

The Richmond, Va. Chapter met March 10 at the Stockton Memorial Baptist Church. A panel discussion on wedding music was the subject of the meeting with Alton Howell as moderator and panel members Mrs. R. Westwood Winfree, Mrs. A. W. Kidd, George E. Watkins and Granville Munson, Jr. The usual wedding problems were discussed with members taking part. A friendly discussion between the bride and the organist was thought to be a good opportunity for education and understanding in this field. The matter of a set wedding fee was discussed.

The chapter sponsored Robert Noehren, University of Michigan, in a recital March 28 at the First Baptist Church. Dr. Noehren's program included works ranging from Sweelinck to Messiaen and Sowerby.

GRANVILLE MUNSON, JR.

Jackson

The Jackson, Miss. Chapter held its March 6 meeting at the Calvary Baptist Church to hear a recital by Lester H. Groom, Blue Mountain College and dean of the North Mississippi Chapter. His program was: Prelude and Fugue in E flat, Bach; Wedding March 2, Bloch; Chorale Dorian, Alain; Chorale in E major, Franck; Qui Tollis, Couperin; Toccata in E minor, Pachelbel; Le Coucou, Daquin; Gavotte Antique, Peeters; Wondrous Love, Barber. Dean D. Neal Smith offered the slate of new officers at a short business session.

Mrs. BERNARD M. JONES

Charlotte

The Charlotte, N.C. Chapter held its annual organist-clergy dinner March 15 at the Charlottetown Mall S and W cafeteria. Following the meal Robert Schlageter, director of the Mint Museum, gave an illustrated lecture on Church Art from the third through the seventeenth century.

NELL M. STOWE

Central Florida

The Central Florida Chapter met at the Morrison Memorial Methodist Church, Leesburg April 5. The program consisted of a recital by pupils of Paul Jenkins, Stetson University. Compositions by Bruhns, Bach, Franck and Messiaen were played by Charles Moore, Jack Jones, Judy Williams and Idele Murray. A social hour in charge of Mrs. E. C. Huey and Fred Stivender ended the evening.

QUEEN MADSEN

Muscle Shoals

The Muscle Shoals, Ala. Chapter met March 7 at the First Methodist Church, Florence for a dinner meeting and organ program. The invocation was given by the Rev. J. O. Pruden, chaplain. After the dinner Walter Urben, Florence State College, read a paper on Current Trends in Church Music. Officers recently elected were Mrs. J. Will Young, dean; Mrs. C. D. Fairer, sub-dean; Mrs. O. H. Dodson, Jr., secretary; Mrs. Charles Rock, treasurer; Myrtle Roberts, registrar; Mrs. Walter Kleain, auditor, and the Rev. J. V. Crosby Summerrell, chaplain. A gift in silver was given to Mrs. George Jackson, past-dean. Mr. Urben then played the recital listed in the recital section of this issue.

Greenville

The Greenville, S.C. Chapter met March 22 at the First Presbyterian Church with Dean Edwin Clark presiding. After a business session Wayne Selleck, Betty Sue Spillers, Martha Elmore, Mrs. G. H. Glebner and Smilee Taylor played a recital. Laura E. Shields and Mrs. Merrill Patten were hostesses for the social hour.

DAISY D. FONVILLE

Louisville

The Louisville, Ky. Chapter met at St. Paul's Methodist Church March 14. John Schantz, Schantz Organ Co. spoke on organ building and organ problems, illustrating his lecture with film.



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News of the American Guild of Organists—Continued

New Orleans Hears Program of Voice and Instruments

A program for instruments and solo voices was performed April 5 at the Salem United Church of Christ under the auspices of the New Orleans Chapter. The program used recorders, flutes and viola and a variety of voices in solo, duet and trio. Organists were Richard Jackson and John Nickel.

The program included excerpts from: Cantatas 46 and 208, St. Matthew Passion and Magnificat, Bach; Sonata 4 (recorder), Handel; Sonata in A (two flutes and two recorders), Scarlatti; Symphonia Sacrae 26, Book 2, Schütz; Trauermusik, Hindemith; Four Hymns, Vaughan Williams.

GEORGE C. KOFFSKY, JR.

Galveston

The Galveston, Tex. Chapter sponsored William Barnard in recital March 7 at the Trinity Episcopal Church. His program appears in the recital section of this issue. Following the recital Mr. Barnard was honored by the chapter at a reception at the home of Mrs. Wesley Merritt.

Mrs. JOHN HAMILTON

Waco

The Waco, Tex. Chapter met at the Chef restaurant March 15. After a short business session conducted by Dean Herbert Colvin members went to St. Alban's Episcopal Church to hear a recital by Robert Scoggin, Dallas. He was assisted by his wife Patricia on the cello. This program appears in the recital section of this issue.

PAUL BENTLEY

West Texas

The West Texas Chapter met March 10 for an organ crawl at several Midland and Odessa churches. The organists of each of the churches played a prelude, offertory, postlude and a hymn to demonstrate full and soft combinations, use of chimes and echo chambers. Several new members were introduced before the business meeting.

SHIRLEY KIRSCH

PLAYS FIRST NATIONAL CONVENTION RECITAL



WILMA JENSEN, shown at the console of the famed organ in the cadet chapel of the U.S. Military Academy, West Point, N.Y. where she played March 20, is making her first appearance as a national convention recitalist June 30 at the Kirk-

the-Hills, Bloomfield Hills, Mich. This fourth day of the Detroit meeting is tightly packed from Alec Wyton's lecture at 9:00 in the morning through the Guild festival service held in Christ Church, Cranbrook at 8:30 in the evening.

Oklahoma City

The Oklahoma City, Okla. Chapter met April 4 at St. Paul's Episcopal Cathedral. Following a dinner Sub-dean Dubert Dennis presided over the business meeting at which several persons were elected to membership in the chapter. The group then heard a lecture recital on the life and compositions of Jehan Alain by Robert Lee Moore. Mr. Moore described the composer's method of writing and played three groups of numbers written by Alain telling the story which caused each of them to be composed.

MARY SCHULE

Tampa

The chapter met April 14 at the First Presbyterian Church. Margaret McAllister, host organist, demonstrated the new three-manual Möller organ by playing selections of Bach, Purvis, Peters and Mueller. A business meeting followed and was presided over by Dean Helen Wiltshire.

WILMA W. SHOKES

Pampa

The Pampa, Tex. Chapter met March 29 at St. Vincent de Paul Catholic Church. After a pot-luck supper and brief business session the First Methodist Church handbell choir rang a program of five numbers. Dean W. Thomas Atkin directed the numbers and described the forms of bells and the ways bells can be played and used. Tracy Cary spoke about music and the Catholic liturgy and conducted a tour through the new school and church which included a hearing of the new placement of the organ.

JUANITA HAYNES

Fort Worth

The Fort Worth, Tex. Chapter held its regular monthly dinner meeting at the Polytechnic Methodist Church March 6. Mildred Andrews, Oklahoma University, spoke on organ literature and pedagogy. Plans were discussed for the Alec Wyton recital that was to be held April 3 with a workshop April 4.

West Texas

The chapter sponsored Nita Akin in recital and a workshop April 4 at the First Baptist Church, Midland. Dr. Akin conducted the group in discussions of suitable repertory for the organist's ability, the church's program and the instrument to be played. She also stressed the importance of a good mental attitude in church musicianship, the ability to get along well with others and a readiness to accept new ideas. Following the workshop Mrs. J. B. Koenig served as hostess for a minister's luncheon at the Ranchland Hills Country Club where Dr. Akin spoke briefly of the need for greater harmony in church music work.

SHIRLEY KIRSCH

Central Arkansas

The Central Arkansas Chapter met March 8 at the Henderson State Teachers College, Arkadelphia. After a dinner members went to the Arkansas hall where Robert Ellis played numbers by Bach, Simond, Maleh-greau and Reger. The Madrigal Singers, under the direction of Eugene Kuyper, sang selections by Rosselli, Palestrina, di Lasso, Brahms and Bach. The program was climaxed with the performance of two Sowerby compositions by the Madrigal Singers with Mr. Ellis at the organ. After the program coffee was served in the student center lounge by the music faculty of the college.

ARCHIE Y. McMILLAN

Tulsa

The Tulsa, Okla. Chapter met April 5 for a dinner meeting at the Trinity Episcopal Church. Ben H. Ballara, Wicks Organ Co., showed Capturing the Wind, a filmed tour of the Wicks factory. Man of Music—Healey Willan was shown by the church. Sam Bright gave a tape recorded tour of his organ record library, featuring samples of music from eleven different organs in this country and abroad.

SAM BRIGHT

Texarkana

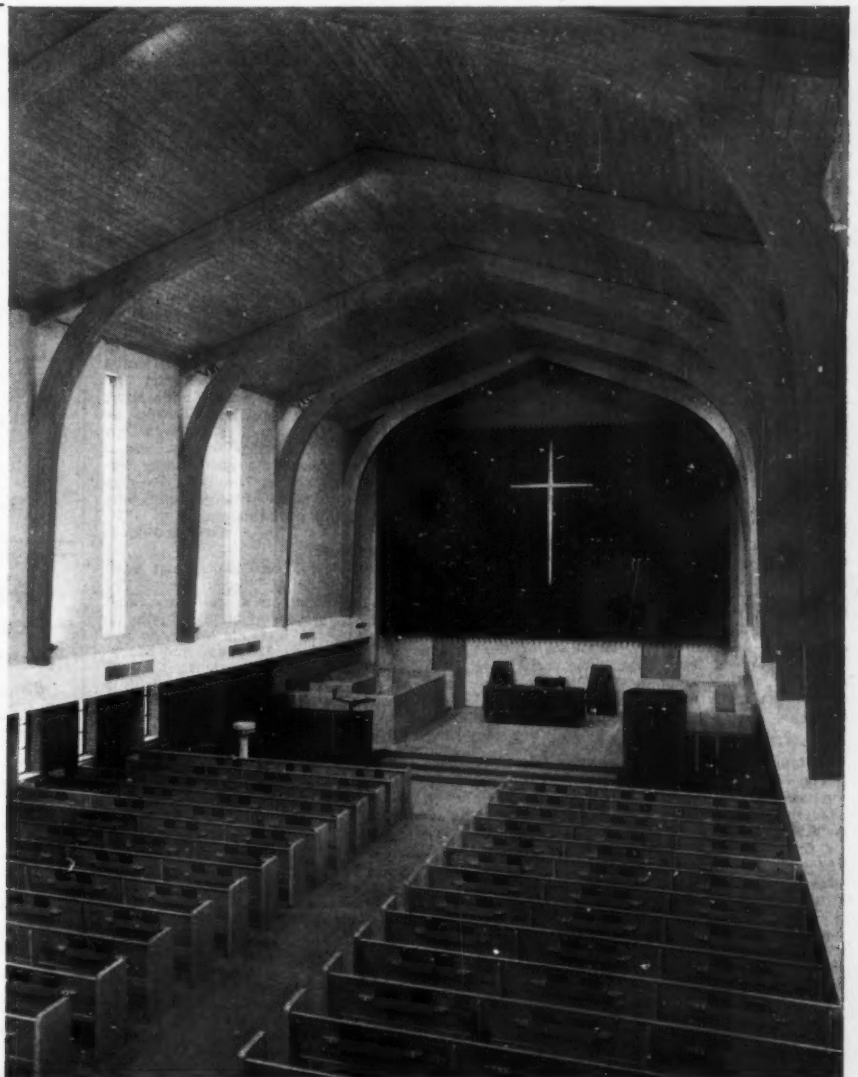
The Texarkana, Tex. Chapter met March 26 at the Hardy Memorial Methodist Church. At the business session Dean Irene Peiley appointed a nominating committee. Mrs. T. A. Bain gave a program of organ and piano music. She was assisted at the piano by Elizabeth Kauffman and Stayton Wood, students at Texarkana Junior College. They played compositions by Demarest, Gullmant, Bach and Chopin.

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News of the American Guild of Organists—Continued

Canacadea Chapter Stages Twelfth Music Institute

The faculty of the twelfth church music institute at Alfred, N.Y. University sponsored by the Canacadea Chapter will feature at least three distinguished names: Madeline Ingram, Lynchburg, Va. College returns for her third course; Dr. George Litch Knight will be chaplain and will lead a seminar; Alec Wyton will teach several courses.

Several others will take part in classes or play recitals. A workshop on handbells will be given.

Huntington

The Huntington, W. Va. Chapter met March 21 at the First Methodist Church. The program included a talk by Dean Catherine Maillets on Bach and the Age of Reason dealing with the thoughts and activity in the world in which Bach lived, the attitude of Bach's contemporaries toward him and how Bach responded to this era. Examples of Bach's works were played by staff members and students of Marshall College. Members of the music appreciation classes at the college were guests of the chapter for the program. After the program a short business meeting and reception was held. Hostesses were Mrs. Robert Knight, Mrs. Harry Goheen and Mrs. Frank Bloss.

ALMA N. NOBLE

New York City

The New York City Chapter met April 4 at the Central Presbyterian Church for a recital by associate organist Charles Wilson. This program was a continuation of the chapter's series of recitals by associate and assistant organists of city churches. Mr. Wilson played Concerto 4 in C and O God, Thou Faithful God, Bach; Adagio, Flocco; Flute Solo, Arne; The Nativity, Langlais; Allegro Risoluto, Symphony 2, Vierne, and Ad nos, Liszt.

The chapter sponsored André Marchal March 26 at the Chapel of the Good Shepherd, General Theological Seminary, in his last appearance before returning to Europe. Playing on the recently-installed Holtkamp organ M. Marchal concluded his program with an improvised prelude and fugue.

CHARLES DODDLEY WALKER

Staten Island

The Staten Island, N.Y. Chapter met March 13 at the home of Gloria Massa, treasurer. Miss Massa lead a discussion of the junior choir and its problems and possibilities. Largely devoted to the singing through of materials for the junior choir, the meeting also concerned itself with the teaching of part singing, making rehearsals interesting, vocalization and its effect on tone quality and the use of the junior choir in worship. Supper followed the meeting.

HAROLD C. NORMANN

Westchester

The Westchester, N.Y. Chapter met March 15 at the New York Institute for the Education of the Blind, Bronx. The senior chorus, under the direction of Ernest Anderson, sang a program which included selections from the works of Bach, Handel, Mendelssohn, Schubert and Brahms. Dr. D. De Witt Wasson, host organist, was the accompanist. The program also featured solos by three of the school's organ students. Refreshments were served by Mrs. Robert Kuwahara and her committee.

FRANK H. DUNSMORE

Rockland County

The Rockland County Chapter held its monthly meeting April 4 at Pardington Hall, Nyack, N.Y. Missionary College. Plans were made for a recital by George Markey in May. Final plans were made for the senior and youth choir festivals. The program of the evening was a recital by members of the student group at the college. The recitalists all study with Harold Best. The program can be found in the recital section of this issue.

MARILYN W. SNEDEN

Chautauqua

The Chautauqua Chapter sponsored an evensong at the Trinity Memorial Church, Warren, Pa. March 20. The choir sang Schütz' cantata The Seven Words of Christ on the Cross, assisted by a chamber music ensemble and organ. Richard A. Sidey was organist and director. The Jamestown bell-ringers were heard in several selections.

The chapter sponsored a recital by members at St. Luke's Episcopal Church, Jamestown Feb. 23. Richard Sidey, Dorothy Eismann, Florence M. Sandberg and Ruth E. Munson were the organists. Following the recital refreshments were served and a business meeting was held with Dean Redick presiding.

MICHAEL EMULES, JR.
RICHARD A. SIDNEY

MADLINE INGRAM



Metropolitan New Jersey

The Metropolitan New Jersey Chapter met March 14 at the Presbyterian Church, Morristown with Robert G. Lee as host organist. The program of the evening was in the nature of a respectful homage paid to an Odell tracker action organ which has served this church for sixty years and is soon to be replaced. Mr. Lee played a recital which included Sonata 2, Hindemith; The Creation, Van Hulse; Solemn Melody, Davies, and Dorian Toccata, Bach. Mr. Lee also displayed the possibilities of the organ in the playing of sensitive accompaniments to anthems sung by the choir. These included Behold, Now Praise the Lord, Titcomb; Draw Us In the Spirit's Tether, Friedell; Treasures in Heaven, Clokey, and Easter Antiphon, Candlyn. After a brief business meeting conducted by Dean Newell Guilian members enjoyed an informal session around the organ and refreshments served by the chorists.

The chapter met April 4 at the Central Presbyterian Church, Montclair with Nixon Bicknell as host organist. Cornelia Hunter, sub-dean, presided in the absence of Dean Newell Guilian. The program for the evening was a recital by the Montclair Chorale under the direction of Mr. Bicknell. The group was accompanied by pianist Dorothy Priesing and a string quartet. Music included was the Mass in G minor, Schubert; O Sons and Daughters of the King, Leising; I Will Not Leave You Comfortless and Sing Ye to the Lord, Titcomb; Taboo to Boot, Duke, and a group of love songs from Scotland, Ireland and Germany. Refreshments were served after the program.

LEOLA ANDERSON

Auburn

The Auburn, N.Y. Chapter met Feb. 29 at St. John's Episcopal Church. David Craighead, Eastman School of Music, was guest lecturer. He gave a list of organ music suitable for church service, mentioned some of the broad aspects to which an organist should give attention and went over the registration of the organ preceding a short recital. A business meeting followed at which a nominating committee was appointed. A reception ended the meeting.

The chapter sponsored a youth choir festival service Feb. 28 at the First Presbyterian Church. Members of ten Auburn and Skaneateles choirs participated.

DIANNE BOCKES

Central New York

The Central New York Chapter met April 5 at the First Methodist Church, Rome. The meeting was preceded by a recital by Janet Miller, host organist, who played Fugue on the Kyrie, Couperin; Prelude au Kyrie and Theme and Variations, Langlais, and Movement 1, Ascension Suite, Messiaen. K. Mulder Schull played the Franck Chorale in E major. Dean Cornelia Griffin announced that the Civic Musical Society, Utica has requested chapter members to serve on the society's board of directors. Following the business meeting Mr. Schull showed slides of his trip to Asbury Park, N.J. for the regional convention and Toronto for the Canadian convention. Ray Conrad gave a talk with slides of his trip to Europe.

JEANNETTE E. SNYDER

Long Island

The Long Island, N.Y. Chapter met March 8 at the Christ Episcopal Church, Garden City. The meeting featured a demonstration by eleven members of Service Music for the Liturgical Year with introductory remarks by host rector the Rev. David J. Williams. Preceding this demonstration the chapter heard reports on the John Huston recital and the annual organist-clergy dinner. The chapter has published a directory for its thirtieth anniversary year. The annual evensong will be held May 15.

HEAR AMERICAN PROGRAM

The Pennsylvania Chapter gave a program of American choral and organ music in conjunction with the Philadelphia festival of western hemisphere music at the First Presbyterian Church, Ardmore, March 12. Claribel Thomson, AAGO, host organist, arranged a program of contemporary and early American composers including works by Selby, Swan, Billings, Bacon, Thompson, Crandell and Sanctuary, a short cantata for baritone and chorus by John La Montaine with Thomas Perkins as soloist. Dorothy Kunkel accompanied the choral numbers. C. Robert Ege, FAGO, played a group of organ numbers by Selby, Foote, Bedell, Bingham and Partita on Christ ist erstanden, Richard Purvis. The program was preceded by a dinner.

VIRGINIA M. HEIM

Westerly Branch

The Westerly Branch, Rhode Island Chapter held its meeting March 21 at the Whipple Piano and Organ Co., Groton, Conn. where demonstrations of four electronic instruments were given by Mr. Whipple. Each organist was given the opportunity of trying the instruments and playing a few short numbers. A question period followed. At the short business meeting it was planned that several members would attend the seminar on Children's Choir Activities in the Church, that was to be conducted by Ruth Krehbiel Jacobs March 29 and 30 at the Mathewson Street Methodist Church, Providence.

The Feb. 15 meeting was held at the home of Albert M. Webster. Guest speaker of the evening was David S. Owen, Avery Piano Co., Providence who spoke on and demonstrated the new Stereo-Tone of the Hammond instrument. Refreshments were served and a social period followed.

ALBERT M. WEBSTER

Central Hudson Valley

The Central Hudson Valley Chapter met at the First Presbyterian Church, Wappingers Falls, N.Y. March 21 with Mrs. Lester Decker, dean, presiding. Three members reviewed anthems composed in the 1940 to 1959 period emphasizing AGO composers. A social hour with refreshments followed the meeting.

REVILLA H. SHAFFNER

Monmouth

The Monmouth, N.J. Chapter sponsored a choral program by the Tower Hill choir of the Red Bank Presbyterian Church March 7 under the direction of Dr. Carl F. Mueller. Refreshments were served by the women of the church at a reception following the program. Dean Joan Millering presided at a short business meeting which included discussion of the master class to be given by Frederick Swann in May.

The chapter met April 4 at the Freehold Reformed Church with Mrs. Paul Rockafellow as host organist. Thelma Mount Rainear, AAGO, played By the Waters of Babylon, Karg-Elert and Huston; The Last Supper, Weinberger, and O Filii et Filiae, Farnham. Barbara Mount, AAGO, led the discussion on the associateship examination A-12 ear test and played two tests for melodic dictation. Section A13 harmony was discussed and the solution played on the piano. James Scull led the discussion on A-11C, question 10, service lists.

MARIAN W. TATEM

Allegheny

The Allegheny Chapter met March 22 at St. Stephen's Episcopal Church, Olean, N.Y. The business meeting conducted by Dean Chester Klee was followed by records brought to the meeting by members. Purposes of the program were to get the average laymen to know that these records are available and to promote the artist organ recital in this area. Harriet Lange and Robert Wells were in charge of the program. It was mentioned that chapters should help churches which are contemplating installation of or rebuilding of organs. If more churches had proper organ facilities they could then sponsor recitalists. Following the program refreshments were served.

PHILIP F. SMITH

New London

The New London, Conn. Chapter met Feb. 15 at the Beth-El Synagogue for a kosher supper. Victor Norman, registrar, told of his experiences on a trip to Europe as guest conductor of the Oslo Philharmonic Orchestra. After the talk Rabbi L. Goldstein and Cantor E. Bernstein took the members on an extensive tour of the temple and explained the many Jewish rituals, practices and traditions.

VICTOR NORMAN

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Suffolk

The Suffolk, N.Y. Chapter held a Tour of Organs in four churches in the Patchogue area April 3. The first stop was the Congregational Church, Patchogue where host organist Edna Jackson demonstrated the Reuben-Midmer three-manual organ. Several members tried out this instrument. Visited next was the Emanuel Lutheran Church with assistant organist Mrs. Carl Gernant, Jr. acting as host organist in the absence of Mrs. John Makela. She explained that the small two-manual instrument was a rebuilt theater organ. After this church the chapter visited the Baptist Church, Blue Point where members played on a little two-manual organ. The last church visited was the Methodist Church, Patchogue where host organist Herbert Hannan demonstrated the two-manual Reuben-Midmer instrument. After a covered dish dinner members were briefed on the requirements for the service playing certificate and informed how, when and where the examination for this award would be held.

ERNEST A. ANDREWS

Springfield

The Springfield, Mass. Chapter held its annual junior choir festival March 6 at the Wesley Methodist Church and March 27 at the First Congregational Church, Northampton. The director for the Springfield festival was Philip Buddington and Marilyn Graves directed the Northampton festival. The festival program was built on the theme of Worship.

The chapter met Feb. 16 with the Tuesday Morning Music Club for a joint program. Members from the two participating groups provided the program. Mary Jo Guy played Movement 1, Trio Sonata in C, Bach; Cantabile, Franck, and Toccata, Farnham. The Chamber Singers, directed by Warren Amerman, sang Motets, Madrigals and Folk Songs. LeRoy Hanson concluded the program playing Prelude in G, Bach and Variations on a Noël, Dupré.

LEROY HANSON

Portland

The Portland, Maine Chapter held its regular meeting March 21 at the Blue Point Congregational Church, Scarborough. The theme for the evening was Contemporary Music for the Church Service. Prior to the program, which was open to the public, biographical notes on Frederick Schreiber, John Leo Lewis, Claude Means, Conrad Beck and Henry Dallier, prepared by Nancy Longley, were read by Phyllis Cobb, program chairman. The representative selections were played by Morse S. Haithwaite, Virginia de Bree and George Whitney. The April and May programs were announced.

MAUD H. HAINES

Hokans Plays for Boston's Scholarship Fund

The scholarship fund established in 1955 by the Boston Chapter received a big boost March 29 as the chapter sponsored Henry Hokans, Worcester, Mass. in a recital on the new Casavant organ in St. Paul's Episcopal Church, Dedham. The stolist of the instrument appeared on page 3 of the January issue. Mr. Hokans' program is listed on the recital page of this issue. The event attracted a large gathering.

Two awards are being made this year, one for \$200 and the other for \$50, by the scholarship committee whose members are Ruth B. Phelps, AAGO, Dr. Max Miller, FAGO, ChM, and John Ferris, AAGO, chairman.

PETER WARING

Bangor

The Bangor Maine Chapter met March 10 at the All Souls Congregational Church to hear a program of hymns and anthems of the Christian Church sung by the junior and youth choirs under the direction of Mrs. J. Stanley Stevens. The program included representative hymns from the early Greek Church, early Roman Church, German Church, Genevan Church, Scottish Church, Church of England, Methodist Church and the Church in America. Anthems sung were Lo, a Voice from Heaven, Bortniansky; O Lord, and Saviour, Bach; O Saviour of the World, Goss, and Thou Visitest the Earth, Rowley.

MRS. J. STANLEY STEVENS

New Haven

The New Haven, Conn. Chapter met for a dinner meeting April 19 at the United Church parish house. The featured speaker was Finn Vidar who lectured on Buxtehude and played some of his recordings in connection with his remarks. The meeting adjourned in time for members to attend a performance of the Verdi Requiem given by the Yale Glee Club and the choir of the Connecticut College for Women at Woolsey Hall.

The chapter sponsored Mary Moore Grenier in recital at the First Methodist Church March 29. Mrs. Grenier's program was reported in the April issue.

MARY P. REID

BROCKTON WORKSHOP

The Brockton, Mass. Chapter and Wheaton College, Norton will sponsor a church music workshop May 14 on the campus of the college. The staff includes Thomas Richner, MusD, Rutgers and Columbia Universities; John Ferris, Harvard University; Edward Gammons, Groton; the Rev. Gilbert E. Chabot, Worcester, and Arnold Johnstad, Brockton.

The classes will include instruction in organ playing and conducting from the console, choral conducting and repertory, junior choir and Catholic church music.

The final session will be an organ recital by Dr. Richner.

FRANCIS L. YATES

Eastern New York

The Eastern New York Chapel met March 21 at the Sixth Reformed Church, Albany and the Temple Beth Emeth. At the Sixth Reformed Church Robert Wing played selections showing the possibilities of the electronic instrument installed there. Mr. Wing demonstrated with O Man Bemoan Thy Grievous Sins, Arabesque and Prelude and Fugue in G major, Bach; Adagio, Guilman, and Sarabande, Stainer. Judson Rand played Partita and Prelude and Fugue in E minor, Bach; Pavane, Elmore, and a Jewish hymn on an electronic instrument at the Temple Beth Emeth. Following the program Dean Helen Henshaw presided at the business meeting. Refreshments were served by Mary Phillips and her committee.

HELGA SAETVEIT

New Hampshire

The New Hampshire Chapter sponsored Joan Hofer, Carolyn Leland, Geraldine King and Albert Gerken in a student recital March 13 at St. Anthony's Church, Manchester. The four recitalists are students of Irving D. Bartley, FAGO, University of New Hampshire. A social hour with refreshments served by Claire Sasseville and Hazel Johnson followed the recital. Host organist Wilfred Bonenfant was chairman for the evening.

EVELYN FISHER

Rhode Island

The Rhode Island Chapter and the school of music, Barrington College, sponsored Ruth Krehbiel Jacobs in a two day seminar March 29 and 30 at the Mathewson Street Methodist Church, Providence. Mrs. Jacobs' lists of suggested anthems and teaching materials were made available to the participants who also had the opportunity for helpful discussion periods following the class sessions.

LOUISE W. MOORE

Merrimack Valley

The Merrimack Valley Chapter met March 14 at the chapel of the Brooks School for Boys, North Andover, Mass. Edward Flint, host organist, gave an informal talk on the tonal and acoustical properties of the chapel organ, a three-manual Aeolian-Skinner. He spoke briefly of the school chapel and the changes which have been made in recent years. The program was planned to show the possibilities of the small organ as an accompanying and solo instrument and varieties of registration. Mr. Flint interspersed his lecture with works of Pachelbel and Buxtehude. The chapter then went to Mr. Flint's home for a social hour and refreshments served by Edith Sowry and her committee. Mr. Flint and Ivar Sjostrom played numbers for two pianos.

ELEANOR F. HOOPER

Hartford

The Hartford Chapter sponsored Albert Russell in recital at the chapel of Trinity College March 8. Mr. Russell is sub-dean of the chapter. His program included Folkloric Suite, Langlais; Introduction, Passacaglia and Fugue, Willan; Prelude and Scherzo, Durufle, and Allegro, Symphony 6, Widor.

FLORENCE B. CASE

Danville

The Danville, Va. Chapter met March 28 at the Lutheran Church of the Ascension. The program was hymn playing and registration for the small organ. James E. Porterfield, Jr., sub-dean, led the discussion and played special hymns to demonstrate the proper phrasing. Refreshments were served after the program.

Stamford

The Stamford Chapter met March 23 at the Christ Episcopal Church, Greenwich as guests of the church's Lenten school of religion. Claude Means, FAGO, FTCL, host organist, introduced Dr. Ray Brown, General Theological Seminary who lectured on The Music of the Early Christian Church. A short business meeting followed.

PRISCILLA M. CARLSON

East Tennessee

The East Tennessee Chapter met March 8 at the State Street Methodist Church, Bristol to hear Eugene Maupin in a recital. Mr. Maupin played works by Clérambault, Marcelllo, Dandrieu, Purcell, Bach, Vivaldi, Franck and Dupré. Dean Richard Toppa presided over a short business meeting.

LUCYLLE CAMPBELL

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News of the A.G.O.—Continued

Sacramento

The Sacramento, Cal. Chapter met at the home of Dean Helen Kilgore March 8. Following a social hour the business meeting was called to order. The calendar of events for chapter activities for following few weeks was announced. A report of the nominating committee was made by Chairman Dr. Ralph Tippin. The remainder of the meeting was spent in discussing questions which Dean Kilgore had asked in her newsletter as an aid in planning next year's programs.

MARGARET BALLMER

Kern County

The Kern County Chapter met March 7 at St. John's Lutheran Church, Bakersfield, Cal. to hear Lucille Crockett give a talk with demonstrations of modulations.

The chapter sponsored a junior group recital at St. John's Lutheran Church March 6. The players were Sharon Johnson, John Battaglia, Kathy Hancock, Donna Harrison, Nancy Vanderpool, Kathy McDanel and Jane Anne Moren.

James Strand, Redlands, was sponsored in a recital Feb. 14 at the First Presbyterian Church, Bakersfield. Proceeds from the recital were put into the scholarship fund.

ELIZABETH SAECKER

Roswell

The Roswell, N.M. Chapter met at the Trinity Methodist Church Feb. 29 for its charter banquet. Joseph W. Grant, New Mexico state chairman, was the guest speaker. He presented the charter to the chapter and brought greetings from the Albuquerque chapter. The guests were told about subscribing memberships.

RUTH MARTENS

Portland

The Portland, Ore. Chapter met March 14 at the Westminster Presbyterian Church, with Eskil Randolph as host organist, to hear a lecture by Don Gorman, dean, Spokane, Wash. Chapter. Mr. Gorman brought a great deal of equipment to illustrate his discussion of the nature and function of various kinds of pipework including several baroque reeds which were heard on a portable windchest. The business of the evening included discussion of the Virgil Fox recital May 8 at the Municipal auditorium.

The chapter sponsored Bob Whitley, San Francisco, in a recital Feb. 16 at the First Baptist Church. A dinner was held for him Feb. 14 at the home of Mary Hazelle.

DONALD MCPHERSON

Chico

The Chico, Cal. Chapter met at the Chico State College auditorium Feb. 20. A panel of two choir directors, a moderator and two organists gave the program concerning problems and joys of working in church music. Panelists were Dr. Margaret Vance, Charles Van Bronkhorst, Janice Hill, G. Max Williamson and Marjorie Williamson. Dean Gil Pirovano presided at the meeting and plans for Alexander Schreiner's visit were discussed. His program is included in the recital section of this issue.

MARJORIE I. WILLIAMSON

Central Arizona

The Central Arizona Chapter met March 21 at the Grace Lutheran Church, Phoenix. Dorothy Ariene Rice, pupil of Nadine Dresskell; Mabel Bright, pupil of Dr. Thyra Leithold, and Mary Zichterman and Blodwen Wilson, pupils of Marjorie Psalmonds played a recital.

MARVIN ANDERSON

Long Beach

The Long Beach, Cal. Chapter sponsored Dr. Orpha Ochse in a recital March 8 at St. Luke's Episcopal Church. Dr. Ochse played Hymne d'actions de graces, Langlais; Lento, Sonata in E, Ochse; Fugue in C, Buxtehude; Chorale in B minor, Franck; the Six Schubler Chorale Preludes and Toccata and Fugue in D minor, Bach.

The chapter met at St. Luke's Episcopal Church April 5 to hear Don Palmer, Mary Trousedale, Belle Marie Marty and Marcia Hannah play numbers by Clokey, Bingham, Dupré, Yon, Demessieux, Peeters, Bach, Fletcher, Brahms and Buxtehude. A short business meeting followed with Dean Helen Davenport presiding.

MARY F. CHASE

Stanislaus

The Stanislaus County, Cal. Chapter met March 28 at the Beulah Covenant Church, Turlock to hear a recital by Esther Madsen. Miss Madsen played Chaconne, Couperin; Prelude and Fugue in G minor, Bach; Fairest Lord Jesus, Schroeder, and Sonata in D minor, Gullmant. Following the recital the director of the junior choir festival, Glen Dawn, announced that fifteen choirs were to participate in the April 26 event at the First Methodist Church, Modesto.

SARA LUNDGREN

Los Angeles

The Los Angeles, Cal. Chapter met April 4 at the Church of St. Paul the Apostle for a dinner meeting. Guest speaker was Gerald H. Knight, Royal School of Church Music, England. Irene Robertson, Mus. D., FAGO, played numbers by Frescobaldi, d'Agincourt, Brahms, Reger, Bach, Tournemire and Simonds. A tour of the new church was conducted after the recital. It was announced that the April recitalists for the chapter's radio series were Dr. Orpha Ochse, E. Robert Kursinski, Anita Priest and William Reynolds.

ELFRIEDA DOLCH

Pasadena and Valley District

The Pasadena and Valley District, Cal. Chapter met for a dinner and concert meeting at the Holliston Avenue Methodist Church March 10. Past-dean Ron Huntington highlighted the dinner with a brief resumé of his recent trip around the world. Robert Finster, host organist, and the Occidental College Orchestra, under the direction of Lauris Jones, gave a concert. Mr. Finster's opening group consisted of Couperin's Offertoire sur les Grands Jeux; Franck's Chorale 2 in B minor, and Langlais' Epilogue on a Theme of Frescobaldi. After an intermission the orchestra gave a performance of Beethoven's Symphony 1. For the finale Mr. Finster and the orchestra joined in a performance of Dupré's Symphony in G minor for organ and orchestra.

GAYLORD CARTER

Salt Lake City

The Salt Lake City, Utah Chapter held a dinner meeting March 12 at the Aviation Club. Dean Max Hodges presided. At a short business meeting Vera Beason encouraged the chapter to have student organists enter the Utah Federation of Music Clubs contest. The feature of the evening was a film, Capturing the Wind, from the Wicks Organ Company shown by Melvin W. Dunn. This was followed by a short lecture discussion on organ maintenance and related problems.

FLORENCE S. ALLEN

Santa Barbara

The Santa Barbara, Cal. Chapter met Feb. 25 at the Pierpont Inn, Ventura. After the dinner the group went to the Community Church to inspect the murals, carved ceiling and the Casavant organ. The chapter then visited the chapel to listen to and view pictures of the organ with a talk given by William Orlusk. Host organist Mrs. Neumann invited the chapter to her home for refreshments.

C. HAROLD EINECKE

Orange Coast

Orange Coast Chapter members were guests of the Choral Conductors' Guild for a dinner meeting at the First Presbyterian Church, Santa Ana, Cal. After the dinner the choir sang several anthems under the direction of Robert Larson, host organist. A panel including Mr. Larson, Ruth Rockwood and a clergyman directed a discussion on the use of the organ in the worship service.

RUTH ARCHIFLEY

Southern Arizona

The Southern Arizona Chapter sponsored Catherine Crozier in recital March 23 at the Catalina Methodist Church, Tucson. Miss Crozier played Chaconne in D minor, Pachelbel; Concerto in F, Handel; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Deuxième Fantaisie, Alain, and Variations on a Noël, Dupré. A master class was held the following morning.

The chapter met at the Catalina Church March 14 for its monthly meeting with Marylyn Rinehart as host organist and Dean John McCoy presiding. A study and preview of Miss Crozier's recital numbers with various members taking part, comprised the program.

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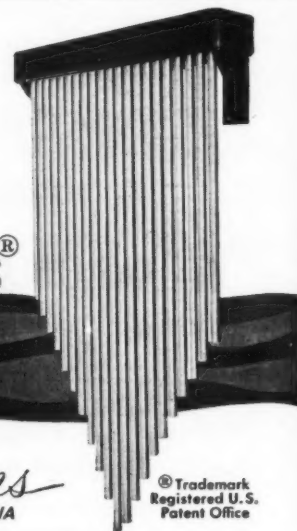
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The stoplist is as follows:

GREAT

Quintade, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Holzföfle, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Quintföfle, 4 ft., 24 pipes
Waldföfle, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes

SWELL

Liebliggedeckt, 16 ft., 12 pipes
Viola, 8 ft., 68 pipes
Voix Celeste, 8 ft., 61 pipes
Gedeckt, 8 ft., 68 pipes
Principal, 4 ft., 68 pipes
Koppelföfle, 4 ft., 68 pipes
Cymbale, 3 ranks, 183 pipes
Basson-Hautbois, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 8 ft., 12 pipes
Schalmel, 4 ft., 68 pipes
Tremulant

CHOIR

Gemshorn, 8 ft., 68 pipes
Gemshorn Celeste, 8 ft., 61 pipes
Rohrföfle, 8 ft., 68 pipes
Nachthorn, 4 ft., 68 pipes
Nasard, 2½ ft., 61 pipes
Flötenprinzipal, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Cromorne, 8 ft., 68 pipes
Bombarde, 8 ft., 68 pipes

PEDAL

Principal, 16 ft., 32 pipes
Sub Bass, 16 ft., 32 pipes
Quintade, 16 ft.
Liebliggedeckt, 16 ft.
Principal, 8 ft., 12 pipes
Flute, 8 ft., 12 pipes
Gedeckt, 8 ft.
Choralbass, 4 ft., 12 pipes
Spitzföfle, 4 ft., 32 pipes
Blockföfle, 2 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Bombarde, 16 ft., 12 pipes
Bassoon, 16 ft.
Bombarde, 8 ft.
Hautbois, 4 ft.

LIST TWELFTH WORKSHOP
AT ALABAMA U JULY 17-20

The twelfth annual church music workshop will be held on the campus of the University of Alabama July 17-20. The workshop is sponsored jointly by the University of Alabama and the Alabama Federation of Music Clubs. Regular classes will be held during the morning hours in choral repertory and technique, elementary organ, problems of the unskilled choir, organ repertory and registration for the larger choirs and the morning sessions will end with a youth choir rehearsal directed by Dr. William Lemonds, Kansas City, Mo.

The afternoons will be devoted to denominational conferences, sessions on vocal repertory and seasonal choir music. For the first time a youth choir workshop will be under the direction of Dr. Lemonds with the assistance of state choir leaders.

William Teague, Shreveport, La. will conduct organ classes and give a recital on the new Möller organ in the First Baptist Church. The conference will open with a recital on the new Schlicker organ in Cadek Hall, University of Alabama, by Edward Tibbs, Howard College, Birmingham.

THE BOND chapel choir of the University of Chicago will sing this season's last concert May 8 with Richard Vikstrom conducting the choir, soloists and members of the Chicago Symphony Orchestra.

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Suggestions Grow from Successful Junior Festival

By ROBERT SUTHERLAND LORD

The moving beauty of the strains of Bach's "Jesu, Joy of Man's Desiring" echoed through the lofty spaces of the Edgewood Congregational Church, New Haven, Conn. The church was filled by a capacity audience moved by the magnificence of 500 children's voices singing a masterpiece of Bach's art. Here was tangible evidence that the minds and voices of children can be led in the nurture of the best in sacred music and that a genuine spiritual experience will result. These were young people learning that there is no room for compromise in the worship of the Almighty. Only the greatest and the best is worthy of the praise of God.

This event was the third annual junior choir festival in the New Haven area sponsored by the New Haven council of churches. The number of singers and the number of participating churches have doubled in the three years. It is now one of the council's most important activities.

When I was approached about participation in the first festival, I was reminded of an excellent talk which Canon West of the Cathedral of Saint John the Divine, New York City, made to a pastor-organist banquet sponsored by an AGO chapter. A point which stayed with me concerned the urgent importance of proper instruction for children in good religious music. This instruction included the selection of hymns sung in the Sunday School as well as the choice of anthems studied in the junior choir. Only through the cultivation of youthful tastes of today can the church look optimistically to the future and an improved musical climate within the worship service. The junior choir festival should serve as an instrument toward this greater goal. A professional church musician could be of great assistance in providing the musical knowledge necessary for the artistic development of the festival.

I have not changed my point of view as to the importance of the music selected for performance by the combined choirs. Its importance reaches far beyond momentary considerations as to whether the children will like the music, whether the numbers are in most church libraries or whether it requires much more work to learn. The selection of music must meet the aim of education of young minds to the higher purposes of sacred music. If junior choir directors and especially the director of the festival overlook or compromise this main objective, a large festival may tend to resemble a circus with a group of side shows rather than a sublime spiritual experience achieved through music. And in our haste to emphasize the importance of such an experience to the children, let us not forget that the listening audience will also benefit from and participate in this experience.

To New Haven, the junior choir festival is a new and very successful venture. It has been accepted by the community and supported through their attendance at the event. We realize that many festivals are conducted in different and very adequate fashions. However, we would like to show how our festival was organized and share our experience with other festival leaders in the hopes of stimulating new interest in areas where the idea is new.

The Job of Organizing

As the idea for the festival may come from either within an AGO chapter, the council of churches or some other interested musical circle, it is necessary that both the choir directors and the sponsoring organization come into close co-operation from the start. Any program such as this has a musical and a spiritual side and both should be brought into harmony for ultimate success in the venture. The council, upon securing the services of someone who will direct the festival music, then must begin the task of accumulating a list of junior choir directors. Local councils of churches, AGO chapters, and even the telephone book provide information concerning the churches in an area.

These churches should be approached immediately for information concerning interest in the project and the name of the

ROBERT S. LORD



ROBERT LORD is a faculty member and college organist at Davidson, N. C. College and has just been named organist and choir director of the Selwyn Avenue Presbyterian Church, Charlotte. He was formerly minister of music at the Edgewood Congregational Church, New Haven, Conn.

choir director. It will probably save much time and money in the long run if this survey is carried out by phone. This will provide an opportunity for the festival director to do a little "saleswork" on other directors and to evaluate their reaction to the project. On the basis of this solicitation, a steering committee should be appointed by the director of the festival to assist with the formulation of policies for the festival and to discuss the potential interest in the festival within the community.

After the list of directors is compiled it should be carefully preserved and kept up to date. The second festival director will then have an easy job the following year. It should be pointed out that churches without junior choirs should be informed of the festival and ministers should encourage representatives to attend the festival. This will undoubtedly result in the organization of new junior choirs in the area.

Junior choir directors are an interesting group of people; they deserve the recognition which the festival brings to them. Many have other jobs—sometimes full time positions. Some have had extensive musical training, others very little. In addition to professional ministers of music, school teachers, saleswomen, music supervisors in schools, university professors, university students, parents, students' wives, nurses and others share the common interest in the singing of the children. Because of the wide activities of our directors, we have had to keep all committee work to a minimum. This year the entire festival was organized by a steering committee at only one meeting! The telephone served as the means for the rest of the pre-festival planning. More meetings may be required the first year of organization.

Topics for Discussion

What matters should be discussed and decided upon at a directors' steering committee? This meeting should be called about four months in advance of the time of the festival. It is an excellent way to stimulate the interest of the children at times when their minds begin to wander—the post-Easter drop in interest, for example.

The time and place of the festival are the first items of business. There should be a fair indication by the time the committee meeting is held of the number of churches participating or at least interested. A large church with an adequate chancel will provide the best religious setting. For the success of the festival, it is necessary to stimulate the interest of the organist at the festival church if he is to perform.

The second item is the selection of anthems for the combined choirs to sing. All directors can be advised to bring copies of anthems they feel good for the festival. The assistance of at least one qualified or professional church musician is essential at this point. His greater knowledge of the available material will be invaluable. He can distinguish which numbers would have the greatest musical worth and which anthems would sound well when sung by a large group. At the

committee meeting, anthems can be studied by the directors. After the selection of the music, the myriad of details concerning regulations for the festival must be worked out. These include rehearsal dates, time for choirs to assemble on festival day, when and where choirs are to be robed, possible festival photographs and recording, memorization of music to be required or not, invitations for participating clergymen, the order for the vesper service and the selection of the festival organist.

The festival in New Haven was organized with a combination of three group anthems and nine separate anthems by individual choirs. Directors have told me that the children enjoy seeing and hearing other groups of similar size perform. It allows for a choice of anthems by various directors. Participating groups work very hard to fulfill their part in the program. Festivals in other communities have been very successful in working out an entire program around anthems which the entire group sings. This is a matter for the choir directors to decide for themselves.

Four important projects must be carried out after the directors have met. These may be assigned to various directors. The first is to send a mimeographed letter containing the results of the steering committee meeting to all the junior choir directors. The office staff of one of the local churches undoubtedly would offer assistance in this matter. This letter, if well-organized, need be the only piece of mail to go out before the festival. Needless to say, this saves money and time. A careful summary of all festival details and an accurate list of anthems for the choirs to purchase should be included. This information must be compiled with publisher's names, exact titles and if possible catalog numbers. Any special instructions on the rendition of the anthems should be included. For instance, we advised the purchase of the standard four-part version of "Jesu, Joy of Man's Desiring" because we felt it was a valuable addition to a choir library, but the anthem was to be sung in unison for the festival. Be sure that the name and phone number of the festival director is included in the letter

in order to answer any questions directors may have. If your committee decides to have individual choir anthems, the number of anthems selected and the method of choice of church groups should be decided. A deadline should be given for all individual entries and a copy of the music should be sent to the festival director for the use of the festival organist.

The second project to be carried out concerns the ordering of festival music. If a music store in your area specializes in choir music, they will gladly canvas the junior choir directors. This will expedite the ordering of the music and will guarantee better service for all the choirs. Usually, a discount is granted on such orders. The music store will report to the festival director on the number of churches actually ordering the music. This is an excellent barometer of the number of churches intending to participate.

The third project concerns the setting up of the vesper service. The best arrangement of numbers requires much thought. Our group numbers were placed at the beginning, in the middle and at the end of the service. Assistance for the form of the service can be obtained from those ministers invited to participate. The words for the hymns should be printed in the bulletin if possible, so there will be no need for the singers to carry hymnals. Arrangements should be made with the festival organist to include his prelude and postlude music in the bulletin. If the bulletin is printed, the proof should be returned to the printer after the last rehearsal if this is possible. This will take care of any last minute changes.

The last project comprises the publicity for the festival. The sponsoring organizations can be very helpful. They usually have their own public relations channels and press releases will appear in the newspapers sooner this way. In any press release, names of the committee members, names of participants and any others involved in planning should be included. Each church should publicize the fact that its choir is participating and invite the support of the congregation.

The festival director will plan for the festival rehearsal which should be scheduled about a week before the festival. This gives all groups more time to work on the music and to instruct choirs on the last minute details of the festival. The director can begin this rehearsal by warming up the group on the hymns to be sung at the festival. Then group numbers should be rehearsed along with any responses which the combined choirs may sing. All special instructions for the festival should then be given. After the main group is dismissed, all individual anthems should then be rehearsed in the order of their appearance.

A rehearsal immediately before the service itself should be devoted to details of the service and the problem of seating. Our experience has been that the extra chairs are never in place until the day of the festival. Therefore, it is necessary to organize the seating of all groups and to give instruction on the processional and the recessional. We needed three separate processions to bring all the singers into the church. Each singer was given a card with a number on it. The color of the card indicated the processional line and the number, the place within that line. The recessional is usually in a different order. This can actually be rehearsed by leaving the church at the conclusion of the rehearsal in the correct processional order. Extra help will be needed to supervise each procession. Junior choir directors processed immediately behind their singers and were responsible for lining up their own children. The time required for such a rehearsal before the actual festival is forty minutes. Therefore, choirs should be asked to assemble fifteen minutes before the director intends to begin the rehearsal.

A final detail of the last rehearsal concerns the distribution of a short questionnaire to all choir leaders. It can be distributed by one of the choir mothers. This information sheet should ask whether the director intends to continue as a choral leader the following year. If not, the name of the successor should be requested. This will provide information for the directors' list. Suggestions for improvements can be

solicited along with reactions to the festival. With all heads working together and all ideas still fresh, many good comments will result. Be sure to ask for volunteers for the steering committees for the next year.

After the festival is over, the director should assemble a file of all mimeographed materials, expense sheets, several copies of the festival service, and should summarize how and when things were done. If the directorship changes the following year, there will be a guide for organizing the next festival.

HUGH PORTERS HEAD GUEST FACULTY AT WISCONSIN U

The University of Wisconsin summer session, the school of music and the extension music department will jointly sponsor the annual church music conference July 27-29 on the Madison campus.

Visiting faculty will include Dr. and Mrs. Hugh Porter, Union Seminary school of sacred music, and Lauretta R. Cotton, Milwaukee. Other faculty members include Samuel T. Burns, Bettina Bjorksten, Dale Gilbert, Paul Jones, J. Russell Paxton and John Harvey of the university school of music as well as Dr. Orville Shetney and Dr. Warren Woolbridge.

The program will include several sessions on hymnody, study of new publications for choir, solo voice and organ and several concerts and recitals, among them handbell and carillon recitals.

NEW SERVICE BY DIRKSEN SUNG ON EASTER TELECAST

A Festival Service in E by Richard Dirksen, associate organist and choir-master, was sung for the first time in the Washington Cathedral's Easter festival service. The work, composed especially for this celebration of Holy Communion on Easter is scored for two trumpets, two trombones, timpani, organ, mixed chorus and soprano solo. The service was heard nationally on the CBS-TV network.

SOME THINGS NEVER CHANGE - #2



Another of the things that never changes is the need for devoted loyalty. With all of the up-to-date equipment and techniques in the world, a company stands still unless it can count on such people as Grace Gettings, pictured here at her desk. She has worked with three generations of the Schantz family, keeping track of the income and outgo. She and our other skilled associates help us live up to the Schantz tradition of building fine pipe organs.

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CHICAGO, MAY 1, 1960

High Praise? Hardly!

We had a letter recently from the impresario of a concert series in one of our leading centers of culture. In outlining some of his plans he included several of his findings or opinions which are startling enough to compel us to serve them up on our editorial platter.

"I am quite firmly convinced," he writes, "that most organists have no interest in music whatsoever." The two danger words are, we feel, "most" and "no" but before we dismiss this man as outrageous let's do some quiet personal research. Here are some questions for you to ask yourself: How many organists in your community support financially and by their attendance even the professional recitals, operas or symphony concerts available by subscription? How often are they to be found at worthwhile student or amateur performances of other than organ or choral music? How many serve on the boards of local concert organizations and how much of their time do they give? How do you fit into these pictures?

We wish we could make a categorical denial of even this man's statement that "organists make up the smallest part of organ recital audiences." Figures from the ticket chairman of our staff's home chapter, we blush to admit, indicate that support for this man's statement is greater than for the chapter's subscription series. If each member had bought at least one series ticket no outside ticket sales would have been needed to balance the budget. Yet if the series had depended entirely on the patronage of its members it would have been a bankrupting venture. But hifi addicts, listeners to "good music" radio stations, general college students and just plain old-fashioned "music lovers" rallied to the musical battle cry and formed a much larger part of the audience than organists. Which would have been as it should be if the chapter had been more than thirty-five per cent represented in the subscription sales.

It is time we took a little inventory in

our own secret cultural store room. Maybe all of us aren't keeping our stock replenished and in good condition. If that is so, perhaps we deserve to be subjected to some shocking opinions now and then.

Watch This Space!

By now most of us have completed our plans for spending a busy and interesting week at Detroit toward the end of June. Certainly no reader of THE DIAPASON was in the dark about this meeting even before the convention booklets were mailed in March.

But so far we have had little to say about the RCCO convention planned for two beautiful cities in British Columbia—Vancouver and Victoria—for the week beginning Aug. 15. We have seemed to tease our readers about this with a kind of "watch-this-space" technique. The truth is that we have so far received very little tangible detail from the convention's high command and are ourselves eagerly awaiting more detail.

Statesiders who have attended recent RCCO conventions are already aware of fascinating differences in the way our northern friends stage a convention. The convenient time of the summer, the opportunity to see some of our continent's most spectacular scenery and closer acquaintance with Canadians living in a distant province all add reasons for including this meeting in your summer plans if you possibly can.

"Watch this space!" is still our slogan for the RCCO convention. By the June issue we hope that we can "tell all."

Maypole Dance

From time immemorial early May has been a time for festivals, dancing about the maypole, crowning the May Queen and other such appropriate ways of welcoming the most delightful time of the year.

Hardly, a generation ago great music festivals welcomed May with huge massed choruses and special excursion rates on the railroads, and on a local level with proud papas and mamas watching offspring perform and hoping for the best.

But Maypole dancing has been relegated now to the folk dance groups and May baskets which used to hang from many a cottage door would look rather forlorn drooping from the knocker of apartment 7-F.

Still, the National Federation of Music Clubs and associated organizations do have firm roots in tradition for their choice of the first week in May as National Music Week and we salute them in their efforts to continue a fine practice. In these days, when violent change and populations on the move have altered our whole conception of community living, the Federation's kind of sponsorship gives us a nice sense of continuity somehow. So: "Wake me early, Mother dear,"

It's National Music Week.

Family Resemblance

We always enjoy reading the official reports of the Royal College of Organists in *The Musical Times*. It strikes us that these statements by the English organization very often parallel those we receive from our own headquarters.

For example: in the AGO examiners' report we read: "the playing of the prepared pieces was for the most part adequate." The RCO put it this way: "The general standard of playing was competent and showed careful preparation of pieces." Mr. Wyton's committee found that "many candidates floundered on the musicianship tests" while Melville Cook's committee found that "the tests were poorly executed."

On the paper work, the AGO report

Letters to the Editor

Improvisation

Cleveland, Ohio, March 19, 1960—

Dear Sir:

Improvisation in this country is not a lost art; frankly it has never been discovered. The average organist does not know where to begin in this important phase of his equipment. Our music schools have not stressed this intriguing facet to any measurable degree.

Foreign organists have a definite edge on Americans: their schools specialize in extempore playing in the early stages of their study.

At the AGO convention at Oberlin in 1920 Dr. Frederick Schlieder actually demonstrated, not just talked about, his theory of originality and amazed a group around the console by his versatility in creative playing. In recent conventions . . . theory, harmony and other music studies were thoroughly discussed but actual demonstration of extempore on-the-spot playing was neglected.

I remember the facile originality of organists like Widor, Bonnet, Dupré and recently Richter and Marchal who carried their talent to the limit.

Certainly American music schools can learn from the French and German in developing this forgotten art. Or is this something which is inherited and which cannot be taught?

Cordially

HARRY F. FUSSNER

Boy Sopranos

Washington, D.C., March 25, 1960—

Dear Sir:

The traditional cathedral choir boy with a properly trained voice to sing the soprano part, using his fluty "head-tone", is said by many experts to produce the most beautiful tone possible with the human voice. For religious purposes such boy sopranos are very desirable in many churches because of the unemotional character of their voices.

The proper training of such voices is said to be almost a lost art outside of the cathedrals and few persons are sufficiently qualified to train them unless they have had cathedral training themselves or have had it passed down to them by cathedral choirmasters.

There appears to be a slight tendency toward the return of the boy sopranos especially in the liturgical churches and the writer would appreciate comments regarding the desirability in general of the boy soprano with the properly trained head-tone voice.

THOMAS APPELEY

P.S. to Herman Schlicker!

Albany, Tex., April 4, 1960

Dear Sir:

At the risk of appearing to be quibbling, may I repeat what several have said before me? Inasmuch as organs capable of being carried while played by a person in the same way as a piano-acordion (pumped with the left hand and played with the right) have for centuries been known as *portatives*, why can't we call instruments like the interesting Schlicker mentioned in THE DIAPASON for March 1 *portable organs*? The Schlicker is, I believe, a *portable positiv*.

Sincerely,

JOSEPH E. BLANTON

ELLSASSER SOLOIST, JUDGE FOR TRI-STATE FESTIVAL

Richard Ellsasser will be featured soloist at the twenty-eighth tri-state music festival at Enid, Okla., beginning May 2. More than 12,000 students from 142 schools in ten states are expected to attend the week-long conclave.

Mr. Ellsasser will lead two master classes the opening day and will spend the following three days judging keyboard contestants. He will be guest soloist in three performances with combined bands and choirs.

says "The answers to questions on history, choir training, form and organ construction . . . were encouraging." In Britain "the history questions were usually well answered although several candidates made surprising misquotations or wasted time in introducing irrelevant matter."

We felt that the parallels here in examinations taken the same season were remarkable. We would like to see a detailed comparison of the examinations themselves some time. We believe it might show that our adaptations to the specific problems of American church musicians were anything but a softening process.

Looking Back into the Past

Fifty years ago the following news was reported in the issue of May 1, 1950—

A recital by Albert Dee to dedicate the Pilcher organ at St. Mary's College, Dallas, Tex. listed the following: Largo, Handel; Andante Religioso, Guilman; Larghetto, Lemaigre; The Erl King, Schubert-Liszt; Prière Angelique, Guilman; The Lost Chord, Sullivan (by request); Traumeri and Romance, Schumann; Sathanas, Dee; Intermezzo, Cavalleria Rusticana, Mascagni, and Grande Sortie, Best.

An "endless chain" society was organized for the purpose of raising funds for a new organ at St. Andrew's Episcopal Church, Aberdeen, Wash.

The new AGO chapter in Detroit sponsored its first organ recital April 26; John L. Edwards played in St. John's Episcopal Church assisted by Charles L. Clohecy, bass.

Charles Walker, Brooklyn, N.Y., organist, suffered a nervous breakdown as a result of overwork in the Lenten season.

Twenty-five years ago these occurrences were recorded in the May 1, 1935 issue—

Death within a month removed Edwin Stanley Seder, Chicago area, Edgar Priest, Washington, D.C. and Walter F. Skeele, Los Angeles.

John A. Bell, veteran Pittsburgh, Pa. organist and his wife were killed in an automobile accident.

Elaborate plans were made for a festival at New York's Riverside Church in honor of Clarence Dickinson with a chorus of 1200 singing his works.

Charles Marie Widor was pictured pinning the decoration of Officer of the Legion of Honor on Marcel Dupré at a banquet in Paris.

George William Volkel played the American premiere of Jongen's Symphonie Concertante with the National Orchestral Association in New York's Carnegie Hall April 2 with Leon Barzin conducting.

Ten years ago the following events were published in the issue of May 1, 1950—

Carl Weinrich was appointed visiting lecturer in music at Harvard University.

Stoplists printed included: Three-manual Casavant, University of Alberta, Edmonton; three-manual Kilgen, Franciscan Convent Chapel, Mishawaka, Ind.; three-manual Reuter, Ottawa Street Methodist Church, Joliet, Ill.; three-manual Standart, Ginter Park Baptist, Richmond, Va.

Clarence Watters, David Fuller, William Self, Fenner Douglas and George Faxon played recitals on a series heard at both the Worcester, Mass. art museum and Trinity Church, Hartford, Conn.

NAFOMM WILL HOLD FIVE REGIONAL INSTITUTES

The National Fellowship of Methodist Musicians will hold five regional institutes in July and August in co-operation with the denomination's general board of education.

The South Central institute July 4-7 at Mount Sequoyah, Ark. will include on its staff: Robert Scoggin, Fred Haley, Carleton Young, Meredith Cravens, Edna Earle Massey and Dr. and Mrs. Bliss Wiant.

The North Central institute July 10-15 at De Pauw University, Greencastle, Ind. will include: Robert Burns, William Kugel, William Ballard, Rexford Keller, Austin Lovelace, George Pool, Mr. Young and the Wiants.

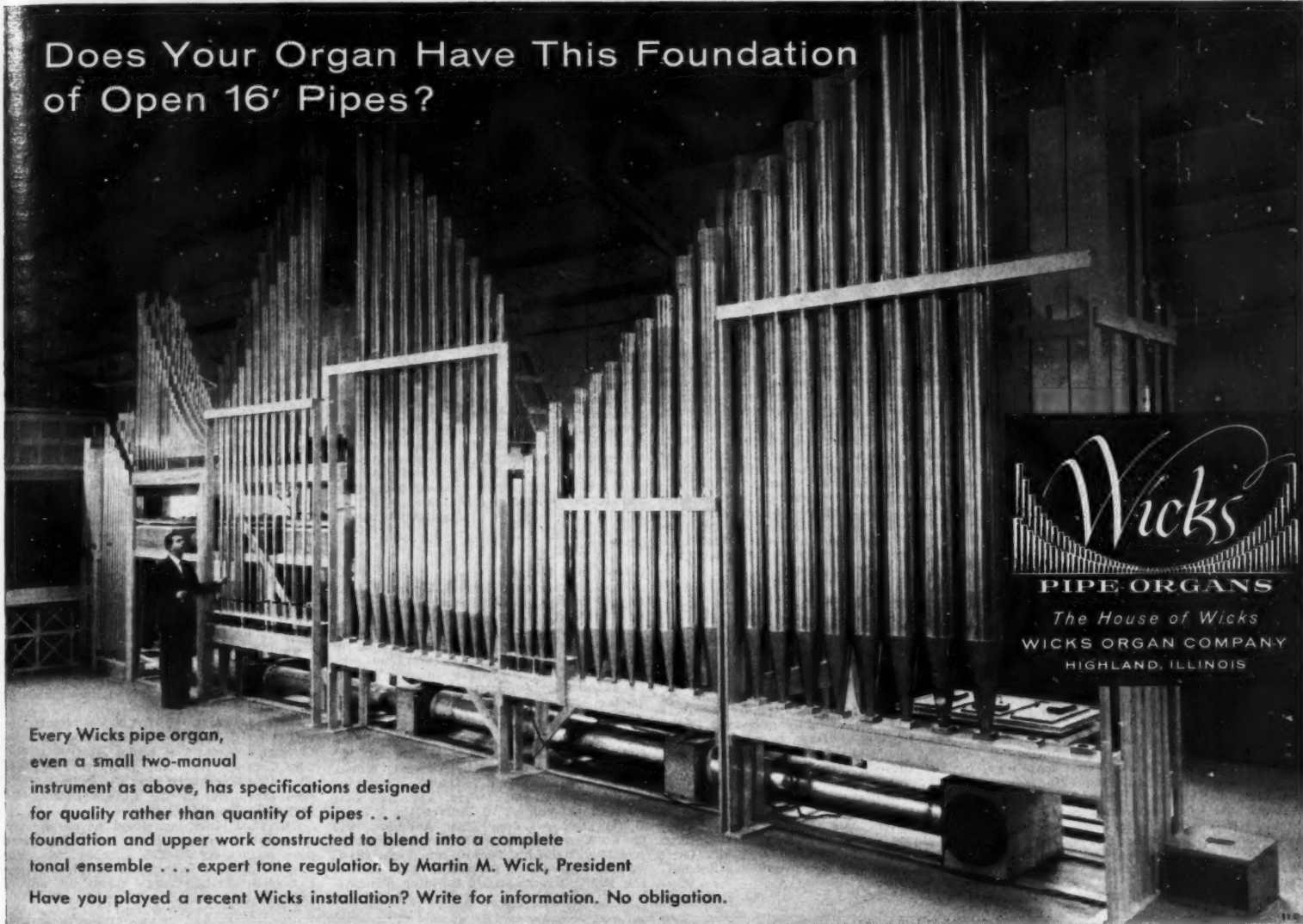
The Western Institute July 25-29 at the College of Puget Sound, Tacoma, Wash. will be part of an inter-denominational workshop.

The Southeastern institute July 31-Aug. 5 will include: Caleb Cushing, Walter Ball, Mr. Young, Holmes Ambrose, William A. Hoppe and Glenn Draper.

The Northeastern institute Aug. 15-20 at Lycoming College, Williamsport, Pa. will include: William K. Burns, Mr. Young, Philip Dieterich and Julius Carroll.

The Northeastern institute Aug. 15-20 at Lycoming College, Williamsport, Pa. will include: William K. Burns, Mr. Young, Philip Dieterich and Julius Carroll.

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University Groups Heard in Choral Concert

One of those festival concerts which at their best are very exciting fare was staged April 10 at the First Methodist Church, Evanston, Ill. Austin Lovelace's chancel choir from the church was joined for the occasion by the women's glee club, the a cappella choir and the chamber and symphony orchestras of Northwestern University—some 160 voices and eighty-odd instruments. William Ballard conducted and Dr. Lovelace was at the organ.

The program offered three widely contrasted works all of which are comparatively unhackneyed. Certainly Bach's Cantata 182 is not sung to death and the size and style of the choir was kept here to smaller proportions; the young soloists sounded fresh and appropriate.

Dohnanyi's Stabat Mater was new to us. The women's glee club sang antiphonally on this and made some very good sounds against the orchestra in this uneven but often moving work.

The whole aggregation joined for Holst's Hymn of Jesus which most of a capacity audience, including this writer and his party, found very stimulating. We were grateful for some unusual music so well sung and played that even at the end of Palm Sunday it could excite and satisfy.

HEWLETT HEADS WORKSHOP FOR MILWAUKEE DIOCESE

A workshop for Episcopal clergy and church musicians will be conducted at All Saints Church, Milwaukee, Wis. May 14. David Hewlett, Church of the Resurrection, New York City will be guest speaker. He will be assisted by members of the commission on church music of the diocese of Milwaukee: the Rev. H. Kilworth Maybury, the Rev. Robert Jaques, Dr. Lucien Caillett, Richard Crane, Mrs. William Miles and Mrs. John Stillman. Topics will include the use of the hymnal and music for the small choir and organ.

CONFERENCE AT MONTREAT SCHEDULED FOR JULY 9 - 13

The fifth annual conference on church music sponsored by the board of Christian education of the Presbyterian Church, U.S. will be held July 9 - 13 at Montreat, N.C. On the music staff will be Vernon de Tar, FAGO, New York City, organ technique and repertory; Donald Ketting, DMus, Pittsburgh, Pa., choral organization; Earl F. Berg, Charlotte, N.C., adult choirs; Mabel Boyter, Atlanta, Ga., children's choirs; James R. Sydnor, SMD, Richmond, Va., hymnology and music in Christian education; Richard M. Peek, Charlotte, choral and organ repertory; James Hart, Winston-Salem, youth choirs; Haskell Boyter, Atlanta, voice class and music for radio and TV; Stephen Ortlip, Lookout Mountain, N.C., choral technique and repertory; Betty L. Peek, Charlotte, bell choirs, and Wyatt Insko, Richmond, organ construction and design. A series of evening concerts, lectures and panel discussions is scheduled and there will be opportunities for use of the recreational facilities.

FESTIVAL IN LOUISIANA FEATURES VARIED MUSIC

The seventeenth festival of contemporary music at Louisiana State University, Baton Rouge coincided March 20 and 27 and April 3, 10, 19 and 24 with the university centennial. Among works heard in this journal's fields of interest were: Petrassi's Quattro Inni Sacri with Newton Alsop, tenor and Mattie Lee Pate, organ; the Poulenc Concerto with Lewis Brewer at the organ and Robert C. Collins conducting the string ensemble; Claude Almand's The Resurrection Story with chorus, soloists and orchestra conducted by Dallas Draper and with George Walter at the organ, and Harald Genzmer's Sonata and Ginastera's Toccata, Villancico y Fuga with John Adams at the organ.

KONRAD SCHUBA, organist of the Cathedral of Konstantz, Germany, who was pictured along with the famed edifice and its organ in THE DIAPASON for November 1957, was married April 9 to Anita Richter.

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GRAD STUDENTS CONDUCT BACH PASSION AT UNION

Eight graduate students at the school of sacred music of Union Theological Seminary conducted a reading of Bach's St. John Passion as a culmination of two months of analysis in the classes of Julius Herford, Sergius Kagen, and Earl Berg. A chamber orchestra of students from the seminary and the Juilliard school of music accompanied the chorus. The audience participated by singing the chorales and the final chorus.

ROLAND LEICH will conduct Pittsburgh's Mendelssohn Choir May 9 in a performance of Handel's Israel in Egypt.

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The Royal Canadian College of Organists

A Little More News about Vancouver and Victoria Comes

Preliminary announcements on the RCCO convention at Vancouver and Victoria, B.C. Aug. 15 - 19 do not give us names of the featured players and speakers as yet but we should have them for June. We know that the special train (more on that later!) will reach Vancouver the morning of Aug. 15 and registration and a council meeting will precede a reception.

Among things so far announced are the College service on Monday and a whole procession of enticing meals including a picnic lunch climaxing an extensive sight-seeing tour, a Chinese dinner and several formal meals.

Thursday morning the delegates will take the boat to Victoria for the remainder of the convention.

There will be a number of recitals and lectures in both cities but special emphasis will be put on the beauties of the landscape and the schedule is to be kept loose enough for all the visitors to enjoy them to the fullest.

Hamilton

The Hamilton Centre was invited to attend the Sabbath evening services March 25 at Temple Anshe Shalom. The choir, organ and cantor were used in this reformed or liberal congregation in much the same way as in some Protestant churches. The service was said and sung in both English and Hebrew. At this synagogue the custom is to meet in another room after the service for fellowship and food. Following this Rabbi Bernard Baskin invited members to the sanctuary for a discussion of the Jewish faith.

HOWARD W. JEROME

MAGNIFICAT AT CALGARY

A capacity audience heard members of the Calgary Centre perform Bach's Magnificat March 8 in the Central United Church. Several well-known Calgary singers assisted. The choir and orchestra were under the direction of Cyril S. Mossop and Eric McKay was at the organ.

On the same program were Handel's F major Concerto, Corelli's Trio Sonata opus 3 in D major and Mozart's Epistle Sonata 4, K 144, with John Seachfield and Robert Bell doubling as organist and conductor.

Eileen Hooper sang arias from Bach Cantatas 147 and 53 with Robert Hooper at the organ.

OLIVE L. MOON

Toronto

The Toronto Centre met March 21 at the new Woodgreen United Church for an organ and choral program. The host organist Frederick Geoghegan was heard on the new three-manual Casavant organ, in a performance of Handel's Organ Concerto 2 and the Psalm 94 Sonata, Reubke. The Coventry Singers, Peterborough, conducted by Mrs. William Piercy, provided the a cappella contributions. Their selections included Bach's Jesu, Joy and Treasure; Jesus and the Traders, Kodaly; two madrigals of John Bennet; five folk songs arranged by Brahms, and varied secular pieces. Following the program there was a social hour at which time members took advantage of the opportunity to inspect the new church.

JOHN DEDRICK

Peterborough

The March 5 meeting of the Peterborough Centre was held at St. James' United Church. Secretary Rita Carlson conducted the business meeting in the absence of Chairman Gordon Fleming. A panel discussion was based on questions submitted by members including "Is music really necessary to the church service?", "Does popularization of a sacred piece of music make it unacceptable to the church service?" and "What should we allow and what should we promote in wedding music?" Moderator of the panel was Canon R. P. Walker and panel members were Mrs. F. Turner, B. Perry, H. Northrop and J. Harris. C. Allen thanked the moderator and the panel and Mrs. Carlson introduced two new members. Refreshments followed.

W. E. DOWNES

London

The London Centre met March 6 at the Trinity United Church. Host organist Peter Hall gave a demonstration of the possibilities of the electronic instrument and T. C. Chatto showed pictures of his European trip. Mr. Hall played Little Prelude and Fugue in D minor, Lord For Thee My Spirit Longs and In Death's Strong Grasp the Saviour Lay, Bach; Berceuse, Vierne; Ecce jam Noctis, Edmundson; Seelenbrautigam, Blackburn; Trumpet Tune in D major, Purcell; Psalm 19, Marcello. Mr. Chatto announced at the business meeting that a choral workshop for junior voices was to be held March 30 at the Trinity United Church with Earle Terry Conducting.

The centre and the music department of the board of education sponsored a workshop for junior voices in church and school March 30 at the Trinity United Church under the direction of Earle Terry. The session throughout the day dealt with rehearsal and vocal technique, tone, diction, rhythm, phrasing, intonation, interpretation, repertoire and vocal problems. A demonstration choir of fifty voices ranging from seven to twelve years of age assisted in the sessions. The information obtained was not just applicable to the training of junior voices but to adults as well. A collection was taken to start a fund for future workshops of perhaps a more extensive nature under Mr. Terry's guiding hand. Peter Hall, host organist, was chairman of the workshop committee.

MARGARET NEEDHAM

Oshawa and District

The Oshawa and District Centre held a general meeting at the home of Mrs. G. K. Drynan March 22 to choose hymns for the coming hymn festival. This proved to be an interesting evening with comparisons of hymns sung in the various churches represented. From the many favorite hymns enthusiastically supported by members, ten were chosen.

The centre sponsored an organ and choral recital by Alan Reesor and his choir at St. George's Anglican Church March 20. Mr. Reesor played numbers by Walther, Willan, Marcello, Buxtehude, Dupré, Sowerby, Peeters, Britten and Donato. The choir sang an a cappella group of Deliver Us, O Lord, Batten; Come, I Pray Thee, Anderson, and Go Not Far, Zingarelli. Mr. Reesor ended the recital with Bach's Toccata and Fugue in D minor. Proceeds of the recital were sent to the RCCO Headquarter's Building Fund.

MARGARET DRYNAN

Owen Sound Branch

The March 20 meeting of the Owen Sound Branch was held in the Division Street United Church. Mrs. E. M. Dillon arranged the musical program. J. G. McGregor played viola selections by Beethoven, Schumann and Corelli and Patsy Mahood sang Music When Soft Voices Die, Willan, with Mrs. Dillon at the piano. Group singing followed with Mrs. Dillon, Phillip LaMarche and Victor Kerslake playing the accompaniments. Gordon Tucker gave an account of some interesting experiences of his career. Refreshments were served with Mrs. J. Waines and Mrs. E. Beckett assisting Mrs. Dillon.

RETA MARSHALL

Montreal

The March 26 meeting of the Montreal Centre was held in the Church of the Advent, Westmount, when Thomas Gabienz gave an informative talk on Organs of Two Islands. His material was gathered in the course of recent visits to the Azores and the Dominican Republic. Information regarding builders and dates of installation and much technical detail was supplied to members in leaflet form. Colored slides illustrated the talk together with some recordings of Spanish and Portuguese organs by E. Power Biggs. Gratitude of all present was expressed by Phillips Motley. A short business meeting preceded the talk.

DAVID T. BROWN

St. Catharines

The St. Catharines Centre met March 20 in the First United Church where Eric Dowling, FCCO, played a recital. His program: Voluntary in A minor, Boyce; Air in D minor, Stanley; Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; Madrigal and Cortège, Vierne; Elves, Bonnet; Carillon Sortie, Mulet. Jessie Horne sang Hear Ye Israel, Mendelssohn, and How Shall I Sing That Majesty, Pointer.

GORDON KAY

THE SANTA BARBARA choral society, directed by C. Harold Einecke, sang portions of Bach's Mass in B minor April 5 at the City College. The same group will sing the West Coast premiere May 24 of the Hovhannes Magnificat at the Lobero theater directed by Dr. Erno Daniel.

CHARLES ORE completed Easter Sunday a series of thirty weekly radio broadcast over station KFMG-FM, Lincoln Neb. His hour programs embracing music of the Lutheran heritage were taped on organs throughout Nebraska.

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THE AUTHORS

Austin Cole Lovelace is Associate professor of Church Music, Garrett Biblical Institute in Evanston, Ill. **William Carroll Rice** is Chairman of Fine Arts and Head of the Department of Music at Baker University, Baldwin, Kansas.

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RCCO Exams Not Designed for "Average"

By ERIC DOWLING

One of the main reasons for the founding of what is now the Royal Canadian College of Organists was to provide a system of examinations for church musicians in the hope that aspiring organists and choirmasters would use the requirements as a guide to a course of study which would equip them for a vocation demanding a great deal of musical training.

While it is impossible to devise an examination system which would be comprehensive enough to test all the abilities desirable in an ideal organist and choir director, it is true that academically the examination requirements indicate all the necessary facets of a musical education which should be included in the training of anyone desirous of becoming a competent church musician.

While it is true that many fine musicians have never sat for an examination and therefore hold no diplomas or degrees, it is also true that the standards of examinations established by educational institutions in any field of endeavor indicate the level of competence for all who graduate. A frequent criticism of the College examinations is that the required standard is too high for the average person. This may or may not be correct, but the College is not interested in granting diplomas to average musicians but is concerned about the capabilities of those to whom diplomas are granted. It is the only course which can be followed if competent church musicians are to be developed and the standard of church music raised to its acceptable level.

The two "grades" of examinations are, of course, Associateship and Fellowship. The Associateship provides the groundwork for the development of musicianship while the Fellowship demands that a high standard of musicianship be attained. Another way to compare these examinations would be to say that this is where "we separate the men from the boys." It is unfortunate that so many people view the Associateship diploma as the ultimate in attainment while it is only a stepping stone on the way to maturity in the Fellowship diploma. The writer would make an appeal to all who hold Associate diplomas to continue their studies toward the Fellowship exam, for it is only in this way that the College can fulfill its destiny.

At the present time in Canada the demand for competent church musicians exceeds the supply, for this is evident in the fact that there are important churches unable to secure an efficient organist-director.

It must be remembered that the requirements for any examination do not determine the standard, for this is largely determined by the system of marking and by the examiners who must know the standard expected by the College.

The system of marking does not allow a weakness in any division of the exam; e.g. if any two of the keyboard tests are below a fifty per cent mark a supplementary examination in tests must be passed at a subsequent session. Through the examiner's report the candidate is made aware of his shortcomings and can then concentrate on overcoming them.

The panel of examiners is comprised of a group of efficient musicians who are seriously interested in doing a good job of examining. Periodically, meetings for examiners are arranged and a "specimen" examination is conducted; this gives each individual examiner the opportunity of comparing his marking standard with other members of the panel and of discussing openly any phase of the examination where any doubt exists. It is also in this way that a continuity of standard is secured from year to year.

In conclusion it should be stated that in the fiftieth anniversary year there was almost a record in the number of candidates for the examinations and this is a good omen for the future. It is sad that some were not successful this time but there are opportunities in the future to strengthen and overcome such weaknesses as were evident in the exam and to those who did not secure the required marks to pass I would say that there is no failure until all endeavor ceases.

ACOUSTICS

From a musical standpoint, the organ and church building are one; the organ depends upon favourable acoustics for its ultimate success, and poor acoustics will deprive the finest organ of its grandeur. Reverberation is an acoustical property essential to sustaining warmth, colour, and the distinction of the various voices and of the tonal ensemble of the organ. Since the great musical literature of the church was conceived, composed and established in a reverberant acoustical environment, elementary musical taste requires that this great literature be heard under comparable acoustical conditions.

Favourable acoustics for the organ, choir, and speaker demand balanced acoustical design. Experience has proved that "dry" acoustics are as harmful for speech as for music, making necessary the use of speech reinforcement systems in small churches which, otherwise, would not need them.

In larger churches, the use of carefully designed speech reinforcement equipment will improve intelligibility and retain the natural quality of speech, while permitting more favourable musical acoustics.

Overly long periods of reverberation are detrimental to musical clarity as well as to speech, but musical clarity can be greatly aided by the natural articulation of skilfully voiced pipes.

Good proportioning of the building and the correct use of exposed interior materials will give excellent results in the majority of churches being built today. Coordination between organ builder and architect in the planning stage is the only way to solve the problems of acoustics and organ placement. Our competent consulting staff is always available for study of these problems and your inquiries are invited, without obligation.

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233RD 3 CHOIRS FESTIVAL SET FOR SEPTEMBER DATES

The celebrated Three Choirs Festival will be held at Worcester, England Sept. 4-9. This is the oldest musical festival in existence and this will be its 233rd meeting. Many important choral works have been written especially for this festival in the past.

Douglas Guest is the festival conductor and the guest conductors for the festival chorus of 300 and the London and City of Birmingham symphony orchestras will be Sir Arthur Bliss, Meredith Davies and David Willcocks.

Among choral works to be heard this year are a first performance of Anthony Milner's *The Water and the Fire*, Lennox Berkeley's *Stabat Mater*, Petrassi's *Magnificat*, Kodaly's *Budavari Te Deum*, Bruckner's *Mass in E minor*, Bach's *St. John Passion*, Elgar's *Dream of Gerontius*, Vaughan Williams' *Hodie*, Janacek's *The Eternal Gospel*, Brahms' *Requiem* and Handel's *Messiah*.

MABEL BOYTER CONDUCTS FESTIVAL IN DALLAS, TEX.

Children's choirs from eight Dallas, Tex. churches of four denominations participated in a festival Feb. 21 at the Park Cities Baptist Church. Mabel S. Boyter, children's choir specialist of Atlanta, Ga. was the guest conductor; a brass ensemble assisted.

Music History Books

Two extraordinarily interesting books in the field of music history have reached us recently. The second volume in a series entitled *Man and His Music* in Oxford University Press' Essential Books imprint concerns itself with *Late Renaissance and Baroque Music*. Anthony Milner is the author and he writes about this vital period in a readable style. There are some thirty musical illustrations and about a dozen plates. A very detailed index and a list of recommended books should be helpful. The author wisely refrains from attempting to list recordings, merely pointing out groups and individuals whose recorded performances usually reflect authoritative scholarship.

Donald Jay Grant's *A History of Western Music* (W. W. Norton) seems to us a finely made textbook every teacher of a college course should pore over with greatest care. It is profusely illustrated, has an excellent bibliography, reference list and chronology and a twenty-one page index. American music is not fully explored; it rarely can be in a general text such as this.—F.C.

SIR ERNEST MacMillan conducted the choir of St. Paul's Church, Toronto in a performance of the Mozart Requiem April 15 with full orchestra and Charles Peaker at the organ.

Organ Music

Much of the organ music received this month is for manuals alone. Lionel Lotheridge has selected and edited J. S. Bach, an *Album for Manuals Alone*, for Oxford University Press. This contains a number of the *Orgelbüchlein* manual preludes and adds the prelude to the "fiddle" fugue and a movement from the *Pastorale*. Meticulous attention is given to the ornamentation.

E. Power Biggs Suite from the *Little Note Book for Anna Magdalena Bach* (Mercury) has some pleasant familiar keyboard material for manuals only and some chorales. It will have many uses.

G. Schirmer sends a *Sonata* by Pergolesi edited by Douglass Green, a one-movement *Allegro* for manuals said to be the composer's only work for the organ.

Three *Folk-Fancies* by Charles F. Waters are short, reasonably easy pieces with a touch of the unconventional; they are very suitable voluntary material (Oxford). Philip Cranmer's *Pavan* and *Galliard* are more extended; the average organist may not find them quite so appealing.

A big chorale fantasia on *Awake My Heart* with *Gladness* by Jan Bender (Concordia) does some curious things with the rhythmic patterns.—F.C.

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Lean Choral List Gives Office a Vacation

The considerable stack of new music which reached our desk this month boiled down considerably as we removed anthems mentioned in previous columns—always a time-consuming and exasperating task—and culled out the works of strictly secular character. This column is, as most readers and publishers know, necessarily confined to sacred choral music.

There were no large works in this month's supply which was largely of regular service anthems. A set of Graduals for the Church Year by Healey Willan (Concordia) will suggest its usefulness to directors of many denominations familiar over the years with the Canadian composer's distinguished output.

From Summy-Birchard come three multi-voiced items: an unaccompanied SSATBB *Yet a Little While* by Knut Nystedt; *Sing a New Song* by Robert Kreuzt which divides to eight parts and has some interesting resonances, and an eight-part Alleluia by Robert McCowen for festival use. Austin Lovelace's *O Day of God*, *Draw Nigh* makes few demands; it is based on a motive which reminds us a bit of Appalachian folk material. A Mozart *De Profundis* edited by John Ohl will be valuable for average choirs to learn. Katherine K. Davis' *SSA Lord God of Sabaoth* has a very low alto part but is easy enough otherwise.

Oxford University Press has two by Samuel Adler: a big, rather difficult *How Precious Is Thy Lovingkindness* which has divisi and solo parts for soprano or tenor, and a shorter *I Will Give Thanks*, with divisi and a big ending.

Oxford makes available a Communion Service in C adapted by John Whitworth from Purcell which will interest liturgical musicians, and a Byrd *Prevent Us, O Lord* edited by A. J. Pritchard for a well-trained a cappella group. Henry Coleman's little *Lo God Is Here*, arranged from Grieg, adds minimal choral parts to a small solo. Norman Gilbert's *Turn Back, O Man* is direct and simple. The same composer has an SA *Most Glorious Lord of Life for Easter*. Also SA is C. S. Lang's well-made canon, *Let All the World in Every Corner Sing*.

The Mormon hymn *Come, Come Ye*

GORDON BEAVER



GORDON BEAVER has been appointed instructor of organ at the University of South Carolina, Columbia. He assumed his duties at the beginning of the spring semester. He is also organist-choirmaster at Ebenezer Lutheran Church in Columbia.

Mr. Beaver is a native of North Carolina. He received his bachelor degree in organ at Catawba College, Salisbury, N. C., and his MSM degree from Union Theological Seminary. His organ study has been with Christopher Thomas and Ernest White.

Saints, in the lengthily arranged version of the Salt Lake City Tabernacle's popular record is available from Galaxy. Leroy Robertson is the arranger. Gordon Young's *God of Mercy, God of Grace* is big in style and largely unison.

Carl F. Mueller uses his know-how to get a big effect with simple means in his Easter anthem, *Lo, the Earth Is Ris'n Again* (Carl Fischer). His *Lord, to Whom Shall We Go*, which won a 1959 Capitol University competition, is practical and singable.

Another prize, the SAI one, was won by Kirke Mechem's *Give Thanks unto the Lord*, a cappella with divisi (C. F. Peters) which does some antiphonal pitting of men's voices against women's. Healy Willan's *Hymn Anthem on Breslau* bolsters a simple choral part with a good organ background.

John Dressler has adapted a Beethoven melody for his simple *Sing Praise to God* (Abingdon Press).—F.C.

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Three-Manual Instrument Will Be Used for Teaching, Recitals and Practice—
Dr. Walter Wade of Music Staff Planned Stoplist

The Schantz Organ Company has been given the contract to build a three-manual organ for the Tennessee Polytechnic Institute, Cookeville, Tenn. The new instrument will be placed in the recital hall which is being extensively renovated and modernized. It will be used for teaching, practice and recital work. Dr. Walter Wade is professor of organ at the school and planned the specification with Alfred E. Lunsford of the Schantz Company staff. The stoplist is as follows:

GREAT

Quintadena, 16 ft. (prepared)
Prinzipal, 8 ft., 61 pipes
Bordun, 8 ft. (prepared)
Octav, 4 ft., 61 pipes
Super Octav, 2 ft., 61 pipes
Mixtur, 3 ranks, 122 pipes

SWELL

Viole de Gambe, 8 ft., 61 pipes
Flute a Cheminée, 8 ft., 61 pipes
Viole Celeste, 8 ft. (prepared)
Spitzprinzipal, 4 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Clairon, 4 ft., 12 pipes
Tremulant

POSITIV

Nason Gedackt, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nazat, 2 3/4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Terz, 1 3/4 ft., 61 pipes
Zymbal, 2 ranks (prepared)
Krummhorn, 8 ft. (prepared)

PEDAL

Prinzipal, 16 ft., 32 pipes
Flute a Cheminée, 16 ft., 12 pipes
Octav, 8 ft., 12 pipes
Flute a Cheminée, 8 ft.
Super Octav, 4 ft., 12 pipes
Mixtur, 2 ranks (prepared)
Kontra Fagot, 16 ft. (prepared)
Fagot, 8 ft. (prepared)
Fagot, 4 ft. (prepared)

AN ALL-VAUGHAN WILLIAMS vesper recital March 27 at the First Presbyterian Church, Wilmington, N.C. Included Fred Mauk playing Three Preludes on Welsh Hymn Tunes and Robert Melton singing Four Hymns for Tenor.

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Church Acoustics Require Expert Designing

By ALBERT R. RIENSTRA
[Acoustical Consultants]

Acousticians or acoustical experts know that sound in a dead room stays by itself. Sounds in different parts of a dead room are isolated from each other. In a live room sounds are blended to be more uniform and location of the individual sound is less noticeable because of the consciousness of added space effect. Of course this does not mean that all sounds are heard as being alike. Sounds have character, but this character is preserved throughout the room. Thus the oneness of the group hearing the sound becomes more realistic.

The big question is how far can one go in livening up a church. Speech must be intelligible and we must preserve the proper atmosphere for group worship. Acousticians know or should know that a very dead room makes for poorer intelligibility than one with a slight amount of liveness. (The term "liveness" is used here as a more generalized name than reverberation since the latter is only one aspect of liveness.) This is aside from the need for sound reinforcement to make up for the sound energy lost in the absorbing material.

The liveness can be even greater than this. To achieve a goal of worshipful atmosphere for a group in a ritualistic service the liveness becomes appropriate for music without any sacrifice in speech beyond that called for in the ritual. In other

words a quality of speaking suitable to a ritual can be, should be used for the sermon as well.

In the non-ritualistic service the emphasis of God being the focal point of the worship can be aided by a live atmosphere. The same necessity for clearness and carefulness in speaking applies. Moreover with more and more emphasis on music, and the fact that churches of all types are spending more and more for music, it does not make much sense to spend thousands of dollars for musicians and organs to work in difficult or impossible conditions. Churches now engage musicians with proper training. Musicians and schools from which they graduate should demand a proper atmosphere in which their alumni can work. In making this demand musicians and schools should be careful not to demand too much. Actually too much reverberation can be harmful to music as well as to speech.

What is the optimum acoustical condition for church auditoriums? From a musical point of view each vocal and instrumental part must be heard clearly in all parts of the room. If this condition is fulfilled speech will be clear and intelligible if spoken with any reasonable enunciation. In addition music must have a blend or cohesiveness. A certain amount of this can be achieved by vocal technique and organ design and method of playing. The final result relies on acoustics.

Optimum acoustics enhance music. What is the mechanism which accomplishes this enhancement? Without getting into too great technical details (the actual acoustical design of a room is purely a technical problem) let it be mentioned that reverberation is one important aspect of acoustics.

Reverberation is the persistence of sound, after the source ceases, due to

reflections from the room boundaries. Other names such as echo or resonance are not accurate descriptions. An echo occurs when sound decay ceases and is heard again after reflection from some distant point. To be an echo there must be an interval of silence or almost silence.

Resonance implies a phenomenon of a single restricted frequency response. A panel or other object can be made to vibrate and emit a sound corresponding to this frequency when the latter is impinged on the object. This is known as sympathetic vibration. Associated with reverberation is a phenomenon which has the characteristic of resonance e.g. the normal nodes of vibration in any room. These vibrations are vibrations of the air in a room and have nothing to do with the above sympathetic vibration. Even a small room of 10,000 cubic feet will have hundreds of normal nodes of vibration and a large room thousands.¹ In order to avoid confusion it is better to use the term "reverberant" or "live" when referring to a room with reverberation.

The frequencies of the normal nodes of vibration are determined by the room dimensions. In any room of practical proportions the normal nodes of vibration are spaced irregularly. At these frequencies where the reflected waves coincide with incident waves, they reinforce each other, the peaks and nodes become stationary and we have "standing waves." At these frequencies, therefore, the decay of sound will be longer than at frequencies in between. The magnitude of the peaks is determined by the amount of reverberation i.e. by the character of the room boundaries. Normally in small rooms (under 50,000 cubic feet) the usually small amount of reverberation will result in low peaks and the irregularities are not so noticeable. However when the reverberation is increased and the length of sound decay prolonged (as will be recommended later in this paper) the effect of the irregularities can be heard.

One important feature of sound decay is that the nodes beat with each other. Suppose the organ is sounding CC (65.4 c.p.s.) and that the two nearest nodes of vibration are 64 and 66 c.p.s. When the organ ceases sounding 65.4 s.p.s. the 64 and 66 c.p.s. nodes are energized. They beat with each other during the decay period at a 2 c.p.s. rate. At higher pitches the frequencies of the nodes are closer together. It can be noted that the many frequencies in music would produce, during the decay and even while other frequencies are being produced, a very complicated pattern of beats in the reverberant sound. This then is a contributing factor to the enhancement of music due to reverberation. The larger the room the closer will be the spacing of the nodes frequencies and consequently the greater number energized and producing beats. Hence a greater enhancement exists. If the decay time is too short the enhancement effect cannot be heard. The longer the time the greater will be the effect.

In rooms smaller than 20,000 cubic feet the nodes may be spaced 10 c.p.s. apart. By choosing the proper ratio of room dimensions the irregularity of node spacing can be reduced and can be made close to the frequencies of the tempered scale. Hence one reason for starting the acoustical design with the general architectural design.

A statistical analysis of the distribution of the normal node frequencies shows the peaks to vary considerably. Peaks may be three to four times as strong as adjacent valleys of sound level. This fact can be taken advantage of in back between a microphone and loud-sound reinforcement systems. Since feedback occurs at the highest peak where there is the least loss between the two instruments it is only necessary to shift the frequencies of the signals picked up by the microphone to obtain an improvement of at least three times, e.g. the microphone can be placed that much closer to the loudspeaker. A shift of 5 c.p.s. is not noticeable in speech. In music, especially vocal and organ, this would be noticed. However amplification of music is not recommended.

Recommended Reverberation

By definition the reverberation time is the time in seconds for the sound pressure

level to decrease 60 db or the sound energy to one-millionth of its initial value. Since organ tones have many frequencies and are of different loudness and since noise levels vary considerably in buildings, organ tone can rarely be used to measure the reverberation time with any degree of accuracy. Special instruments are required. In addition to overall time of decay the exact method of decay must be measured and should meet the definite requirements which are fully as important as the 60 db decay time.

The appended table is an approximate guide for churches of various sizes. The data are for full rooms at frequencies from 300 c.p.s. to 5000 c.p.s. At lower frequencies there should in general be an increase. At higher frequencies the absorption should be as small as possible because of losses in the air. Variations in the above figures can be made in particular buildings to meet the particular needs of a congregation. These figures are only to be used as a guide and are not for design purposes.

Whereas the reverberation times are recommended as a very important aspect of church acoustics there are instances where two churches of equal reverberation times; one is good and the other is bad acoustically. The variation of reverberation time with frequency should not have any sharp variations. The exact manner in which the sound decays at each frequency can be the controlling factor in obtaining good acoustics.

General Acoustical Treatment

Curved surfaces whose focal points are in or near any listening area should be avoided. They are difficult if not impossible acoustically. The difficulty arises from the concentration of sound energy at the focal point with the result that in all the other areas the sound energy is low. Such unequal energy levels make listening poor, the focal point only being strong and all others weak. This is a fundamental law of nature e.g. Newton's law of the conservation of energy which states that energy can neither be created or destroyed. Therefore with a given amount of energy within a curved surface the concentration of most of it at the focal point leaves only a little for the rest of the area. Some have been left in this condition to show the extraordinary ease with which energy is transmitted from one focal point to another, whereas it is very difficult to transmit from points a short distance from the focal points. In other instances where attempts have been made to correct the difficulty it was necessary to make the curved surfaces absorbent and place flat reflectors across the diameter of the curved surface, thus reducing considerably the volume of the total enclosure, acoustically.

Rather than adorn room boundaries with curves it is far better to use rectangular protrusions and indentations of rather small magnitude. This breaks up large flat surfaces. It gives better dispersion of high frequency energy and has been found to give good acoustical conditions in a number of concert halls.

Noise and Quietness

The best and by far the easiest solution to the noise problem is to locate the church building in a quiet community. This assumes the quiet environment will persist. If there is a possibility the community may change and become noisy later, the church should be built accordingly.

The only way to treat for noise reduction is to build the walls, roof and flooring to keep out the noise sound. If sound gets in it is impossible to obtain good acoustical conditions. Noise silencing and good acoustics are incompatible. Noise has a greater detrimental effect on speech intelligibility than moderate amounts of reverberation. To attain the proper quiet worshipful atmosphere means walls, roof and doors have high transmission loss. Internal noise from heating and ventilating equipment and from other parts of the building, especially the narthex, must be highly attenuated. The principles apply to churches in the same way that they do to other types of buildings. Since acousticians know the principles involved better than anyone else they will not be repeated here. This is another reason for starting the acoustical design with the general architectural design. Incidentally a member of the firm of Bolt, Beranek and Newman has just announced a new type of wall structure design which has

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¹For a more complete description see "Acoustical and Organ Design for Church Auditoriums" in *The Journal of the Acoustical Society of America* for July 1957.

Seating Capacity	Volume in Cubic Feet	Reverberation Time in Seconds	Average Coefficient of Absorption
130	20,000	1.4	.03
450	100,000	1.7	.10
3300	1,000,000	2.2	.17

a high transmission loss to sound and which may prove economical to construct.

The acoustical properties of a room are controlled not only by the surface but by the type of construction back of the surface, the air space, which allows restricted vibration of the walls as panels. Here again the acoustician determines this construction just as much as the engineering architect determines it from a strength point of view.

The reflections of sound are to be controlled by surfaces close enough to the source that the first reflections which are of the greatest magnitude are not delayed beyond the amount to interfere with speech intelligibility. Each succeeding reflection must be controlled as to magnitude and time delay to provide uniform sound decay logarithmically at all frequencies to meet requirements of reverberation. The rear wall should be sloped forward to deflect reflections from it down into the middle of the room, thus to prevent long sound paths and hence interference to speech.

To meet the requirements of the table for large rooms a careful choice of materials must be made. Several different materials may be required. A proper amount of wood paneling with the proper air spaces and supporting of the edges usually are the best means of obtaining the required low frequency characteristic. Many irregularities in the wall and ceiling surfaces in the form of protrusions and indentations (windows, etc.) give a good dispersion of the high frequencies. Since high frequency absorption in the air is considerable in large rooms the surfaces should be as reflective as possible at high frequencies. To try to correct acoustical defects after a building is completed and even after the basic structure has been erected often is very expensive and sometimes impossible.

From the above statements of requirements it should be clearly evident that the only way to secure good acoustical design is to do this design in close conjunction with the whole design of the church building. The acoustical designer must be given the right to specify the proper materials and method of construction to achieve his design. It is therefore important to choose an architect who will co-operate with the acoustical designer so that satisfactory compromises can be made without friction.

Existing Buildings

The problems of existing buildings are almost as many and varied as the number of buildings having problems. Some common difficulties and their solutions will be mentioned.

Remove all carpet or absorption of any kind from the walls, floor and ceiling of chancels. If absorption exists in the chancel that is the end of the sound. Nothing else can help.

Carpet in the aisles should be thin and on the hard side. If ushers are noisy it is cheaper to furnish them with rubber heels than to carpet the floor.

If a ceiling has so-called acoustical tile or plaster, paint it to fill up all the holes. The ceiling and the chancel are the worst places for absorption. Sound starts in the chancel and depends largely on the ceiling for transmission to all parts of the nave.

The narthex can be well padded (highly absorbing) to keep the noise level low. To reduce the noise further the doors should be built accordingly. The outside door should not be in line with the inside doors. Another source of noise transmission is single glass windows. Double glass or better, double windows will reduce considerably such noise transmission.

A curved surface whose focus is in or near a listening area should be covered with absorbing material and flat reflectors placed so that the sound is distributed equally to all parts of the listening area involved. The architect will have to use lighting and color effects to make the reflectors as unobtrusive as possible.

If an auditorium has a large difference in reverberation time between an empty and full condition and especially if the

liveness is excessive, the first thing to do is to place cushions on the pew seats and also backs if possible. A common offender in long churches is the rear wall. If it can be rebuilt to lean forward to deflect sound downward this is best. If not, cover it with a moderate amount of absorption.

It must be realized that changes in existing buildings may bring only partial correction and are compromises with the ideal. If sufficient money is available and major changes in construction are possible then a consideration of new building requirements should be made and an acoustical designer hired.

Organ Placement

An organ chamber constitutes a room coupled to the main auditorium. Hence the principles of coupled rooms apply except that the chamber is filled with the organ or it should be. Obviously the boundaries of the chamber should be as reflective as practical. This is for the purpose of getting all the sound out. If the chamber is only partially filled there will be a reverberation period of its own and since this is a relatively small room the enhancing character of reverberation will not exist. Rather it can be quite bad, because the normal nodes of vibration will be spaced too far apart for equalization of the pedal tones. Also a longer reverberation time than for the main auditorium means the sound will be all mixed up before it has a chance to get out.

All too often the boundaries of the chamber are hard board of some kind supported rather loosely especially in the center. This constitutes one of the best ways to provide low frequency absorption. Any panels should be well backed up with solid supports to prevent vibration at low frequencies. A wall plastered with cement provides a good reflector.

To get around the difficulties of organ chambers, the organ can be placed against a flat hard wall, out in the open as is becoming common practice now. Then the tone has the best chance to get to the nave. If there is a swell organ this can also be in the open with shutters on all sides and the top. It will then be advisable to place a screen transparent to sound to hide the movement of the shutters from view.

All too often the chancel or that portion of the organ used for choir accompaniment is too small for this purpose and more organ is placed at the opposite end of the church. In this situation in order that the choir or organist can hear any tone from the distant organ, the later will be too loud for the congregation. Time intervals and sound intensities simply cannot be correct. There is always over accompaniment. Moreover for people sitting sidewise the distant organ sound is distracting. Rather than spend money for a large organ away from the choir it would be better to spend some of it to enlarge the space near the choir.

All the organ which is necessary for choir accompaniment ideally should be located so that its sound travels further than that of the choir and yet in a straight line. Thus the organ sound can be as loud as the choir sound without being overstrong. A rear gallery location provides greater flexibility in providing ideal locations. Yet with proper screening it is possible to achieve in the chancel the same result.²

Conclusions

The obvious conclusion to this paper is that the acoustical design of a church auditorium is definitely a technical matter. As organists and church musicians we are interested because it has a direct bearing on the results of our work. To be of use however we must get the information contained herein to people who are influential in bringing about the accomplishment—church building committees, architects and general church bodies. It is hoped that this information will be a guide for them.

²For a church plan showing this arrangement see *Architectural Record* for Dec. 1955 and *The Journal of the Acoustical Society of America* for July 1957.

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The three-manual Möller organ at the First Christian Church, El Paso, Tex. was dedicated Feb. 3 with a service and a program by guest organist Dorothy Allen of Mason City, Iowa listed on the recital page. Eugene Poole, West Coast representative for Möller, designed and finished the instrument. Florence Tayler, regular organist, played for the service. The stoplist is as follows:

GREAT
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes

Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes

SWELL

Diapason, 8 ft., 61 pipes
Stillgedeckt, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Voix Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Tremolo

CHOIR

Dolcan, 16 ft., 61 pipes
Dolcan 8 ft., 61 pipes
Dolcan Celeste, 8 ft., 49 pipes
Höhlflöte, 4 ft., 61 pipes
Nazard, 2 3/4 ft., 61 pipes
Piccolo d'Amore, 2 ft., 61 pipes
Chimes, 21 tubes

PEDAL

Contrebasse, 16 ft., 44 pipes
Lieblighgedeckt, 16 ft., 12 pipes
Dolcan, 16 ft., 12 pipes
Octave, 8 ft., 32 notes
Stillgedeckt, 8 ft., 32 notes
Dolcan, 8 ft., 32 notes
Posaune, 16 ft., 12 pipes
Trompette, 8 ft., 32 notes

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Programs of Organ Recitals of the Month

Alexander Schreiner, Salt Lake City, Utah—First Presbyterian Church, Fort Wayne, Ind., March 15, for the Chico, Cal. AGO chapter, Bidwell Memorial Presbyterian Church, Feb. 24 and for the Riverside-San Bernardino, Cal. AGO Chapter Feb. 22, Calvary Presbyterian Church, Riverside; O Man Bemoan Thy Fearful Sin and Toccata, Adagio and Fugue in C, Bach; Fantaisie in A major, Franck; Star of Hope, Biggs; Chanson, Barnes; Fanfare, Sowerby; Meditation Religieuse, Mulet; Water Nymphs, Vierne; Prelude and Fugue in B major, Dupré.

Robert L. Rudesill, Hamilton, Ohio—Mt. Washington Presbyterian Church, Cincinnati, March 20: Prelude and Fugue in D major and Now Pray We the Holy Spirit, Buxtehude; Aria Con Variazioni, Martini; Flute Solo, Arne; Prelude and Fugue in G major, Bach; My Heart Is Filled with Longing, Brahms; Brother James' Air, Wright; Les Petites Cloches, Purvis; Grand Choeur Dialogue, Gigout; The Hen, Rameau; Acclamations, Langlais.

John Williams, Red Springs, N.C.—Cathedral of St. John, Quincy, Ill., Feb. 28 and Flora Macdonald College, Red Springs, N.C., Feb. 19: Concerto in A major, Handel; The Musical Clocks, Haydn; Passacaglia and Fugue in C minor, Bach; Tumult in the Praetorium, Maleingreau; Weihnachten 1914, Reger; Pastorale, Roger-Ducasse; Chant of Peace, Langlais; Carillon de Westminster, Vierne.

James A. Thomas, La Grange, Ill.—First Presbyterian Church, May 15: Agincourt Hymn, Dunstable; O Lamb of God Most Stainless, When in the Hour of Utmost Need, In Death's Strong Grasp the Saviour Lay and Fugue in E flat major, Bach; Prelude, Fugue and Variation, Franck; Ronde Française, Beßlmann; Finale, Symphony 1, Vierne. The youth choirs will assist.

Gene Coaley, Sacramento, Cal.—First Baptist Church, April 22, student of G. Leland Ralph: Psalm 19, Marcello; The Fifers, Dandrieu; Trumpet Tune, Purcell; Air, Wesley; Toccata in D minor, Bach; Clair de Lune, Karg-Elert; Prayer for Peace and The Little Bell, Purvis; Praise God From Whom All Blessings Flow, Rohlig; Chorale in A minor, Franck.

Donald E. M. Paterson, Columbia, Mo.—The chapel, Stephens College, March 28: Canzona, Gabrieli; Pange lingua, Titelouze; Unter der linden grüne, Sweelinck; O Mensch, bewein' dein Sünde gross and Fantasia and Fugue in G minor, Bach; Fantaisie in C, Franck; Carillon-Sortie, Mulet.

Harriet Slack Richardson, Springfield, Vt.—North Springfield, Vt. Baptist Church, May 1: Fantasia and Fugue in A minor, Bach; Chaconne, Jig Fugue and How Bright Appears the Morning Star, Buxtehude; Swiss Noël, Daquin; Toccata for the Elevation, Frescobaldi; Prelude in G, Purcell.

Joyce Jones, FAGO, Colorado Springs, Col.—Riverside Church, New York City, Feb. 25: A Mighty Fortress Is Our God and Deck Thyself, My Soul, with Gladness, Walther; Toccata in F major, Bach; Allegro in B flat, Corelli; Death and Last Judgment, Elegiac Symphony, Van Huise; Fête, Langlais; Prelude, Kodaly; Prelude and Fugue in B major, Dupré; Chollas Dance For You, Leach; Ad Nos, Liszt.

David E. Harper, Hartford, Conn.—Emanuel Lutheran Church, March 20: Psalms 18 and 19, Marcello; All Glory Be to God on High, O Sacred Head, Now Wounded and He Who Will Suffer God to Guide Him, Bach; Ah, Holy Jesus, Brahms; O Christ, Thou Lamb of God, Lenel; O Darkest Woe, and Gelobt sei Gott, Willan; Number 6, Little Preludes and Intermezzi, Schroeder; Pastorale, Milhaud; Song of Peace, Langlais; Allegro, Preludium in A, Peeters.

John Hamilton, Eugene, Ore.—School of music auditorium, University of Oregon, March 6: Fantasia and Fugue in A minor, Concerto 1 in G major, Pastorale in Four Movements, Prelude and Fugue in E minor and Italian Concerto (harpsichord), Bach. Exine Anderson Bailey, soprano, Lawrence Maves, violinist and Jerome Jelinek, 'cellist, assisted.

Gerhard Krapf, Laramie, Wyo.—St. Mark's Church, Cheyenne, March 27: Canzona in F, Gabrieli; Forseulement, des Pres; Prelude and Fugue in D major, Buxtehude; Concerto in B minor, Walther; Sonata 2, Hindemith; Jesu Corona Virginum, de Klerk; Sonata da Chiesa, Andriessen; Wir glauben all an einen Gott, Wenn wir in höchsten Noten sein and Toccata in D, Bach.

Ronald Gould, Edgewood, R.I.—The First Baptist Church in America, Providence, Feb. 21: Chaconne, Couperin; Benedictus and Soeur Monique, F. Couperin; Prelude in D minor, Pachelbel; Song 46, Sowerby; Psalm Prelude 1, Howells; Sonata 3, Hindemith; Fugue in B minor, Bach; Toccata in B minor, Tournemire.

Robert Wells, Olean, N.Y.—St. Stephen's Episcopal Church, Feb. 28: Fanfare, Zipoli; Echo Fantasia, Sweelinck; Sonata 1 for Glass Harmonica, Nauman; Pastorale in F and Canzona in D minor, Bach; Communion, Vierne; Jesus Makes My Heart Rejoice, What Offering Shall I Bring to Thee? and Look Up, My Soul, to Christ Thy Joy, Elmore.

David Ramsey, Memphis, Tenn.—Senior recital, Southwestern at Memphis College, St. Mary's Episcopal Cathedral, Jan. 15: Prelude and Fugue in F sharp minor, Buxtehude; Fantasia in F minor, K.608, Mozart; Trio Sonata 6, Bach; Prelude and Fugue in G minor, Dupré.

Robert F. Wolfersteig, Bloomington, Ind.—Christ Church Cathedral, Indianapolis, March 25: Movements 1 and 3, Passion Symphony, Dupré; Chant du Paix and Chant Héroïque, Langlais.

Russell Saunders, Des Moines, Iowa—Stephens College chapel, Columbia, Mo., March 22, for the Central Missouri AGO Chapter: Prelude and Fugue in G minor, Buxtehude; Recit de Tierce en taille, de Grigny; Basse et Dessus de Trompette, Clérambault; Come, Thou Saviour of the Nations and Toccata in F, Bach; Elegie, Peeters; Rhythmic Trumpet, Bingham; Four Stations of the Cross, Dupré.

Harrison Walker, Wilmington, Del.—St. Andrew's Church, March 21, for the Delaware Chapter, AGO: Prelude au Kyrie and Elevation, Homage a Frescobaldi, Langlais; Majesty of Christ Praying and Prayer from Christ Ascending, Ascension Day, Messiaen; Suite in D major, Stanley; Hark, a Voice Saith All Are Mortal and If Thou but Suffer God to Guide Thee; Sonata 6, Mendelssohn; Solemn Prelude, Rowley; Rest, Thou Contented, and Be Silent; Toccata in B minor, Gigout.

G. Leland Ralph, Sacramento, Cal.—First Presbyterian Church, Marysville, April 3: Psalm 19, Marcello; Air, Wesley; Trumpet in Dialogue, Clérambault; Flute Solo, Arne; O Sacred Head, Now Wounded, Sleepers, Wake! a Voice Is Calling, Bach; Cantilena, McKinley; Arioso, McRae; Jewels, Bitgood; Lament, Negro Spiritual; Movement 1, Sonata in G minor, Becker.

William Dinneen, Providence, R.I.—The First Baptist Church in America, March 27: Fantasia Allegra and Ricerca Arioso, Gabrieli; Obra de Octavo Tono Alto, de Heredia; Fantasia in Echo Style, Sweelinck; Toccata per l'Elevazione, Frescobaldi; Passacaglia, Muffat; Ciacona and Fugue a la Gigue, Buxtehude; Lobe den Herrn and Jesu, miene Freude, Walther; Grand Jeu, DuMage.

Heleen Fairchild Larsson, Detroit, Mich.—Unitarian-Universalist Church of Our Father, April 3: Psalm 19, Marcello; Gigue-Rondo, Bach; Andante Maestoso, Concerto 4, Handel; Stunde der Weihe and Cantabile, Bossi; Lamentation, Gullmant; Petite Pastorale, Ravel; Tu es petra, Mulet. Max Anthony Gozesky, bass and Eugene Dyer, tenor assisted.

Charles Hoke, AAGO, South Bend, Ind.—Trinity Episcopal Church, Niles, Mich., March 9: Toccata, Symphony 5, Widor; Vitraill, Mulet; Water Nymphs, Vierne; I Am Black but Comely, Dupré; Chant Héroïque, Langlais; Le Banquet Céleste, Messiaen; Litanies, Alain; Pastorale, Roger-Ducasse.

Marianne Webb, Ames, Iowa—For the Topeka, Kans. Chapter, AGO, March 7: Dialogue sur les grands jeux, Clérambault; Herzlich tut mich verlangen, Kellner; Prelude and Fugue in E flat, Bach; Chorale in A minor, Franck; Chant de paix, Langlais; Prelude and Fugue in G minor, Dupré.

Robert G. Osmun, Akron, Ohio—St. John's Episcopal Church, Cuyahoga Falls, March 13: Pastorale and Benedictus, Bach; Sonata 1, Hindemith; Sonata 3, Mendelssohn. Roland Patzer, bass, assisted.

Charles Peaker, Toronto, Ont.—St. Paul's Church, April 9: Variations, Liszt; See the Lord of Life and Light, and O, Man, Bewail Thy Grievous Sin, Bach; Diferencias sobre el Canto del Caballero, De Cabezón. The Festival Singers, directed by Elmer Iseler, assisted. April 2, All-Bach program: Fantasia and Fugue in G minor; Have Mercy Lord; Before Thy Throne Oh God I Come; Trio Sonata in D minor; Fugue in E flat; The Magnificat; By Adam's Fall, All Men Fell Too; Passacaglia and Fugue in C minor, March 28: Prelude, Fugue and Chaconne, O Sacred Head, Passacaglia and Fugue a la Gigue, Buxtehude; Pavane and Galliard, Byrd. The choir and soloists assisted.

Robert Knox Chapman, Springfield, Mass.—Christ Church Cathedral, Feb. 21: Concerto 2 in B flat, Handel; The Fifers, Dandrieu; Final Movement, Bonduca Suite, Purcell; Hark, a Voice Saith, All Are Mortal and Toccata and Fugue in D minor, Bach; Sketches in D flat and C minor, Schumann; O How Blessed, Faithful Spirits, Are Ye, Brahms; In Paradise and Thou Art the Rock, Byzantine Sketches, Mulet. Carlos Whitlock, baritone, assisted.

William H. Barnes, MusD, Evanston, Ill.—Rededication recital, The Church of the Covenant, Erie, Pa., March 20: Trumpet Tune, Purcell; Hark a Voice Saith and O God, Thou Faithful God, Bach; Heartfelt Love Have I for Thee, O God and Clair de Lune, Karg-Elert; Cantabile, Franck; Fantasy, Darke; On a Theme by Vulpius, Willan; Glorious Things of Thee are Spoken, Van Huise; Solemn Melody, Davies; He Shall Feed Them, Titcomb.

Joseph Coutrot, Englewood, N.J.—St. Paul's Lutheran Church, Syracuse, N.Y., Feb. 17: Adagio in C, Prelude and Fugue in G and If Thou But Suffer God to Guide Thee, Bach; Fantasia in F minor, K. 608, Mozart; Carillon, Sowerby; Carillon, Arabesque, Divertissement, Vierne; Suite Médiévale, Langlais; Antiphon, Dupré; Transports de Joie, Messiaen.

Ejnar Krantz, South Bend, Ind.—First Presbyterian Church, March 27: Prelude and Fugue in G minor, Lübeck; O World, I Now Must Leave Thee, Walther; Prelude and Fugue in C minor and Farewell I Gladly Bid Thee, Bach; O Traurigkeit, O Herzeleid, Brahms; All Glory, Laud and Honor, Bender; Litany, Roberts; The Palms, Langlais.

Roger Nyquist, DeKalb, Ill.—First Lutheran Church, March 20: Trumpet Voluntary, Clarke; Concerto in G major, Soler; Largo, Concerto in D minor, Vivaldi; Psalm 19, Marcello; Prelude and Improvisation, Suite Médievale, Langlais; Prayer of Christ and Outburst of Joy, Ascension Suite, Messiaen.

Charlotte Tripp Atkinson, Vista, Cal.—Community Church, March 6: Prelude and Fugue in G minor, Buxtehude; Abide O Dearest Jesus, Karg-Elert; Prelude Pastorale, Munger; Pièce Héroïque, Franck. Martha Rosacker, soprano, assisted.

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Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich.—The Shadyside Presbyterian Church, Pittsburgh, Pa., March 27: Concerto 5 in F major, Handel; Whate'er My God Ordains Is Right, Pachelbel; Prelude and Fugue in G major, Bach; Pastorale, Roger-Ducasse; Miniature, Langlais; Suite for Organ, Creston.

Students of Harold Best, Nyack, N.Y.—For the Rockland County AGO Chapter, Pardington Hall, Nyack Missionary College, April 4: Carl Waldron—Fantasie in C minor, Bach; Judith Wells—The Trophy, Couperin; The Fifers, Dandrieu; Fantasie in G minor, Bach; In the Phrygian Mode, Langlais; Elaine Renigar—Two Preludes, Frescobaldi; How Fair and Pleasant Thou Art, Dupré; Scherzetto, Vierne; Dave Shonk—Concerto in A minor, Vivaldi-Bach; Prelude, Fugue and Variation, Franck; In the Dorian Mode, Langlais; Norma Blinn—Melcombe and Old Hundredth, Willan.

Oswald G. Ragatz, AAGO, Bloomington, Ind.—For the Cincinnati, Ohio Chapter, AGO, Hyde Park Community Methodist Church, March 8: Trumpet Tune and Air, Purcell; Capriccio CuCu, Kerll; Prelude and Fugue in E minor, Buxtehude; Lord Jesus Christ, Turn Thou to Us, When We Stand in Deepest Need, From God Will Naught Divide Me and Toccata and Fugue in D minor, Bach; Concerto 5 in F major, Handel; Chorale in A minor, Franck; Fantomine, Jepson; Soul of the Lake, Karg-Elert; Carillon-Sortie, Mulet.

C. Harold Einecke, MusD, Santa Barbara, Cal.—Trinity Church, March 11: Credo and My Heart Is Filled, Bach; Adagio, Mozart; Chorale in A minor, Franck; Litany, Roberts; A Gothic Cathedral, Pratella-Weaver; St. Clement, McKinley; Toccata, Monnikendam, March 4; Agnus Dei, Bach; When Jesus on the Cross, Scheidt; Psalm Tone 8, Titcomb; In Praise of Merbecke, Wyton; The Fifers, Dandrieu; Once More, My Soul, the Rising Day, Read. A quartet assisted.

Sarah Ann Johnson, University, Miss.—Student of Esther Oelrich, senior recital, University of Mississippi, Fulton chapel, Feb. 28: Psalm 18, Marcellio; Our Father Who Art in Heaven and Prelude and Fugue in E minor, Bach; A Lovely Rose Is Blooming, Brahms; Chorale in A minor, Franck; Rhosymedre, Vaughn Williams; Fountain Reverie, Fletcher; Acclamations, Langlais.

George Butler, Braintree, Mass.—The First Baptist Church in America, Providence, R. I., March 23: Suite, Opus 5, Durufé; I Am Black But Comely, Dupré; Litanies, Alain; Sinfonia, We Thank Thee, O God, O God, Be Merciful to Me and Prelude and Fugue in E minor, Bach.

Martin Nash, Durham, N.C.—Student of Mildred Hendrix, senior recital, Duke University Chapel, March 20: Concerto 2 in B flat, Handel; Toccata in F, Bach; Sonata 2, Hindemith; Introduction and Passacaglia, Reger.

Charles Huddleston Heaton, St. Louis, Mo.—Webster Groves Evangelical and Reformed Church, March 6: Trumpet Tune and Air, Purcell; Soeur Monique, Couperin; Allegro, Sonata 5 in C, Bach; Den die Hirten lobten sehre, Gelobet seist du, Jesu Christ and Zu Bethlehem geboren, Walcha; Fantasie in F minor, Mozart; Elegy, Peeters; Roulade, Bingham; Rhosymedre, Vaughan Williams; Carillon de Westminster, Vierne.

Students of Mrs. Carl E. Atkinson, Pueblo, Colo.—First Methodist Church, March 27: Robert Bonney—Prelude in C major, Bach and Adagio Vespérale, Page; Connie Hawk—The Vesper Bell, Smith; Virginia Housman—Paeon, Dittrich; Mrs. O.S. Dunbar—The Old Cathedral, Hopkins-Walton; Helen Livingston—Romanza, Purvis and Song of Hope, Mueller; Rosalie Tookey—Fantasie for a Double Organ, Gibbons and Finale, Sonata in D minor, Gullmant;—Mrs. Emil Paripovich—Prelude and Fugue in C minor, Bach and Fantasie, Purvis.

David M. Lowry, Cleveland, Ohio—Gamble Auditorium, Baldwin-Wallace Conservatory, Berea, March 6: Prelude in E flat major, O Lamm Gottes, unschuldig, Christe, du Lamm Gottes, O Mensch, bewein und Fugue in E flat major, Bach; Kyrie and Dixit Domine, Messe des Pauvres, Satie; Symphony of the Mystic Lamb, de Maleingreau. The choir of St. Mark's Episcopal Church, Cleveland, assisted.

Robert Scoggin, Dallas, Tex.—For the Waco AGO Chapter, March 15, St. Alban's Episcopal Church and University Park Methodist Church, March 13 and March 3: Echo Voluntary, Purcell; A Fancy, Stanley; Concerto in G major, Bach; Sonata in G minor for 'cello and organ, Eccles; Fantasie in A, Franck; The French Clock, Bornschein; Concert Piece, Peeters. Patricia Scoggin, 'cellist, assisted.

Jerry A. Evenrud, Eau Claire, Wis.—First Lutheran Church, March 20 for the Chipewau Valley AGO Chapter: Psalm 19, Marcellio; Concerto 3 in G major, Soler; Trumpet in Dialogue, Clérambault; Aria Pastorella, Rathgeber; Toccata, Adagio and Fugue in C and O Sacred Head, Now Wounded, Bach; Ah, Holy Jesus, Walcha; Stations of the Cross 1, 8 and 11, Dupré.

Donald Wilkins, Pittsburgh, Pa.—The Shadyside Presbyterian Church, March 13: Prelude in E flat, Christ, Hope of the World, These Are the Holy Ten Commandments, Our Father Who Art in Heaven, Christ Our Lord to Jordan Came and Fugue in E flat, Bach; Chorale in E major, Franck; Variations on a Theme of Jannequin, Alain; Finale, Symphony 1, Vierne.

William Osborne, Ann Arbor, Mich.—All Saints' Episcopal Church, Pontiac, March 27: Fugue in C major, Buxtehude; Herzlich tut mich verlangen, four settings, Kuhnau, Bach, Brahms and Karg-Elert; Symphony 2, Vierne.

Arthur Poister, Syracuse, N.Y.—For the Blackhawk AGO Chapter, Centennial Hall, Augustana College, Rock Island, Ill., March 27: Suite in C major, Purcell; We All Believe in One True God, Father, From God Shall Naught Divide Me and Toccata in F, Bach; Stations of the Cross 1, 8, 11 and 12, Dupré; Grand Pièce Symphonique, Franck; Intermezzo and Allegro, Symphony 6, Widor.

Bertha Hagarty, Pontiac, Mich.—All Saints' Episcopal Church, Feb. 28: Prelude, Fugue and Chaconne, Buxtehude; In Thee Alone, O Christ, My Lord, Pachelbel; Basse et Dessus de Trompette, Clérambault; O Man, Bewail Thy Grievous Fall, Jesus, Priceless Treasure, Hark! A Voice Saith, All Are Mortal and Fantasie and Fugue in G minor, Bach; My Heart Is Filled with Longing and Blessed Are Ye Faithful Souls, Brahms; Chorale Dorien, Alain; Carillon-Sortie, Mulet.

Frank Bartlett, Providence, R.I.—Central Congregational Church, March 9: Prelude and Fugue in B minor, My Heart Is Filled with Longing and Trio Sonata 1 in E flat, Bach; Sonatas 1, 3, 4, 6 and 13 for organ and strings, Mozart; Prelude in B minor and Antiphon, Dupré; Chorale, Jongen; Allegro Vivace, Symphony 1, Vierne; Prayer for Peace and Les Petites Cloches, Purvis; Lord Jesus Christ, Be with Us Now, Karg-Elert.

Henry Hokans, Worcester, Mass.—Dedicatorial recital on new Casavant organ, St. Paul's Episcopal Church, Dedham, March 29: We Thank Thee, O God, Comest Thou, Jesus, Deck Thyself, My Soul, Now Rejoice All Ye Christians and Fugue in E flat, Bach; Folk Tune, Whitlock; Sonata 1, Hindemith; Chant de Paix and Finale, Symphony 1, Langlais.

Dorothy Allen, Mason City, Iowa—Dedicatorial recital, First Christian Church, El Paso, Tex., Feb. 3: Concerto 5 in F major, Handel; Jesus, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Andante Catabile, Symphony 4, Widor; Greensleeves, Wright; Folk Tune, Whitlock; Te Deum, Langlais.

Helen Cunningham Laney, High Point, N.C.—Toccata and Fugue in D minor, Bach; Rondo for Flute Stop, Rinck; The Fifers, Dandrieu; Chorale, Jongen; Dreams, McAmis; West Wind, Rowley; How Firm a Foundation, Laney; Fantasie and Fugue on B-A-C-H, Liszt.

Nellie Gordon Blasius, Summit, N.J.—Central Presbyterian Church, March 13: Lord Jesus, I Know Very Well, Buxtehude; Prelude and Fugue in E minor, Bach; Suite for a Musical Clock, Handel; The Good Shepherd, Benoit; Harlequin's Serenade, Carnival, Crandell; Exultemus, Whitlock.

Fred Clements, Richmond, Va.—First Baptist Church, Petersburg, March 11: Symphony 5, Widor; Toccata and Fugue in D minor and Ich ruf zu dir, Bach; Lass mich dein sein, Strunck; Toccata, Reger.

William Barnard, Houston, Tex.—For the Galveston AGO Chapter Trinity Episcopal Church, March 7: Prelude and Fugue in D, Nun komm' der Heiden Helland and Wir glauben all' an einen Gott, Schöpfer, Bach; Flötenuhrstücke, Haydn; Chorale in B minor, Franck; Psalm 94 Sonata, Reubke.

Richard Gayhart, Topeka, Kans.—Dedicatorial recital, First Congregational Church, Great Bend, March 6: Prelude, Fugue and Ciacona in D minor, Pachelbel; Wer nur den lieben Gott lässt walten, Bach; Musette en Rondeau, Rameau; Adagio and Finale, Concerto 1 in G major, Handel; Chorale in B minor, Franck; Pange Lingua, Kodaly; Rhythmic Trumpet, Bingham; Arabesque sur les Flûtes, Langlais; Carillon de Westminster, Vierne.

Marc Schaefer, Strasbourg, France—Eglise Protestante St. Pierre-Le-Jeune, Feb. 28, all Bach program: Toccata in E major; Toccata-Fugue-Recitative-Fugue; Liebest Jesu, wir sind hier, Dich und Dein Wort anzuhören; Herr Jesu Christ, Dich zu uns send; O Lamm Gottes unschuldig; Kyrie, Gott Vater in Ewigkeit; Christe, aller Welt Trost; Kyrie, Gott, heiliger Geist; Prelude and Fugue in B minor.

Phillip Steinhaus, Bloomfield Hills, Mich.—Old North Church, Boston, Mass., March 6: Prelude and Fugue in F sharp minor, Buxtehude; Mein junges Leben hat ein End, Sweelinck; Pange Lingua, de Grigny; Da Jesus an dem Kreuze standt, Scheidt; O Lamm Gottes unschuldig, Valet will ich dir gehen and Prelude and Fugue in G major, Bach.

James W. Hill, Washington, D.C.—Student of Richard M. Keith, Asbury Methodist Church, Feb. 14: Prelude, Fugue and Chaconne, Buxtehude; Basse et Dessus de Trompette, Clérambault; Plein Jeu, Marchand; Toccata, Adagio and Fugue in C major, Bach; Chorale in A minor, Franck; Es ist ein' Rose entsprungen and Herzlich tut mich verlangen, Brahms; Tu es Petra, Mulet.

Charlotte Mixon, Greensboro, N. C.—Student of Harold G. Andrews, Jr., senior recital, Odell memorial auditorium, Greensboro College, March 11: Sonata 2, Hindemith; Passacaglia and Fugue in C minor, Bach; Chorale 2 in B minor, Franck; Dieu parmi nous, La Nativité du Seigneur, Messiaen.

Joan Hult, Philadelphia, Pa.—Trinity Reformed Church, Pottstown, March 13: Fantasie in F minor, K 608 and Fantasie in F minor, K 594, Mozart; O Sacred Head, Now Wounded, two settings, Brahms; Fantasie, Sonata 1, Hindemith; Prelude and Toccata, Suite, Op. 5, Durufé.

James H. Tallis, Metuchen, N.J.—First Baptist Church, Elmira, N.Y., March 27: We All Believe in One God, Bach; From God I Ne'er Will Turn Me and Fugue in C major, Buxtehude; Fantasie in F, Mozart; Gavotte in F, Wesley; Sonata 1, Hindemith; Ad Nos, Liszt.

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Programs of Organ Recitals of the Month

Karl Richter, Munich, Germany—Bethel Lutheran Church, Minneapolis, Minn., March 21, for the Twin Cities AGO Chapter: Prelude and Fugue in C major and Trio Sonata 3 in D minor, Bach; Fantasia in F minor, Mozart; Fantasia and Fugue in D minor, Reger.

George Faxon, Boston, Mass.—Dedicational recital, Grace Church, New Bedford, Feb. 21: Praise to the Lord, the King of Creation, Now the Day Is Ended and O Jesus Christ, My Light of Life, Drischner; Concerto 2 in B flat, Handel; Andante, Sonata 4 and Fugue in D major, Bach; Chorale 3 in A minor, Franck; Sketch in D flat, Schumann; Introduction and Allegro, Ad Nos, Liszt; Scherzo, Titcomb; The Day Thou Gavest, Lord Is Ended, McKinley; Allegretto, Sonata in B flat minor, Parker; Adagio and Toccata, Nancy Faxon.

William H. Shambaugh, Fort Wayne, Ind.—First Presbyterian Church, March 7 and 8: Agincourt Hymn, Dunstable; Fugue in C major, Buxtehude; Rigaudon, Campra; The Fifers, Dandrieu; Song of the Quail, March, Andantino, Minuet and Presto, Suite for a Musical Clock, Haydn; The Cuckoo, Daquin; Fugue in C major, Bach; Adagio for Strings, Barber; Come Christians Join to Sing, Air and The Church's One Foundation Toccata, Shambaugh.

Robert Lodine, MusD, FAGO, Chicago—For the North Shore AGO Chapter, Trinity Episcopal Church, Highland Park, Ill., March 20: Gloria Patri et Filio and Verset on Ave Maris Stella, Titelouze; Excerpts, Mass for Use in Convents, F. Couperin; Trio Sonata 3 in D minor, Bach; Chorale 1 in E major, Franck; Rapid Lyric, Sonata of Prayer and Praise, Bingham; Air with Variations and Jubilee, Sowerby.

James M. Guinn, Dallas, Tex.—Walnut Hill Evangelical Lutheran Church, March 13: Prelude and Fugue in F major and I Call to Thee, Lord Jesus Christ, Bach; Prayer, Suite Gothique, Boëllmann; Intermezzo, Huhn; Meditation, Kinder; St. Clement, McKinley; On a Melody by Gibbons, Willan; Rigaudon, Campra. Mrs. Victor Anderson, soprano, assisted.

Donald Willing, Boston, Mass.—Dedicatory recital on new Hofmann organ, Matthews Memorial Presbyterian Church, Albany, Tex., April 3: Fantasia in G minor, Telemann; Fantasia and Fugue in G minor and Trio Sonata 1, Bach; Prelude, Fugue and Variation, Franck; Gigue, Arne; Sonata 1, Hindemith; Scherzo-Fantasia, McKinley; Four Hymn-Preludes, Willing.

John Ken Ogasapian, Dedham, Mass.—Church of the Good Shepherd, March 6; Toccata in C, Casanovas; Passacaglia and Fugue in C minor, Bach; O Sacred Head, Now Wounded, Kuhnau; Fugue on the Kyrie, Couperin; Adagio, Symphony 6, Widor; Cortège Funèbre, Roret; Ah, Blessed Jesus, Walcha; Litanies, Alain.

Phillip Gehring, AAGO, Valparaiso, Ind.—The college chapel, St. John's College, Winfield, Kans., Feb. 7: Echo Fantasia in A minor, Sweelinck; Was Gott tut, das ist wohlgetan, Pachelbel; Canon in A flat major, Schuman; Prelude and Fugue in B minor, Bach; Chorale 2 in B minor, Franck; Variations on a Shaped-Note Hymn, Barber; Te Deum Laudamus, Lenel.

Students of Dr. Helen Hewitt and Dale Peters, Denton, Tex.—Church of Our Lady of Mount Carmel, Oklahoma City, Okla., March 23: Graham Clarke—Toccata alla Passacaglia, Searle and Prelude and Fugue in G minor, Dupré; Carl Moehlan—Ach wie flüchtig, ach wie nichtig, Pepping; Alan Bostwick—Sonatina, Archer; Barney Tiller—Sonata 3, Hindemith; Ronald Thomas—Herzliebster Jesu, was hast du verbrochen and Ach bleib bei uns, Herr Jesu Christ, Walcha; Paul Renick—Wie schön leucht' uns der Morgenstern, Reger.

Jack R. Rodland, Huntingdon, Pa.—Oller Hall, Juniata College, March 13: Allegro, Concerto 4 in F, Handel; O Sacred Head Now Wounded and Toccata in D minor, Bach; Chorale in B minor, Franck; Fantasia in F minor, K 594, Mozart; Supplication, Purvis; Cantilène and Dialogue for the Mixture Stops, Suite Brève, Langlais. LeRoy Forney, baritone, assisted.

Gary L. Smith, Baxter Springs, Kans.—Student of Martha Pate, music hall auditorium, Kansas State College of Pittsburg, May 19: Prelude and Fugue in F sharp minor, Buxtehude; Six Chorale Preludes, Orgelbüchlein, and Fantasia and Fugue in G minor, Bach; Transports de Joie, Messiaen; Pasticcio, Langlais; Chorale in B minor, Franck.

Franz Engle, Lynchburg, Va.—Court Street Methodist Church, Feb. 24: Praeambulum in C major, unknown; Sleepers Wake! A Voice Is Calling, O Whither Shall I Flee and Concerto 2, Bach; Trio in F, Krebs; Fughetta, Sortie, Dubois; Variations on Noël Basque, Benoit; Song of Peace and La Nativité, Langlais; Veni Creator, Duruffé.

Edward Tubbs, Birmingham, Ala.—Alumni Memorial Chapel, Southern Baptist Theological Seminary, Louisville, Ky., March 6: Dialogue, Marchand; Kyrie, Gott Heiliger Geist and Sonata 6 in G major, Bach; Andante in F, K 616, Mozart; Fantasia 2, Alain; Fantasy for Flutes and Fast and Sinister, Symphony in G, Sowerby.

Lawrence Birdsong, Jr., Longview, Tex.—Dedicational recital on Möller organ, Central Baptist Church, Carthage, March 13: Fireworks Music, Handel; Chorale 3, Franck; Dreams, McAmis; Roulade, Bingham; Landscape in Mist, Karg-Elert; Carillon, Vierne.

Grady Wilson, Ann Arbor, Mich.—Washington, D.C. Cathedral, March 6: Te Deum, Langlais; Deuxième Fantaisie, Alain; Prelude and Fugue in G minor, Dupré; Psalm 94 Sonata, Reubke.

Robert Anderson, FAGO, MSM, New York City—St. Paul's Chapel, Columbia University, March 1: Prelude and Fugue in G major, Bruhns; Nun freut euch, lieben Christen g'mein, Allein Gott in der Hoh' sei Ehr', two settings and Counterpoint 7, Art of Fugue, Bach; Benedictus, Reger; Combat de la mort et de la vie, Les Corps Glorieux, Messiaen; Prelude and Double Fugue in D, Anderson.

David Beaty, Rome, Ga.—Alumni memorial chapel, Southern Baptist Theological Seminary, Louisville, Ky., February 16: Concerto del Signor Torelli, Walther; Messe Pour les Couvents, Couperin; Fantasia in A major, Telemann; Pastorale, Zipoli; Passacaglia and Fugue in C minor, Bach; Theme and Variations, Langlais; David the King Was Grieved and Moved, My Soul Forsakes Her Vain Delight and Thou Man of Grief, Remember Me, Reud; Psalm 94 Sonata, Reubke.

Richard Cummins, Philadelphia, Pa.—First Presbyterian Church, Deerfield, N.J., April 24 and First Presbyterian Church, Uniontown, Pa., April 27: Trumpet Voluntary, Purcell; Flute Solo, Arne; Sinfonia, Cantata 142 and Fantasia and Fugue in G minor, Bach; Greensleeves, Purvis and Wright; Litanies, Alain; Fugue in C sharp minor, Honegger-Farnam; Pasticcio, Elevation, Langlais; Toccata, Symphony 5, Widor.

Corliss Arnold, FAGO, DSM, East Lansing Mich.—All-Bach program, First Baptist Church, for the Lansing AGO Chapter, March 22: Fantasia and Fugue in G minor, Sonata 6 in G major, Wake, Awake, a Voice Is Calling, O Whither Shall I Flee, If Thou but Suffer God to Guide Thee, My Soul Doth Magnify the Lord, Abide with Us, Praise to the Lord, the Almighty and Fugue in E flat.

James C. Hunter, Pittsburgh, Pa.—The Shady-side Presbyterian Church, April 3: Old Hundredth, Purcell; Allegro, Trio Sonata 5, O Sacred Head and Passacaglia and Fugue in C minor, Bach; Cantabile, Franck; Scherzo, Symphony 2, Vierne; Wondrous Love, Barber; Sketch in D flat, Schumann; Psalm 94 Sonata, Reubke.

David H. Witt, Waynesboro, Miss.—For the Quitman Woman's Club, Feb. 18: Prelude and Fugue in C, Lübeck; God Be Merciful to Me, Bach; Cantabile, Sonata 2, Mendelssohn; Echo, Yon; The Fifers, Dandrieu; Will o' the Wisp, Nevin; Berceuse, Dickinson; Now Thank We All Our God, Karg-Elert.

Carroll Thompson, Wichita Falls, Tex.—First Baptist Church, March 20: Larghetto and Allegro, Concerto 1, Opus 41, Handel; Da Jesus an dem Kreuze stund, Scheidt; O Mensch, bewein' dein Sünde gross, Bach; Medieval Suite, Langlais; Spiritual, Purvis; Elegie, Peeters; Litanies, Alain.

Preston Rockhoit, FAGO, MusD, Augusta, Ga.—Rigaudon, Campra; Flute Solo, Arne; Concerto 2 in B flat, Handel; Heroic Piece, Franck; Sonata in C minor, Reubke; Wake, Awake, a Voice Calleth and Toccata and Fugue in D minor, Bach.

Jerald Hamilton, Athens, Ohio—For the Dayton Chapter, AGO, St. Paul's Episcopal Church, March 6: Toccata in F, Buxtehude; The Musical Clocks, Haydn; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Schönster Herr Jesu and In düel' jubilo, Schroeder; Variations on a Noël, Dupré.

J. Herbert Springer, Hanover, Pa.—St. Matthew's Lutheran Church, April 3: Prelude in C minor, O Gott, du frommer Gott and Concerto in A minor, Bach; Variations on Weinen, Klagen, Liszt; Brother James' Air, Wright; Now Woods and Fields Are Sleeping, Edmundson; Chorale 3, Andriessen; March 20: Toccata in E minor, Pachelbel; Ich mochte mich nun trosten, Herr Jesus hat ein Gartchen and O Gott du frommer Gott, Peeters; Sonata 1, Mendelssohn; The Cathedral at Night, Marriot; Toccata, Titcomb; Le Banquet Céleste, Messiaen; Finale in B flat, Franck.

Albert C. Gerken, Durham, N.H.—Senior recital, First Congregational Church, Concord, March 27, student of Irving Bartley, FAGO, University of New Hampshire: Introduction and Toccata, Walond; Nun bitten wir, Buxtehude; Herr Gott, nun schliess den Himmel auf and Fantasia and Fugue in G minor, Bach; Pastorale and Chorale in A minor, Franck; Canon in B minor, Schumann; Seelenbräutigam, Elmore; Pastorale and Finale, Symphony 2, Widor.

Paul Renick, Denton, Tex.—Senior recital, North Texas State College, Main auditorium, Feb. 26: Prelude and Fugue in D minor, Lübeck; Chaconne in E minor, Buxtehude; Vater unser, Dies sind die heil'gen zehn Gebot and Prelude and Fugue in C major, Bach; Offertoire, Messe de la Pentecote, Messiaen; Elegie, Peeters; Rhythmic Trumpet, Bingham; Wie schön leucht' uns der Morgenstern, Reger.

Dale Peters, AAGO, Denton, Tex.—For the Texas AGO Chapter, Park Cities Baptist Church, Dallas, March 21: Prelude and Fugue in G major, Bruhns; Concerto in B minor, Meck-Walther; Passacaglia, Viderø; Prelude and Fugue in E minor, Bach; Toccata Giocoso, Adler; Sonatina, Archer; Fantasia and Fugue in D minor, Reger.

Walter Urben, Florence, Ala.—First Methodist Church, March 7, for the Muscle Shoals AGO Chapter: Psalm 18, Marcello; Rigaudon, Campra; Trumpet Voluntary, Purcell; Praise God Ye Christians, Buxtehude; Prelude and Fugue in F minor, Bach; Chorale Prelude, Willan; Suite Gothique, Boëllmann.

William Whitehead, Philadelphia, Pa.—First Baptist Church, March 23, all Messiaen program: Apparition a l'Eglise Eternelle; Le Banquet Céleste; Jesus Accepte la Souffrance, Les Mages and Dieu parmi Nous, La Nativité du Seigneur.

Richard Bouchett, Philadelphia, Pa.—First Baptist Church, Feb. 24, all Franck program: Chorale in B minor and Chorale in E major.

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An organ of forty-six ranks is to be installed in the Belmont Methodist Church, Nashville, Tenn. this fall as a major objective in celebrating the church's fiftieth anniversary. The organ is to be built by the Reuter Organ Company. A feature of the design is an antiphonal division to be installed just off the balcony level for use with one or more of the multiple choirs directed by Richard Thomasson, minister of music, who has been with the church for ten years.

This church, located in the populous West End section of Nashville, is noted for the excellence of its program for young people, made possible in part by the modern educational plant that covers a full block. The Sunday School is the twelfth largest in all of Methodism. A feature of the two-hour Sunday afternoon program is the concluding moments of prayer and meditation in the sanctuary, where soft lighting and organ music are effectively used.

The organ specifications were prepared by Mr. Thomasson, George Hamrick, the company representative, and Franklin Mitchell, tonal director of the Reuter organization. The stop list is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bordun, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spillflöte, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes
Trumpet, 8 ft.
Chimes
Tremolo

SWELL

Flauto Dolce, 16 ft., 97 pipes
Rohrflöte, 8 ft., 61 pipes
Viole de Gamba, 8 ft., 61 pipes
Viole Celeste, 8 ft., 49 pipes
Flauto Dolce, 8 ft.
Flute Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Flauto Traverso, 4 ft., 61 pipes
Flauto Dolce, 2 ft.
Plein Jeu, 3 ranks, 183 pipes
Bassoon, 16 ft., 73 pipes
Trompette, 8 ft., 61 pipes
Bassoon, 8 ft.
Hautbois, 4 ft., 61 pipes
Tremolo

CHOIR

Viola, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Dolcan, 8 ft., 61 pipes
Dolcan Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Nasard, 2 1/2 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Basset Horn, 8 ft., 61 pipes
Trumpet, 8 ft., 73 pipes
Clarion, 4 ft.
Chimes
Tremolo

ANTIPHONAL

Sallcional, 8 ft., 61 pipes
Hohlflöte, 8 ft., 61 pipes
Fugara, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Quinte, 2 1/2 ft., 61 pipes
Principal, 2 ft., 61 pipes
Tremolo

PEDAL

Acoustic Bourdon, 32 ft.
Contrebasse, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft.
Flauto Dolce, 16 ft.
Octave, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Quintaton, 8 ft.
Flauto Dolce, 8 ft.
Twelfth, 5 1/2 ft.
Super Octave, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Bombarde, 16 ft., 32 pipes
Bassoon, 16 ft.
Bombarde, 8 ft., 12 pipes
Bassoon, 8 ft.
Bombarde, 4 ft., 12 pipes
Chimes

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CHARLES E. PAGE



CHARLES E. PAGE has been appointed organist and choir director at the First Church of Christ, Congregational, Springfield, Mass. He succeeds Stanley E. Tagg who goes to Pittsburgh, Pa. Mr. Page began his duties Jan. 3. He previously had served in churches in St. Johnsbury, Vt. and Everett, Mass. He was a contestant at the young organists competition at the national AGO convention in Minneapolis in 1954.

ELAINE BROWN HEADS STAFF FOR WORKSHOP AT TACOMA

A fourth annual church music workshop will be held July 25-29 at the University of Puget Sound, Tacoma, Wash. Dr. Charles M. Fisher of the faculty will be director and among other faculty will be Dr. Elaine Brown, "Singing City", Philadelphia, Pa.; Walter Eichinger, University of Washington; Helenclaire Lowe, Pasadena, Cal.; Dr. Bliss Wiant and Carleton Young, both of Nashville, Tenn. and both closely connected with the National Fellowship of Methodist Musicians which will combine its regional meeting with the workshop.

COMMUNITY LENTEN SERIES IS HEARD IN HOUSTON, TEX.

Each of a series of noonday community Lenten services at the Church of St. John the Divine, Houston, Tex. was preceded by an organ recital. Organists participating included G. Alex Kevan, Robert C. Bennett, Anthony Rahe, Margaret Mitchell and Thomas G. Rice. A wide segment of organ literature was represented.

A LENTEN SERIES of Wednesday noonday organ recitals at the Trinity Episcopal Church, Reno, Nev. was played by Ronald R. Williams with the assistance of vocal and instrumental soloists.

WEDDING MUSIC FOR ORGAN (WITH HAMMOND REGISTRATION)

COMPILED AND EDITED BY GEORGE WALTER ANTHONY—Seven pieces of medium difficulty including: The Wagner and Mendelssohn Wedding Marches, "O Promise Me" by deKoven (with text), "At Dawning" by Cadman, "A Dream" by Bartlett, "I Love You" by Greig, and "Sweetest Story Ever Told" by Stults. \$1.00

WEDDING AND FUNERAL MUSIC FOR THE ORGAN

EDITED BY E. A. KRAFT—Forty one selections arranged into five categories; 6 wedding marches; 8 wedding ceremony numbers; 8 funeral marches; 9 slow movements for funeral services; 10 other selections for preludes and movements on the soft stops. \$2.50

THIRTY POSTLUDES FOR THE ORGAN

EDITED BY WILLIAM C. CARL—Thirty compositions written for use as Postludes in the church service. Selections drawn from the very best available organ literature to be found in London, Paris, Antwerp, Brussels, and Copenhagen, as well as New York and Boston. Two pages of biographical data give this book added value.

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JOHN WEISSROCK



JOHN WEISSROCK, student at the College-Conservatory of Music of Cincinnati, Ohio, won the organ competition held March 19 at the First Presbyterian Church, Fort Wayne, Ind. As winner he will play a recital May 10 on the series at the Fort Wayne Church. He also was awarded a cash prize of \$100.

A native of Sandusky, Ohio Mr. Weissrock has been a student of Wayne Fisher for nine years. He is the organist and choirmaster at Immanuel United Church of Christ, Cincinnati. He was the winner of the Cincinnati AGO organ contest in 1959.

Dr. Oswald Ragatz, Indiana University, served as adjudicator for the Fort Wayne event. Margaret McElwain, student of Arthur Carkeek at DePauw University, placed second in the competition.

FRANK OWEN, organist and choirmaster, shared the Lenten noonday series at St. Paul's Cathedral, Los Angeles, Cal. with Florence Hankins, assistant, and E. Robert Kursinski, San Marino.

Busch-Reisinger Flentrop Used in Biggs Album

Our first chance to hear the Flentrop in the Busch-Reisinger Museum at Harvard is probably our top organ record news this month. Columbia has issued a recording of Music for Organ and Brass with E. Power Biggs and the Boston Brass Ensemble conducted by Richard Burgin. Hearing the record emphasizes again the tragic loss to music lovers which the cancellation of Mr. Biggs' weekly CBS broadcasts has been.

The performance, the engineering and sound itself are all top-drawer. This is clearly the type of organ tone Mr. Biggs has been wanting all along.

A set of Intonations for organ alone and four Canzoni for organ and brass by Gabrieli are spirited, vital music served up with relish on one side. The other side contains five Canzoni for brass, harpsichord and organ enclosed between two Toccatas for organ alone. On stereo all this music is startling to hear; hifi addicts will be able to muster no sales resistance whatever.

No less a must is Mr. Biggs' third album of the Handel organ concertos. The circumstances of these recordings are already familiar to nearly all readers of this publication. This new set of two LPs contains the last four, the "miscellaneous" concertos. The favorite "Cuckoo and Nightingale" (13) will be well-liked; both the "name" movement and the adagio come through with great charm. The extensive sixteenth and the smaller fourteenth are welcome additions and we are especially glad to have the tiny fifteenth with its rollicking first movement.

The six little fugues (maybe Handel, maybe not!) complete the album. Like all of this player's albums these latest two are accompanied by informative and often highly entertaining program notes.

As a special bonus we were sent Mr. Biggs' record, so far distributed only in

Mexico, of a recital on the huge Tamburini organ in Mexico City's Auditorio Nacional pictured and described in THE DIAPASON for February 1959. Here Mr. B. is frankly showing off on familiar recital material and having a whale of a good time doing it. The organ sounds big. We suspect this record would sell well in our country too.

Columbia also issues a fine record called Arias, Anthems and Chorales of the American Moravians, made with loving care by Thor Johnson conducting the Moravian Festival Chorus and orchestra. Ilona Kombrink sings the considerable soprano solo work beautifully and Aurelio Estanislao is nearly as good in the baritone parts. The editing is by the Clarence Dickinsons and Donald McCorkle. The whole project (this is only the first record) is a highly successful effort to give a sincere picture of a little known and remarkable phase of the development of music in America. It will be equally appreciated by church musicians and average laymen.

Another laudable project is the American Society Concerts-in-the-Home set of six long playing records grouped as "The Royal Music of Europe." The director of the project is Daniel Saidenberg and he has turned out a delightful set. Only one of the six records is really in our field: organ and harpsichord alternate on two sides of a disk of French music of the seventeenth and eighteenth centuries from Chambonnières through Balbastre. The organ is the Holtkamp in the General Theological Seminary (THE DIAPASON for January 1959) and the recorded sound of both it and the harpsichord is highly satisfactory. Paul Maynard plays both instruments with zest and understanding.

MISSA SOLEMNIS LISTED AT NATIONAL CATHEDRAL

The Washington and Cathedral choral societies will sing a complete performance of Beethoven's Missa Solemnis at the Washington Cathedral May 26. Soloists will be Adele Addison, Florence Kopleff, John Alexander and Donald Gramm. Paul Calloway will conduct.

W. MACDOWELL HORN



W. MACDOWELL HORN was honored Feb. 14 on the occasion of his completion of twenty-five years as organist and choir director for the Third Lutheran Church, Louisville, Ky.

A former pupil presided at the organ for the service and the children's choir was in the chancel. With Mr. Horn in the pews were present and former members of the several choirs under his direction. At the close of the service a beautifully inscribed silver bowl was given him; he received a watch at the regular choir rehearsal.

Mr. Horn is the chief engineer for the Kentucky inspection bureau. He is active in civic and fraternal organizations.

His mother, Julia Bachus Horn, prominent organist and choral director in the area for more than thirty years, was his principal teacher. He is an active member and past-dean of the Louisville AGO Chapter.

A SERIES of Wednesday evening Lenten recitals was played at the Tyler Place Presbyterian Church, St. Louis, Mo. by Robert W. Glover.

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NUNC DIMITTIS

MISS LEDDY, AUTHORITY ON CATHOLIC MUSIC, DIES

Margaret Leddy, 49, faculty member of Manhattanville College of the Sacred Heart, Purchase, N.Y. died March 16 at St. Agnes hospital, White Plains after a long illness.

Miss Leddy was a graduate of Manhattanville College, received her master degree at Columbia University and studied for her doctorate at the Catholic University, Washington, D.C. She was a member of the executive board of the national Catholic music educators association, chairman of its department of musicology and a member of the committee on sacred music of the NASM.

An ardent liturgist and church musician, Miss Leddy was an authority who conducted courses in many cities of the United States and Canada. She helped spread knowledge of and participation in the music of the church in places where it was little known.

She is survived by two brothers. Members of the music department of the college were joined by the Pius X choir in singing the requiem mass.

MRS. GRUENSTEIN PASSES IN WINNETKA HOME AT 81

Miriam McNitt Gruenstein, widow of the late Siegfried E. Gruenstein, founder and longtime editor and publisher of THE DIAPASON, died March 13 at her home in Winnetka, Ill. at the age of 81.

In the early days of the magazine Mrs. Gruenstein worked at her husband's side in the circulation and record-keeping aspects of the publication. She also was his frequent companion at recitals and other organ events.

ALAN BIGGS, for forty-six years organist of Christ Church, St. Leonards, Hastings, England died Jan. 22. An organist since the age of 8 he also was a writer, composer and music critic.

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BUILDING THREE MANUALS

**Instrument in Olivet United Presbyterian
Replaces Steere Tracker, Reuses
Some Flue Ranks—F. E. Kosten-
bader Is Organist**

A new three-manual organ is being built for the Olivet United Presbyterian Church, Easton, Pa. by the Tellers Organ Company, Erie. The instrument was designed by Howard S. Okie, Jr. of the Tellers Company in consultation with F. E. Kostenbader, organist of the church. Mr. Okie will carry out the tonal finishing.

The organ replaces an early Steere tracker, several flue ranks of which are being revoiced for inclusion in the new instrument.

The stoplist is as follows:

GREAT

- Diapason, 8 ft., 61 pipes
- Melodia, 8 ft., 12 pipes
- Viole, 8 ft., 61 pipes
- Dulciana, 8 ft.
- Principal, 4 ft., 61 pipes
- Quintflöte, 4 ft., 12 pipes
- Twelfth, 2½ ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes

SWELL

- Bourdon, 16 ft.
- Gedeckt, 8 ft., 68 pipes
- Salicional, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 56 pipes
- Erzähler, 8 ft., 58 pipes
- Octave, 4 ft., 68 pipes
- Harmonic Flute, 4 ft., 68 pipes
- Flute d'Amour, 4 ft., 12 pipes
- Nazard, 2½ ft.
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 8 ft., 68 pipes
- Oboe Clarion, 4 ft., 68 pipes

CHOIR

- Quintaten, 8 ft., 61 pipes
- Dulciana, 8 ft., 61 pipes
- Unda Maris, 8 ft., 48 pipes
- Flute Ouverte, 4 ft., 61 pipes
- Dulcet, 4 ft., 12 pipes
- Flautino, 2 ft., 12 pipes
- Larigot, 1½ ft., 61 pipes
- Clarinet, 8 ft., 61 pipes

PEDAL

- Violine, 16 ft., 12 pipes
- Subbass, 16 ft., 32 pipes
- Lieblich, 16 ft., 12 pipes
- Quinte, 10½ ft.
- Principal, 8 ft.
- Bourdon, 8 ft., 12 pipes
- Gedeckt, 8 ft.
- Dolce, 8 ft.
- Octave Quinte, 5½ ft.
- Choral Bass, 4 ft.
- Quintadena, 4 ft.
- Trompette, 16 ft., 12 pipes
- Trompette, 8 ft.

STANLEY E. TAGG



STANLEY E. TAGG has been appointed the director of music at the Sixth United Presbyterian Church, Pittsburgh, Pa. A native of Illinois he received his bachelor degree in sacred music from the Illinois Wesleyan University, Bloomington, in 1952. After two years of army service as organist-director of Protestant services at the post chapel in Fort Knox, he earned his master of sacred music degree from Union Seminary school of sacred music in 1956. He has been minister of music at the First Church of Christ Congregational, Springfield, Mass.

Mr. Tagg succeeded John R. Lively under whose leadership Sixth Church assumed a prominent role in Pittsburgh church music.

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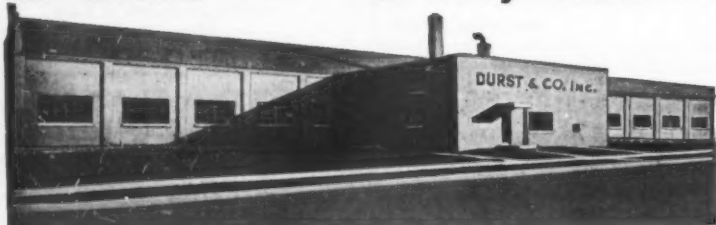
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TOMANEK PLAYS NEW WORKS WRITTEN FOR SOLEMN RITE

Three compositions for a brass quartet and organ were performed March 17 in St. Patrick's Cathedral, Norwich, Conn. at the consecration and installation of Bishop Vincent J. Hines. Intrata Pontificalis, Chorale, and Ad Multos Annos were written by Vaclav Nelhybel, New York City, specifically for this occasion and were performed by members of the Hartford Symphony and Godfrey Tomaneck, cathedral organist. Written in a medieval polyphonic style, Mr. Nelhybel's compositions were a match for the Gothic cathedral and the ancient consecration ceremonies.

RUSSELL J. BRYDON, JR.



RUSSELL J. BRYDON, Jr., organist-choir-master of the Church of the Incarnation, Dallas, Tex. for eleven years and organist of Temple Emanuel, has been granted a sabbatical leave for one year to study and observe music in Europe. Mr. Brydon is a graduate of Southern Methodist University, a pupil of Dora Poteet Barclay.

In September he attended the Royal School of Church Music studying with Derick Holman and Sir William Harris. Plans for the rest of the year include the major musical events on the continent. He will return in August. His wife and son are accompanying him.

Winfred Johnson, St. Mark's School, Dallas, is the interim organist for the Church of the Incarnation.

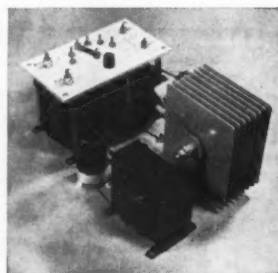
MUSIC OF THREE CENTURIES HEARD AT GREENSBORO, N.C.

The Collegium Musicum of the Greensboro, N.C. College under the direction of Harold G. Andrews, Jr. was heard March 22 in a program of sacred choral music of the fifteenth, sixteenth and seventeenth centuries. Composers represented were: Dufay, Des Pres, de la Rue, Willaert, Walther, Tye, Gabrieli, Palestrina, Sweelinck, Hasler, Gibbons, Schütz, Buxtehude and Purcell.

FOURTH ANNUAL TOUR MADE BY CONSERVATORY CHORUS

The New England Conservatory tour chorus made its fourth annual tour through New England and New York in April. Lorna Cooke deVaron was conductor, William Tortolano assistant conductor and Charles Johnson organist. Portions of the Mozart Requiem and of Bach's Cantata 4 and Motet 1 and a number of shorter works comprised the program.

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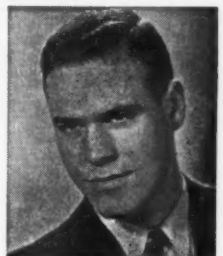
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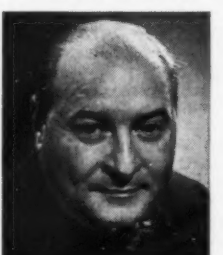


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