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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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AGO REGIONAL SEASON BEGINS NEXT WEEK

IDAHO FALLS FIRST HOST

Familiar Slogan "15 Regional Conventions Coast to Coast" Will Urge Hundreds to Attend—Snow Bird Convention Is Opener

The 15 AGO regional conventions which liven the American organ scene on odd-numbered years are finally all definitely assigned (list on the Guild pages) and as this issue goes to press 15 chapters "from coast to coast" are busily planning their activities. THE DIAPASON will give them as much advance publicity as possible, trying to be completely impartial.

The first one of these regionals—we will speak of it as the Snow Bird—has crept up on our readers without any advance warning. The region comprises Utah, Wyoming and Eastern Idaho; it covers a great deal of acreage but has the smallest number of chapters and the shortest membership rolls of any of the fifteen. In a sparsely settled mountainous region, this convention will inaugurate the 1961 season with a two-day meeting Jan. 7 and 8 at Idaho Falls, Idaho. The Idaho Falls Chapter is the official host and Dollie Clayton is the convention chairman. Much of the activity will center about Ricks College, in nearby Rexburg.

Ruth Barrus will read a paper entitled *The College and How It Can Help the Community in Developing Organists*, and Frank W. Asper, Salt Lake City, regional chairman, will lead a discussion on *Helps for Organists*.

The principal recitalist will be Parley Belnap, recently returned from two years of study with Flor Peeters and winner of the first prize for his playing in the Belgian Conservatory at Antwerp.

Several of the other conventions have begun to reveal their plans on the Guild pages. Watch those pages for additional information in the several months ahead.

JANUARY IS BUSY MONTH FOR COLBERT-LABERGERS

George Markey will play a recital and conduct a master class at Blue Mountain College, Miss. Jan. 5 and 6 and will appear Jan. 8 at the Reorganized Church of Latter Day Saints, Independence, Mo.

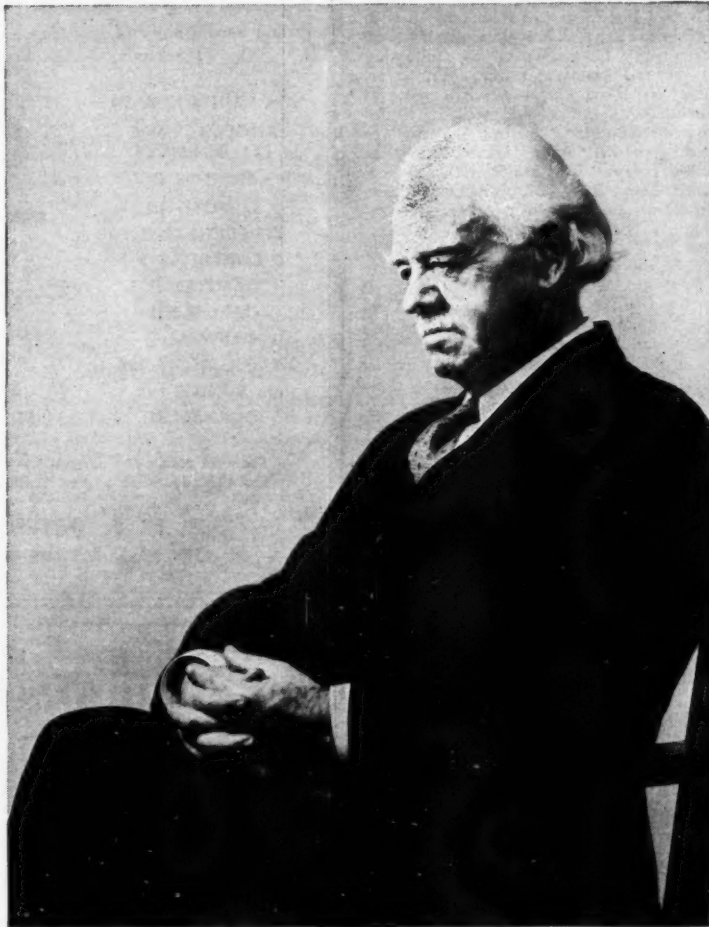
Donald McDonald will be organ clinician at the church music workshop at the Southwestern Baptist Theological Seminary Jan. 30 to Feb. 3 with a recital Jan. 31. He will be heard at the Academy of Music in Philadelphia Jan. 15, for AGO chapters Jan. 23 in Chicago and Jan. 25 in Canton, Ohio.

Marie-Claire Alain, whose tour was listed in the December issue, now will open her tour Jan. 15 for the District of Columbia Chapter and the Westmoreland Congregational Church, Washington.

Wilma Jensen will play Jan. 31 at the First Presbyterian Church, Springfield, Ill. and Claire Coci will be heard Jan. 29 at Douglas Memorial Community Church, Baltimore.

Ray Ferguson will play the dedicatory recital Jan. 15 on the new Allen at the First Presbyterian Church, Syracuse, N.Y. He also will play the annual St. Paul's Day recital Jan. 25 at St. Paul's Episcopal Church, Lansing, Mich. and Jan. 29 for the Seattle AGO Chapter. He will play Feb. 5 on the series inaugurating the new Casavant at the Court Street Methodist Church, Flint, Mich. Marilyn Mason will

ERNEST M. SKINNER SUCCUMBS IN 95TH YEAR



ERNEST M. SKINNER DIES NOVEMBER 27

RENOWNED ORGAN BUILDER

Most Influential Designer of American Instruments in First Half of Century—Neared 95th Birthday

Ernest M. Skinner, America's most widely known builder of pipe organs, died Nov. 27 in Duxbury, Mass. He would have been 95 on Jan. 15. Services in his memory were held Nov. 29 at the Unitarian Church in Reading. Burial was in Bethel, Maine. He leaves a son, two daughters, six grandchildren and seven great grandchildren.

Born in Clarion, Pa., in 1866, Ernest Skinner had only a common school education before beginning his career as organ builder but he became a fluent writer and speaker and a friend of the great and near-great including such composers as Ravel and Richard Strauss. He founded the Skinner Organ Company in 1901 and in the following 40 years built many of the largest and most famous organs of his time.

His special interest in reproducing the tone of orchestral instruments on the organ strongly influenced two whole generations of builders in America. Some of his stop names and terminology was adopted in other countries as well.

Though most of his best known organs have been rebuilt and greatly changed in the last two decades, many of them retain some of the stops which he originated and perfected and which were most characteristic of the great Skinner organs of a generation ago.

Mr. Skinner was a distinguished figure at innumerable AGO conventions. Always articulate and often argumentative he was widely known as a personality as well as the outstanding builder of his generation.

A frequent writer of "letters to the editor" in this publication, his article on his career which he wrote on his 85th birthday is reprinted on another page.

NASM HONORS EARL MOORE AT MEETING IN CHICAGO

Earl V. Moore, dean emeritus of the University of Michigan school of music and now at the University of Houston, Tex., was honored at the 36th annual meeting of the National Association of Schools of Music in Chicago at the Thanksgiving holiday. A number of prominent music educators who have served with Dr. Moore paid tribute to his great influence.

Dr. Moore was one of the moving spirits in the founding of the association and served as its president and chairman of the commission on curricula.

The association has a membership of 256 conservatories, colleges and universities. All the major officers were re-elected. Denver was chosen as the site for the 1961 meeting.

ROBERTA BAILEY JOHNSON IS MOTHER OF SECOND SON

Marc Bailey Johnson was born Nov. 8 to Roberta and Richard Johnson. This is the second son born to the concert manager for Pierre Cochereau, Virgil Fox, Karl Richter and Richard Westenberg.

She will play Jan. 8 on the same series. She will play Jan. 10 on the new Möller at the First Presbyterian Church, Niles, Mich. and will be heard with Paul Doktor, violist, Jan. 15 at Kansas State Teachers College, Pittsburg, and Jan. 16 for the Lincoln, Neb. AGO Chapter.

HONOR DR. GRIMM'S 50 YEARS IN LITURGICAL FESTIVAL

C. Hugo Grimm was honored Nov. 18 at a jubilee liturgical festival celebrating fifty years of service as director of music of the Isaac M. Wise Temple, Cincinnati. The combined choirs of the temple were joined by eighteen members of the Cincinnati symphony orchestra in a program of music for the High Holydays, the Pilgrimage Festival and the Sabbath. Much of the music heard was selected from the extensive settings Dr. Grimm has made for the synagogue service.

The choral portion of the program was preceded by an orchestral excerpt from Dr. Grimm's Symphony on motives from synagogue compositions.

A reception honoring Dr. Grimm was held in the dining hall of Wise Center following the festival. In appreciation for his services and for his considerable music composed for the Jewish service, he and Mrs. Grimm were given a trip to Israel.

PORTER'S MEMORY HONORED IN SERVICE AT ASCENSION

God's Time Is the Best was sung in memory of Hugh Porter at a service of music Nov. 21 at the Church of the Ascension, New York City. Vernon De Tar also directed his choir in Barber's Prayers of Kierkegaard and Britten's Rejoice in the Lamb.

The choir sang Haydn's The Creation Oct. 24.

GERMANI PLEASES THROUG AT SAN FRANCISCO GALA

Fernando Germani's concert Nov. 27 with symphony players at San Francisco's Grace Cathedral was attended by the acting mayor, the Italian Consul General, 11 ambassadors to the United Nations from new African states and numerous other dignitaries. An overflow crowd which packed the edifice heard the Italian virtuoso play the Bach D minor concerto, the Bossi A minor and the Poulenc and burst into applause at the end. Mr. Germani also played Sowerby's Pageant, the Liszt Ad Nos, Reger's Wacht Auf, the Bossi Gigue, Toccata for the Elevation 3, book 2, Frescobaldi, and the Daquin Echo Noël.

DRYNANS SUFFER INJURY IN CANADIAN ACCIDENT

Mr. and Mrs. George K. Drynan, Oshawa, Ont. were injured in an automobile accident Dec. 4. At press time for this issue, both were still in the Oshawa general hospital; their condition was regarded as favorable.

Mrs. Drynan is an active and effective RCCO member serving as a member of its general council and on several national committees including the new Willan award committee. Mr. Drynan, a QC, is a prominent attorney.

LARGE WICKS WILL GO TO MINNESOTA CHURCH

ST. OLAF LUTHERAN, AUSTIN

Three-Manual Instrument Will Divide into Two Free-Standing Organs—Floating Positiv Is to Be Installed in Gallery

A fifty-rank, three-manual Wicks organ is being constructed for St. Olaf's Lutheran Church, Austin, Minn. The installation will divide into two free-standing instruments for even distribution of tone throughout the church. Existing chambers will be utilized for the swell and choir; the exposed great will also share the chancel area. A floating positiv will be playable from all three keyboards.

The specification was designed by Martin Wick, Alfred T. Bender and Ben Alarson of the Wicks company. Each division is planned for a variety of tone color with no duplication.

The stoplist is as follows:

GREAT

Gemshorn, 16 ft., 12 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Dolcan, 8 ft.
Prestant, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Twelfth, 2 3/4 ft., 61 pipes
Super Octav, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes

SWELL

Gedeckt, 16 ft., 61 pipes
Geigen Principal, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Voix Celeste, 8 ft., 61 pipes
Geigen Octave, 4 ft., 61 pipes
Flauto Traverso, 4 ft., 61 pipes
Nazard, 2 3/4 ft., 61 pipes
Spitz Fifteenth, 2 ft., 5 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 16 ft., 12 pipes
Trompette, 8 ft., 61 pipes
Schalmel, 4 ft., 61 pipes
Tremolo

CHOIR

Dolcan, 16 ft., 61 pipes
Spitz Principal, 8 ft., 61 pipes
Harmonic Flute, 8 ft., 61 pipes
Dolcan, 8 ft., 61 pipes
Dolcan Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Koppel Flute, 4 ft., 61 pipes
Nazard, 2 3/4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Bombard, 8 ft., 29 pipes
Krummhorn, 8 ft., 61 pipes
Bombard, 4 ft., 12 pipes
Chimes, 25 tubes
Tremolo

POSITIV

Nason Flute, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Octav, 2 ft., 61 pipes
Larigot, 1 1/2 ft., 61 pipes
Sifföte, 1 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Cymbale, 3 ranks, 183 pipes

PEDAL

Resultant, 32 ft., 32 notes
Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Gemshorn, 16 ft., 32 notes
Dolcan, 16 ft., 32 notes
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Rohrflöte, 8 ft., 32 notes
Gemshorn, 8 ft., 32 notes
Quint, 5 1/2 ft., 32 notes
Octav, 4 ft., 32 pipes
Nachthorn, 4 ft., 32 notes
Nachthorn, 2 ft., 32 notes
Grand Cornet, 8 ranks, 32 notes
Bombard, 16 ft., 32 pipes
Trompette, 8 ft., 32 notes
Schalmel, 4 ft., 32 notes

CHURCH, COLLEGE CHOIRS JOIN IN NOV. 20 CONCERT

The Columbia, S.C., College choir and the choir of the First Presbyterian Church combined Nov. 20 for a concert at the church with Fred Howard Parker as organ soloist and accompanist and Carlyn Parker and Guthrie Darr sharing the conducting assignments. Music from Vittoria and Pachelbel to Walton and Purvis was heard.

THE DIAPASON

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PIERRE COCHEREAU



PIERRE COCHEREAU, noted organist of the Cathedral of Notre Dame in Paris, will open his American tour Jan. 16 with a recital at St. Thomas Church, New York City; he will play the following day at All Saints Church, Worcester, Mass. In Philadelphia he will play at Wanamaker's Jan. 19 and with the Philadelphia Orchestra at the Academy of Music Jan. 21. Other January dates include: Towson, Md. Methodist (23); St. John's, Troy, N.Y. (24); Epworth Methodist, Norfolk, Va. (26); First Congregation, St. Petersburg, Fla. (27); Kenmore, N.Y. Presbyterian (29); and Ohio State University, Columbus (31).

February will open with a Feb. 2 concert at Ford Auditorium with the Detroit Symphony followed by four California dates: Claremont Church (5); College of the Pacific, Stockton (6); First Methodist, Pasadena (10) with master class (11).

St. Agnes Church, Phoenix, Ariz. will hear M. Cochereau Feb. 12. Maryville, Tenn. College will sponsor a recital and master class Feb. 14. He will play Feb. 19 at the Trinity Parish Church, Southport, Conn.

ST. JAMES, NEW YORK, HEARS SET OF MUSICAL SERVICES

Special Sunday afternoon musical services at St. James' Church, New York City began Nov. 20 with a recital by Albert Sly, AAGO, Hotchkiss School, Lakeville, Conn. who played: Voluntary in D minor, Stanley, Prelude and Fugue in A minor, Bach, Three Quiet Interludes, Barritt, Chorale in B minor, Franck, and Prelude on We Three Kings, Crane. For the choral service which followed the choir under the direction of Donald Coats sang anthems by Tallis, Byrd, Purcell, S. S. Wesley, Wood, Hutchings, Vaughan Williams and Martin Shaw.

Organ recitals by Elaine Tomlinson preceded carol services Christmas Eve and Jan. 1.

Alec Wyton will play a recital of organ music by English composers Jan. 15 preceding evensong at which Mendelssohn's Hymn of Praise will be sung.

DEVOTE MORNING WORSHIP SERVICE TO ORGAN RECITAL

An organ recital as the morning worship service was the unusual experience Nov. 25 of the congregation of the First Baptist Church, Youngstown, Ohio.

Though there was an opening hymn and invocation, one anthem and a short pastoral meditation, the remainder of the service was devoted to the following organ works played by Raymond Ocock, Westminster College, organist of the church: Now Thank We All Our God, Karg-Elert; Ancient Hebrew Prayer, Kowokowski; We All Believe in Our True God and O Man, Bewail Thy Grievous Fall, Bach; Thou Man of Grief, Remember Me, Gardner Read; O for a Closer Walk with God, Leon Veerres; Jubilate Deo, Gibbs.

THE ROCKEFELLER Chapel choir, soloists and members of the Chicago Symphony Orchestra will perform the Bach Mass in B minor Jan. 8 with Richard Vikstrom conducting and Edward Mondello at the organ. A carillon recital by Daniel Robins will precede the concert.

THE DIAPASON failed to detect an error in Marie-Claire Alain's tour schedule; her Anderson, Ind. recital will be Jan. 24, not Jan. 26.



Just off press:

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CAITHNESS I	MILES LANE I	ST. PETER I
CAMPION II	NICAEA I	ST. STEPHEN III
CARLISLE II	OLD 120th I	SANDYS II
DARWALL I	ROCKINGHAM I	SONG 1 (Gibbons) II
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A complete list of the Ernest Skinner installations described in THE DIAPASON since 1910 would require at least a full page of type. Instead we list a selection of colleges and institutions which had Skinner organs, with the year in which the stoplist was published:

- Cornell, 1910
- Williams, 1912
- Oberlin, 1914, 1927
- Colgate, 1917
- Lafayette, 1917
- Rutgers, 1917
- Eastman School of Music, 1922
- Hampton Institute, 1923
- Palace of Legion of Honor, San Francisco, 1924
- University of Florida, 1925
- West Chester Normal, 1926
- Youngstown Auditorium, 1926
- Library of Congress, 1926
- University of Michigan, 1927
- Woolsey Hall, Yale, 1928
- University of Chicago, 1928
- Alabama College, 1929
- Brooklyn Museum, 1929
- University of Kentucky, 1930
- Walter Reed Hospital, 1930
- Academy of Arts and Letters, 1930
- Trinity College, Hartford, 1930
- Yale Divinity School, 1931
- Hotchkiss School, 1931
- Among the hundreds of church installations which included St. Bartholomew's, St. Thomas's, Fifth Avenue Presbyterian and dozens of others in New York, the National Cathedral in Washington, etc., we make a random choice:
- Plymouth Congregational, Seattle, 1912
- First Unitarian, San Francisco, 1912
- First Lutheran, Johnstown, Pa., 1922
- Temple Emanu-El, Milwaukee, 1923
- First Methodist, Oak Park, Ill., 1925
- Christ Church Cathedral, St. Louis, 1926
- First Church of Christ Scientist, Syracuse, 1927
- Idlewild Presbyterian, Memphis, 1927
- Church of the Immaculate Conception, Los Angeles, 1928
- First Baptist, Richmond, 1928

WATTERS FEATURED AT DAVIDSON CONVOCATION



A convocation of sacred music was held Nov. 12 at the Davidson, N.C. College Presbyterian Church with the college male chorus, Donald B. Plott director, the college brass ensemble, Frank West conductor, an oboist and Dr. Robert S. Lord at the Schlicker organ. Music included: Entrata Festiva, Peeters; O God, Thou Faithful God, Krebs; How Brightly Shines the Morning Star, Kauffmann; Te Deum, Pinkham; Allegro, Concerto for organ and brass, Monnikendam; Psalms 8 and 9, David Richey (first performances); Praise Ye the Lord, Lang-

lais. The recital by Clarence Watters which followed the convocation will be found in the recital section.

Shown above are: Dr. Samuel W. Newell, Jr., pastor of the church; J. Franklin West of the music faculty; Mr. Watters; Louis Steele, president of the newly formed college Guild student group; Dr. Richard Peek, Charlotte, N.C.; Dr. Lord; Dr. George Staples, college chaplain, and David Richey, music faculty.

New Organ Music

Few new organ works came in this month. By far the largest work is a new suite by Camil Van Hulse from J. Fischer which consists of a majestic Prelude, a very chromatic Meditation, a quiet Reverie and a short, brilliant Toccata. A short chime motive ties the movements together and furnishes some thematic unity as well. Hammond registration is provided. Mr. Van Hulse knows exactly what he is doing and has a player's understanding of what works on an organ.

Also from J. Fischer are a Dialogue-Recessional by John Lee, designed as a long postlude, and a Lyric Interlude by Alexander Schreiner, written for the softer, more lush registers of the organ. Both have Hammond directions.

In Edition Bretikopf is a Diptychon by Harald Heimann, a comparatively mild example of German contemporary writing. This not long, sectional piece would make a useful modern program piece. In the same edition is a "sacred concert" by Heinhold Finkbeiner for soprano and organ, Herr, deine Güte reicht, soweit der Himmel ist. Essentially all running counterpoint, it makes considerable demands on the musicianship and virtuosity of both performers.

Leo Sowerby's Little Jesus, Sweetly Sing, for medium voice, makes no such demands and should be one of the composer's most widely heard songs. (Fitz-Simons).—FC

LIST NEW LOVELACE WORK, MILHAUD SACRED SERVICE

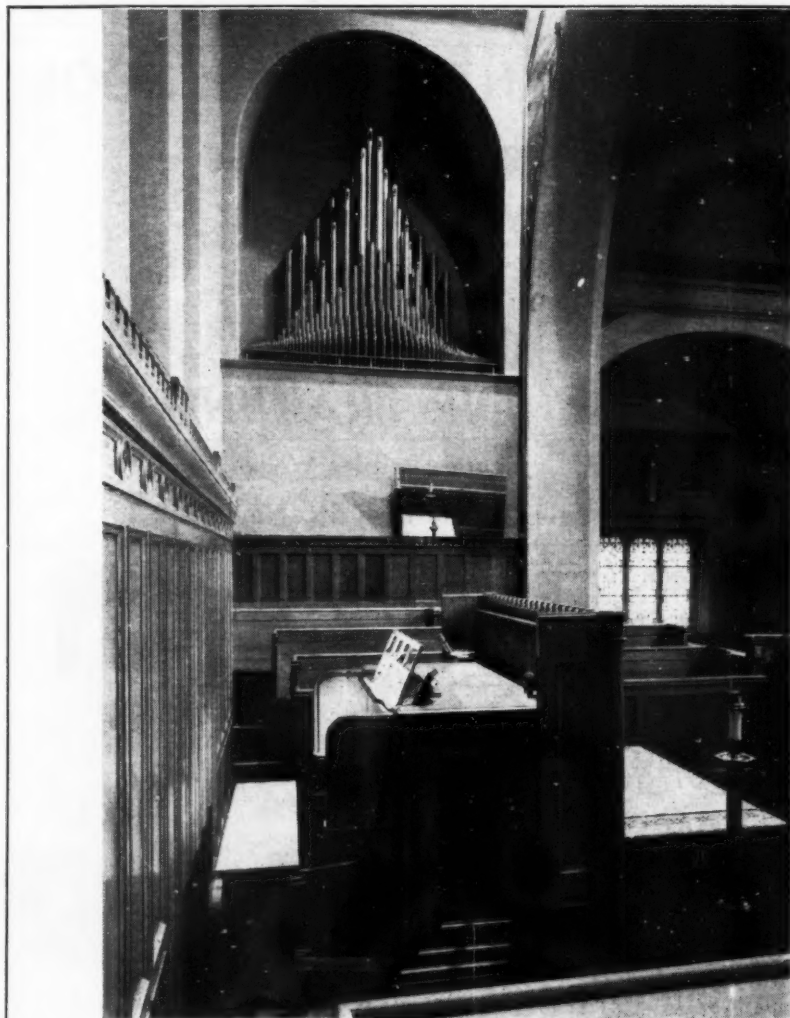
Milhaud's Sacred Service and the newly published Job of Uz by Austin Lovelace will be performed Feb. 5 at the First Methodist Church, Evanston, Ill. The chancel choir will be joined by the a cappella choir of Northwestern University, with Dr. William Ballard and Dr. Lovelace sharing the conducting. Timothy Cahill will be at the organ and an eight-part brass ensemble will assist in the Lovelace work.

MISS JEPSON'S RECITALS IN NORWAY REBROADCAST

Esther Jepson, University of Wisconsin at Milwaukee, was represented Nov. 27 on FM station WFMR by tapes of excerpts from recitals she gave in Norway last summer in the Dom Kirke and Torshov Kirke. Made available by Radio Norway the program included: Durch Adams Fall, Homilius; Agincourt Hymn, Dunstable; Introduction and Toccata, Walond; Credo and Adoro Te, Titcomb, and Toccata, Andriessen.

ST. THOMAS CHORAL GROUP SINGS OPENING CONCERT

The St. Thomas Choral society under the direction of James Palsgrove sang its first concert of the season Nov. 11 in St. Thomas Church, New York City. The program contained works of Italian composers of the sixteenth century including Porta, Marenzio, Gesualdo, Rosselli and Palestrina. Gregorian chants and organ music of Gabrieli and Merulo completed the evening.



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Ernest M. Skinner Recalls the Past on 85th Birthday

By ERNEST M. SKINNER
[From THE DIAPASON for March, 1951]

This sketch is given to the editor of THE DIAPASON, at his request, on the occasion of my eighty-fifth birthday.

I was born Jan. 15, 1866, in Clarion, Pa., of poor but disconcerted parents, after which they moved away from there as soon as possible. My father was a tenor singer and vocal instructor and was one of a quartet in the Unitarian Church of Taunton, Mass., where for the first time I saw a church organ. It fascinated me. Later I pumped the organ in the Baptist Church for Edward M. French, the organist, who was kind enough to let me examine the instrument throughout. I was very proud to have discovered a leak in the bellows due to broken leather in a joint in the folds of a feeder.

I started at the age of 12, approximately, to build an organ. I made small wooden pipes which refused to speak and took them to a Mr. Tinkham, who ran a music store, but he was unable to help me very much. I didn't get very far in this attempt.

I had most of my schooling in Taunton. Later my parents moved to West Somerville, Mass., where I went to high school for a while, but left because I made no progress in Latin. My father knew a small organ builder in Reading, Mass., whose name was George H. Ryder. I was immediately fascinated with the work and commenced my daily labor by sweeping the shop, after which I wound trackers. There was nothing but mechanical action in those days. In a short time I designed a machine with which I could wind the trackers better and faster than by hand. The foreman was Horace Marden, who was sympathetic and helpful. He eventually left to become foreman for George S. Hutchings, a Boston organ builder, and was succeeded by John Bren-

nan, who was both undiplomatic and incompetent. The voicer was William H. Dolbeer, who later went to Hutchings. I tried to get him to show me how to set a temperament, he declined. I was finally told by Charlie Moore, a reed voicer at the Samuel Pierce pipe shop in Reading; "The fifth above and the fourth below, flat. The fifth below and the fourth above sharp," which if you analyze it is equivalent to saying, free gratis for nothing without charge. The fifth above is the fourth below.

Well, I bought a piano hammer and started in to tune the family piano, but found it difficult, as the piano tone is not sustained, as is organ tone, and the "beats" do not complete on the piano, as in the organ, but sound a *wa-a-a--a* and die, while in the organ the beats are *wow-wow-wow*. Well, I finally learned the tuning of both piano and organ and my enthusiasm led me to temper every stop and tune by fourths and fifth from top to bottom, although the high and low octaves were finally tuned by double octaves, all of which is analyzed and described in detail in "The Composition of the Organ," to issue some time in 1951.

Later, Hutchings moved to Irvington Street, Back Bay, unfortunately next to the Boston and Providence Railroad, at which place I eventually became draftsman and then foreman.

A depression came and the business was in difficulty, which was reduced by one who came from another company. It so happened that he was so mercenary that some supply people finally refused to sell us anything, as our new man found fault with first-class materials. Sharp letters were written to clients who were a little slow in paying bills; so it became necessary for me to go and apologize and pacify them. I was finally obliged to tell Mr. Hutchings that he would have to choose between us. So he notified this man that their agreement would not be renewed at its expiration. He had to pay him \$30,000 to get rid of him. Then he got in another manager who proved to be so incredibly stupid that I finally was forced to resign. The company paid me \$4,300 for my stock and I started in a smallish wooden building in South Boston. While in business there, I met some wealthy churchmen for whom I built

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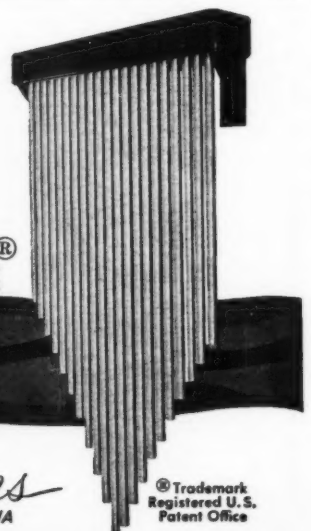
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organs, one of whom was George Foster Peabody. They bought stock in the company to the amount of \$5,000 each; so I got a good start at last. I soon won the contract to build the organ for City College in New York, where Samuel A. Baldwin was organist. The hall was crowded to the doors at every recital. The auditorium seated 2,200. Later the "moves" came along and reduced the audiences seriously, but these recitals continued for several years.

A little later I was awarded the contract to build the organ for the Cathedral of St. John the Divine. I have had, I believe, the most distinguished clientele in the United States, among which I will name the Washington Cathedral, Rockefeller Chapel at the University of Chicago, the Chapel at Girard College, Philadelphia, and Grace Cathedral, San Francisco, where Richard Purvis, one of our greatest composers for the organ, is organist.

As I happened to be a music-lover I went to many operas at the Metropolitan in New York. Here I heard Richard Strauss' "Salome" and a chorus of French horns in the Salome dance. I immediately developed my French horn, which happens to be identical in character with the orchestral horn. The opening notes of Dukas' "Sorcerer's Apprentice," and Strauss' "Thus Spake Zarathustra" both begin on the bottom note of the contra bassoon. It would be difficult to imagine a more impressive use of this instrument. So I worked with a form of organ reed resembling closely the form of the bassoon and arrived at a satisfactory reproduction of the bassoon. Some lovely measures on the oboe in "Parsifal" led to the development of my orchestral oboe, which is identical with its prototype, the first example being placed in the Tompkins Avenue Congregational Church, Brooklyn. The monologue played on the English horn, beginning the third act of "Parsifal," is responsible for my English horn, or cor Anglais, if you wish. The erzähler and kleiner erzähler were developed by emphasizing a peculiar tonality noticed in an ancient bell gamba, which I was re-voicing.

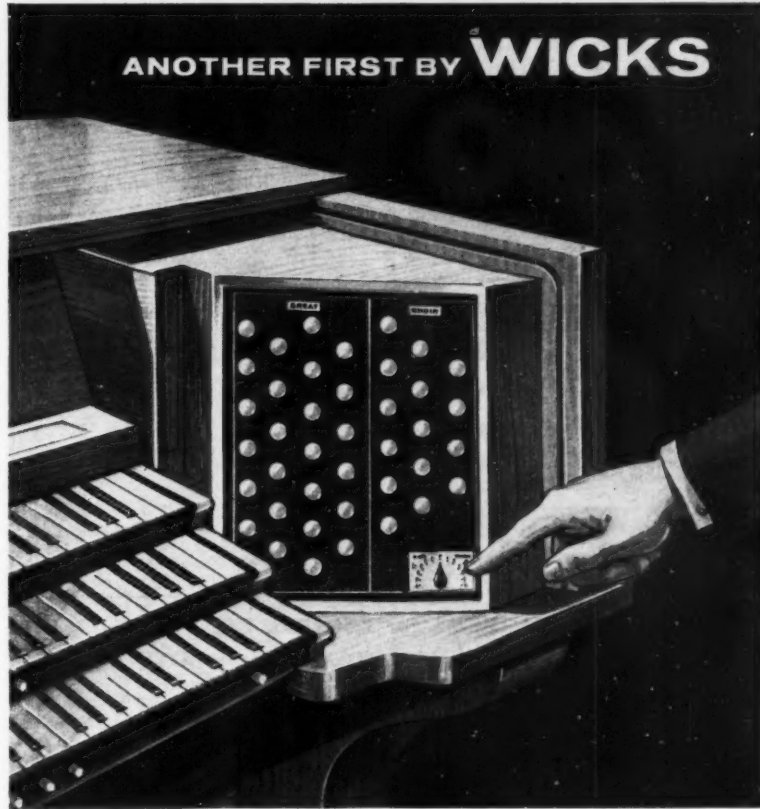
Every improvement I ever made in the organ was opposed by somebody. I

once had an organ to build for Whitinsville, Mass. Although the electric action was perfected and in general use, a Boston organist who was adviser for the church insisted that it be a tracker action for a three-manual organ. A few months ago I was called to give an estimate on rebuilding this organ.

When I completed the organ for the Old South Church, Copley Square, Samuel Carr, the organist, a wealthy administrator, gave me \$500 and told me to show the organ in my own way. I asked five organists and told them of our local conditions and they were fine enough to accept \$100 each and to pay their own expenses. As this was between thirty and forty years ago I will give their names: William C. Hammod, Gaston Dethier, Edwin Arthur Kraft, Charles Heinroth and Dr. T. Tertius Noble. All these artists were kind enough to let me tell them of local conditions and to suggest the character of the programs I wanted. There were 1,200 present at the first recital and 500 were turned away at the last. Mr. Carr told me those recitals had done more for the organ than anything that had happened in twenty years and that the tracker organist had been explaining away the success of those recitals for a year. Mr. Kraft's opening number was Faulkes' Concert Prelude and Fugue, which is anathema to the digital acrobat.

Well, I started at 85 and will close by saying I feel about the same and look forward to carrying on again when the war ends, but with a difference. In the beginning an 8-ft. stop was priced at about \$225. Now the cost is \$1,000 plus, which tells me that never again will organs be like that in the Hill Auditorium at Ann Arbor, University of Michigan. This organ would now cost in the neighborhood of \$125,000. Under the virtuoso touch of the late Palmer Christian this organ developed a national reputation. Who dares to hope that under present conditions, sans war, such an organ will ever be built again?

In conclusion I will say that Alexander Graham Bell, when at work developing the telephone, offered Mr. Hutchings a half-interest in it for \$50 and Mr. Hutchings turned it down.



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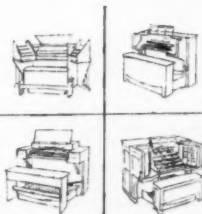
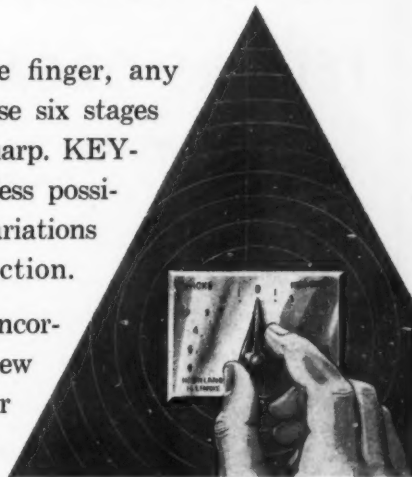
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Lead Thou Me	G. Schreck, ed. C. Dickinson	.22
Let All Men Hear (T.T.B.)	Lloyd B. Tuttle	.22
Let Us With a Gladsome Mind (Unison)	Christopher Thomas	.18

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ANOTHER HONOR GIVEN TO LEO SOWERBY



LEO SOWERBY is shown receiving a citation Oct. 24 from the Rt. Rev. Lauriston L. Scaife, DD, bishop of the diocese of Western New York at the annual fall seminar of the diocesan music commission at which Dr. Sowerby was guest speaker. The citation honored him for his outstanding contribution to the music of the

Episcopal Church. After the presentation Dr. Sowerby addressed the group on Ideals in Church Music.

At the picture's left is the Rev. Thomas R. Gibson, clergy chairman of the commission, and on the right Raymond F. Glover, St. Paul's Cathedral, Buffalo, its lay chairman.

New Choral Music

A comparatively slight stack of choral music reached us in the Thanksgiving and early Advent seasons. Probably many publishers, aware of the preoccupation of organists and directors at this season with the exigencies of the immediate period, deliberately withhold their issues until a more propitious time.

An exception to this is E. C. Schirmer who has not been represented recently in this column. And Christmas dominates their stack. Three good carol arrangements are by Ruth Abbott: Christmas Day Is Coming (Irish), The Wassail Bough (Yorkshire) and the familiar Twelve Days of Christmas. There is a small unaccompanied Matthew Lundquist arrangement of Daughter Zion from Handel's Judas Maccabaeus and SAB versions of an Italian carol, Ah! Gabriel and of Lo, How a Rose. Also rendered for SAB is the Vulpus Now God Be Praised in Heav'n Above. Easter is represented by a Spanish carol, Christ Is Arisen, arranged for SSAA and percussion by Victoria Glaser. Also for SSAA is Now All the Woods Are Sleeping, the tune usually known as Innsbruck, and the Bach Ah God, from Heav'n Look Down. Thomas Beveridge's TTBB Drop, Drop, Slow Tears has a delicate, effective piano accompaniment.

From Abingdon Press come a set of practical works. Some young American composers engaged in church and college work in the midwest and south are included. Lloyd Pfautsch's I'll Praise My Maker is a festival item with brass choir. Daniel Moe's Rejoice in the Lord Always has no problems. After a choir has become accustomed to the meter changes in William B. Giles' To Be a Pilgrim (nine changes on the first page!) it will encounter no further difficulties. Robert J. Powell's From the Rising of the Sun has enough contrapuntal life to wear well with singers. Regina Fryxell's Thou Wilt Keep Him in Perfect Peace is short for an anthem but would have many other uses. John Dressler's When Morning Gilds the Sky and Samuel Walter's How Firm a Foundation are simple straightforward hymn anthems.

When making plans for next season, directors should have on hand Camil Van

Hulse's big Thanksgiving anthem, Come, Ye People (FitzSimons) and a small unaccompanied With Thankful Hearts by Torry Bancanic. And Kent Newbury's Jesus and the Woolly Sheep suggests next Christmas as does SSA Sing We Noël arranged by Glenn Ellison. Also for treble voices is Alice Jordan's SSA God's Lark at Morning and Charles Black's SA folk melody setting of The Lord Is My Shepherd. Margrethe Hokanson's setting of the familiar Praise to the Lord is for SAB and trumpet. Jean Pasquet's Lord, Sanctify Me Wholly would be highly suitable in many quiet services. Free of problems and with a big ending is Herbert Grieb's Haste Thee, O God.

Novello anthems reaching us this month are for next Christmas. Kenneth Leighton's A Hymn of the Nativity opens with an unaccompanied soprano solo, develops to a big climax and comes to a quiet end. Dennis Wickens' He Is Born is based on a fine French carol. Donald Cashmore's All My Heart This Night Rejoices has a big beginning and ending; its quieter section has a soprano obligato.

W. Lawrence Curry's The Night Lies Still uses a speech choir and readers to help the mixed choir tell a Christmas story (Schmitt, Hall and McCreary). An interesting SAB from the early seventeenth century is the John Amner O Come Thou Spirit Divinest.

Three arrangements by Gerhard Schroth head the list from Kjos: SSAATTBB Bless the Lord, from the Russian, and two for Christmas—the Coventry Carol and Good Christian Men, Rejoice. A unison Carlton Young rendering of one of the Bread of the World tunes has an obvious purpose. Paul Harding's arrangement of Brightest and Best is a simple hymn anthem. Maxcine Posegate's Came the Wise Men divides voices at its climax; it has its share of loos and ohs.

Two from Galaxy are a well-made A Babe Is Born by Marian McLaughlin and a lively Song of Praise by Carl Sitton.

J. Fischer has two for special voicings, an SSA A Christmas Carol by J. Curtis Shake and a Robert Bigg TTBB arrangement from Handel, Verdant Meadows.

The two editions of The Quemmas Carol with useful historical and performance notes by Edward W. Klammer (Concordia) should be of great interest to those who co-ordinate music with religious education.—FC

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WHITEFISH BAY METHODIST

Arnold Mueller, Organist, Works on Design—Organ Contract Let before One for Building—Donald McDonald Plays Openers

The three-manual Schantz organ in the Community Methodist Church, Whitefish Bay, Wis. was opened Oct. 16 at services of dedication followed by recitals by Donald McDonald. Arnold Mueller, past-dean of the Milwaukee AGO Chapter and organist of the church, helped develop the design. The organ contract was completed nine months before that for the building, giving special opportunities for advantageous planning. Mr. McDonald's program appears in the recital pages.

The stoptlist of the forty-two-rank instrument is as follows:

GREAT

- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Octave Quint, 2½ ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Furniture, 4 ranks, 244 pipes
- Chimes, 25 tubes

SWELL

- Rohrflöte, 8 ft., 68 pipes
- Viola de Gamba, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 61 pipes
- Principal, 4 ft., 68 pipes
- Flauto Traverso, 4 ft., 68 pipes
- Flautino, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 8 ft., 61 pipes
- Vox Humana, 8 ft., 61 pipes
- Oboe Clarion, 4 ft., 68 pipes

CHOIR

- Holzgedackt, 8 ft., 68 pipes
- Dulciana, 8 ft., 68 pipes
- Unda Maris, 8 ft., 49 pipes
- Koppelflöte, 4 ft., 68 pipes
- Rohr Nazat, 2½ ft., 61 pipes
- Spitzflöte, 2 ft., 61 pipes
- Tierce, 1½ ft., 61 pipes

CCWO GIVES INTER-FAITH PROGRAM FOR FEDERATION

The Chicago Club of Women Organists, Mrs. Glen Mossman president, gave an inter-faith music program Nov. 27 for the Illinois Federation of Music Clubs at the Fine Arts Building.

Mrs. Robert Shoemaker introduced the representatives of the different faiths. Pavel Slavensky, Temple Shalom, explained the liturgy of the Jewish faith and illustrated with vocal selections accompanied by Mrs. Edward L. Leamon; Mrs. C. L. Charles offered a history of the development of the Roman Catholic liturgy prepared by Mrs. D. T. Nelson; Marga Link explained the Lutheran liturgy and a quartet directed by Gerhard Schroth sang newly composed chants by Paul Bunjes; Mrs. Peter Lagoonoff gave a description of the music of the Russian Orthodox church; lastly Mrs. R. S. Anderson, immediate past-president, talked on music of the Christian Science service, with Mrs. Lowell Steen singing a group to illustrate.

MRS. C. L. CHARLES

- Clarinet, 8 ft., 68 pipes
- Harp, 8 ft. (prepared)
- Cymbelstern

ECHO

- Echo Flute, 8 ft., 61 pipes
- Vox Angelica, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Concert Flute 8 ft., 61 pipes
- Oboe, 8 ft., 61 pipes

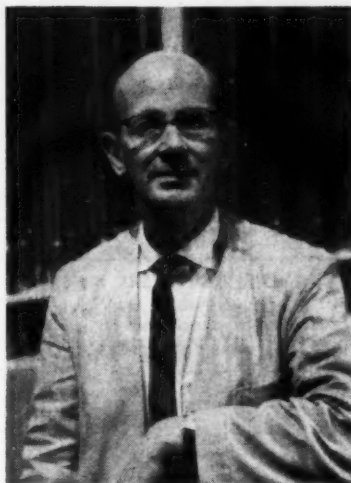
ECHO PEDAL

- Lieblichgedeckt, 16 ft., 12 pipes

PEDAL

- Resultant, 32 ft.
- Contrabass, 16 ft., 12 pipes
- Sub Bass, 16 ft., 32 pipes
- Rohrbourdon, 16 ft.
- Quint, 10½ ft.
- Principal, 8 ft., 12 pipes
- Rohrflöte, 8 ft.
- Choral Bass, 4 ft., 12 pipes
- Bass Flute, 4 ft., 12 pipes
- Rohrflöte, 4 ft.
- Rauschquinte, 3 ranks, 96 pipes
- Bombarde, 16 ft., 12 pipes
- Trompette, 8 ft.
- Clarion, 4 ft.

JAN BENDER

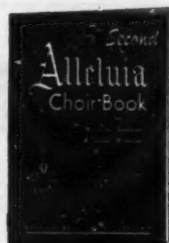


JAN BENDER, well-known composer of organ and church music, has become a member of the faculty of the Concordia Teachers College, Seward, Neb. A recent recital program which he played at St. John's College, Winfield, Kans. sponsored by the college GSG appears on the recital pages.

Born in Holland in 1907, Jan Bender became a student of Karl Straube at the Leipzig State Academy at the age of 13. Later he also studied with Hugo Distler. He served as organist and director of music in East Friesland until 1952 and thereafter at St. Michael's in Lüneberg, Germany. He came to America in 1956 at the invitation of Heinrich Fleischer for the summer sessions of Valparaiso, Ind., University. He was visiting professor in 1959 at the University of Denver.

Mr. Bender's more than 500 compositions are published by the Concordia Publishing House and by Bärenreiter, Kassel, Germany.

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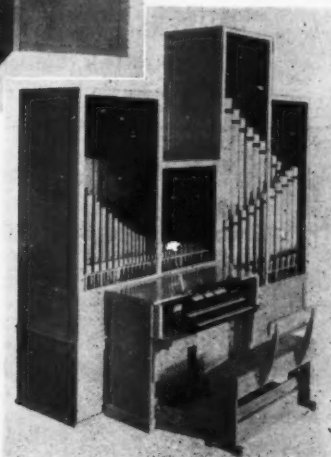
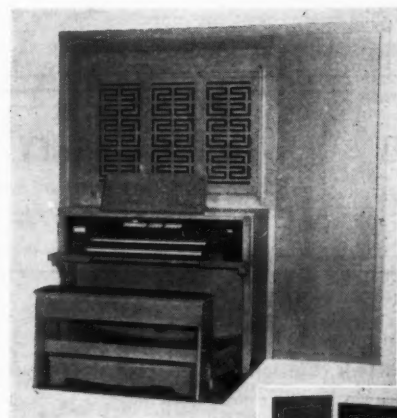
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RICHARD M. PEEK

Tour of Spain and Portugal Discloses Notable Organs

By RICHARD M. PEEK

Last summer a group of sixteen American organists, including the author of this article, spent three weeks in Europe under the leadership of Melville Smith of Boston. Within this period they saw, heard and played some of the great organs on the continent. This article is an account of impressions received on that trip of Portuguese and Spanish instruments.

Arriving in Lisbon early in the morning, the cool weather which greeted us was something of a surprise, but, by the time we reached our first organ in the early afternoon, a more tropical atmosphere was apparent with a bright blue sky and a very warm sun. The church was that of Sao Roque with a one-manual organ of 1784 by Antonius Xaverius. The church building itself, like many we saw in Portugal, was not ornate on the outside but splendid within, displaying much gold leaf and detailed carving on the altar as well as in the smaller side chapels. Unfortunately, the organ was not in good tune and the blower was noisy, so that it was difficult to tell much about it. Still the glorious fanfare of en-chamade reeds from the rear-gallery installation made its telling effect upon the listener. The acoustical situation here, as in the great majority of the churches we saw, was excellent for music, with no deadening carpets or other absorbent materials.

The second organ, also an Xaverius of 1826, at the Church of the Incarnation, had been rebuilt by Walcker of Germany. While it was in fairly good tune and possessed a fine en-chamade trumpet, it did not, in the opinion of J. Ramos Sampaio, the organ builder who has restored many of the old Portuguese instruments and who accompanied us much of the time in Portugal, represent a truly Portuguese organ sound any longer.

Our second day brought us to Sao Vicente and a larger two-manual instrument. This organ, which had recently been restored by Mr. Sampaio, was a revelation. Placed in a frontal position immediately behind the altar and mounted high above the choir, its translucent tone and fine voicing soon convinced us that this was the finest instrument we had heard, an impression which was confirmed by subsequent instruments in Portugal. Here also, the gap in dynamics which was sometimes apparent between the en-chamade reeds and the full principal chorus on these instruments was not apparent. The builder of this fine instrument is unknown.

A visit in the afternoon to the Monastery of Mafra with its six organs, three by Ofes and three by Fontanes, was an enjoyable experience. Great hilarity was provided by "antiphonal" improvisations among members of the tour. Unfortunately, only three of the instruments were in playing condition. A visit to the quaint fishing village of Nazare brought us back to Lisbon.

Our next trip was to the University of Coimbra. Lunching at the ancient walled city of Obidos, we arrived too late to visit the organ at the University Chapel that evening. However, the next morning the sun streaming through the windows of the Royal Chapel upon the gilt organ case was an unforgettable sight. After hearing several pieces on the organ played by our Portuguese guide, Eduardo Simoes, we requested him to take off the tremulant, only to discover to our dismay that it was not a tremulant, but mechanical difficulty causing the fluctuation of wind! Be that as it may, many of the individual sounds of the instrument were lovely, particularly the flutes (tremulant and all). Built in 1733 by an unknown builder, it was restored several years ago by Mr. Sampaio. A visit to the Royal Library concluded our tour of Coimbra, and we were enroute to Spain.

Several conclusions from this brief inspection of Portuguese organs could be drawn. The reeds, both those exposed horizontally over the head of the player and those in the case, are the crowning glory of these instruments. The principals (flautados) are on the "fluty" side with plenty of grave and acute mixtures



RICHARD M. PEEK, SMD, is organist and choirmaster of the Covenant Presbyterian Church, Charlotte, N.C.

to back them up. Many of the stops are divided at middle C, both on one and two-manual organs and the use of pedals is almost non-existent, with just one or two notes, if any. In most instruments there are two arrangements of pipes, the larger body of them speaking above the head of the player, the other, termed "Eco," speaking on the same level as the performer, and often enclosed in a shutter arrangement which can be either open or closed in accordance with Baroque practice.

A typical specification for a one-manual instrument is provided in that of Sao Roque:

LEFT OF CONSOLE

- Trompeta Batalha, 8 ft. (en chamade)
- Clarao, 4 ft.
- Cheio, 4 ranks
- Cimbala
- Recimbala, 4 ranks
- 15th and 19th (drawn together)
- 19th and 22nd (drawn together)
- Quinzena, 2 ft.
- Dezanovena, 2 1/2 ft.
- Trompa Real, 8 ft.
- Oitava Real, 4 ft. (Principal)
- Bordao, 4 ft.
- Principal, 8 ft.
- Violao, 8 ft.

RIGHT OF CONSOLE

- Clarim, 4 ft.
- Clarinet, 8 ft. (eco)
- Trumpa Major, 8 ft.
- Corneta, 4 ranks (eco)
- Corneta, 6 ranks
- Flauta de ponta, 8 ft. (eco)
- Cheio, 5 ranks
- Quinzena, 2 ft.
- Dozena, 2 1/2 ft.
- Recimbala, 4 ranks
- Oitava Real, 4 ft. (Principal)
- Flauta Travessa, 8 ft.
- Principal, 8 ft.
- Principal, 16 ft.

Some of the ranks are divided at middle C; others are complete ranks. There is a vent for the mixtures. Compass: 53 notes.

A pleasant trip through the plains of Northern Spain brought us to our first Spanish instrument at Ciudad Rodrigo and to our initial picture of the distinctive placement of these instruments. At the Cathedral of Santa Maria we found two organs placed high on galleries halfway down the nave which formed the two sides of the choir. These organs spoke across the choir, as well as into the aisles on either side of them. To the front of them was the remainder of the nave with seats for the congregation and the altar. Only one of the organs was in playing condition, and though not in first-class condition and still hand-pumped, a demonstration of it proved the reputation of the fiery, but low-pressure spanish reeds to be well justified. Reluctantly leaving this fine Romanesque cathedral behind us, we proceeded to Salamanca for the night, only to be greeted by enormous crowds thronging the streets in preparation for the fiesta of the next day.

A visit to the New and Old Cathedrals of Salamanca proved to be more pictorial than musical, for, due to the heavy sched-



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A Brighter Dawn Is Breaking (Maurice Blower)

'Tis The Spring Of Souls (Guy Eldridge)

Christ, Being Raised From The Dead (Keith Blissett)

Christ The Lord Hath Risen (C. S. Lang)

SIDE 2

Harvest Hymn (Arthur Ward)

Hear Thou My Prayer, O Lord (Keith Blissett)

Christ, Whose Glory Fills The Skies (Keith Blissett)

Set Up Thyself, O God (C. S. Lang)

Two Intros (Eric Thiman)

1. Come Holy Spirit, Come

2. See What Love Hath The Father

Bless'd Are The Pure In Heart (Maurice Blower)

Blessed Jesus At Thy Word (Eric Thiman)

I Will Give You Rain In Due Season (Alec Rowley)

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ule of services, most of our party were unable to hear the two instruments (one from 1557). After a brief look at the famous walled city of Avila, and hearing the Romantic flavor of the Victoria organ (1925) and seeing the Hernandez organ (inscribed 1891, but looking much older), we proceeded to Segovia where again the services in connection with the feast-day left us with only a taste of this newly-restored organ.

The next day provided one of the most satisfying days in Spain, both architecturally and musically. The Cathedral of Burgos is certainly a magnificent Gothic edifice. We arrived at 10:00 a.m., just in time to hear mass, complete with a fine organ offertory played by the young priest, who, in addition to his musical duties, taught Latin in the Cathedral School. After some time at this interesting instrument of 1706 by Echevarria (rebuilt by Roques of Zaragoza) with its mild foundation stops and bright reeds, we stopped at the Convent of Las Huelgas. There we played a small Hermanos Roques organ of eight ranks in the Chapel which seemed to possess more 19th Century French than Spanish character. An early Spanish instrument was seen in the main Church, but not played.

The next instruments were found at Zaragoza, which again possesses two Cathedrals. The Old Cathedral, "La Seo," contains a fine early instrument rebuilt in 1860 by Pedro Roques which was demonstrated by another priest-musician, Fr. Jesus Vived. While the reeds here did not seem to be as finely voiced as those at Burgos, they nevertheless made a good effect, and the performance of some early French music upon the organ came off well. A very large four-manual electric organ by Dr. Ramon de Amezua and the Organeria Espanola at "El Pilar," the New Cathedral, proved to be a very big sound for the large edifice. Housed in a splendid ancient case-work of walnut, the full ensemble was dominated by reeds which were too heavy in the choir, but which sounded a good deal better in the nave.

Traveling northward toward the French border, we stopped at Jaca where we heard a very poor rebuild of what must have been at one time a fine old Spanish instrument. At the three-manual organ at Huesca we were treated to a fine demonstration of this beautiful Eighteenth century instrument and then played it to our heart's content. Untouched by later generations, this organ seemed to me to be the most rewarding in Spain. Unfortunately the name of the builder was unknown to the local authorities. Not only were the reeds in good shape and of telling quality, but the entire ensemble was of a splendid timbre, and, if one were lucky enough to find the right note on the straight pedal board, the one octave of pedals gave a welcome gravity to the ensemble. Particularly striking was the play back and forth between the en-chamade reeds of the division facing into the choir and those facing into the ambulatory, or aisle of the church. Because of its singular character we shall include the specification of this instrument.

CHOIR (manuals 1 and 2)

LEFT OF CONSOLE

- Cascabeles (Whistle)
- Trompeta di Batalha, 8 ft.
- Bajoncillo Clarin, 4 ft.
- Trompeta, 8 ft.
- Lleno (Mixture)
- Tambores (Drum)
- Twelfth
- Violon, 8 ft.
- Trompeta Echo, 8 ft.
- Flautado Dulce, 8 ft. (Diapason)

RIGHT OF CONSOLE

- Fagot and Oboe, 8 ft. (en chamade)
- Pajares (Bagpipe)
- Trompeta Maos, 8 ft. (en chamade)
- Flauta, 8 ft.
- Voz Humana, 8 ft.
- Corneta
- Clarita, 8 ft. (Clarinet)
- Fifteenth
- Tapadillo, 8 ft. (Stopped Flute)
- Octava, 4 ft. (Principal)
- Flautado de 13 (Diapason, 8 ft.)

AMBULATORY DIVISION

(on manual 3)

LEFT OF CONSOLE

- Bombarda, 16 ft.
- Trompeta Real, 8 ft.
- Flautado de 26 (Diapason, 16 ft.)
- Flautado de 13 (Diapason, 8 ft.)

RIGHT OF CONSOLE

- Voz Celeste, 8 ft.
- Trompeta, 8 ft.
- Bajoncillo, 8 ft. (Bassoon)

- Viola, 8 ft.
- Viola da Gamba, 8 ft.

PEDAL

(speaking into choir)

- Contras de 26 (Diapason, 16 ft.)
- Contras (Diapason, 8 ft.)

The upper manual is under expression (open or closed). One ventill plays all pedal notes at once; another adds the echo trumpet and mixtures, another the tremulant, and the last is a coupler from the second to the third manual.

The remainder of our time in Spain was largely spent in travel, driving down the Costa Brava toward Barcelona where we spent the night preparatory to an afternoon flight to Germany. The morning in Barcelona was taken up with sightseeing, notably the fantastic Gaudi "Church of the Holy Family" and the historic Cathedral where Columbus is said to have brought the first American Indians for baptism. At the huge Palace of Montjuich we saw and played the enormous six-manual electric Amezua organ of 149 registers. As in the case of the immense Tamburini organ which we heard in the Auditorio Nacional in Mexico City last summer, individual ranks are nearly swallowed up in the vastness of the building, but with the full ensemble it makes a virtuoso effect, and fairly cries out for a Vienne Symphony or the Reubke Sonata. An exciting but deafening part of the visit was a tour of the organ chamber while several members of the group were playing fortissimo. The walkway through the chamber consisted, in part, of a 32-ft. open wood pedal pipe mounted on its side!

Thus ended this lap of our journey. A discussion of Spanish tonal organ principles might well be in order at this point. First, it seems there are not essential differences between classic Portuguese and Spanish instruments. Both are based on the premise of mild foundation stops, particularly in regard to the diapasons which are decidedly on the "fluty" side. Both also share in their disregard of much pedal development and in the use of flute and principal choruses of typical Baroque harmonic development. An exception to this is the flute mutation, which is seldom found. In all fairness it must be said that even though these flutes and principal choruses are interesting, they do not match the excellence of these ensembles as found in the Northern German school of organ building. The most distinctive things about these Iberian instruments are the reeds, particularly the en-chamade installations. Their timbre and impact are peerless, and one need only hear the literature of Cabezon, Coelho and others played upon these organs to sense their unique contribution to the art of the organ.

The main difference in the organs of Spain and Portugal thus lies in placement, rather than divergent artistic ideals. The Portuguese tend toward rear gallery or frontal installations, while the Spanish favor two instruments flanking the Choir in the Nave. The latter organs also tend to be somewhat larger in size.

All in all we left Iberia regretfully, carrying with us memories of trumpets regal enough for Gabriel himself!

SOME 160 members of fourteen area choirs joined in the 13th annual choir festival Nov. 6 at the First Reformed Church, Ridgewood, N.J. Richard Seidel directed the massed choirs, Mrs. Foster Freeman, Jr. was organ accompanist and Raymond Reed played the voluntaries.

MENDELSSOHN'S *Lauda Sion* was sung Nov. 6 at St. Thomas's Church, Columbus, Ga. with Florence Robertson as organist-choirmaster; Vivaldi's *Gloria* and the Friedell *Magnificat* and *Nunc Dimittis* were heard Dec. 18.



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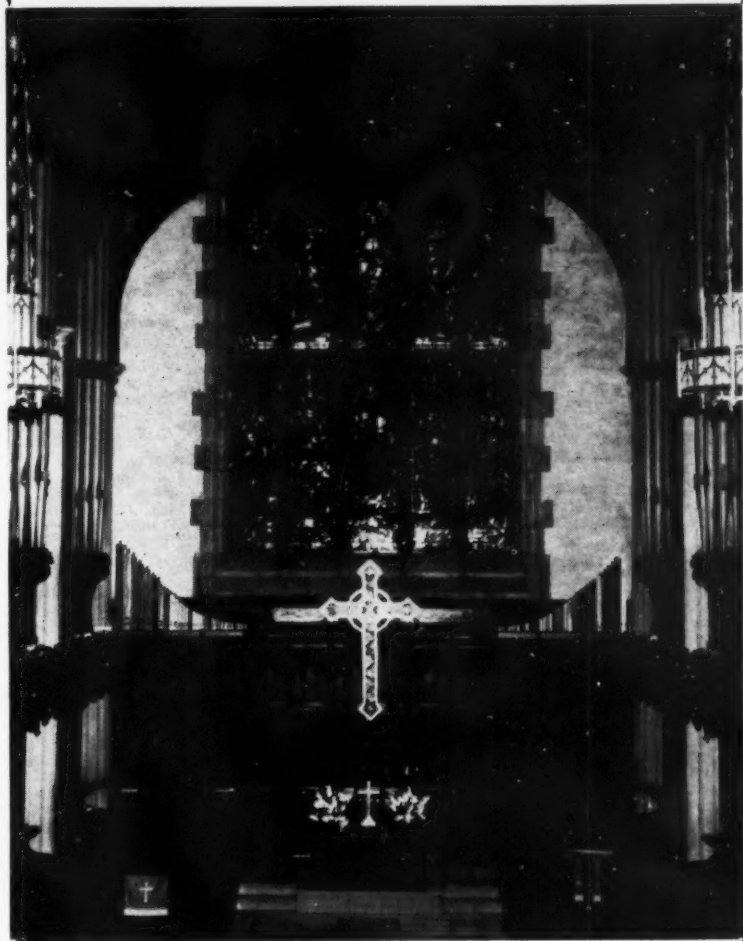
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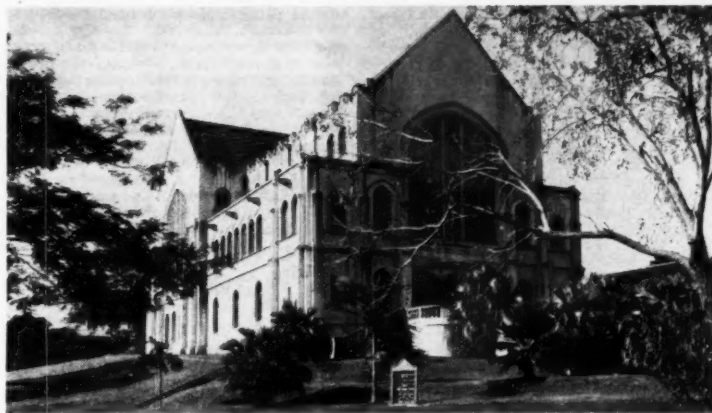
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- NORTH CAROLINA COLLEGE, Durham, N.C., Cella E. Davidson
- NORTHWEST CHRISTIAN COLLEGE, Eugene, Ore., E. L. Myrick
- NYACK MISSIONARY COLLEGE, Nyack, N.Y., Harold M. Best
- OCCIDENTAL COLLEGE, Los Angeles, Clarence Mader
- OHIO WESLEYAN UNIVERSITY, Delaware, Ohio, Dr. Rexford Keller
- PLEASANTVILLE HIGH SCHOOL, Pleasantville, N. Y., Leslie Garrison
- SACRAMENTO, Sacramento, Cal., G. Leland Ralph
- ST. JOHN'S COLLEGE, Winfield, Kan., Alma Nommensen, AAGO
- ST. PETERSBURG COMMUNITY, St. Petersburg, Fla., Ann Ault
- SAN JOSE, San Jose, Cal., Charles L. Sayers
- SANTA ROSA JUNIOR COLLEGE, Santa Rosa, Cal., Gordon Dixon, AAGO
- SHENANDOAH CONSERVATORY OF MUSIC, Dayton, Va., William J. Skeat
- SOUTHERN ARIZONA CHAPTER, Tucson, Ariz., Dr. Robert C. Lamm
- SOUTHWESTERN AT MEMPHIS, Memphis, Tenn., Dr. Adolph Steuterman, FAGO
- SOUTHWESTERN UNIVERSITY, Georgetown, Tex., R. Cochrane Penick

CHURCH WHERE ISTHMIAN CHAPTER OPENED ORGAN



BALBOA UNION Church has the most modern organ in Central America. The tropics pose almost impossible maintain-

ance problems and good organs there are a rarity. Few churches there can afford the expense involved.

Canal Zone Organ Opening Occasion for Big Program

The Isthmian Chapter was in charge of a gala program to open the rebuilt organ in the Balboa Union Church, Panama Canal Zone. The organ, a Hastings of 1930, was completely rebuilt by Arthur A. Albright, Gatun, and has a new Reiser console. Mr. Albright, a member of the chapter, gave comments on the design and construction of the organ as a feature of the program. Mrs. Arthur J. O'Leary, sub-dean and organist of the church, was accompanist for Mrs. Edwin C. Webster, soprano, also a member, and the organ soloists were: Earl Keeney, organist of the Cathedral of St. Luke, Ancon, who played Vom Himmel hoch, Pachelbel; Wir glauben all' an einen Gott, Bach, and Sonata 6, Mendelssohn; and Franz Manfredi, titular organist at Santa Ana Church, Panama City, who played Funeral March and Hymn of Seraphs, Guilman, and Fiat Lux, Dubois.

Dean Cornelia Malmberg headed the large committee who made the event possible.

EVELYN C. BUSH

Prize Anthem Contest

Those wishing to enter the AGO Anthem Contest are reminded that compositions must reach Guild headquarters not later than Feb. 1.

- STATE UNIVERSITY OF SOUTH DAKOTA, Vermillion, S.D., Jack L. Noble
- STETSON UNIVERSITY, Deland, Fla., Jack Rowe
- TOLEDO CHAPTER, Toledo, Ohio, Paul Lang
- TWIN CITIES, Minneapolis/St. Paul, Minn., Gerald Bales
- UNION COLLEGE, Barboursville, Ky., William Hays
- UNIVERSITY OF MIAMI, Miami, Fla., Dr. Ralph A. Harris, FAGO, ChM
- UNIVERSITY OF NEBRASKA, Lincoln, Neb., Myron J. Roberts
- UNIVERSITY OF NEW HAMPSHIRE, Durham, N.H., Irving D. Bartley, FAGO
- UNIVERSITY OF REDLANDS, Redlands, Cal., Raymond Boese
- UNIVERSITY OF WISCONSIN, Milwaukee, Wis., Esther Jepson
- UNIVERSITY OF WYOMING, Laramie, Wyo., Gerhard Krapf
- WEST COLLEGE, Dover, Del., Ona Weimer
- WEST LIBERTY STATE COLLEGE, West Liberty, W. Va., John K. Zorian
- WEST VIRGINIA WESLEYAN COLLEGE, Buckhannon, W. Va., Robert E. Shafer
- WREATON COLLEGE, Wheaton, Ill., Jack C. Goode
- YANKTON COLLEGE, Yankton, S. D., Dr. Evelyn Hoff

1961 Regional Conventions

- January 7, 8—Idaho Falls, Idaho
- May 7-10—Charlotte, N. C.
- May 21-24—Washington, D. C.
- June 12-14—Des Moines, Iowa
- June 13, 14—Tacoma, Wash.
- June 18-20—Boston, Mass.
- June 18-20—Toledo, Ohio
- June 19-21—Wichita, Kans.
- June 20-22—Bridgeton, N. J.
- June 21-23—Evanston, Ill.
- June 26-28—Syracuse, N. Y.
- June 26-30—San Francisco, Cal.
- June 27-30—Memphis, Tenn.
- July 13-15—Portland, Maine
- July 17-19—Boulder, Colo.

Attendance at any of these conventions is not limited to those who live in any particular region. Anyone from far or near is welcome to attend. It is suggested that members choose the convention which is most accessible.

Spokane

The Spokane, Wash. Chapter met Nov. 15 at the Westminster Congregational Church with Dean Don Gorman presiding. The yearbooks edited and printed by Chaplain Kenneth Snyder were distributed. Dr. Melvin West, dean, Walla Walla Chapter, played a seminar-type recital dividing his program into Baroque and modern French music. His comments and "things to listen for" in the works of Dupré, Langlais, Handel, Walthers, Bach and Vivaldi were beneficial and enlightening. Following the recital a reception was held in honor of Dr. West. Mrs. Gorman is responsible for all reception arrangements.

FLORENCE THOMPSON

Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter met Nov. 14 at the Westminster Presbyterian Church, Pasadena, Cal. for a potluck supper and meeting. After dinner members inspected the new four-manual Möller console and five new sets of pipes under the leadership of host Clarence Robinson. Clarence Mader showed slides taken on his trip to Europe including pictures of churches and organs in Norway, Sweden, Germany, Austria, Italy, Yugoslavia and Spain. Future plans for the chapter's participation in the national convention were discussed by Dean Martha Farr and Sub-dean Hunter Mead.

GAYLORD CARTER

San Diego

The San Diego, Cal. Chapter met at the home of Gwen Myers Dec. 5 for its Christmas party. After the exchange of gifts organ numbers were played by the hostess, Elizabeth Wolf, Paul Ruth and Mrs. Stanley Leddington sang several selections.

NINA B. HURT

Los Angeles

The Dec. 5 meeting of the Los Angeles Chapter was held at the home of Eugene Clay. The theme of the annual Christmas Party was the turn of the century and members attended in appropriate attire. The home was beautifully decorated. Musical entertainment was in keeping with the season. Prizes were awarded to Mrs. Frank Desby and to Mr. Clay for the best costumes. A gift exchange was followed by refreshments.

ELFRIDA DOLCH

Texarkana

The Texarkana Chapter met Dec. 3 at St. James' Episcopal Church. The program was played by Dean Irene S. Pelley and Wendell Blake, host organist. Mrs. Pelley's numbers were by Vaughan Williams, Bingham and Shaw. Mr. Blake played two chorale preludes on compositions by Arnsdorff and Bach. A business session was conducted by Dean Pelley. The dates for the Southwest regional convention, Wichita, Kans., were announced. Mrs. Burton Kunsworthy reported on the progress of the patron's drive.

DOROTHY ELDER

Alamo

The Alamo Chapter met at Chapel 1, Randolph Air Force Base, Tex., Nov. 21 at the invitation of Wing Chaplain Lt. Col. Paul Tomasovic, to sponsor TSGT Edwin C. Breeze in a recital. His program is listed in the recital section. Following the recital a short business session was held with Joan White in charge. A reception was held with members of the Randolph choir serving as hosts and hostesses.

EDWIN C. BREEZE

Fort Collins

The Fort Collins, Colo. Chapter met Nov. 21 at the Plymouth Congregational Church. Edward D. Anderson, Colorado State University, was in charge of the program on The Use of Instruments in the Church, with seven instrumentalists, the CSU chamber singers and Mrs. Arthur Martens, dean, on the organ, assisting. After a brief historical introduction the musical portion of the program included numbers by Rohlig, Bunjes, Bach, Buxtehude, Charpentier and Petzold.

Mrs. RONALD A. RYDER

Roswell

The Roswell, N. M. Chapter met Nov. 21 at the First Methodist Church for its annual ministers' night banquet. After dinner Lynn Thayer, El Paso, Tex., spoke on What the Minister and the Musicians Should and Should Not Expect from Each Other. Mrs. F. E. Buck, dean, presided.

RUTH MARTENS

Albuquerque

The Albuquerque, N.M. Chapter met at St. Mark's Episcopal Church Nov. 21 for a program of organ with instruments. Organists participating were Joseph Leonard, Larry Titman, Thelma Mock, Neal Osborne and Robert Loyd.

GLENN L. NELSON

Oklahoma City

The Oklahoma City Chapter met Dec. 5 at St. John's Episcopal Church for a dinner meeting. Sub-dean Fred Haley led a group discussion on the service playing certificate giving the requirements and manner of testing. Plans were made to sponsor Ray Ferguson in a recital in April.

MARY KATE ROBINSON

Houston

The Houston Chapter sponsored the Bedford Singers, under the direction of Dr. R. Wayne Bedford, in a program of choral service music Nov. 14 at the First Presbyterian Church. Charles Pabor was accompanist for the numbers by Willan, Friedell, Peter, Hannahs, Effinger, Bullock, Dickinson, France, Lee, Sowerby, Clokey, and chapter members H. Merrill Lewis, William Barnard and Elmer Schoettle husband of a member. The anthems were chosen by the members as a distinctive contribution to the worship service.

SUE O'FIELD

Fort Worth

The Fort Worth and Dallas Chapters held an annual joint dinner meeting Nov. 21 at the Crossroads, between the two cities. The program for the evening was conducted by the Madrigal singers, North Texas State College, Denton, under the direction of Robert W. Ottman.

The chapter sponsored E. Power Biggs in a recital and master class Nov. 22 at Texas Christian University.

FRANCES SCHUESSLER

Lubbock

The Lubbock Chapter held its annual Christmas dinner Dec. 7 at the Lubbock Women's Club. Mrs. H. W. Wylie was in charge of decorations. Dean Harold Dutton introduced guests and directed the singing of carols, accompanied by Cecil Bolton. The program of violin, organ and vocal numbers was performed by Mary Ann Brennaman, LaVerne Shoemaker, Johnnie Biffle, George Biffle, Mrs. Hugh Ashlock, and Mr. and Mrs. Kenn Miller.

Mrs. J. P. KENNEY

EDWARD MONDELLO

University Organist
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University of Chicago

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News of the American Guild of Organists—Continued

Prize Awards

Prizes for the highest marks in the 1960 examinations were awarded as follows:

FELLOWSHIP: one-half prize—\$150—for Section 1 (playing) to Kathleen Armstrong Thomerson, North Texas Chapter
ASSOCIATESHIP: full prize—\$200—to Robert John Jones, Chicago Chapter
CHOIR MASTER: full prize—\$200—to Daniel A. Durand, San Joaquin Valley Chapter

ALEC WYTON, Chairman
 Examination Committee

Central Arizona

The Central Arizona Chapter met for an evening of chamber and organ music at the First Congregational Church, Phoenix, Nov. 21. Organists performing were Dr. Thyra Leithold, Sue Lombardi and William Fairfield Brown. The meeting was open to the public and followed by a reception at Pilgrim Hall.

MARVIN ANDERSON

Southern Arizona

The Southern Arizona Chapter met Nov. 29 at the First Congregational Church, Tucson. After the business meeting a recital was played by Janet Connelly, John McCoy and host organist DeRuth Wright, demonstrating the new organ. After the meeting refreshments were served and members were invited to try the organ.

MARILYN RINEHART

West Texas

The West Texas Chapter held its "kick-off" banquet for the season Oct. 31. The budget subscription campaign was outlined and the following recital schedule approved: Philip Baker, Nov. 28; Billy John Whitehead, April 3, and Virgil Fox, May 5. Dean Don Wittenbach presided over the meeting.

C. W. DUNCAN

Meridian Branch

The Meridian, Miss., Branch Chapter met Nov. 5 at the First Baptist Church with Valerye Bosarge and Rudolph Matzner hosting. The following officers were elected: Robert Powell, regent; Mrs. J. H. Mallard, secretary and treasurer; Mrs. Valerye Bosarge, reporter; Mrs. Robert Powell, sponsor of the GSG. New member Ivan Baugh was appointed chairman of the January program. It was announced the December meeting was to be a joint one with the Matinee and Philharmonic Music clubs, Music Teachers Association and the Meridian Chorale's supplying the program.

VALERYE BOSARGE

Jackson

The Jackson Chapter met Nov. 13 for a luncheon meeting at the Mississippi College, Clinton. Dean Charles McCool presided over the meeting and welcomed two new members. After the meeting the chapter toured the new Aven Fine Arts Building. The college choir sang a concert under the direction of Dr. Jack Lyall and was accompanied by Fred Conrad at the piano and Gerald Claxton at the organ. Eleanor Carlson played a piano solo. The choir was joined in the final number Thanksgiving for Victory, Williams, by the Clinton grammar school children's choir.

LYMAN A. MAGEE

Lake Charles

The Lake Charles, La. Chapter met Nov. 20 at the Trinity Baptist Church. After a short business session members joined a large gathering for the eleventh annual Thanksgiving vesper service. The prelude, Prelude and Fugue in E minor, Bach, was played by C. Allison Salley, Bertha Moss led the processional hymn. A brass quartet and Juanelva Rose at the organ played Psalm 19, Marcelllo. The McNeese State College choir, under the direction of Edward Steiner and accompanied by Miss Rose sang numbers by Hutcheson-Smith and Titcomb. Frances Shirley, soprano, Lamar LeBoeuf, mezzo-soprano and Frederick Tooley, baritone sang a number by Buxtehude. Janis Chavanne played Twilight at Fiesole, Bingham and Comes Autumn Time, Sowerby. The host choir, directed by Robert L. Snead with Mrs. Chavanne at the console sang anthems by Marshall and Cousins. George Kreamer played Cortège, Vierne as the postlude. A reception followed the service.

WILLIAM STORER

Western Iowa

The Western Iowa Chapter held its annual Christmas dinner party at the home of Dr. E. H. Sibley Dec. 3. The singing of carols and the exchange of gifts, accompanied by an original poem, provided the evening's diversion.

CATHERINE NYLEN

Baton Rouge

The Baton Rouge, La. Chapter met at the Trinity Episcopal Church Nov. 13 to sponsor jointly with the church a concert of sacred music. Frank Collins, Jr. played Thy Will, Dear Lord, Is Always Done, Pachelbel; Noël with Variations, Balbastre; Gavotte, Martini. The Loyola University brass choir, directed by George Jansen, played Provideum Dominum, de Lassus; Toccata, Benelli; Canzona per sonare 4, Gabrieli; Two Magnificats, Pachelbel. Organ and brass numbers were: Sonata 7, Reiche; Sonata pian'e forte, Gabrieli; Poeme Heroique, Dupre. J. T. Rawlins, Jr., tenor, sang Les Angelus, Vierne.

Dubuque

The Dubuque, Iowa Chapter met Nov. 27 at the Xavier Hospital chapel with Mark Nemmers as chairman. The program, designed to demonstrate possibilities of registration on a small organ, was played on the new Reuter instrument. The following program was played: Carolyn Sanders—Alleluia, Dubois; Ann Devaney—Andante Cantabile, Symphony 4, Widor; Lillian Staiger—Cortège et Litanie, Dupré; David Nelson—Now Thank We All Our God, Karg-Elert; Doris McCaffrey—Chorale in A minor, Franck; Mr. Nemmers—Pastorale, Reger and Prelude and Fugue in E minor, Bach. New yearbooks were distributed.

MARK R. NEMMERS

Waterloo

The Nov. 6 meeting of the Waterloo, Iowa Chapter in the faculty room at Iowa State Teachers College, Cedar Rapids, was a reception honoring Philip Hahn, faculty organist, preceding his recital included in last month's recital pages. The requirements for the coming student playing contest were discussed. Yearbooks were distributed. Members were encouraged to attend the Messiah performance by the Waterloo choral association and the Waterloo symphony orchestra. Mrs. Roger Hellenschmidt, dean, was in charge of the meeting.

MRS. LEO BERGMANN

Mason City

The Mason City, Iowa, Chapter met Nov. 15 at the Central Lutheran Church for a program of funeral music for organ and voice. Mrs. O. C. Sorlein played Come Sweet Death, Bach; Elegie, Massenet, and Holy Ghost with Light Divine, Gottschalk. Wilma Nyce played Prelude 1, Three Liturgical Preludes, Oldroyd, St. Edith, Young, and Angelus, Edmundson. Mrs. Max Bokmeyer, soprano, sang two solos. Pastors of members churches were guests. A panel discussion on fine arts in the church, improvement of relations between minister and church musicians and raising the standard of hymns used in the church followed the musical part of the program. Mrs. Wallace Allen was moderator with three of the clergy as panelists. A social hour followed with Mrs. Sorlein, Mrs. Melville Hof and Wanda Pedely as hostesses.

MARGARET I. PETERSON

Central Iowa

The Central Iowa Chapter met Nov. 14 at the Keith Killinger music hall. After a short business meeting, Robert Reed, staff organist, Baldwin Company, Cincinnati, Ohio, gave a lecture and demonstration on the electronic instrument. He played several numbers on the model 10A showing the many combinations that could be used and are available on this model. Several instruments were on display from the small home model to the larger church models.

Clinton

The Clinton, Iowa Chapter held its first clergy-organist banquet at the First Congregational Church Nov. 6. Preceding the dinner Edith Roberts, host organist, played a forty-five minute recital on the Moller organ. Following dinner James Winn acted as moderator for a panel discussion on clergy-organist relationships. On the panel were the Rev. Dr. Schneider, the Rev. Ellert Neilsen, Mrs. W. G. Bockel and Mrs. H. A. Howell. An interesting evening was enjoyed by all. The next meeting was announced for Dec. 4 at St. John's Lutheran Church.

The Clinton, Iowa Chapter met at St. John's Lutheran Church Dec. 4. Mrs. Paul Burgdorf, host organist, played the following program: Wachet auf, Walther; Nun komm, der Heiden Heiland, Kniller; Vom Himmel hoch, da komm und in dulci júbilo, Bach. This was followed by two movies about organ building. It was decided at the business meeting to sponsor Virgil Fox at the First Presbyterian Church March 12. The chapter will sponsor a series of Lenten recitals on Sunday afternoons the first five weeks of Lent. The January meeting will be held at the First Methodist Church.

EDWIN C. BOWYER

Wichita

The Wichita, Kans. Chapter met at the Provincial Mother House, Sisters of the Precious Blood, Nov. 15. Sister Mary Bertrand gave a lecture on Catholic liturgy assisted by the Convent Schola Cantorum, directed by Sister Amelia and the Schola Cantorum, directed by Sister Mary Bertrand. Chants and music in the services were demonstrated. In the chapel of the following program was heard: Glen C. Thomas—From Heaven Above, Bach; Leola Free—Bell Prelude, Clokey; Robert Watts—Elevation, Benoit and Choralfantasie, Hone; Doris Clements—Voluntary 7, Stanley.

LEOLA Z. FREE

Kansas City

The Kansas City Chapter held its annual Christmas dinner party Dec. 19 at the Grand Avenue Temple. Bradley Mitchell played Christmas music on the E. M. Skinner organ before dinner. Kenneth Fletcher was host organist for the evening and Alice Durdee, program chairman, conducted a program of six tableaux accompanied by carol singing. The chapter sponsored a recital by Allen J. Sever, New York City, Nov. 21 at St. Paul's Episcopal Church. His program appears in the recital pages. Preceding the recital Mr. Sever and his parents were guests of honor at a dinner meeting at the Central Christian Church. Chaplain C. Murphy gave a talk on the special needs of music as related to the worship service. A reception was held after the recital with Betty Reese and Eva Gloyne serving punch.

VIOLETTE H. WILLIAMS

ARTHUR CARKEEK
 M.S.M., A.A.G.O.
 DePauw University Organist
 Gobin Memorial Church
 GREENCASTLE, INDIANA

Harry E. Cooper
 Mus. D., F.A.G.O.
 Raleigh, North Carolina

Bertha Hagarty

Arthur B. Paulmier, Jr.
 B.A. A.A.G.O. F.T.C.L.
 Grace Episcopal Church
 Rutherford, New Jersey
 and
 Temple Beth Emeth of Flatbush
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CLIFFORD CLARK
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St. Mark's In-the-Bowwerie
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WILLIAM RITCHIE CLENDENIN
 M. S. M., Ph. D.
 University of Colorado
 St. John's Episcopal Church
 Boulder

PAUL H. EICKMEYER
 M. Mus., A.A.G.O.
 St. Paul's Episcopal Church
 Lansing, Michigan

CHARLES HUDDLESTON HEATON
 Sac. Mus. Doc. — F. A. G. O.
 Second Presbyterian Church
 St. Louis 8, Mo.

JOHANNES F. SOMARY
 A.B., Mus.M., Ch.M.
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 ORGAN and CHURCH MUSIC
 UNIVERSITY OF COLORADO
 BOULDER

Louisa M. Triebel
 Parkland Presbyterian Church
 Flint, Michigan

ELLA LEONA GALE
 Mus. D A.A.G.O.
 OLIVET NAZARENE COLLEGE
 Kankakee, Illinois

MYRTLE REGIER
 Mount Holyoke College
 South Hadley, Massachusetts

JOHN HOLTZ
 St. Thomas's Church
 Memaroneck, New York

George Norman Tucker
 Mus. Bac.
 SAINT LUKE'S CHORISTERS
 Kalamazoo

News of the American Guild of Organists—Continued

Fort Wayne

The Fort Wayne, Ind. Chapter met Oct. 24 at the Wayne Street Methodist Church. Before dinner members inspected new organ pieces and collections displayed by the Locke Music Co. Following the business meeting Walter Kerfert, host, directed the choir in The Four Prophecies, Christiansen. A trio of singers with flute and organ did the Buxtehude Lauda Sion Salvatorem. Kathleen Detrich played Noël, Charpentier and In dulci jubilo, Dupre. David Wilson concluded the program with Noël, Lebeque; Fanfare, Buxtehude, and Festival Postlude, Zipoli.

ROBERT V. CLOUTIER

St. Joseph Valley

The St. Joseph Valley Chapter met Dec. 5 at the First Presbyterian Church, South Bend, Ind. A program of organ music suitable for use as preludes or postludes in the Christmas season was played by Walter Ginter, Charles E. Hoke, AAGO, Mrs. Albert Wendt, Jr., Richard O. Hambrook and Richard Grant. The recital included: Noël, Mulet; Puer Natus Est, Titcomb; In dulci jubilo, Bach, Langlais and Dupré; In Bethlehem, Pasquet; Meditation on an Old Carol, Clokey; The Coventry Carol, Gore; Carol Rhapsody, Purvis; From Heaven Above to Earth I Come, Pachelbel; Adeste Fidelis, Barrett; In Thee Is Gladness, Bach; Adeste Fidelis, Dupré. Refreshments and a social hour followed the program.

LUCILLE I. BEAL

Central Missouri

The Central Missouri Chapter met Nov. 11 for a tour of the new fine arts building, University of Missouri, Columbia. Perry Parrigin was chairman of the program. Lina Berrier sang a solo accompanied by Ruth M. W. Allen, pianist and Dr. H. E. Allen, clarinetist. Rogers Whitmore spoke on the architectural problems surmounted in the construction of the new building. He also explained the heating and air-conditioning system and sound-proofing of the building. The group made special note of the renovated organ used for teaching by Mr. Parrigin. Following the tour the chapter went to the Arthur Lang home for refreshments and another solo by Mrs. Berrier. After a brief business session, presided over by Dean Carl E. Burkel, the group adjourned.

The chapter attended a performance of the Mozart Requiem Dec. 4 at the Evangelical and Reformed Church, Jefferson City. The program was sponsored by the Morning Music Club and the 25-voice choir was under the direction of Dean Burkel with Mrs. C. Stuart Exon, sub-dean accompanying. At the close of the performance chapter members and guests had dessert and a short business meeting at Adcock's Cafe.

JACQUELINE B. RAITHEL

Omaha

The Omaha, Neb. Chapter met Nov. 7 at the All Saints Episcopal Church. Plans for the Omaha appearances of Robert Baker Nov. 20 and 21 were announced. Two new members were welcomed. Wayne Kollstrom, student of Cecil Neubecker, played Fugue in E flat, Bach; Priere de Notre Dame and Toccata, Boellmann. The group then held an anthem-reading session under the direction of Dean Mildred Rush, Thelma Stev-lund, Mr. Neubecker, Roger Arnold and Roger Wischmeier. A social hour closed the meeting with refreshments served by the Neubeckers.

CATHERINE C. ANDERSEN

Rockford

The Rockford, Ill. Chapter met Oct. 17 at the Bethesda Covenant Church with Richard Litterst, sub-dean, presiding. Members reviewed choral music to be used by choirs of chapter members the coming year.

The chapter met Nov. 28 at Rockford College to hear a talk by Dr. Rav Tadlock on the subject of musicology. Officers for the year are: Mrs. Laurel Watkins, dean; Mr. Litterst, sub-dean; Elsie Pearce, secretary; Richard Bates, treasurer; William Johnson, registrar; June Johnson, Karin Nelson and Ruth Olson, executive board.

WILLIAM JOHNSON

Southeastern Minnesota

The Southeastern Minnesota Chapter met Nov. 21 at the Presbyterian Church, Oronoco with Mrs. L. M. Frutiger and Mrs. Carl Stussy as hostesses. Fred Nitschke, Rochester, directed his junior choir in a practical demonstration of methods, management techniques and materials for junior choirs. Dean C. Stanley Hahn announced the January meeting will feature a lecture on Bach's works by Orvis Ross.

ROBERT H. JUERS

Springfield

The Springfield, Ill. Chapter met Nov. 22 at the Westminster Presbyterian Church for a program of suggested wedding music. Hilda V. Taylor, host organist, played Trumpet Tune, Purcell; Meditation, Symphony 1, Widor, and Psalms 19 and 20, Marcello. Maxine Nolan played Fantasie, Pachelbel; Liturgical Prelude 2, Oldroyd; Jesus, Who Didst Ever Guide Me, Bach, and Now Thank We All Our God, Karg-Elert. Beatrice Hood, mezzo-soprano and Donna Wolaver, soprano sang selected wedding solos. Lists of suggested wedding numbers were distributed by Program Chairman Paul Koch. Members were reminded of the Wilma Jensen recital Jan. 31 at the First Presbyterian Church.

MAXINE P. NOLAN

Topeka

The Topeka, Kans. Chapter met at the First Christian Church, Nov. 7. Following a brief business meeting the program was given by Laurel Everett Anderson, University of Kansas. His topic was A Critical Analysis of the Differences in the Major Editions of the Prelude and Fugue in E minor (Cathedral) by J. S. Bach. Following the lecture and demonstration a social hour was held. It was announced that the chapter was to sponsor a series of noon-hour Advent recitals at the First Presbyterian Church Dec. 1, 8, 15 and 22. The four recitalists were to be Richard Gayhart, Russell Blackmer, Max Elsberry and Norma Smith.

NORMA SMITH

South Dakota

The South Dakota Chapter met Nov. 4 at the First Lutheran Church, Brookings for election of officers and a special organ session in connection with a meeting of the South Dakota Music Teachers Association. Dean Merle Pfueger presided at the business meeting and the following officers elected: Merritt Johnson, dean; Eugene Brinkmeyer, sub-dean; Mrs. John Evans, secretary; James Boeringer, treasurer. After the business meeting a program was conducted by Michael Toole on Wedding Music for organ, voice and trumpet. He was assisted by Mrs. Toole, soprano, and George Gulson, trumpeter. The entire session was under the chairmanship of David Blanchar.

MARY B. WOOLSEY

Whitewater Valley

The Whitewater Valley Chapter met Nov. 14 at the First Christian Church, Connersville, Ind. Following a business meeting the program opened with organ numbers played by Gareth Geis, June Storch and Dr. John Comer. Robert Grove, program chairman, led a discussion covering several categories of organ music. Dean Lawrence Apgar and Robert Dafer played several selections from the library of host Grove. A social hour followed and refreshments were served. The social committee for the evening was Miss Storch, Dr. Comer, Mr. Geis, Mrs. Grove and Ruth Young.

MARY SLADE

Western Michigan

The Western Michigan Chapter met at the new La Grave Avenue Christian Reformed Church Nov. 7. Alyce Lantinga was host organist. Beverly Howerton and Benjamin Lehn played a recital on the organ recently enlarged and rebuilt by Casavant, offering definition of the organ's tonal design in their selections. Helen Bolt explained and demonstrated the new carillon. Following the recital John Shawhan reviewed the design of the original instrument and gave a summary of the rebuilt organ's specification.

HARLETT L. SPENCER

Saginaw Valley

The Nov. 29 meeting of the Saginaw Valley Chapter was held in the Trinity Episcopal Church, Bay City, Mich. Portions of the Episcopal evensong were played by tape recorder. Ruth Hahn also played several organ numbers.

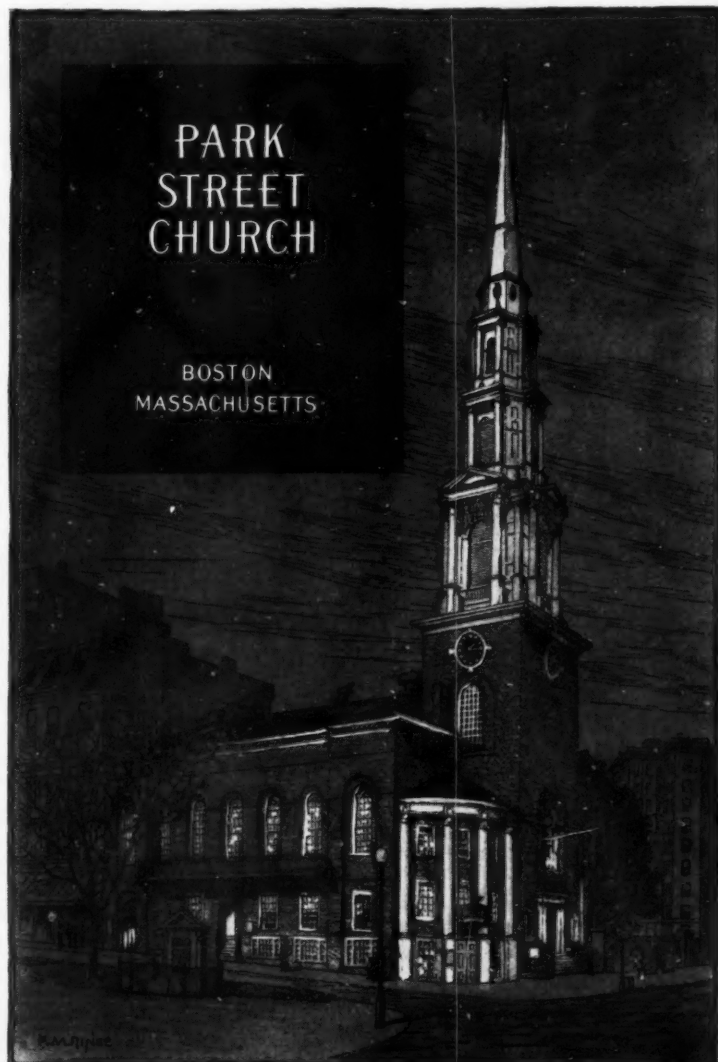
The Oct. 25 meeting was at the Holy Family Church, Saginaw. The Rev. Fr. Horton demonstrated a part of the Christmas mass. Dorena Lovay directed the parish choir in several chants as well as examples of polyphony.

JOSEPHINE HILL WALTHER

Lake County

The Lake County Chapter met Oct. 23 at St. Andrew's Episcopal Church for the service of the dedication of the church. James Carter was host organist. The organ is a two-manual Schobler, purchased in kits and assembled by a number of men of the parish under the supervision of Mr. Carter and the Rev. William Worman.

MARTHA EVERSON



PARK STREET CHURCH

BOSTON MASSACHUSETTS

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BOSTON

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News of the American Guild of Organists—Continued

Monroe

The Monroe, Mich. Chapter held its annual Advent recital Nov. 27 at St. Paul's Methodist Church. Doris Eber opened the program with The Day of Gladness Now Appears. Bach; Offertory on Two Christmas Hymns, Gulimant, and Adoration, Ravanello. Mrs. Stanley Niedermeier, mezzo-soprano sang numbers by Handel, Wolf and Lehmann. Mrs. D. W. Douglas played Toccata on Vom Himmel Hoch, Edmundson; Let All Mortal Flesh Keep Silent, Thiman and Rhapsody on Christmas Carols, Lester. Following the recital a tea was held in the lecture room. An anniversary cake was served to commemorate the fifth anniversary of the chapter.

SHERLEY WEILNAU

Milwaukee

The Milwaukee Chapter sponsored Robert Baker in an afternoon recital Nov. 13 at the Emmaus Lutheran Church. Dr. Baker's program is listed in the recital section. At a meeting and informal lunch Dr. Baker was guest of honor and conducted a master class in which he discussed the several influences exerted on American organ playing. He gave an analysis of German and French organ music using as examples the Prelude and Fugue in B minor, Bach and the Franck A minor Chorale.

WALTER DERTHICK

Dayton

The Dayton, Ohio Chapter sponsored four of its members, Paul Ray Jones, Denise Greiner, Stanley Dunkelberger and Pauline Williams in a recital Dec. 5 at Grace Methodist Church. Their program included numbers by Bach, Purvis, Williams, Buxtehude, Reger, Becker, Dupuis, Pergolesi, Jawelak, Campbell-Watson, Langlais and Bingham. Madonna Wine Goss was chairman. Dean Robert Stofer urged members to attend the organ and choral workshop conducted by Roberta Bitgood and Elaine Brown Jan. 15 and 16 at the Westminster Presbyterian Church. A social hour was held in the church parlors.

The chapter held its Nov. 7 meeting at Christ Episcopal Church. A short business meeting preceded the program with Dean Stofer presiding. Eleanor McCann, program chairman introduced Brayton Stark, Dennison University, Granville, Ohio who lectured on the voicing of organ pipes. Refreshments were served.

FLORA B. READ

Louisville

The Louisville, Ky., Chapter met at the First Lutheran Church, Nov. 15. It was reported that the Fernando Germani recital Oct. 21 was well attended. William Moatz, Courier Journal music critic, gave a talk on the music critic's duties and problems of reporting. The meeting then adjourned.

ANN STRICKLAND

EARL NESS



EARL NESS, Haverford and Swarthmore Colleges and the Philadelphia Institute of Music, is one of five organ recitalists scheduled for the regional convention to be held June 19-21 in Toledo, Ohio. Mr. Ness will play in the gallery of the Toledo Museum of Art June 20. A service at the Queen of the Holy Rosary Cathedral will be the final event of the three-day meeting.

More details will be revealed in the coming months. The Toledo Chapter will be host to the region embracing Kentucky, Ohio and West Virginia. Dr. John J. Fritz is general chairman.

HARRY COLE

Lexington

The Lexington, Ky. Chapter met Dec. 13 at the Central Christian Church to hear the College of the Bible choir in a Christmas program directed by Past-dean Arthur N. Wake. The chapter continued the meeting at the Meadowthorpe Presbyterian Church to inspect the new six-rank tracker organ built by Charles Ward and played by Mae Walker. Business and a social hour followed.

Advent music at the Central Christian Church featured half-hour, mid-day recitals on Wednesday played by Miss Walker, Melvin Dickinson and Paul Knox on the new Holtkamp organ.

ELIZABETH M. MAHAN

Central Ohio

The Central Ohio Chapter opened its Nov. 14 meeting with a recital at St. Joseph's Cathedral played by two members. Louis Sheets played compositions by Frescobaldi, Sweelinck, LeBegue and Pachelbel. Wilbur Held closed with Symphony 5, Widor. The group then went to the Trinity Episcopal Church for a short business meeting. Dean Lowell Riley showed colored slides of his western trip last summer with a descriptive narration by Mrs. Riley to the background of organ "mood" music played by Mr. Riley.

ELEANOR CLINGAN

Knoxville

The Knoxville, Tenn. Chapter met Nov. 7 at the First Baptist Church. After a short business meeting Dean Charles Hunnicutt introduced Alfred Lunsford, recently returned from an extended European trip. Before showing colored slides of the many churches and organs he had seen and played Mr. Lunsford spoke about the differences between European and American organ design and the need for closer collaboration between the church architect and the organ builder on the installation of an instrument.

The chapter met Dec. 5 at the newly built Grace Lutheran Church following dinner at a local restaurant. Dean Hunnicutt introduced the Rev. Robert Kunz who opened the meeting with a prayer and some welcoming remarks. Host organist Lunsford gave a detailed account of how he designed, built and tuned the 11-rank organ from pipes from four different instruments. He then played a short recital of numbers by Bach, Walther, Buxtehude and Cortone. A Christmas party followed the program.

WILLIAM DORN

Memphis

The Memphis Chapter held a dinner meeting Nov. 7 at the Christ Episcopal Church, Whitehaven, with Robert Andrews as host organist and Mrs. Darrell Henning, dean, conducting the business meeting. The program was a choral workshop with members and guests as the choir under the direction of Wilson Mount, Roland Crisci and David Ramsey. Because many organists in the chapter are also choirmasters this session was fruitful from the standpoints of repertory and choral interpretation.

EUGENIA EASON

Huntington

The Huntington, W.Va. Chapter met Nov. 21 at the Fifth Avenue Baptist Church to hear the Vivaldi Gloria and For Unto Us a Child Is Born, Bach, which were sung by a community choral group from Portsmouth, Ohio, directed and accompanied by C. Barron Buchanan. After the program there was a short business meeting and social hour with Catherine Mallatis and Mrs. Charles Tucker as hostesses.

ALMA N. NOBLE

East Tennessee

The East Tennessee Chapter met at Emory and Henry College, Emory, Va., Nov. 8. Joseph Williams gave a program of living American composers' compositions with a narration of each. A social hour was held after the program.

LUCILLE CAMPBELL

Wheeling

The Wheeling, W. Va. Chapter met Nov. 22 at the West Liberty State College. A turkey dinner was served, followed by a short business meeting. David Zapka played Toccata and Fugue in D minor, Bach, Greensleeves, Wright and Toccata, Symphony 5, Widor. Calvin Matzke played Suite Gothique, Boellmann. An oboe solo was played by Patricia Zapka and Janet Braman, Wallis D. Braman and John K. Zorian played Andante con Moto tranquillo, Trio in D minor, Mendelssohn. The program was sponsored by the Guild student group.

LINDA I. POWELL

Danville

The Danville, Va. Chapter met Oct. 17 at the Mt. Vernon Methodist Church with Ruth Herman as hostess. Miss Herman conducted a program on how to conduct children's choirs and to teach them new songs by the use of instruments which members were given to play. At the close of the program the group played some handbells. Officers elected are: Hampton Benton, dean; Virginia Greene, sub-dean; Miss Herman, secretary-treasurer; Virginia Carter, recorder. The chapter met with Mrs. Kenneth Crumpton Nov. 23 for a program of Lutheran Carol services.

VIRGINIA W. CARTER

Kanawha

The Kanawha, W. Va. Chapter met Nov. 21 at Humphrey's Pine Room for its annual clergy dinner. Highlight of the evening was madrigal singing by the Glen Echos, Glenville State Teachers College, conducted by Andy Zerbin.

W. R. PRIVETTE

Monongahela

The Monongahela Chapter met Oct. 25 at the First Presbyterian Church, Morgantown, W. Va. George Schafer, dean, presided and discussed requirements and arrangements for the service playing test. Martha Manning, who completed the associateship test at the organ last June, described her preparation for the exam and played the following chosen pieces: My Young Life Hath an End, Sweelinck; Movement 2, Trio Sonata in E flat, Bach; Movement 1, Sonata 2, Mendelssohn; Intermezzo 6, Schroeder. Plans were made for a pastor-church musician dinner that was to be held in Fairmont in November. The meeting was closed with the serving of seasonal refreshments.

JEANNE RAMPF

Katharine Fowler, M. Mus.
Western Presbyterian Church
Washington, D.C.

ELDON HASSE
FIRST METHODIST CHURCH
Temple Mishkan Israel
New Haven, Conn.

ROBERT ELMORE
CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

W. WILLIAM WAGNER
Organist and Choirmaster
THE OLD STONE CHURCH
Cleveland, Ohio
Recitals and Instruction.

HENRY FUSNER
S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

WILBUR HELD
S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

WILL O. HEADLEE
SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

C. GORDON WEDERTZ
9344 S. BISHOP ST. CHICAGO 20

GEORGE L. GANSZ
Centenary College
Hackettstown, New Jersey

HAROLD HEEREMANS
F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

Paul E. Koch
FIRST METHODIST CHURCH
Springfield, Ill.

RICHARD WESTENBURG

STUART GARDNER
Mus. M.
LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

Harry H. Huber
M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

William MacGowan
M. Mus.
Maple Street Congregational Church
Danvers, Mass.
Boston Chamber Players
positiv available

Harry Wilkinson
F.A.G.O.
CHURCH OF
ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL PHILADELPHIA

JOHN GROTH
Broadway Congregational Church
New York City

JOHN HUSTON
First Presbyterian Church
Stephen Wise Free Synagogue
New York City

Anne Versteeg McKittrick
F.A.G.O., Ch. M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

JULIAN WILLIAMS
Mus. Doc.
Sewickley Pennsylvania

News of the American Guild of Organists—Continued

Pittsburgh

The Pittsburgh Chapter met Nov. 28 at the Bellevue Presbyterian Church with Janet Nettrour as host organist. After dinner Dean William E. Lindberg presided over the meeting and introduced guest artist Reginald F. Lunt, Franklin and Marshall College, Lancaster. At the meeting new membership directories were distributed and announcement made of the young organist's contest in March. Members were urged to prepare to take the service playing exam. The recital that followed was in dedication of the newly installed Peis organ. Mr. Lunt's program appears on the recital page.

BERTHA MARSH FRANK

Wilkes-Barre

The Wilkes-Barre, Pa. Chapter will sponsor Walter N. Hewitt in a demonstrated lecture of junior choir training Jan. 9 at the First Presbyterian Church. The lecture will be extremely practical and designed to give up-to-date information, fundamental instruction and inspiration to organists and choir directors. Other events to be sponsored by the chapter are: public service at St. Stephen's Episcopal Church with Clifford E. Balshaw, F.A.G.O., as organist and choir-master; recital by Ludwig Lenel at the Kingston Methodist Church, and a tour of churches and inspection of organs.

MARION ELOISE WALLACE

Philadelphia

The Philadelphia Chapter met Nov. 12 at the First Methodist Church. The Olney St. James' Methodist Church handbell choir was directed in the program by Eleanor C. Thompson who also told the history of the bells and the choir and explained and demonstrated the art of handbell ringing.

JANET DUNDORF

Queens

The Queens, N.Y. Chapter met Nov. 8 at the Temple Shalom, Floral Park, to hear David Benedict, cantor, Temple Israel, Lawrence. Mr. Benedict traced the history of, and demonstrated vocally, Jewish music from early Hebrew times to the present day Reformed Temple music. He also told about the duties of the organist in the temple and showed some of the appointments of the temple such as the Ark and the Torah. The chapter held a dinner meeting for organists and their pastors at the Harmony Gourmet House Oct. 18. Following the dinner there was a panel discussion on the subject better church music with special emphasis on wedding music. The panel consisted of the Rev. Raymond H. Birkel, the Rev. Wesley Nelson, Margaret E. Battle and Lily Andujar Rogers with the Rev. Canon Edward N. West as moderator.

EDNA WILSON WALTER

Brooklyn

The Brooklyn Chapter met Nov. 27 at St. Paul's Episcopal Church, Flatbush. Dean Charles Ennis directed the chamber choir and St. Paul's choristers in numbers by DesPres, Gibbons, Bouvignac, Handel and Palestrina. Mason Martens, Brooklyn College spoke about Musical Qualifications; James Paisgrove, host organist, talked on Standards of Repertoire; the Rev. Frank C. Williams, chaplain, spoke on Relation of Music to the Clergy's Intent, and the Rev. Francis W. Voelcker gave a talk on Musical Integrity on a Low Budget. The talks were followed by questions from chapter members.

KATHARINE B. SHOCK

Hudson-Catskill

The Hudson-Catskill Chapter met at the John A. Gowen home, Kinderhook, N.Y., Dec. 5. The program was instrumental music by Clair Leonard, Bard College, harpsichordist and Thomas Benjamin, flutist. The committee for this event was Mrs. Albert H. Fenn and Mrs. Robert C. Belknap.

CLAYTON J. WALTERMIRE

Westchester

The Westchester, N.Y. Chapter met Nov. 14 at the Mt. Kisco Methodist Church with George Matthew, Jr. as host organist. After a brief business meeting Thomas B. Dunn, New York City, began his talk on Baroque Performance Practice by describing in detail the organ used by Buxtehude in the Marienkirche, Lübeck, Germany. He then gave practical suggestions on how to play Baroque music on that type of organ. Refreshments were served by the social committee.

FRANK H. DUNSMORE

Eastern New York

The Eastern New York Chapter met at the Fifth Avenue Presbyterian Church, Troy, Nov. 20 to hear the program Organ Preludes. Favorite preludes were played by Jeannette Rafter, Betty Mathis, Magdalene York, E. Keith Hege and Everett Glines. Following the program Dean Helen Henshaw presided over the business meeting. Fellowship was enjoyed with refreshments by Grace Van Demark and her committee.

HELGA H. SAETVEIT

Auburn

The Auburn, N.Y. Chapter sponsored a choral vespers service at the First Methodist Church Nov. 20. A choir of 100 voices, representing thirteen choirs, was directed by Dean John S. McIntosh. Heard were works by Tye, Purcell, Zingarelli, Ireland, Friedell, Vaughan Williams and Rowley. Robert B. Kendall was organist and played Prelude and Fugue in B minor, Bach, as the prelude; From God Naught Shall Divide Me, Krebs, as the offertory, and Prelude and Fugue in G, Bach, for the postlude.

ARLENE MORSE

Staten Island

The Staten Island Chapter met Nov. 6 at St. Matthew's Lutheran Church, Manhattan, N.Y. Plans for a junior choir workshop that was to be held by Mabel Boyter, Dec. 2-4 at St. Mary's Episcopal Church, West Brighton, were discussed. A concert by the participating choirs was to end the session. After the meeting Richard U. Maren, host organist, played: Little Prelude and Fugue in G minor, Bach; Nun bitten wir, Buxtehude; Rondelet, McKay; Vom Himmel hoch, Pachelbel. The Rev. A. W. Trinklein conducted a tour of the new church building. A social hour with refreshments closed the program.

AGNES M. MORGAN

New York City

The New York City Chapter met Nov. 17 at St. Thomas' Church for a reception in honor of Sir William McKie. William Seif was host organist.

The chapter sponsored Edgar Hilliar in recital at St. Mary the Virgin Church Dec. 5. His program was: Three chorale preludes, Schroeder, Peeters and Pepping; a set of Preludes and Interludes, Schroeder; Organ Concerto, Micheelsen; Adagio, Frank Bridge; Prelude, Fugue and Variation, Franck; Chant de Paix, Langlais; Finale, Symphony 5, Vierne.

CHARLES N. HENDERSON
ALICE V. GORDON-SMITH

Rockland County

The Rockland County Chapter met at the Suffern Methodist Church, Nov. 14 for its regular business meeting and a demonstration recital on the model C-4 Allen electronic. The main topic of discussion was the choral workshop to be conducted by Alec Wyton. The chapter will attend a Saturday rehearsal at the Cathedral of St. John the Divine and discuss details of the workshop with Mr. Wyton afterward. After the business meeting Harlow L. Hawthorne, host organist, played a recital including works by Titcomb, Rowley, Van Hulse, Purvis, Pachelbel and Bach. A short discussion ensued as to registrations used and other details, after which refreshments were served.

HARLOW L. HAWTHORNE

Syracuse

Members of the Syracuse Chapter were featured in a recital of Advent and Christmas music Dec. 5 on the newly-installed Wicks organ in St. Patrick's Catholic Church. Dr. J. Curtis Shake, H. Winthrop Martin, AAGO, and Patricia Booth played numbers by Walther, Buxtehude, Bach, Widor, Yon, Walcha, David H. Williams and Saxton. A business meeting followed the program. Further plans were made for the regional convention in June.

ARLENE WARD

AGO Examinations

Candidates for all Guild examinations and for the service playing tests are reminded that applications and fees must be submitted to their respective deans. Application blanks are available from national headquarters.

ALEC WYTON, Chairman
Examination Committee

Rochester

The Rochester, N.Y. Chapter opened its year with the annual clergy-organist dinner at St. Paul's Episcopal Church, Oct. 25. After dinner the meeting was opened with a welcome from Dean David Cordy and each member introduced himself and his guests. Carl DeGraw gave the treasurer's report. The coming meetings were announced with emphasis on the Nov. 15 recital by Virgil Fox. Mr. and Mrs. Raymond Vanderslice sang several vocal numbers accompanied by David Berger at the piano. The Rev. Dr. Baxter, of the host church, was speaker for the evening. His topic was relationship between organist, minister and congregation.

Chapter members have been recording half-hour recitals, which are broadcast over WCMF-FM, since Sept. 22. The program is heard every Monday evening at 8:00 PM.

The Rochester, N.Y. Chapter sponsored Virgil Fox in recital Nov. 15 at the Evangelical Lutheran Church of the Reformation. Mr. Fox's program was the same as that listed in the recital pages this month. A reception was held following the recital.

RUTH FAAS

Allegheny

The Allegheny Chapter sponsored William Teague in recital Nov. 9 at St. Stephen's Episcopal Church, Olean, N.Y. Mr. Teague's program included works by Handel, Bach, Mendelssohn, Peeters, Nannay, Karam and Cook. A reception was held following the recital.

The chapter met Nov. 29 at St. Stephen's with Dean Chester Klee presiding over the business meeting. Host organist Robert Wells played a program of works illustrating the seasons of the church year. The annual Christmas party was announced to take place Dec. 27.

PHILIP F. SMITH

Orange County

The Orange County Chapter sponsored a concert by the Albany, N.Y. First Presbyterian Church hand bell ringers at the Universalist Church, Middletown, N.Y. Nov. 13. The program was directed by Helen Henshaw.

ELSIE W. FERGUSON

HEINZ ARNOLD
Stephens College,
Columbia, Missouri

C. Griffith Bratt
Mus. M.—A.A.G.O.
St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

DONALD INGRAM
KENMORE METHODIST CHURCH
Buffalo, N. Y.

Orrin Clayton Suthern, II
Professor of Music
Organist-Conductor
Lincoln University, Pa.

HERBERT J. AUSTIN
St. Paul's Church
Burlington, Vermont

ETHEL SLEEPER BRETT
Organist and Recitalist
First Methodist Church, Sacramento, Cal.

H. WALTER V. KELLNER
ST. JOHN'S CATHEDRAL
FRESNO, CALIFORNIA

FREDERICK SWANN
The Riverside Church
New York City

William S. Bailey, F.A.G.O.
Capital University
Columbus, O.
St. James Episcopal Church
Zanesville, O.

**CHICAGO CLUB
OF WOMEN ORGANISTS**
President, Glenda Buchanan Mossman

PAUL KOCH
Carnegie Hall
St. Paul's Cathedral
Pittsburgh, Pa.

**Charles Dodsley
WALKER**

**BOY CHOIRS
PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO**

DAVID S. HARRIS
Church of Our Saviour
Akron, Ohio

**Richard W. Litterst
M.S.M.**
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

bob whitley
Organist - Choirmaster
St. Luke's Church
San Francisco

SETH BINGHAM
Mus. Doc. F.A.G.O.
Dept. of Music, Columbia University
School of Sacred Music, Union
Theological Seminary
921 Madison Avenue
New York 27, N. Y.

RALPH A. HARRIS, D. Mus.
UNIVERSITY OF MIAMI
and
ST. PHILIP'S EPISCOPAL CHURCH
Coral Gables, Florida

ROBERT S. LORD
Davidson College
Davidson, North Carolina

ALEC WYTON
M.A. (Oxon.), F.R.C.O.
Ch.M., F.A.G.O.
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

News of the American Guild of Organists—Continued

VISITORS IN DELAWARE

Dr. and Mrs. Harold L. Springer entertained the Delaware Chapter Nov. 21 at their Wilmington home. The special guests were Charles Courboin, Dr. S. Lewis Elmer, AGO President Harold Heeremans and Firmin Swinnen. Mr. Heeremans played several numbers on the Möller organ. Willard Wilson showed movies of his trip through New England and the Thousand Islands.

Members were invited Dec. 4 to a recital by Stoddart Smith at the Cathedral of St. John. The program included Bach, Marcello, Handel, Mozart, Schumann, Franck and Langlais. A coffee hour followed.

CAROLYN CONLY CANN

Central New Jersey

The Central New Jersey Chapter met Nov. 7 at the Bethany Presbyterian Church for a demonstration of wedding music, complete with mock wedding ceremonies and brides in processional and recessional. Organ numbers played were: Jesu, Joy of Man's Desiring, Air for the G String and Blessed Jesus at Thy Word, Bach; Arioso and Aria in F, Handel; Chorale in A minor, Franck; Chaconne, Couperin; Lord Jesus Christ, Be Present Now, Walther; Trumpet Tune and Trumpet Voluntary, Purcell; Toccata, Beolmann, and Psalm 19, Marcello. Emma Gaiser sang O Perfect Love, Barnby and the Bethany choir, under the direction of Wayne Abercrombie with Rose LePlane as soloist, sang O Lord Most Holy, Franck. Schumann's The Ring was sung by Betty Jean Abercrombie and the trumpet duet What God Hath Done, Is Rightly Done, Bach was played by John W. Cole and his son John, Jr. Participating organists were William E. Reed, Kenneth Zink and Lois Sorter. The program was under the direction of Marian Flintzer, Elizabeth Cole, Mrs. Sorter and Gertrude Bergen.

DOLORES KIRKHAM

Suffolk

The Suffolk Chapter held a minister-organist dinner Nov. 2 at Linck's Restaurant, Centerport, L.I., N.Y. After dinner Dean Hazel Blakelock called the meeting to order. Alec Wyton was introduced as the evening's speaker by Sub-dean Herbert Hannon. Mr. Wyton had some deep and penetrating thoughts on music in and for worship in the church. His talk received intense attention and several interesting questions were asked and answered.

ERNEST A. ANDREWS

Buffalo

The Buffalo Chapter met Nov. 14 at St. Paul's Episcopal Cathedral to hear a recital by John W. Becker. His program appears in the recital section of this issue. He was assisted by the boy choir under the direction of host organist Raymond F. Glover. The boys sang the introductory themes of the chorale preludes.

EDNA M. SHAW

Rhode Island

The Rhode Island Chapter sponsored a hymn festival Nov. 20 at the Gloria Dei Lutheran Church, Providence. Five choirs took part in the program of music for thanksgiving and praise. Frank Olney played Fugue in E flat and In dir ist Freude, Bach for the prelude and postlude, respectively. Choral numbers were by Davis, Noes, Willan, Lundquist, Williams, Kremser and Vaughan Williams. Members taking part were: William Dinneen, chairman, Joyce Ellen Mangler, hostess, Roy E. Ekberg, Frank Bartlett, Fred Cronhimer, Warren Adams and Jane Schuler.

LOUISE MOORE

New Hampshire

The New Hampshire Chapter met Nov. 16 at the First Congregational Church, East Derry for the dedication service of the new E. M. Skinner organ. Host organist Alan B. Shepard played for the service. After the dedication the chapter sponsored Irving D. Bartley, FAGO, in the recital listed on the recital pages.

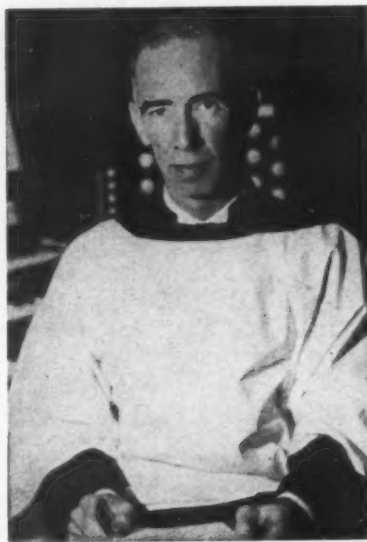
The chapter met Dec. 5 at the South Main Street Congregational Church, Manchester. After a short business meeting with Dean Trevor Rea presiding, the program chairman, Herbert Hooper, conducted a wedding music seminar. Examples of appropriate organ music were played by Dorothy French, host organist, and Dean Rea, and vocal solos were sung by Ruth Allen and Shirley Marble. A general discussion followed regarding wedding fees. Members suggested ways of convincing the bridal party their choice of music was inappropriate for the church service. Refreshments were served by Mrs. French, Bertha Watson, Ruth Belluscio and Marion Sargent.

DOROTHY FRENCH

Portland

The Portland, Maine Chapter sponsored the Cecilia Society of Boston in a concert Dec. 11 at the city hall. The group, under the direction of Thomas J. Hill, Jr., sang numbers by Palestrina, Cherubini, Haydn, Brahms and Teicomb. James Reid Taylor was accompanist and also played Toccata, Peeters; Fugue a la Gigue, Bach; Scherzo, Whitlock, and Finale, Symphony 1, Vierne.

VERNON DE TAR



VERNON DE TAR will head a long list of guest artists at the 1961 convention of the southern regional convention June 27-30 at Memphis, Tenn. Alabama, Arkansas, Eastern Louisiana, Mississippi and Tennessee are states included in this region.

Mr. DeTar will conduct several workshops on choral literature, conducting and service playing and will play the final organ recital-Guild choral service to be held at convention headquarters, Idlewild Presbyterian Church, Billy Christian, host.

William Gravesmill, Southwestern at Memphis, is convention chairman.

Northern New Jersey

The Northern New Jersey Chapter met Nov. 1 at St. John's Episcopal Church, Ramsey, with Mrs. Harold Rednour as hostess. Dean Winifred Hawkins presided. The main activity of the evening was a choral workshop in which several members suggested usable choir anthems for church services throughout the year. Mrs. Rednour played a few organ numbers. Sibyl Sharp, runner-up in the national organ playing competition this year, gave a resume of her experiences in the competition. Mrs. Hawkins spoke briefly on the national convention. A social hour followed the meeting.

The Northern New Jersey Chapter held its annual Christmas party at the Bethany United Presbyterian Church, Bloomfield, Dec. 6. Ethel Holderith and Helen Meritt Howland, accompanied at the organ by Dean Winifred Hawkins, sang two duets. Elizabeth Stryker, host organist, played Vom Himmel hoch da komm ich her, Pachelbel; Der Tag der ist so freudenreich, Bach; Pastorale, Saboly-Clokey. A hobby party was held and refreshments were served by Mrs. Stryker and the choir.

FRANCES E. KREAMER
CLARA HOOGENHUTS

Springfield

The Springfield, Mass. Chapter held its Nov. 13 meeting at Christ Church Cathedral. A recital by members included: Robert Knox Chapman—classic period works by Buxtehude, Dandrieu, Purcell, Pachelbel and Bach; Mary Jo Guy—romantic works by Franck, Brahms and Farnam, and Charles Page—contemporary works by Schroeder, Langlais, Vaughan William and Alain. The meeting concluded with a social hour and refreshments.

LEROY HANSON

Vermont

The Vermont Chapter held its fourth annual members' recital Oct. 20 at the Congregational Church, Bradford. The program consisted of: Katrina Munn—Lo, How a Rose, Brahms and Canzona, Gabrieli; Dwayne Blaire played numbers by Willan, Schumann, Clokey, Elsassers and Dubois; Milton Gill, Dartmouth College—To God Alone Be Glory and Prelude and Fugue in E Flat, Bach. A potluck supper was enjoyed after the recital.

HARRIETTE S. RICHARDSON

Bridgeport

The Bridgeport, Conn. Chapter met Oct. 17 at St. John's Episcopal Church for an anthem appraisal program. Louise Miller, Charles Hickman, Ethel Brandon, Adele Moriarty, Jim Litton and Dot Partridge conducted anthems from the piano and the group sang and evaluated the music for Christmas, Easter and general fare. Dorothy Young and her hospitality committee prepared refreshments for those who stayed to discuss further the music of the evening.

ALICE EVANS

Worcester

The Worcester, Mass. Chapter sponsored a choral program Nov. 20 at the Trinity Lutheran Church. Members of the chapter made up the chorus of forty voices which was under the direction of Dr. John R. King, FAGO. The organ accompaniment was played by Barclay Wood and the prelude by Arvid C. Anderson, host organist. The program consisted of music from 1600 to the present, from Germany, Russia, England and the USA. Included were numbers by Bach, Gibbons, Bortniansky, Phillips, Vaughan Williams, Rachmaninoff and Thompson. Dorothy Bundza and Hedwiga Kochanowski, sopranos and Harold Lyons and Donald Paime, tenors, were the soloists.

The chapter met Nov. 28 at St. Spyridon's Greek Orthodox Church. Following the business meeting, a talk on music of the Byzantine liturgy was given by Mrs. Emmanuel Millias who also directed the choir in the singing of parts of the service. The Rev. Arthur Rizos compared the Eastern Orthodox beliefs and customs with those of other branches of the church.

ELIZABETH WARDEN

Brockton

The Brockton, Mass. Chapter met Dec. 4 at St. Paul's Episcopal Church for a Guild service. Ten choirs were represented in the chorus directed and accompanied by Karen and Arnold Johnstad, hosts. L. Avid Wixon played the prelude; Ralph E. Chase, the offertory and Dean Francis Yates the postlude. The entire service was made up of Advent, Christmas and Epiphany music.

FRANK W. REYNOLDS

Stamford

The Stamford Chapter met Nov. 21 at the First Presbyterian Church, Greenwich, Conn. Mrs. A. E. Magary, host organist, arranged the program. A brief organ recital was played featuring works of Messiaen and Langlais. Members then took part in an impromptu performance of the Kinder Symphony for toy instruments. A refreshment and social hour followed.

PRISCILLA M. CARLSON

Charleston

The Charleston, S. C. Chapter met Nov. 7 at the Hibben Methodist Church, Mt. Pleasant. Members and guests were greeted by host organist Mrs. J. R. Kendall and the Rev. Carl D. Clary opened the meeting with prayer. Mrs. Harry Kent presided over the business session. Carsten Jantzen announced that music for the junior choir festival was being selected and would be soon ready for distribution. Mrs. Paul Davis introduced the speaker of the evening, Marlon J. Hatchett, whose subject was Hymn Analysis. After discussing types of hymns and criteria for proper selection Mrs. Hatchett offered suggestions of methods to use in teaching new hymns to congregations. The speaker was presented a gift by Mrs. J. W. Moore, program chairman. Donuts and coffee were served.

The chapter met Oct. 10 at St. Andrew's Parish Episcopal Church with Mrs. E. Lawrence Lee as host organist. The Rev. Lynwood C. Magee told interesting facts about the church and organ. Mrs. Lee played a program designed to demonstrate the variety of possible combinations. Included were numbers by Dupre, Pachelbel, Guilmant, Mozart, Franck and Wesley. Program notes listed the combinations used for each. A committee headed by Mrs. Carl Pollock was appointed to study the need and submit a plan whereby the chapter might assist churches in securing substitute organists. A social hour was held in the parish house.

CORINNE S. ROWE

Columbia

The Columbia, S. C. Chapter held its 14th annual junior choir Christmas festival Dec. 11 at the First Presbyterian Church. Joseph C. Hester directed more than 500 voices representing 16 churches in the program of works by Bach, Willan, Holst and traditional carols. L. Gregory Pearce was accompanist and Fred H. Parker played From Heaven on High, Bach; Noël Provencale, Bedell, and Lo, How a Rose E'er Blooming, Brahms.

Indianapolis

The Indianapolis Chapter met in the Redeemer Lutheran Church Nov. 22 for a dinner meeting. Dean Erwin Muhlenbruch presided at a brief business session. Clarence Elbert was in charge of a program of organ, strings and choral music assisted by the Luther and senior choirs, violinists Eric Rosenblith and Mildred Lund and cellist Gilbert Reese of the Indianapolis symphony. Five Mozart church sonatas and works by Corelli, Bach, Lassus, Willan, Purvis and Bingham were included.

VIVIAN ARBAUGH

North Shore

The North Shore Chapter sponsored William Teague in a recital at the First Presbyterian Church, Evanston, Ill., Nov. 7. Mr. Teague's program appeared in the November issue. The chapter will sponsor Tom Harris and Jerry Compton in a recital Jan. 8; their programs are listed in the recital section.

Mrs. JOHN TINDALL

SOUTHEASTERN REGION

Charlotte, N.C. will be host city for the southeastern regional convention May 8-10. The region includes Florida, Georgia, North and South Carolinas. The planning committee hopes to repeat the highly successful 1955 convention held in that city.

Details of the program have been largely completed and will be announced in a future issue. They include recitals by several fine organists in addition to lectures and workshops by two nationally-known choral experts. Also planned are a tour of some of Charlotte's many organs, special performances by the Oratorio Singers and the Charlotte Little Theater as well as panel discussions, social hours, student competition, etc.

Convention chairman is Richard Van Sciver and program co-chairmen are William Pilcher, Jr. and Richard Peek.

MARY ELIZABETH DUNLAP

Charlotte

The Charlotte, N.C. Chapter held a dinner meeting at the Park Road S and W cafeteria Nov. 21. Dean Sebron Hood conducted the business meeting and discussed plans for the Southeastern regional convention in Charlotte May 8, 9 and 10. Richard VanSciver was appointed general chairman and Dr. Richard Peek and William E. Pilcher, Jr., program committee chairmen, announced some of the events scheduled. Following the business meeting Dr. Peek discussed the churches and organs which he visited on an organ tour in Europe last summer and showed colored slides to demonstrate his lecture.

MARY ELIZABETH DUNLAP

Piedmont

The Piedmont Chapter met Nov. 21 at the Woman's College recital hall, Greensboro, N. C. Architects, organists, choir masters and building committees from the area were invited for a session on organ placement and acoustics. A list of suggested requirements for organ placement and size was drawn up.

MILDRED TOWN

Asheville

The Asheville, N. C. Chapter sponsored a service of choral evensong at the Trinity Episcopal Church, Nov. 28. The choirs of All Souls Episcopal Church and the host church participated under the direction of May Jo Ford and Clair F. Hardenstine with Mr. Hardenstine at the organ. The service was open to the public. A brief business meeting followed.

CHRISTINE L. RATZELL

Patapsco

The Patapsco Chapter met at the home of Dean Celia McLeod, Baltimore, Md., Nov. 5. Dean McLeod presided over the business meeting. The executive committee submitted plans for a hymn-sing and organ recital to be sponsored by the chapter. Sub-dean Norman Ross named some of the aims of the chapter: the responsibility for helping raise the music standards in churches; the promotion of organ recitals by outstanding organists, and concerts by superior college choirs. Mae Brown was named chairman of the executive committee. At the close of the business meeting refreshments were served by the hostess.

FRANCES CHAMBERS WATKINS

Aiken

The Aiken, S. C., Chapter met at the Jack Fosters' home Nov. 8. The following officers were elected: Mrs. Robert Milham, dean; Betty Alyce Fallaw, secretary; Jack Foster, treasurer. The program, conducted by Robert Milham, was on the life of Albert Schweitzer; his contribution to medicine, religion and the music of Bach. It was announced that Dean Milham was to play a recital Dec. 4.

BETTY ALYCE FALLAW

Danville

The Danville, Ill. Chapter met Nov. 15 at the Central Christian Church. Dean Florence Shafer presided over the business meeting. Sub-dean Grace Garrett introduced the speaker, the Rev. Gerald Wunrow, Immanuel Lutheran Church who spoke on The Church Year. Host organist Marian Katakas and Zora Robinson played organ numbers. A social hour followed.

CAROLYN LE CLAIRE

Muskegon-Lakeshore

The Muskegon-Lakeshore, Mich. Chapter met Nov. 13 for a hymn festival service at the Central Methodist Church with George Shirley as host. John Wheeler was chairman of the program including 17 choirs which sang hymns of thanksgiving and praise. Organists heard were Dorothy Sheets, Bertha Lenstra, Arnold Bourziel and Mr. Shirley. Dr. G. O. Kirk gave the address Music, the Universal Language.

IRENE KOLKEMA

News of the American Guild of Organists—Continued

Central North Carolina

The Central North Carolina Chapter met Nov. 29 at the Tabernacle Baptist Church with Mrs. A. J. Sutter hosting. Dean Jean Swanson presided over the meeting. Dr. Harry Cooper, Geraldine Cate, William Byrd and Harold Shoemaker brought anthems for the group to read. A social hour followed.

LOUISE WILSON

Chesapeake

The Chesapeake Chapter's clergy-organist dinner was held Nov. 14 at the First Lutheran Church, Baltimore. George R. Woodhead, host organist, led his choir in: Lord Christ, Son of God, Lasso; O Thou the Central Orb of Righteous Love, Gibbons; Hope Israel in God the Lord and Jauchzet dem Herren alle Welt, Schütz; Lord, for Thy Tender Mercy's Sake, Farrant; Bow Down Thine Ear, Wood; Be unto Me a Tower of Strength, Byrd; O Lord, the Maker of All Things, Joubert; I Will Lift up Mine Eyes, Sowerby; Ah, My Deare Angrie Lord, Sampson; Open Thy Gates, Bainton, and Pater Noster, Stravinsky.

MARGUERITE S. BLACKBURN

District of Columbia

The District of Columbia Chapter met Nov. 7 at the Church of the Holy City, Washington. After a brief business meeting Theodore C. Lewis, Lewis and Hitchcock, Inc. described the church's new organ that replaces an old Hook and Hastings tracker, subsequently electrified. William F. Watkins, AAGO, played the program listed in the recital pages. Refreshments were served by women of the choir.

EVANGELINE S. EVERETT

Central Florida

The Central Florida Chapter met at the John C. Baker home Dec. 4 for a program of Christmas music by the 10-voice solo choir of the First Methodist Church, Orlando. Mrs. Baker played all accompaniments and directed, with Marguerite Haldeman, assistant concert master, Florida Symphony Orchestra, assisting. Works by Telemann, Buchner, Bach, Victoria, Palestrina, Handel, Franck, Reger and Margaret Ruthven Lang were heard. A short business session followed with Dean Lester Geisler introducing new members and announcing future programs. A social hour followed with Dean and Mrs. Geisler and Mrs. E. C. Huey assisting the hostess.

MIRIAM E. PENROD

D C GOLDEN ANNIVERSARY

The District of Columbia Chapter held its gala 50th anniversary birthday dinner Dec. 5 at the Calvary Baptist Church, Washington. After a sumptuous meal and a group of fun songs led by Cleveland Fisher, reminiscences of the past were given by John B. Wilson, AAGO, and Dr. Louis A. Potter, FAGO. The program concluded with a piano recital by Glenn Carow.

The chapter sponsored an Advent junior choir festival Dec. 4. Nancy Poore Tufts directed the 300 children who sang and Kathryn Hill Rawls, AAGO, played the organ. Mrs. Rawls was chairman of the festival committee. Choirs participated from Fredericksburg and Arlington, Va. and Rockville and Green Meadows, Md. as well as from the District. The program included: How Brightly Beams the Morning Star, Buxtehude (organ and handbells); The People Look East, Old French; Hark Ye People, Torovsky; The Snow Lay on the Ground, arr. Hallstrom; 'Twas in the Moon of Wintertime, arr. Willan; Christmas Song (with handbells), Holst; Greensleeves, Purvis; Ring, Ye Bells, Hermany; Sweet Holy Child, Caldwell; Bells of Christmas (with handbells), Whittlesey; Long, Long Ago, Rawls; Procession, Chauvet.

EVANGELINE S. EVERETT

Miami

The Miami, Fla. Chapter and Mu Phi Epsilon sponsored Mary Ellison, AAGO, Nov. 15 in a recital at the First Church of Christ, Scientist. Her program included: Prelude and Fugue in C major and Three Chorale Preludes, Bach; Morale in B minor, Franck; Impromptu and Arabesque, Vierne, and Prelude and Fugue on A-L-A-I-N, Durufé. At the business meeting plans were made for a recital and master class by Virgil Fox in February. By-laws were adopted.

The chapter sponsored a successful choral workshop at the Trinity Episcopal Church the evenings of Oct. 3, 10 and 17 featuring lectures and demonstrations with choirs by Charles Richard, Frank Pugh and Wilfred Smith.

PATRICIA HILL

Tampa

The annual Christmas party of the Tampa, Fla. Chapter was held Dec. 5 at the Seminole Presbyterian Church with the incumbent dean, Mrs. Charles C. Wiltshire as hostess. After a short business meeting to complete final plans for the Jan. 17 recital of E. Power Biggs and to choose a nominating committee, a seasonal Christmas musical program was given by members Mrs. H. M. Jenson, Zenda Shirk, Ann W. Branning, Joyce MacDougall, Mrs. J. Judson, Marian Hamilton, Mrs. H. Richard, Mrs. Elmer Sonk, Mrs. George Hayman and Dean Wiltshire. Carol singing by the entire group preceded party-fare refreshments.

WILMA W. SHOKES

Jacksonville

Six members of the Jacksonville, Fla. Chapter abandoned their consoles for hand bells Dec. 5 before the Jacksonville ministerial alliance. Sub-dean Robert Hoffelt compiled a script pertaining to the celebration of Christmas. Chapter members, swinging bells belonging to the Riverside Presbyterian Church, played traditional carols as the Rev. Robert Giesler narrated the story. Ringers were Mrs. Lawton Green, Mrs. Marvin Silcox, Mrs. E. J. Langdale, Jr., Marilyn Swingle, Marvin Norton and Mr. Hoffelt. The program was so popular that it was taped for presentation at various church meetings in December.

LORENA DINNING

Manatee

The Manatee Chapter, Bradenton, Fla. sponsored Marjorie Stone Ingalls, AAGO, in a recital at the First Presbyterian Church, Palmetto Oct. 23. Her program is listed in the recital section.

MRS. B. CONNORS

Upper Pinellas

The Upper Pinellas Chapter met Nov. 21 at the First Presbyterian Church, Dunedin, Fla. After a brief business meeting Ann Lynn Young played the following recital: Sonata 6, Mendelssohn; Prelude, Fugue and Variation, Franck; How Firm a Foundation, Murphree. Lois Lee Stover sang numbers by Gounod, Bizet and Bone and Fenton. Nancy Turner Braswell accompanied and played the offertory. A reception was held after the program.

Sarasota

The Sarasota, Fla. Chapter met Nov. 8 at the Orange Blossom hotel for its annual clergy-organist dinner. A short devotional service was led by Mrs. Arthur D. Grossman, dean. The declaration of religious principles was read in unison. Ernestine Castleberry sang O Divine Redeemer, Gounod, accompanied by Christia Basler. After dinner a discussion on purpose of church music was led by the Rev. W. Thomas Fitzgerald. The Rev. Walter K. Keyes gave the closing prayer and benediction.

EMILY I. SIMPSON

St. Petersburg

The St. Petersburg, Fla. Chapter held its annual religious service and installation of officers Oct. 16 at the Trinity Lutheran Church. Chaplain Walter B. Rutland led the installation. Marguerite B. Beckwith was installed as dean. Walter Jamerson, host organist, played and his youth choir provided special music.

A get-acquainted luncheon was held Nov. 7.

Robert Setzer conducted a workshop Nov. 28 at St. Peter's Episcopal Church on planning and preparing service music. He discussed preludes, hymns, anthems and postludes as well as the coherence of the whole service. A list of anthems, preludes and postludes for small churches was distributed and the music was on display after the discussion.

MARY B. WHEATLEY

Palm Beach

The Palm Beach, Fla. Chapter met Nov. 21 at the Unity of the Palm Beaches Church. Dr. Ralph Harris, FAGO, University of Miami and former national secretary, spoke to the chapter on preparation for the associate examinations and the service playing certificate. Dr. Harris illustrated his lecture at the console and ended the program with an improvisation on a theme submitted by Dr. Carleton Bullis, AAGO.

LEIGH W. CONOVER

Mobile

The Mobile, Ala. Chapter met at the Government Street Presbyterian Church Nov. 18. A film of the Bach Festival, Bethlehem, Pa., was shown. Refreshments were served and a social hour enjoyed.

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Flute 8 ft., 61 notes
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Viole 8 ft., 61 notes
Flute 4 ft., 61 notes
Nazard 2 2/3 ft., 61 notes
Piccolo 2 ft., 61 notes

PEDAL

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Quinta 10 2/3 ft., 32 notes
Diapason 8 ft., 32 notes
Salicional 8 ft., 32 notes
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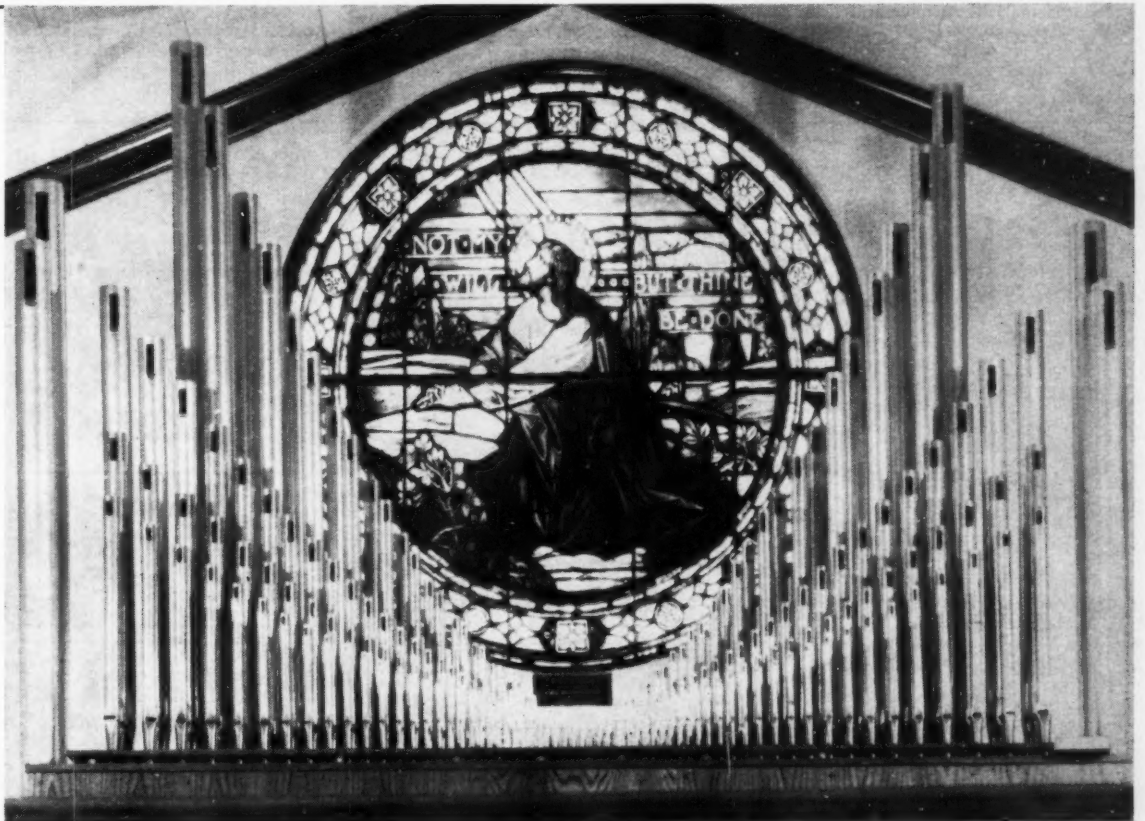
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International Organ Builders Meet at Strasbourg

By OTTO HOFMANN
[Austin, Tex. Builder]

The second International Congress of Organ Builders met June 14-17 last summer in the Alsatian city of Strasbourg. Strasbourg, like Amsterdam three years ago, was a fortunate choice for this congress, lying as it does between Romantic and Germanic culture—meeting place for different civilizations and ways of thought, crossroads of Europe where the railways of the continent converge, France's Rhine port between the Vosges Mountains and the Black Forest.

For organ builders Strasbourg is most famous as the center of Andreas Silbermann's activities. It was fitting too that congress members had the privilege of hearing and experiencing the music of Couperin, de Grigny, Franck, Vierne and Tournemire in recital on the Silbermann organ in the Strasbourg Cathedral played by Maurice Durufle with special lighting effects to point the architectural features of the old building.

The opening of the congress by Dirk R. Flentrop of Holland and Krug-Basse

of France in the hall of the National School of Engineering gave us our first opportunity to greet old friends and to discuss the proposed regulations of the new International Society of Organ Builders (ISO). All lectures and discussions were facilitated by simultaneous translations into French, German and English. It was agreed that the society meet every three years, the next meeting in London in 1963. The function of the society is to promote professional standing through common sharing of experiences and practices, through the exchange of young journeymen, in the training of apprentices and through the spread of ideas in the new journal of the society.

Not only owners or heads of organ building firms but also manufacturers of organ accessories and qualified technicians, delegated by their firms, are accepted as members. The five years of experience demanded for membership may not include the term of apprenticeship. Manufacturers of organ accessories may not be elected to membership of the executive committee. Henry Willis was elected honorary president by acclamation, Mr. Flentrop was elected first president and Walter Holtkamp was elected vice-president. J. Walch of the firm of Th. Kuhn, Switzerland, was elected treasurer.

In the afternoon of the first day representative von Glatter-Götz of the firm of Rieger lectured on the mechanical system of the organ, reviewing present day attempts to sift from the past those "eternal"

principles of organ building which we should apply in the creation of the twentieth century organ with materials and technics, architecture and tonal ideas of today. He emphasized the importance of the organ case with back and side walls and roof to project the tone and outlined recent experiments on the continent and in America with new materials, new methods of construction and new action systems.

The English concept (if one should dare use the term "English" today, since it became apparent at this congress that among English builders, some of the firms are exhibiting an encouraging restlessness and inquisitiveness regarding new and different ideas) was presented by Henry Willis. He shared his rich experience with different types of chest construction and their influence on the voicing of pipes, illustrating with charts and drawings, all of which whetted the appetite of members for a chance to examine the English approach at the 1963 congress.

Joseph Goebel, German builder, lectured on the possible upper partials.

Ramon G. de Amezua of Spain traced the *organum plenum* through different historical periods and emphasized its importance as the essence and soul of every organ. He pointed out that one of the main reasons for the degradation of the organ in the last century was the greater interest of organists and builders in the console than in music and tone.

Thursday afternoon delegates went by car to Marmoutier Abbey to see and hear the Andreas Silbermann organ of 1710, completely overhauled in 1955 and kept strictly to its original design. Rich in history, the abbey is the oldest monastery in Alsace, founded in 589. In the facade of the church are six curious stone heads from a pagan temple on the same site. Pagan heads, Romantic facade, Gothic nave and Louis XIV choir stalls all dwell together in harmony. Of all the organs heard it was here that we heard more new and different sounds. But what a shock to see the inside of the organ and its pipework and to discover that the fine tone of the reed on the great came from beat-up pipes the resonators of which were made of scraps of galvanized sheet metal roofing. The action too was shockingly crude, but what refreshing new sounds for American ears came from this old organ.

The other Silbermann organ visited was the famous one in Ebermünster. Here the building is never heated so the paintings on the wall and ceiling as well as the organ and other objects are in excellent condition. Finished in 1732 this organ would fit in perfectly in many an American church service and promote congregational singing as well as handle the great literature of the organ. American builders would do well to learn much from this Alsatian giant. The congress was extremely handicapped in that few of the instruments we saw and heard were

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played by first-rate organists; it is hoped this situation will be corrected in London. As an example of contemporary Alsatian organs a 1960 instrument installed by the Roethinger firm in the Church of Geardmer was visited, apparently a typical example of a rather large organ with electric action slider chests built in France today. Alsace, just across the Rhine from much Swiss and German activity in organ building, has been influenced by the vigorous movement toward mechanical action, otherwise not popular in France.

As an example of this new development several builders were invited to see a small three-manual mechanical action instrument with an electric action pedal division constructed by the Roethinger firm in the Church of the Immaculate Conception, Schiltigheim. The stoplist is that of a good example of a small three-manual of contemporary design in Alsace influenced by the organ reform movement in tonal design and mechanics but not in case design. Yet the organ is French:

GRAND ORGUE
56 notes

- Montre, 8 ft.
- Bourdon, 8 ft.
- Prestant, 4 ft.
- Fourniture, 3 ranks
- Cornet, 5 ranks
- Trompette, 8 ft.

POSITIV
56 notes

- Bourdon a Cheminée, 8 ft.
- Prestant, 4 ft.
- Doublette, 2 ft.
- Cymbale, 3 ranks
- Cromorne, 8 ft.

BRUSTWERK
56 notes

- Flute Conque, 8 ft.
- Flute a Cheminée, 4 ft.
- Nasard, 2 3/4 ft.
- Quarte de Nasard, 2 ft.
- Tierce, 1 3/4 ft.
- Larigot, 1 1/2 ft.

PEDAL
30 notes

- Soubasse, 16 ft.
- Quintaton, 16 ft.
- Prestant, 8 ft.
- Dulciane, 16 ft.
- Dulciane, 4 ft.

The program of dedication was played by Michel Chapuis: Sweelinck's Mein Junges Leben; Aria and Variations, Frescobaldi; Trio Sonata 6 and Passacaglia and Fugue, Bach; Lauda Zion, De Arauxo; Magnificat, Buxtehude; Tantum, Bermudo, and an improvisation at the end.

Those attending the convention have brought back with them many memories of Silbermann organs and perhaps some new ideas in tone. But the Strasbourg congress will be remembered above all for one experience: the magnificent official banquet held in the Hotel Beau Site in Orbey in the Vosges Mountains. This was a banquet to end all banquets. This was the Alsatian kitchen at its best and what a wonderful memory!

A special plea was voiced by a young Swiss journeyman to organ builders everywhere to allow for more exchange of young men to enable these organ builders of the future to gain from a wide experience, gathering ideas of many national groups. This was a touchy subject for many respected and established builders. Certainly these young rascals would drag all of our guarded secrets all over the world! But what a wonderful contribution these famous builders could make in this way!

One thing is sure: whereas at Amsterdam many builders were apprehensive and uncommunicative, at Strasbourg they were friendly and open. I am confident that at London these same reluctant builders will issue invitations to young journeymen to drag their secrets to all corners of the world. We will then at last have found a cure for the Black Plague, that pestilence which centuries ago destroyed the custom of spreading art and culture throughout Europe by the traveling journeyman, shutting him off and isolating him in small towns and boarding him up in his own shop.

Unfortunately few American builders attended but those who were there can testify that these meetings are good for us and will get better every time we attend. It is hoped that more American builders can be encouraged to become members and attend the congress in London in 1963.

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Schalk—THE KING OF LOVE MY SHEPHERD IS	No. 98-1523	.20
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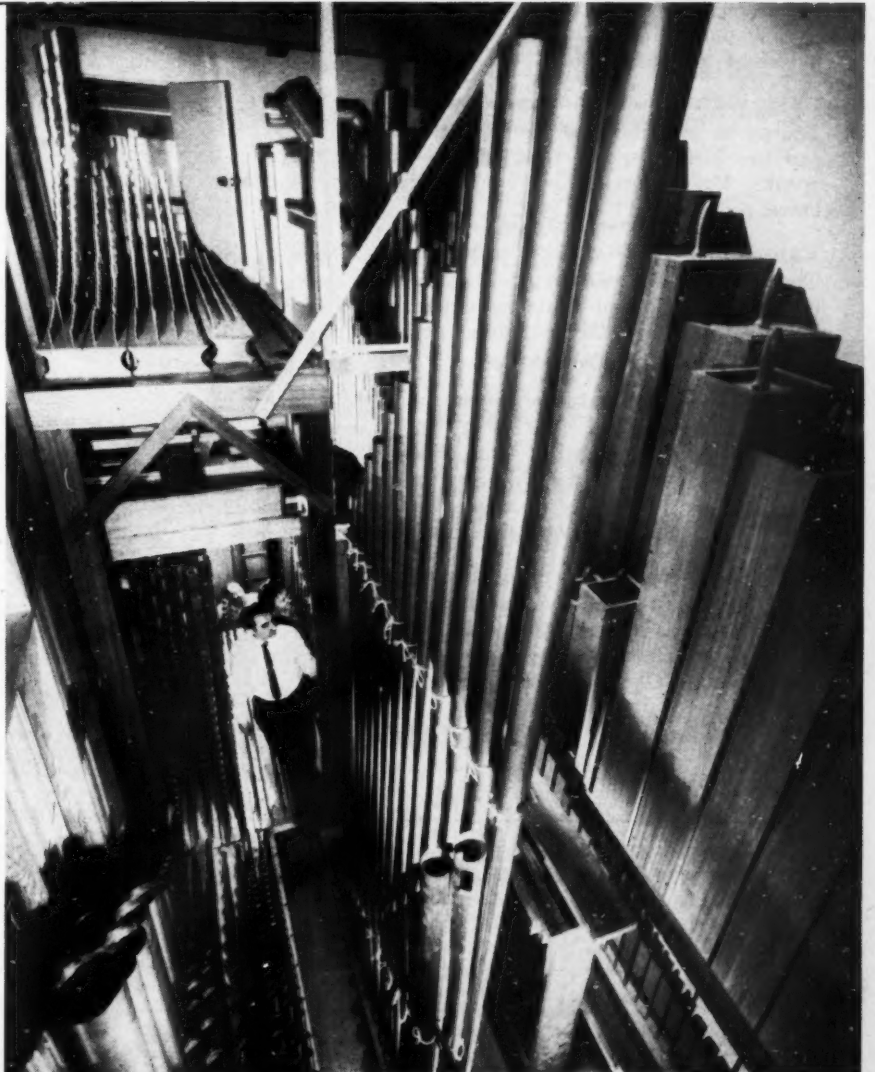
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Chicago Closes Autumn

Chicago had another full month of organ and choral events between deadlines for THE DIAPASON. We wonder if most communities call up as much of their heavy organ artillery in October and November and coast as much the rest of the year as Chicago does. Naturally there are more new organs opened in the autumn with installations planned to be ready for Advent and Christmas.

Baker

Robert Baker played the dedicatory recital Nov. 19 of the new Schantz organ in Edman Chapel, Wheaton, Ill. College, described in THE DIAPASON for October 1959. Remarkable acoustics, a well-designed organ and Dr. Baker's never failing musicianship, warmth and virtuosity combined to give more than 1,000 people an enjoyable evening. His program, ideally designed to exhibit a new organ, is almost identical with one in the recital section.

Fourth Presbyterian

The annual Thanksgiving choral service Nov. 20 at the Fourth Presbyterian Church, a traditional choral feature of the area, featured a highly interesting performance of Effinger's The Invisible Fire with Robert Lodine providing impeccable accompaniments while directing.

Murray

William Murray, winner of the young artist contest of the Society of American Musicians, played his award recital Nov. 21 at St. Paul's Episcopal Church. A good musical sense helped balance the nervousness which accounted for inaccuracies. St. Paul's divided organ offers registration problems many of which were solved well. A fair audience responded.

Fox

Virgil Fox, as always, jammed the Edison Park Lutheran Church Nov. 27 and gave the crowd a long and exciting recital complete with anecdotes, information and hymn sing. A gallery installation, a chuffy Schlicker, and a "dry" auditorium—less than ideal conditions for this unique player—proved entirely surmountable and he succeeded in giving his audience an experience only he can conjure up. He altered his published program, identical with that on the recital pages, substituting the Bach B minor for the Passacaglia.

Rockefeller

The annual Messiah performance at Rockefeller Chapel, University of Chicago was again remarkable for the stunning virtuosity of the choir in the ornamental choruses, for the breath-taking trumpet playing of Adolph Herse and for the beautiful blend of sound which good orchestral playing and choral singing make in the fine Gothic edifice. Richard Vikstrom conducted a well-rounded performance and Edward Mondello provided discreet support on the gallery organ.—FC

PERFORM BACH FESTIVAL IN WESTCHESTER CHURCH

A Bach festival Nov. 4, 5 and 6 at South Presbyterian Church in Greenburgh, Dobbs Ferry, N.Y. began with a recital by Charles Krigbaum, Yale University, of the Clavierübung, part 3 with the choirs from the church singing the chorales. Mr. Krigbaum played a harpsichord recital Nov. 5 with the assistance of Jeannie Lewis, oboist, and Millicent Rogel, flutist.

At the choral and orchestral concert Nov. 6 D. DeWitt Wasson conducted choirs, soloists and the Westchester Baroque ensemble in a program which included Brandenburg Concerto 5, Cantata 78 and arias and duets from five other cantatas.

CHOIRS of nine churches in the Madison, N.J. area combined for a Reformation Sunday service at the Presbyterian Church; voluntaries were played by W. Norman Grayson and Lorraine Stephenson and the anthems were accompanied and directed by Lester W. Berenbroick and Mr. Grayson.

A BRAHMS motet and Distler's The Christmas Story were featured choral works on the vespers Nov. 26 at the National Presbyterian Church, Washington, D.C. Clarence Ledbetter conducted.

NUNC DIMITTIS

MRS. HARRY W. SHUGART



MRS. HARRY W. SHUGART, prominent Knoxville, Tenn., organist and a founder and former dean of the Knoxville AGO Chapter, died Oct. 4 at St. Mary's Hospital at the age of 71. She had suffered from a heart condition for some time.

Mrs. Shugart was a church organist for fifty years, forty-three at the Second Presbyterian Church from which she retired in 1954. Active in church and musical activities she continued her teaching until a month before her death. She was a native of Knoxville and had studied at the Cincinnati College of Music.

Mr. Shugart and a daughter survive.

ROBERT A. REQUA



ROBERT A. REQUA, organist and director of music at the Wesley Methodist Church, Worcester, Mass., died Nov. 28 at the Baker Memorial Hospital, Boston. He was 32. He was appointed to the church Jan. 1, 1960, and played his first Worcester recital in February. His death resulted from cancer. Funeral services were held Nov. 30 at the church; the organ was silent.

A native of Mount Vernon, N. Y., Mr. Requa was a graduate of Oberlin Conservatory of Music; he studied organ with Fenner Douglass, Irene Robertson and Arnold Blackburn. He was a member of the faculty of the University of Kentucky. He served churches in Chapqua, N. Y., Elyria and Oberlin, Ohio, Church of the Covenant, Erie, Pa., and the Congregational Church of Naugatuck, Conn.

Mr. Requa was a member of the executive committee of the Worcester AGO Chapter and was to have directed the chapter-sponsored junior choir festival later in the season. He had played for the Waterbury and Hartford Chapters and at MIT.

His mother survives.

THE PLAY OF DANIEL, for which all seats were sold out far ahead for the six performances at Rockefeller chapel University of Chicago, went on to eight performances at St. George's Church, New York City, which began Dec. 26.

WELL-KNOWN SYRACUSE CHURCH HAS NEW ALLEN

FIRST IN "CLASSIC" DESIGN

Edifice in Upstate City Is Renovated—Instrument Adapted to Current Tonal Thinking—Low Volume Level Speakers

The First Presbyterian Church, Syracuse, N.Y. has started the fall season with a new church interior by Harold Wagoner, a new music staff and new three-manual instrument by Allen, the first example with a "classic" stoplist and a marked advance in tonal thinking in the electronic field. The instrument is reported to have more tonal resources than any electronic built previously.

The recent complete renovation of the interior of the church has not appreciably changed the dead acoustical condition which has for decades resulted in a severe dropping away of organ tone toward the rear of the auditorium. Allen has augmented the instrument with speaker equipment set at the balcony rail, operating at low volume level. Because of the unprecedented size of the instrument, its tonal design and the high musical standards of this well-known church, the organ has already attracted a great deal of attention. Mrs. Robert B. Lee is organist and choirmaster.

The specification is straight in the sense that every stop is individually voiced and sealed to suit the musical need or taste. The mixtures are based on normal pipe organ mixture design with scales and "breaks" used in a manner associated with classical organ sound.

The stoplist is as follows:

GREAT

- Quintaten, 16 ft.
- Principal, 8 ft.
- Bourdon, 8 ft.
- Dulciana, 8 ft.
- Gemshorn, 8 ft.
- Octave, 4 ft.
- Rohrflöte, 4 ft.

- Spitzflöte, 4 ft.
- Twelfth, 2½ ft.
- Fifteenth, 2 ft.
- Fourniture, 4 ranks
- Scharf, 3 ranks
- Trumpet, 8 ft.
- Chimes

SWELL

- Lieblichflöte, 16 ft.
- Geigen Principal, 8 ft.
- Viole de Gambe, 8 ft.
- Rohrflöte, 8 ft.
- Flute Dolce, 8 ft.
- Viole Celeste, 8 ft.
- Flute Celeste, 8 ft.
- Octave Geigen, 4 ft.
- Gemshorn, 4 ft.
- Nachthorn, 4 ft.
- Doublette, 2 ft.
- Spillflöte, 2 ft.
- Larigot, 1½ ft.
- Sesquialtera, 2 ranks
- Plein Jeu, 3 ranks
- Bassoon, 16 ft.
- Trompette, 8 ft.
- Hautbois, 8 ft.
- Claron, 4 ft.
- Tremulant

POSITIV

- Nason Flute, 8 ft.
- Quintadena, 8 ft.
- Prestant, 4 ft.
- Rohrflöte, 4 ft.
- Nazard, 2½ ft.
- Principal, 2 ft.
- Waldflöte, 2 ft.
- Tierce, 1½ ft.
- Sifföte, 1 ft.
- Cymbal, 3-4 ranks
- Krummhorn, 8 ft.

PEDAL

- Untersatz, 32 ft.
- Principal, 16 ft.
- Bourdon, 16 ft.
- Violone, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Octave, 8 ft.
- Violoncello, 8 ft.
- Still Gedeckt, 8 ft.
- Quint, 5½ ft.
- Choral Bass, 4 ft.
- Flute Dolce, 4 ft.
- Rauschquinte, 2 ranks
- Mixture, 3 ranks
- Bombarde, 32 ft.
- Posaune, 16 ft.
- Fagott, 16 ft.
- Trompette, 8 ft.
- Rohr Schalmel, 4 ft.

MRS. ROBERT B. LEE



Mrs. ROBERT B. LEE, SMD, has become organist and choirmaster of the First Presbyterian Church, Syracuse, N.Y. She and the Rev. Mr. Lee came to Syracuse from the Madison Avenue Presbyterian Church, New York City, where they served jointly as ministers of music for nine years. Mr. Lee's duties in Syracuse will be largely pastoral.

Both the Lees hold degrees from the Union Theological Seminary. Mrs. Lee's master degree was earned at the Eastman School of Music.

The Syracuse church has an established choir school which produces six choirs.

FRED MAUK, organist and director of music at the First Presbyterian Church, Wilmington, N.C. was tenor soloist when two other soloists and Eugene Mauney as guest organist were heard in an all-Bach vesper recital featuring solos and duets from the Magnificat. Mr. Mauk directed his choirs in Bach's Cantata 79 Oct. 30.

Service Music Record

Though the two-record album was released a year ago, we feel that some of our readers unfamiliar with it will want to know about a Cokesbury recording, Music for Worship. The album was made with special uses as a study course in religious education, a fact which may justify using so much of the record space for scarcely remarkable singing of ten hymns from the *Methodist Hymnal*, with several stanzas each. The diction, pitch and spirit of the Southern Methodist University choir under Lloyd Pfautsch is admirable; one soprano intrudes too much several times and the tenor section does not sound a very adequate match for the other sections. The balance between the choir and the organ negates the excellent accompanying far too much for our taste. The choir always registers with tremendous presence; it is at its very best, we feel, in Elimore's Lord Jesus, Think on Me. V. Earle Copes is heard alone on a different organ and to good effect. A straightforward, unaffected player, he sounds especially good in the Roberts Litany.

The copious notes by Maryruth Cannon are probably well-designed for the primary purpose of the album. To some listeners, including many devoted church musicians, they may well seem pretty far on the unctuous side.—FC

ROCKHOLT BECOMES HEAD OF FINE ARTS AT AUGUSTA

Preston Rockholt, MusD, FAGO, professor and chairman of music, has been named Head of the Division of Fine Arts at Augusta College, a unit of the University system of Georgia. In addition to these duties Dr. Rockholt will play seventeen recitals this season in the south and east beginning with the dedication of the new Möller organ at First Presbyterian Church, Milledgeville, Ga. Nov. 13 and including appearances in the recital series at General Seminary, New York City and Wheaton, Ill., College.



**The new Walcker organ
St. Matthew's Church
Frankfurt, W. Germany**

- Mechanical Key Action
- Electric Stop Action
- Slider Chests

Specification: 47 straight ranks

- | | |
|--------------------|-----------------------------------|
| Hauptwerk: | 26. Rankett 16' |
| 1. Prinzipal 16' | 27. Englisch Horn 8'
Tremulant |
| 2. Oktave 8' | |
| 3. Rohrflöte 8' | |
| 4. Gemshorn 8' | |
| 5. Oktave 4' | |
| 6. Nachthorn 4' | |
| 7. Quinte 2½' | |
| 8. Flachflöte 2' | |
| 9. Oktave 2' | |
| 10. Mixtur 6 ranks | |
| 11. Scharf 4 ranks | |
| 12. Rohrpommer 16' | |
| 13. Trompette 16' | |
| 14. Trompette 8' | |
| | Brustwerk |
| | 28. Holzgedackt 8' |
| | 29. Rohrflöte 4' |
| | 30. Prinzipal 2' |
| | 31. Waldflöte 2' |
| | 32. Terzian 2 ranks |
| | 33. Sifföte 1' |
| | 34. Krummhorn 8' |
| | 35. Zimbel 3 ranks
Tremulant |

- | | |
|-----------------------------|-----------------------------|
| | Pedal |
| | 36. Prinzipal 16' |
| | 37. Subbass 18' |
| | 38. Nasat 10½' |
| | 39. Oktave 8' |
| | 40. Pommer 8' |
| | 41. Metallflöte 4' |
| | 42. Nachthorn 2' |
| | 43. Rauschpfeife
4 ranks |
| | 44. Mixtur 6-8 ranks |
| | 45. Posaune 16' |
| | 46. Trompette 8' |
| | 47. Schalmel 4' |
| Rückpositiv | |
| 15. Gedackt 8' | |
| 16. Quintadena 8' | |
| 17. Prinzipal 4' | |
| 18. Koppelflöte 4' | |
| 19. Nasat 2½' | |
| 20. Oktave 2' | |
| 21. Blockflöte 2' | |
| 22. Sesquialtera
2 ranks | |
| 23. Oberton 2 ranks | |
| 24. Sifföte 1½' | |
| 25. Scharf 4-6 ranks | |

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CHICAGO, JANUARY 1, 1961

Night Falls for a Giant

The America that was, the exciting country in which many of us grew up, the essentially pioneer land which was changed forever by the depression of the thirties and the second great war is nowhere better typified in the organ world than by Ernest Skinner. Born in a typical small village in the state long known as "the cradle of presidents" he became, as a result of his own energy, creative force and individuality, a towering figure in a field where towering is uncommon. His tastes, his preferences intimately affected the builders, the players, even the composers of his time.

Though most of Ernest Skinner's organs were built for churches, colleges and great halls in America, much of the mushroom development of the theater organ got its impetus from him. His love for lush orchestral color in the organ, his experiments with higher wind pressures and his developments in electric action all contributed; but, even more, his bringing to America of Robert Hope-Jones made the "movie organ" inevitable.

Few of Mr. Skinner's masterpieces—and masterpieces of their time and taste they surely were—still remain in their original design. The quality of a striking personal expression which they all had made a complete swing of the pendulum in the other direction natural. A whole generation of organists, though, regretted that Mr. Skinner had to live to watch it happen. But the mid-century was that kind of a time: great men all saw their worlds crumble about them!

Inventory

When we were beginning high school we used to spend the week after Christmas helping take inventory in the book store where we worked after school and on Saturday. One of the delights of a job which we always rather liked anyway was

the discovery of items on the backs of shelves which we, and often our boss too, either didn't know we had at all or had forgotten about. Some of them had lost their real value or their immediate timeliness; some had become so commercially worthless that they became gifts from the boss to brighten up our own little room at home.

The end of the year has some of those qualities of "taking stock" for most of us every season. Though our physical inventory at THE DIAPASON is not very impressive—some not new desks and tables, filing equipment, four typewriters, bookcases, a storeroom full of carefully sorted back issues and other such things as you would expect to find in our kind of office—the things we can't evaluate accurately, whose value is much less tangible, are irreplaceable and much richer. We have more than 22,000 of the most loyal readers any publication can boast; we believe it when they tell us they read every issue from cover to cover. We have hundreds of large and small advertisers some of whom have been with us from the very beginning; we have grown in size, and we hope in wisdom and goodness, right at their sides.

We represent as we have for a quarter of a century an organization unique among American musical groups; our Canadian affiliation is one of just as great pride and of even longer tenure.

But we knew, and you knew, that these valuable assets were right up there on our shelves when we started our inventory. How about the items we had forgotten as they nestled on the backs of shelves?

Well, for example—there was an article not long ago in *Canon*, the Australian music magazine, commenting on our anniversary issue. We need to be reminded periodically of our considerable readership (pleasant word!) in a dozen distant countries. And we had almost forgotten the anniversary issue which complicated and brightened our lives so much in 1959.

Then there is the increasing number of close professional relationships we have been fortunate enough to make at the great spate of conventions we cover. There is hardly a major organist of our time who hasn't asked us to call him—or her—by a first name, each feeling that he is not just in THE DIAPASON family but a part of the magazine itself.

And let's remember those not infrequent letters we get from people outside the organ field who have inadvertently run across a name or a bit of information while casually filling some waiting time somewhere leafing through an old copy of our magazine and who bother to write in about it. How many old friends have found us again through THE DIAPASON.

Certainly these are all dividends found on the backs of our office shelves and hardly inventory-able!

We hope you enjoy your annual inventory as much as we do ours. As the old gospel song admonished: "Count your blessings!"

Barriers of Secrecy

The American organ builder who reported last summer's International Congress of Organ Builders in Strasbourg on another page of this issue remarks on the noticeable breakdown of the barriers of suspicion and secrecy he found this year; he expresses the hope that some of the flavor of the medieval guild custom of the "journeyman" who travelled from place to place sharing his skills with others may return to the art and craft of organ building.

We like his attitude and share his hopes though perhaps not his optimism. According to several organ builders with whom we have talked from time to time, suspicion, secrecy and distrust of even some major builders for one another at least partly accounts for the failure of American organ builders to unite into a really strong professional body with sufficient

prestige to police their own field to prevent the kind of shysterism which church committees too often report. The first of several DIAPASON editorials on this inability of our representative builders to work out a real organization was printed in the seventh issue of this magazine as long ago as June 1910.

Has much real progress in co-operation resulted? We don't think so. Builders, like the AGO, are not dealing with such obvious basic human needs as doctors and lawyers are. Nor is their product the basis of such a vast industrial complex as, say, the automobile. Organ building has still many of the old craft characteristics: its skills are handed down from father to son, from master to apprentice; it is not learned in schools. Most men, we would guess, are in such a specialized occupation not to make money—they don't—but presumably because of pride in their skills and belief in their product. These are old-fashioned virtues hardly in tune with our modern ways of life. Perhaps it is this individualist approach to things which makes co-operation so difficult, which makes other builders so often competitors rather than colleagues.

We hope that the ray of light detected at Strasbourg is the first hint of a sunrise of co-operation. Organ styles are changing rapidly. As one of our leading players remarked to us recently, there has probably been more change in the sound of organs in the last six years than in any other sixty in the history of the instrument. Our builders are growing, and growing fast. Let's hope they find a way to grow as colleagues, sharing their skills, their knowledge and their inventiveness for the good of the whole craft.

Featherbedding

One of the biggest headaches in modern labor-management negotiations is the practice of so-called featherbedding—the keeping of superfluous people on the job who are no longer needed to get it done.

From one point of view the average volunteer church choir may be said often to contain its full share of featherbedders, "singers" whose contribution to the overall music of the service is negligible, if that. We don't mean to include the "followers" whose usefulness depends upon the stronger and more musically competent members of their sections. These people often have pleasant voices which blend into a good ensemble and on music they get to know can often sing out confidently.

We would like to say a few kind words about the real choir featherbedders. Some of these come from a sense of duty and example; more power to them! Some come for the social and personal rewards; often they are the ones whose enthusiasm and co-operation help bring in new members of good musical quality. Some come because they love music and like to hear others sing; some are just lonely.

On those dark Sundays when the time of year, flu epidemics or other hazards have decimated a choir, we always felt it helped our morale a lot to see the group of featherbedders warming the seats of the choir loft, smiling encouragement to us as we tried somehow to pull a service together.

Featherbeds are old-fashioned articles you don't find very often in modern homes. But they are mighty soft, warm and reassuring things to lean back on. Even if they don't furnish much support!

Trying the Untried

Non-liturgical churches especially are increasingly weighing the usefulness of new and expanding musical programs. The wide prevalence of such developments as multiple choir systems, hand bell choirs etc. as part of the service music program as well as an educational device has been the subject of some rather wide division of opinion—a division reflected

Looking Back into the Past

Fifty years ago the following news appeared in the issue of Jan. 1, 1911—

An article by Samuel Baldwin praised the use of orchestral and operatic transcriptions on the organ.

Both the Bennett and the Hutchings organ companies moved to larger quarters.

The Kimball company was to install one of the largest organs in the Northwest in the First Methodist Church, Seattle.

The monster E. M. Skinner organ in New York's Cathedral of St. John the Divine was nearly completed.

A three-manual Casavant was completed in the new home of R. D. Hill, Lake Forest, Ill. An editorial on it said, "This is the day of the pipe organ in the home."

* * *

Twenty-five years ago these occurrences made news in the issue of Jan. 1, 1936—

An organ of sixty-two stops by Klais of Bonn, Germany was given the Grand Prix at the Brussels Exposition Universelle; Henry Willis was the judge. The report reads, "The appearance is unusual, as it is in ultra-modern style, very popular in Scandinavia and North Germany. It has no "front" as usually known, the appearance being that of a suitable and balanced arrangement of the interior pipes of the organ. The specification * * * * indicates a swing back to the sixteenth and seventeenth century designs."

"Organs I Have Met," a series of reminiscences by Edwin H. Lemare, began in THE DIAPASON; it appeared in book form twenty years later.

John L. Edwards was honored after thirty years at St. John's Episcopal Church, Detroit.

A congregation of 1,000 heard Walter Wismar's Christmas choir concert at the Holy Cross Lutheran Church, St. Louis; a repeat performance was scheduled for those unable to find seats.

* * *

Ten years ago the following events were published in the issue of Dec. 1, 1951—

A meeting of the Associated Organ Builders (now APOBA) in Washington discussed the effects of the war on the craft and its prospects for the future.

Van Denman Thompson was honored after forty years on the DePauw University faculty, Everett Titcomb after forty years at the Church of St. John the Evangelist, Boston, and Edward Miller after fifty years at the Central Christian Church, Peoria, Ill.

Four-manual stoplists were printed for a Möller at Christ Church, Greenwich, Conn.; a Kilgen at Temple Israel, St. Louis, and a Standart for the First Baptist Church, Salisbury, N.C.

from time to time in letters to the editor in this periodical.

Not all churches are prepared for such rapid steps forward as the president of our national organization has undertaken in the Unitarian church where he has played for some years and in which a Mozart mass in Latin one Sunday morning may be followed by ultra-contemporary music the next.

Even fewer churches can be expected to follow the lead of another Unitarian church, this one in Cleveland, whose engagement of Robert Shaw to lead a remarkable aggregation of musical resources in an unconventional application of music to worship has been reported in these columns and even more widely in other news media.

Much more modest but decidedly worth thinking about in surroundings where it might be adaptable, is the use of an organ recital made up of sacred works as the major portion of a regular Sunday morning service. Such a service-recital in a large Baptist church is reported elsewhere in this issue.

Certainly we can't any of us afford to settle into a rut and do the same old things year after year after year. The beginning of the new year and of a new decade is an ideal time to shake ourselves loose and to start using a lot more imagination and initiative in our thinking and planning.

Approved Category

After-dinner talk at our Thanksgiving table drifted to the subject of evaluation—the various consumer guides and indexes and services. One woman pointed out that her favorite cleansing cream was called “too expensive” in one of the guides. “But it goes twice as far,” she said. And discussion concentrated on the unlikelihood of a correct evaluation of anything from more than a few standpoints. A hifi bug said he wouldn't consider any of the sets in one “highest category of approval;” they were well-constructed, he said, but didn't meet his exacting tone requirements at all.

One of our friends has written a column on the various electronics. Even he felt his evaluation was unsatisfactory except for the comparison of tangible dimensions and specifications.

How much more difficult it is to compare pipe organs! Different organists want different sounds, different actions, different blends. Among our most popular players the area of basic disagreement is singularly wide.

Even more confusing is the way preference in tone and action change. What many of us thought warm and beautiful two decades ago sounds opaque and dull to us now. Organists who scoffed at the idea of a return to mechanical action ten years back are openly advocating it today.

Was there ever a time when it was more important for an organist and a music committee to do a thorough job of shopping for a new organ? Was there ever a wider choice of good builders or a wider variety of tone and action available?

It is no longer enough to be assured that you are getting a good organ. Now you need to be certain that it is the good organ you like the best and that best fits your special needs. Take your time and be sure. It's a job you won't be doing over again very soon.

Big Hunk of Nothing

A tall eligible lass of our acquaintance brushes off all attempts of her friends to pair her off with men shorter than she is. After one such try an acquaintance with matchmaking proclivities remarked, “She'd rather have a big hunk of nothing than a little hunk of something.”

Which pretty well sums up what some people from other countries have sometimes said and thought of all of us Americans and not always without justification. In quest of bigness we got ourselves the biggest cities, the biggest automobiles with the biggest tailfins, the tallest buildings and incidentally the largest national and personal debts and the most inflated crime rate.

A generation or two ago many of our organs were built with the main idea of bigness. Most of our older readers can cite several instruments of their experience which could very well have been described as “big hunks of nothing.” Some of the biggest hunks are still in use but they are certainly not representative of today's trends.

Along with compact cars, the small house and decentralization of cities has come a movement for small, carefully designed, beautifully voiced organs with flexibility, fine blend and great clarity—in tune with the times, perhaps, and certainly accurately described as “little hunks of something.”

THE BACH Society of Houston sponsored the Bedford Singers, a string ensemble, soloists and Klaus Speer at the harpsichord at its opening concert of the season Nov. 6 at the First Unitarian Church.

FRANKLIN E. PERKINS directed Honegger's King David Oct. 30 at Ladue Chapel, St. Louis, with brass quintet, timpani and harp and Aline R. Perkins at the organ.

QUINCY PORTER, leading composer, has been appointed Battell professor in the theory of music at Yale University succeeding Richard F. Donovan.

Letters to the Editor

RCCO Prexy Answers Brock
Peterborough, Ont. Nov. 14, 1960—

Dear Sir:

May I take issue with the opinions expressed in the letter of R. Elliott Brock published in the November issue? He states (apparently as a fact, not a personal opinion) that “the desirability of having a boy choir has nothing whatsoever to do with whether the boys' tones are more pure or impersonal . . . than women sopranos.”

I feel sure that few choirmasters who use boys in preference to women could agree. Our principal reason is a musical one. It is a fact that a great proportion of the finest liturgical music was composed for choirs consisting of boys and men only and, to me, it is far more satisfactory musically when performed in the medium for which it was created. We now have the privilege, increasingly frequently, of hearing harpsichord music on the instrument for which it was written, and the organ music of the classical period played upon instruments designed to reproduce, at least fairly closely, the type of tone which the composers had in mind. Many of us believe quite strongly in the superiority of boys' tone for liturgical music.

Mr. Brock goes on to say that “the boy choir is the principal source of vocations to the ministry, and to the ranks of organists and choirmasters.”

If that be true, why does the Anglican communion (not only on this continent) have just as much difficulty in getting sufficient clergy as the Protestant bodies who have no heritage of boy choirs? And it seems to me that Anglicans have just as much difficulty in getting organists!

Certainly the boy choir does produce clergy, and organists and choirmasters—a fact of which we are proud; but is it not more than possible that a man whose vocation is the ministry would, very naturally, be the kind of a boy who would be interested in singing in a choir?

Finally, I strongly object to Mr. Brock's statement that “the real reason for having a boy choir is pastoral, not musical.” The real reason for having any type of choir in a service of worship must surely be that it is the best the church can offer to God. Anything else is a dangerous heresy which puts the worship of God in second place by making it subservient to some other purpose, however laudable that purpose may be.

Sincerely yours,

JAMES HOPKIRK

No Ministers' Union!

San Jose, Cal., Nov. 16, 1960—

Dear Sir:

Reference is made to a Letter to the Editor on page 21 of the November issue signed by Frank Pritchard.

I have no argument with Mr. Pritchard's ideas but I do think you ought to clear up one statement: “The ministers have a union. Their salaries are scaled according to the annual incomes of parishes.” I would agree that the Guild might find a way to base salaries on the annual income of parishes or the budgets of Churches but what I have in mind is his statement . . . I most emphatically declare, sir, that ministers do not have a union. It's too bad they don't but they do not. Most churches are organized into groups, such as presbyteries or conferences, but by and large there is simply a basic salary scale and from there it is up to the local church and the man with his local church. Ministers do not have a union and never will have one and such a blunt statement as Mr. Pritchard made should be tempered to the facts involved.

Very sincerely yours,

PHIL W. BARRETT, DD

JOHANN Nepomuck David's 65th birthday Nov. 30 was widely observed in Germany with performances of the noted composer's choral and organ works.

Unfamiliar Region Sees Installation of Many New Organs

As AGO state chairman for Idaho, I want to pass along a little information about developments in this area. Idaho was the last of the forty-eight states to establish an AGO chapter; this was in 1947. At that time there were no organs of any value in the entire state. Since this time some excellent installations have gone in. The 1953 three-manual, classic design Austin at the Boise Junior College (where I have headed the music department since 1946) is an outstanding example of this company's work. Two other important three-manuals have been built in Idaho since that time, a Casavant at the University of Idaho at Moscow and an Austin in the First Presbyterian Church, Boise. A large number of two-manual instruments have been built also but only one of these has been of significant value, the rest being run-of-the-mill affairs that our American companies turn out by the hundreds every year. The best of them is a six-rank Schoenstein of classic design, with un-nicked pipes and low pressure voicing. It is having a great influence out here and already three other two-manuals of similar design have been sold in Tacoma, Wash., Salem, Ore., and Boise on the basis of its success.

The big news is in several installations due in Boise Valley within the immediate future. The First Methodist Church, Boise, a two and a half million dollar plant, is installing a \$75,000 Aeolian-Skinner; dedication is expected this winter. The College of Idaho in Caldwell has a three-manual Casavant on order, awaiting the completion of the auditorium which it is to be housed. St. Michael's Episcopal Cathedral, where I am organist-choirmaster, is awaiting installation of a three-manual, forty-six-rank Schlicker. A new west gallery has been built for the organ and choir and the new instrument will have an ideal location. Believe me, this was a hard won location after a tradition of divided chancel choir and chambered organ. But already the congregation is happy over the decision although so far it has only been able to judge by the way the choir sounds in this new location. I certainly give a good deal of credit in gaining this location to the Blanton book, *The Organ in Church Design*. Every church music committee should have a copy of it, and every architect.

I should also mention a little more about the new Schoenstein to be installed soon in the newly-built Immanuel Lutheran Church. This installation with un-nicked pipes and low wind will also be in a real gallery. Either a swell or positiv will be added later. At present the great will be unified to serve as a positiv. The pedal will be complete and independent. Schoenstein is the oldest organ company in the West; in very recent years he has worked with classic design, specializing in the small organ.

When these installations are completed, and if they are as successful as we have reason to believe they will be, there will be few areas in our country with as many first-class organs as this valley of 150,000 people.

C. GRIFFITH BRATT

REUTER WILL BUILD FOR KANSAS CHURCH

POSITIV TO BE 3RD MANUAL

First Methodist, Pittsburg, Will Have Chancel Installation—Martha Pate, Kansas State College, Is Organist

The Reuter Organ Company has been awarded a contract to build an organ for the First Methodist Church of Pittsburg, Kans. When completed the three-manual instrument will contain thirty-six ranks of pipes; in the initial installation six ranks in the swell division will be preparations.

Pipework of the great, positiv and a large portion of the pedal will be exposed and placed on either side of the chancel, the great being on the left and the positiv on the right as one faces the chancel area. Exposed pedal pipework will be located on both sides. The expressive swell division will be placed in a chamber behind the positiv section.

The instrument was designed by Franklin Mitchell, tonal director of the Reuter Company, in conjunction with Martha Pate, organist of the church who teaches at Kansas State College, Pittsburg.

The organ is scheduled for completion in December, 1961.

The stoplist of the instrument is as follows:

- GREAT**
Principal, 8 ft., 61 pipes
Quintanon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spillflöte, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Fourniture, 3 ranks, 183 pipes
Chimes (prepared)

- SWELL**
Rohrflöte, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Voix Celeste, 8 ft., 49 pipes
Principal, 4 ft. (prepared)
Spitzflöte, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Plein Jeu, 3 ranks (prepared)
Basset, 16 ft., (prepared)
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft. (prepared)
Tremolo

- POSITIV**
Copula, 8 ft., 61 pipes
Blockflöte, 4 ft., 61 pipes
Principal, 2 ft., 61 pipes
Quinte, 1½ ft., 61 pipes
Cymbale, 3 ranks, 183 pipes
Krummhorn, 8 ft., 61 pipes
Tremolo

- PEDAL**
Resultant Bourdon, 32 ft., 32 notes
Subbass, 16 ft., 32 pipes
Rohrflötenbass, 16 ft., 12 pipes
Octave, 8 ft., 32 pipes
Subbass, 8 ft., 12 pipes
Rohrflöte, 8 ft., 32 notes
Twelfth, 5½ ft., 32 notes
Super Octave, 4 ft., 12 pipes
Rohrflöte, 4 ft., 32 notes
Mixture, 3 ranks, 96 pipes
Fagotto, 16 ft., 32 pipes
Fagotto, 8 ft., 12 pipes
Krummhorn, 8 ft., 32 notes
Krummhorn, 4 ft., 32 notes

MAEKELBERGHE PLAYS RADIO SERIES; NEW WORK HEARD

August Maekelberghe is in the midst of a contracted series of twenty sponsored radio recitals on station WJ—AM and FM, Detroit. The first broadcast was Oct. 16; the series will run through April. The organ at St. John's Episcopal Church is being used.

The Christmas Eve service at St. John's was broadcast over WJR for the tenth consecutive year. Mr. Maekelberghe also conducted the first performance of a new original work in a TV concert Dec. 16 by the Madrigal Club of Detroit and Dec. 19 at the club's Christmas concert at the Community Arts Theater, McGregor Center.

STEPHENS COLLEGE CHOIR SINGS ADVENT CONCERT

The chapel choir of Stephens College, Columbia, Mo. sang an Advent concert Nov. 27 with flute, oboe, recorder and harp and with Heinz Arnold directing and playing the organ. Music of Bach, Handel, Cordans, Stanley and Telemann was combined with traditional carols on the program.

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All correspondence should be directed to the secretary

Vancouver

The Vancouver Centre met at the West Point Grey United Church Nov. 12. Organ builder G. Herald Keefer gave a lecture-demonstration on the development of the organ through the ages. Mr. Keefer began with a brief history of the organ and went on to demonstrate the differences between flue and reed pipes using diagrams and a number of pipes. Problems facing an organ builder such as placement of organs were pointed out and discussed. While refreshments were served members examined the pipes and asked questions.

ELEANOR BUSH

Saskatoon

The Saskatoon Centre held its first business meeting at the Third Avenue United Church, Nov. 23. The program for the season was outlined and new members and guests were welcomed. The centre was told of a presentation made by the executive to Carol Van Velzer who left for work and further study in England. Following the business meeting the films Journey Into Spring and Man of Music were shown. Light refreshments were served.

In place of the October meeting the centre sponsored a recital by Suzanne Gibson, Edmonton, at St. John's Cathedral Oct. 21. A reception was held afterwards at the David Appell home.

The choir of the Third Avenue Church was host to the centre for its first meeting, Sept. 21. Mark Fairhead, Hill and Sons, Norman and Beard, Ltd., gave a talk on voicing, demonstrating on the newly rebuilt organ. Lunch and a social hour followed.

MARGARET BELLHOUSE

Calgary

The Calgary Centre held its first meeting of the season at the Grace Presbyterian Church Oct. 15. Following a business meeting Chairman John Searchfield conducted the program which included a discussion of hymn playing, service accompaniment and liturgies, assisted by Robert Bell and Robert Hooper.

The centre sponsored Fernando Germani in a recital Nov. 4 at the Knox United Church. Approximately 1,000 attended the program.

OLIVE L. MOON

Winnipeg

The Winnipeg Centre met Nov. 8 at the All Saints Anglican Church to hear Edwin D. Northrup, of Casavant Frères, give some examples of pipe organ design and lead a discussion on what tonal design would constitute a modern church organ, placement of the organ and acoustical problems. Examples of diapason tone and a demonstration of various registrations were given with Don Hadfield at the console.

F. A. ANDERSON

London

The London Centre met at the First St. Andrew's United Church Nov. 27. A program of church music in honor of St. Cecilia was given by the host choir and soloists; the London Recorder Group; John Cook, harpsichordist; Gordon Atkinson, organist, and Barrie Cabena who directed the concert. Music heard was by Buxtehude, Hammer-Schmidt, Blow, Purcell; Schütz, Bach and Cantata on Psalm 103 written especially for this program by Derek Healey.

MARGARET NEEDHAM

Pembroke

The Pembroke Centre sponsored a recital by Godfrey Hewitt, FRCCO, at the Wesley United Church, Nov. 16. His program included: Toccata and Fugue in D minor, Sheep May Safely Graze, Now Thank We All Our God and Jesu, Joy of Man's Desiring, Bach; Concerto 6 in B flat, Handel; Symphony 5, Widor.

FRED C. CHADWICK

St. Catharines

The St. Catharines Centre met at the Grantham United Church Nov. 6. Charles Himann gave a demonstration of stereo and high fidelity recordings. Members were given an opportunity of inspecting the new church auditorium and organ.

GORDON KAY

President's Column

Once again, as we embark upon the New Year, it is my privilege to wish the members of the RCCO, together with our colleagues of the AGO and all readers of THE DIAPASON, the very best success and good fortune during the coming year.

In looking back on the year 1960 I would like to remark upon three aspects of the work of the College which, I believe, point forward to the manner in which future progress can be achieved.

First, there was the long-awaited Western convention in Vancouver and Victoria—a sincere effort to extend the influence of the College and to focus attention on the national character of the organization.

Secondly, the instigation of the Healey Willan Scholarship Fund is a step in the encouragement of those young people who are studying to make church music their profession.

Thirdly, the series of articles in the monthly news bulletin is an earnest desire of the College to increase its usefulness to the members in general.

Here, then, are three ways in which we can look forward to further expansion; greater efforts to make the RCCO known from coast to coast; more encouragement to young people to enter the profession, and more advice and help to the membership, particularly those at a distance from the larger centers.

Let us hope that in 1961 we can continue to increase our activities in these phases of the work of the RCCO.

JAMES HOPKIRK

Halifax

The Halifax Centre held its first meeting of the season at the First Baptist Church, Nov. 1. In the absence of Chairman Murray Vanderburgh the meeting was conducted by Vice-chairman Natalie Littler. After discussion of the recitals and meetings to be held Miss Littler directed the singing of several anthems. A recording of anthems sung by the Festival Singers, Toronto, was heard. The meeting ended with refreshments.

NANCY F. MACLENNAN

Montreal

The Montreal Centre met Nov. 26 at the Westmont Park-Emmanuel United Church. A short business session opened the proceedings at which Chairman Montague Matthews outlined future projects and intimated that an effort had been initiated to interest more organists in the city to become members. An open forum gave members an opportunity to express their opinions on Anglican chant, boys or women's voices, all male choirs and tracker action organs, this last promoted no doubt by the recent installation of the five-manual organ in the Basilica at St. Joseph's Oratory, Mount Royal. Christopher Gledhill, Gordon Phillips and Geoffrey Harries moderated the discussions. Refreshments rounded out the evening.

DAVID T. BROWN

Hamilton

The Hamilton Centre met for its third meeting of the season at the newly dedicated Grace Lutheran Church, Nov. 21. The purpose of the meeting was to acquaint the centre with the liturgical service used by the Lutheran church in Canada. The evening was in charge of Henry Roper, host organist, who gave some background on the development of the liturgy through the centuries leading up to the explanation of the service to be performed by the minister and choir. The Rev. Mr. Haase delivered a brief talk of appreciation of the work and devotion organists and choirmasters give to their respective churches. Inspection of the new church and refreshments concluded the meeting.

HOWARD W. JEROME

Sarnia

The Sarnia Centre met at St. Bartholomew's Anglican Church Nov. 28. The program was devoted to exploring unhackneyed organ, choral and vocal music for weddings. Organ music by Handel, Campra, Purcell, Cook and Willan was played by Arthur Ward and Dr. David Young, host organist. Vocal solo music by Rowley, Bach, Schumann, Somervell, Handel, Melecci and Willan was sung by Mrs. Arthur Warren, contralto, Mrs. Clifford Mutton, soprano and Dick Needham, boy soprano. Following this the film Healey Willan, Man of Music was shown.

Owen Sound

The Owen Sound Branch met at the St. Thomas' Anglican Church Oct. 30. Chairman Gordon Tucker was in charge of the first part of the meeting. The Rev. D. C. Harry and the Rev. Charles Wooley discussed combined efforts for the week of prayer early in the new year. K. Vansickler directed a women's quartet in sacred and secular numbers. Refreshments were served at the close of the meeting which had been arranged by Mr. Vansickler, Mrs. J. Barry and Mrs. W. Trusty.

Canadian Violist Builds Early-Type Organ from Scratch

By J. HARWOOD-JONES

A Renaissance-type organ of the kind that was common between 1400 and 1600 A.D. has been built by Montreal violist Otto Joachim in his basement workshop.

It is portable, can be easily dismantled or reassembled, and has been used in a number of musical events in the Montreal area in ensemble playing with Mr. Joachim's viola da gamba group, especially in In Nomines when the organ plays the cantus firmus and the viols the rest of the counterpoint. Most of the Renaissance music written without pedal can be played on this instrument.

Mr. Joachim began constructing the organ two years ago at nights after concerts and other playing engagements. He worked on a "design-as-you-go" system. While he read everything available on old types of organ, he had to rely on common sense in the mechanical aspects of the work.

His inventive imagination can be appreciated when one is told that into the instrument have gone parts obtained from the plumber, the shoemaker, the lumber yard, the carpet maker, the curtain rod maker, the handbag maker and the motor car accessory shop. No machine tools were used and all work was done by hand. Construction materials included phosphor-bronze, brass wire, plastic window insulator, tiny door knobs used as valves, plumbers' clamps, a length of garage exhaust pipe and an eight-dollar second-hand vacuum cleaner motor.

The result is a three and one half octave tracker action instrument with one of the simplest mechanisms yet employed. It contains a built-in reservoir for equalizing the pressure under the valves. The lack of the latter feature in the Renaissance instrument meant that almost as much skill was required from the hand pump operator as from the musician, for he had to try to keep pressure regulated to the requirements of the music at all times.

The pressure in the reservoir of Mr. Joachim's instrument is regulated not by weights (as in larger organs) but by four adjusted springs. The overall air pressure can be regulated by rheostat.

Tracker action organs have the valve openings mechanically manipulated. The nineteenth century preferred organs of the pneumatic and electric type but there is a pronounced trend towards discarding the pneumatic and electric mechanisms in favour of the tracker action type once more. One such instrument was recently installed at the Queen Mary Road United Church. The grand organ in the Basilica at St. Joseph's Oratory is a tracker action instrument. This organ was blessed Nov. 13 by His Excellency the Most Rev. Sebastiano Baggio, Apostolic Delegate to Canada and an inaugural recital was played on it the same evening by André Marchal. A third tracker action organ is soon to be installed at the Church of the Immaculate Conception on Papineau Street.

Mr. Joachim used old English pipes which he obtained from a Dutch organ builder living in Vancouver. They were nineteenth century pipes and were badly nicked. It was fashionable in earlier days to tamper with the pipes to take out the chuff. Mr. Joachim had to revoice all the pipes three times, filling in the nicks with plastic wood filler and so, "by luck or skill" as he put it, he achieved again the sound known to the Renaissance and Baroque period. Voicing is a job for the

Orillia

The Orillia Branch met at St. James' Anglican Church Nov. 15. Chairman Gerald Death showed two films: Healey Willan, Man of Music and Festival of Edinburgh. Rudolf Heydens was elected vice-chairman to replace Ray Williams whose resignation was regretted. Lunch was served by the women members.

The branch was invited to a dinner by Chairman and Mrs. Death Oct. 17 at St. James'. The meeting was honored by a visit of National President James Hopkirk who gave an informative talk on the recent Vancouver convention.

GERALD DEATH

TINY HOME-MADE TRACKER



OTTO JOACHIM demonstrates the tone of his home-made organ in his studio at the McGill Conservatory. The vacuum-cleaner blower is at his feet, housed in a box that practically eliminates sound from the motor.

WHAT STARTED THE IDEA



PHOTOGRAPH of a Renaissance organ on the walls of the studio of Christ Church Cathedral organist Kenneth Meek started Otto Joachim constructing his own instrument though he admits that from a boy he had an ambition some day to make an organ for himself.

expert but again Mr. Joachim tackled this task with success on his own. Though soft in tone to the player's ear, the organ has tremendous carrying power.

Photographs of early organs of the type on which Mr. Joachim modelled his instrument show a highly ornate cabinet housing the pipes. By comparison Mr. Joachim has achieved beauty through simplicity. Nothing unnecessary has been used and every part is functional.

The instrument weighs about fifty pounds. It can be dismantled and reassembled in a matter of minutes and can be transported in an ordinary automobile.

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CHANEY-HEARD IN PROGRAM FOR HARPSICHORD, ENSEMBLE

Harold Chaney played a program of Old and New Music for the Harpsichord Nov. 29 at the University of Oregon school of music auditorium with the assistance of violin, 'cello, flute, oboe, clarinet and timpani. It included a first performance of a Chaconne for violin and harpsichord by Douglass Green and the first west coast performance of the Tientos by Carlos Surinach. Also heard were the de Falla Harpsichord Concerto, a Duo for violin and harpsichord by Homer Keller, the Bach Gamba Sonata in D major and solo works by Bach and Scarlatti.

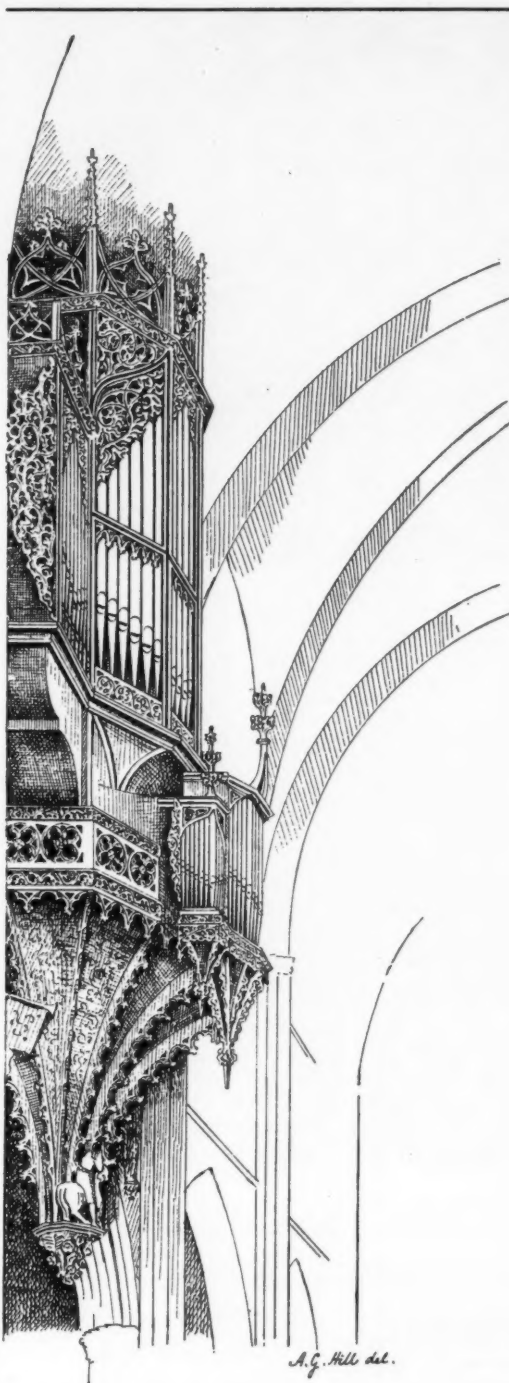
Two Paperbacks

The new handbook of the Organ Club of London, a handsome booklet with a half-dozen informative articles and nearly a dozen illustrations, has reached us. We are uncertain whether its six shilling price, post free, applies to organists in North America. A letter to A. N. Arnold, the secretary, at 8 Wrottesley Road, London, SE 18, should answer this question. How rapidly British ideas are changing is well illustrated by a message from Francis Jackson on the inside front cover, from which we quote:

Those who possess the unquenchable enthusiasm of the organ lover and know its history, who have heard and played organs of many kinds (and have outgrown the youthful passion for heavy pressure and noise making) must inevitably come back to this very principle ["developing the natural possibilities of the organ"], this guiding principle concerning the true nature of the musical instrument we call the organ. It is surely by this means that the revival of classical principles has come about, and it has done so against a background of rich experience. Thus the classical English organ of Hopkins and Rimbault, ruthlessly side-tracked by Hope-Jones, now comes into its own and reaches its right true end, helped tonally by continental influences and mechanically by, ultimately, the same maligned Hope-Jones.

In case, however, I should be misunderstood, let me pass on to your readers a proposition formulated after playing several modern Marcussen organs in Denmark in 1955 and which, should it be found to be original, I do gladly and entirely free of copyright. It is this: "That an organ which is too big to be controlled by tracker action is too big."

Those who wish or need accurate and detailed information on several makes of electronic instruments are referred to an Electronic Organ Handbook by H. Emerson (Bobbs-Merrill) which is full of charts, drawings, etc. The widespread objections often heard to some electronic advertising will not be lulled by the use of organ pipes on this book's cover.—FC



ORGAN PLACEMENT

The architect and the organ builder of the organ's Golden Age discovered the principles of organ placement in the church and incorporated these principles to their full extent in the church design. The result was a high degree of musical success and esthetic excellence which is still praised today. Unfortunately, departure from this practice has been increasingly prevalent since the turn of the century and a comparison of such installations with the masterpieces of the past brings out in striking fashion the validity of these fundamental principles of placement and the unfortunate consequences of disregarding them.

We have learned from the founders of the art that, if musical effectiveness and economy of tonal resources are to be prime considerations, provision for the organ must be an integral part of the design of the room.

The organ is essentially a grouping of several closely related tonal entities whose relationship must be kept clear, and which therefore must not be widely separated from each other.

The organ must stand completely within the boundaries of the space in which it is to be heard. It should preferably be freestanding and located along the central axis. Suitable encasement of the pipes should be used wherever possible to project and, through resonance, to enrich the sound.

Early consultation between the architect and the organ builder is the only way to assure the observance of these principles in each individual case and to guarantee the musical and architectural excellence of the organ. The services of our experienced and progressive consulting staff are always available for this purpose and requests for these services will be given prompt attention.

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Boystown Organ Grows As Uses Expand

By FRANKLIN MITCHELL

The recent enlargement and rebuilding of the Boystown, Neb., Dowd Memorial Chapel organ marks the culmination of a long term dream of the Very Rev. Msgr. Francis Schmitt, Boystown director of music.

Long famous in music circles, Boystown school for boys is noted especially for the summer Institute of Music. To keep pace with the growing prestige of the institute, it was realized that a truly fine organ was a most important necessity.

Shortly after the completion of Dowd Chapel, the Reuter Organ Company built the first organ in 1940, a modest two-manual instrument comprising only twelve stops, all located in the rear gallery of the chapel. Within a few short years, this instrument was outgrown, and the first enlargement program was completed in 1948.

In this rebuild, the organ was enlarged to a three-manual instrument with the resources increased to about thirty ranks, of which six ranks were located at the front of the church to provide for the accompaniment of the boys' chancel choir.

In the ensuing years, the organ proved adequate for all normal musical activities, but with the ever increasing demands imposed by the popular Summer Institute, it was obvious that a more encompassing instrument was essential.

Early in 1958, Father Schmitt expressed hope that a more comprehensive instrument could be realized. In "off the cuff" chats, a proposed organ was drawn up. In the summer of 1958, this scheme was discussed with Flor Peeters, who regularly visits Boystown for the Summer Institute. The plan was completed and shortly the proposed organ became a reality.

The almost entirely new instrument was installed by Reuter in the winter of 1959-60. Comprising about sixty ranks,



the all new great, positiv (hung on the gallery rail), and pedal are located in the rear gallery in an exposed position. Except for the original gedeckt and strings, the swell organ is all new pipework located, however, in the same swell chamber at the side of the gallery.

The "new" choir organ is made up of suitable stops from the previous instrument to provide useful accompanimental resources. Because of its location in the tower chamber, it was anticipated that this strictly utilitarian section would face virtually impossible sound barriers. By providing additional tone openings, satisfactory results were obtained with which to meet the intended requirements. Two accompanimental pedal stops also are located here.

The 1948 chancel organ was unchanged, though incorporated into the new scheme in a somewhat revised disposition.

Dowd Chapel stands on a rise beyond a vast park, easily visible by travelers on highway U.S.30 west of Omaha. The building is 179 feet long, 69 feet wide, and almost 50 feet high inside. The tower

risers 85 feet. 850 worshippers can be seated. Designed by Architect Leo Daly, the chapel was built under the supervision of the late Father Flanagan, whose body now is entombed in the chapel.

The complete stop list of the organ is as follows:

GREAT

- Quintaten, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Rohrflöte, 4 ft., 61 pipes
- Quinte, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Spillflöte, 2 ft., 61 pipes
- Plein Jeu, 4 ranks, 244 pipes
- Furniture, 3 ranks, 183 pipes

CHANCEL

- Diapason, 8 ft., 73 pipes
- Rohrflöte, 8 ft., 73 pipes
- Echo Sallcional, 8 ft., 73 pipes
- Dulciana, 8 ft., 73 pipes
- Octave, 4 ft., 73 pipes
- Rohrflöte, 4 ft., 61 notes
- Flügel Horn, 8 ft., 73 pipes

SWELL

- Principal, 8 ft., 73 pipes

CHANCEL

- Diapason, 8 ft., 73 notes
- Rohrflöte, 8 ft., 73 notes
- Echo Sallcional, 8 ft., 73 notes
- Dulciana, 8 ft., 73 notes
- Octave, 4 ft., 73 notes
- Rohrflöte, 4 ft., 61 notes
- Flügel Horn, 8 ft., 61 notes

CHOIR-POSITIV

- Melodia, 8 ft., 73 pipes
- Gemshorn, 8 ft., 73 pipes
- Unda Maris, 8 ft., 61 pipes
- Cor di Nuit, 4 ft., 73 pipes
- Spitzflöte, 2 ft., 61 pipes
- Fagotto, 16 ft., 73 pipes
- Oboe, 8 ft., 73 pipes
- Schalmei, 4 ft., 73 pipes
- Tremolo, Gedeckt, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Blockflöte, 4 ft., 61 pipes
- Principal, 2 ft., 61 pipes
- Quinte, 1 1/2 ft., 61 pipes
- Cymbal, 3 ranks, 183 pipes

PEDAL

- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Violine, 16 ft., 32 pipes
- Quintaten, 16 ft., 32 notes
- Lieblighgedeckt, 16 ft., 12 pipes
- Octave, 8 ft., 32 pipes
- Bourdon, 8 ft., 32 pipes
- Violine, 8 ft., 12 pipes
- Quintaten, 8 ft., 32 notes
- Gedeckt, 8 ft., 32 notes
- Choral Bass, 4 ft., 32 pipes
- Bourdon, 4 ft., 12 pipes
- Violine, 4 ft., 12 pipes
- Fugara, 2 ft., 32 pipes
- Mixture, 3 ranks, 96 pipes
- Sesquialtera, 2 ranks, 64 pipes
- Bombarde, 16 ft., 32 pipes
- Fagotto, 16 ft., 32 notes
- Bombarde, 8 ft., 12 pipes
- Bombarde, 4 ft., 12 pipes

CHANCEL PEDAL

- Bourdon, 16 ft., 12 pipes
- Diapason, 8 ft., 32 notes
- Rohrflöte, 8 ft., 32 notes
- Rohrflöte, 4 ft., 32 notes

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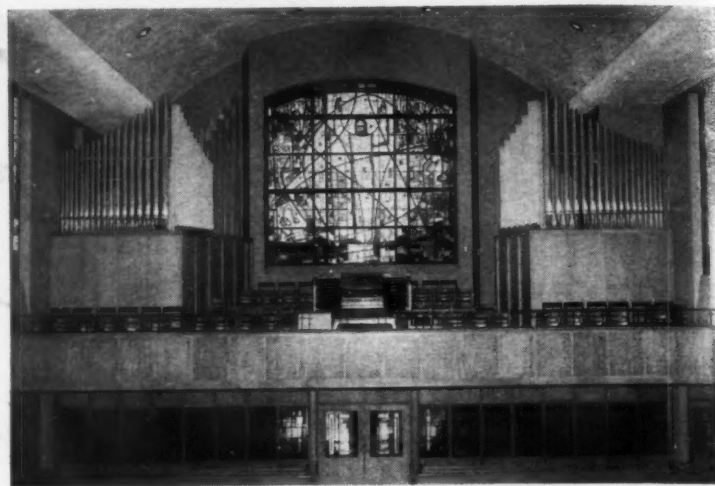
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Marjorie Jackson, AAGO, Capitol University, Columbus, Ohio played the inaugural recital Nov. 6 on the Th. Kuhn organ in Grace Lutheran Church, Dover, Ohio. Designed by Erich Goldschmidt in co-operation with E. J. Eckert of the Mannedorf, Switzerland firm, the organ is of contemporary classic design with a capacity ranging from choir accompaniment to the greatest musical literature. Miss Jackson's recital for the occasion is listed on the recital pages.

The organ's 2425 pipes are on 52 ranks with 35 stops. The manual compass is 56 notes. Both stop and key action are electro-pneumatic and the windchests employ slider action.

The organ was shipped by rail from Mannedorf to Bremen, Germany and thence by way of the St. Lawrence Seaway to Cleveland. Installation was made by Balthasar Duerst and Herman Eisler from the Kuhn factory. Paul Buertin, head voicer and Phillippe Eckert, grandson of Dr. Albert Schweitzer, did the voicing.

The specification of the organ is as follows:

GREAT
 Quintadena, 16 ft., 56 pipes
 Principal, 8 ft., 56 pipes
 Flute, 8 ft., 56 pipes
 Spitzflöte, 8 ft., 56 pipes
 Octave, 4 ft., 56 pipes
 Blockflöte, 4 ft., 56 pipes
 Octave, 2 ft., 56 pipes
 Cornet, 5 ranks
 Mixtur, 4 ranks, 224 pipes

SWELL
 Principal, 8 ft., 56 pipes
 Gedackt, 8 ft., 56 pipes
 Salicional, 8 ft., 56 pipes
 Vox Celeste, 8 ft., 56 pipes
 Octave, 4 ft., 56 pipes
 Nachthorn, 4 ft., 56 pipes
 Flute, 2 ft., 56 pipes
 Mixtur, 4 - 5 ranks, 255 pipes
 Trompete, 8 ft., 56 pipes
 Clairon, 4 ft., 56 pipes

POSITIV
 Gedackt, 8 ft., 56 pipes
 Principal, 4 ft., 56 pipes
 Rohrflöte, 4 ft., 56 pipes
 Octave, 2 ft., 56 pipes
 Larigot, 1 1/2 ft., 56 pipes
 Scharf, 3 - 4 ranks, 201 pipes
 Cromorne, 8 ft.

PEDAL
 Principal, 16 ft., 32 pipes
 Subbass, 16 ft., 32 pipes
 Octave, 8 ft., 32 pipes
 Flute, 8 ft., 32 pipes
 Octave, 4 ft., 32 pipes
 Mixtur, 4 ranks, 128 pipes
 Posaune, 16 ft., 32 pipes
 Trompete, 8 ft., 32 pipes
 Clairon, 4 ft., 32 pipes

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**Auditorium of Institution for Blind
in Philadelphia Will Have Three-
Manual in Place of Instrument
by Same Builder**

The Overbrook School for the Blind, Philadelphia, Pa., recently negotiated with the M. P. Möller, Inc. for a new three-manual organ. The organ will be housed in a new auditorium designed by Francis, Cauffman, Wilkinson & Pepper of Philadelphia. The former auditorium and three-manual Möller installed in 1939 were completely destroyed by fire early this year.

Specifications and negotiations were handled by Möller's representative, John Buterbaugh, in consultation with the organist, Robert Ege, and other faculty members of the school.

The stoplist is as follows:

GREAT

- Quintaton, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshörn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Waldflöte, 2 ft., 61 pipes
- Fourniture, 4 ranks, 244 pipes
- Harmonic Trumpet, 8 ft.
- Chimes
- Tremulant

SWELL

- Rohrgedeckt, 16 ft., 12 pipes
- Principal, 8 ft., 61 pipes
- Rohrflöte, 8 ft., 61 pipes
- Viole de Gambe, 8 ft., 61 pipes
- Viole Celeste, 8 ft., 49 pipes
- Principal, 4 ft., 61 pipes
- Koppelflöte, 4 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Bassoon, 16 ft., 61 pipes
- Trompette, 8 ft., 61 pipes
- Bassoon, 8 ft., 12 pipes
- Schalmei, 4 ft., 61 pipes
- Tremulant

CHOIR

- Gedeckt, 8 ft., 61 pipes
- Erzähler, 8 ft., 61 pipes
- Erzähler Celeste, 8 ft., 49 pipes
- Nachthorn, 4 ft., 61 pipes
- Nazard, 2 3/4 ft., 61 pipes
- Bloockflöte, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Cromorne, 8 ft., 61 pipes
- Harmonic Trumpet, 8 ft., 61 pipes
- Chimes, 21 bells
- Tremulant

PEDAL

- Contrebasse, 16 ft., 12 pipes
- Bourdon, 16 ft., 32 pipes
- Erzähler, 16 ft., 12 pipes
- Octave, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Erzähler, 8 ft.
- Quint, 5 1/2 ft., 32 pipes
- Super Octave, 4 ft., 12 pipes
- Bourdon, 4 ft., 12 pipes
- Quint, 2 3/4 ft., 12 pipes
- Octavin, 2 ft., 12 pipes
- Double Trumpet, 16 ft., 12 pipes
- Bassoon, 16 ft.
- Trumpet, 8 ft.
- Bassoon, 8 ft.
- Trumpet, 4 ft.

THE FIVE-STATE midwestern tour of Richard Ellsasser in November drew paid-admission audiences which averaged more than 1,000.

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ORGAN AT CHRISTMAS**

LONG BEACH HAS 3 MANUALS

California Heights Methodist Church in Pacific Coast City Will Have Instrument Designed by Charles Clarke

The California Heights Methodist Church, Long Beach, Cal. dedicated its three-manual Holzinger organ at this year's Christmas season. The specification of the instrument was prepared by Charles Clarke, tonal designer of the Holzinger firm in consultation with Richard Smiley representing the church. The stoplist:

GREAT

- Quintaton, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Quintaton, 8 ft., 12 pipes
- Octave, 4 ft., 61 pipes
- Quintaton, 4 ft., 12 pipes
- Fifteenth, 2 ft., 24 pipes
- Cymbal, 3 ranks, 183 pipes

SWELL

- Gedeckt, 8 ft., 61 pipes
- Viole, 8 ft., 61 pipes
- Viole Celeste, 8 ft., 49 pipes
- Principal, 4 ft., 61 pipes
- Nachthorn, 4 ft., 61 pipes
- Rohrnazard, 2 3/4 ft., 61 pipes
- Prestant, 2 ft., 12 pipes
- Larigot, 1 1/2 ft., 12 pipes
- Rankette, 16 ft., 61 pipes
- Hautbois, 8 ft., 61 pipes
- Clarion, 4 ft., 12 pipes

CHOIR

- Hohlfloete, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Unda Maris, 8 ft., 49 pipes
- Spitzprincipal, 4 ft., 61 pipes
- Flute Ouyerte, 4 ft., 12 pipes
- Gemshorn, 4 ft., 12 pipes
- Piccolo, 2 ft., 24 pipes
- Tierce, 1 1/2 ft., 61 pipes
- Prestant, 1 ft., 24 pipes
- Dulzian, 8 ft., 61 pipes
- Echo Vox Humana, 8 ft., 61 pipes
- Tremolo

DONALD S. BABER



DONALD S. BABER assumed the duties of organist-choirmaster Nov. 1 at St. Paul's EUB Church, Hagerstown, Md. He came from a similar post at the Trinity Lutheran Church, Jacksonville, Fla.

Mr. Baber earned his bachelor of music degree at Jacksonville University and studied organ with Ellis Varley, Marshall Pierson and Rosalind MacEnulty. At St. Paul's, which has a membership of 1800, he will be in charge of five choirs and a musical program including oratorios and recitals.

PEDAL

- Acoustic Bass, 32 ft.
- Holzprincipal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Quintaton, 16 ft., 32 notes
- Holzprincipal, 8 ft., 12 pipes
- Bourdon, 8 ft., 12 pipes
- Gemshorn, 8 ft., 32 notes
- Octaveprincipal, 4 ft., 32 notes
- Quintaton, 4 ft., 32 notes
- Flute, 4 ft., 32 notes
- Octavequinte, 2 3/4 ft., 32 notes
- Fifteenth, 2 ft., 32 notes
- Rankette, 16 ft., 32 notes
- Hautbois, 8 ft., 32 notes
- Dulzian, 4 ft., 32 notes

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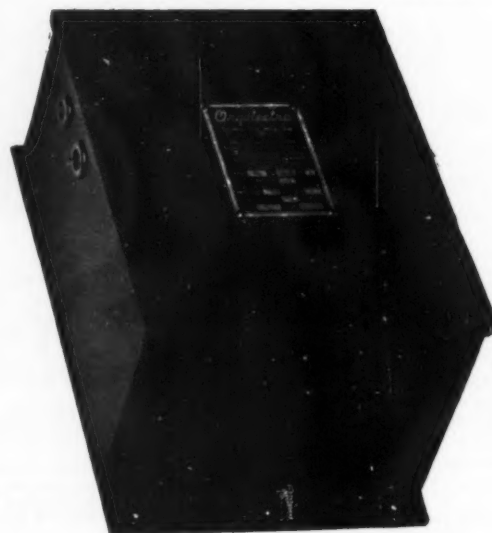
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NANCY FERGUSON



NANCY FERGUSON has been appointed director of music at St. Paul's Evangelical Lutheran Church, Richmond, Ind. A native of Scobey, Mont., she received her bachelor of music degree from DePauw University, Greencastle, Ind., and her MSM from the Union Theological Seminary. She has studied organ with Arthur Carkeek and Hugh Porter.

CHURCH IN RICHMOND
ORDERS NEW MÖLLER

COMPLETION SET FOR 1961

Westover Hills Methodist in Virginia
Capital City Purchases Three-Manual
Organ—Modified Georgian
Architecture

A new three-manual pipe organ has been purchased by the Westover Hills Methodist Church, Richmond, Va. for completion in the fall of 1961. M. P. Möller, Inc., Hagerstown, Md. has been awarded the contract.

Two chambers were prepared when the new edifice was built several years ago. The new congregation held its first service in 1947. The building is of a modified Georgian style architecture. The nave will seat approximately 500.

The negotiations and the design were executed by Möller's representative, L. B. Buterbaugh, in consultation with the music committee.

The stoplist is as follows:

GREAT

- Diapason, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Waldflöte, 2 ft., 61 pipes
- Fourniture, 3 ranks, 183 pipes

SWELL

- Rohrgedeckt, 16 ft., 12 pipes
- Rohrflöte, 8 ft., 61 pipes
- Viole de Gambe, 8 ft., 61 pipes
- Viole Celeste, 8 ft., 49 pipes
- Nachthorn, 4 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 8 ft., 61 pipes

CHOIR

- Gedeckt, 8 ft., 61 pipes
- Erzähler, 8 ft., 61 pipes
- Erzähler Celeste, 8 ft., 49 pipes
- Koppelflöte, 4 ft., 61 pipes
- Nazard, 2½ ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Cromorne, 8 ft., 61 pipes

PEDAL

- Bourdon, 16 ft., 32 pipes
- Rohrgedeckt, 16 ft.
- Principal, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Rohrflöte, 8 ft.
- Octave, 4 ft., 12 pipes
- Rohrflöte, 4 ft.
- Octavin, 2 ft., 12 pipes
- Contre Trompette, 16 ft., 12 pipes
- Trompette, 8 ft.

BERNARD R. MAUSERT has retired as organist and choirmaster of the Oak Lane Presbyterian Church, Philadelphia after twenty-seven years of service.

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Programs of Organ Recitals of the Month

Alexander McCurdy, Philadelphia, Pa.—First Presbyterian Church, Niles, Mich., Nov. 16, dedicatory recital on new Möller organ: Prelude and Fugue in E minor, Now Blessed Be Thou, Christ Jesus, Our Father Who Art in Heaven, Hark, a Voice Saith, All Are Mortal, I Call Upon Thee, Lord Jesus, Christ Lay in the Arms of Death, O God Be Merciful and Prelude and Fugue in A minor, Bach; Sketches in F minor and D flat, Schumann; A Lovely Rose Is Blooming and O World I'en Must Leave Thee, Brahms; Finale in B flat, Franck.

Marshall Bidwell, Pittsburgh, Pa.—Carnegie Music Hall, Nov. 27: Lord Jesus Christ, Be Present Now, Karg-Elert; Air, Orchestral Suite in D, Bach; Suite of Three Movements, Pescetti; Nocturne, Grieg; Song of the Clock, Urseth; Three Chorale-Preludes on Scottish Psalter Tunes, Hill; Prelude, The Blessed Damozel, Debussy. Victor Hill, pianist, assisted. Nov. 13: Deo Gratias, Biggs; Begin, My Tongue, Some Heavenly Theme and Fairest Lord Jesus, Edmondson; Prelude and Fugue in C minor, Bach; Picardi, Bedell; Movements 2 and 4, Grande Pièce Symphonique, Franck; All Through the Night, Welsh folksong; The Chase, Fumagalli; American Patron, Meacham, Elmer Steuermagel, pianist, assisted. Oct. 23: Movement 1, Concerto 13 in F major, Handel; Air with Variations, Haydn; Angel Scene, Hansel and Gretel, Humperdinck; Little Fugue in G minor, Bach; Andante Cantabile, String Quartet, Tchaikovsky; Waltzing Doll, Poldini; Pavane Pour une Infante Defunte, Ravel; Fantasia, Scheherazade, Rimsky-Korsakoff. William Chrystal, pianist, assisted.

Warren L. Berryman, SMD, Berea, Ohio.—Parma Lutheran Church, Nov. 6, dedicatory recital on new Hillgreen, Lane and Co. organ: Rigaudon, Campra; Flute Solo, Arne; Now Thank We All Our God, Trio Sonata 4 and Toccata, Adagio and Fugue in C, Bach; Mighty King of Miracles for organ and brass, Karg-Elert; Adagio for Strings, Barber; Roulade, Bingham; Entrata Festiva for organ, brass and chorus, Peeters. A brass quartet and the choir assisted.

John Haney, Richmond, Va.—Epworth Methodist Church, Norfolk, Nov. 13: Dialogue, deGrigny; Flutes, Clérambault; Now Thank We All Our God, Dearest Jesus, We Are Here, From God Shall Naught Divide Me and Toccata in F, Bach; Abide with Us, Lord Jesus, with Thy Grace, Karg-Elert; Cantilene, Langlais; Siciliano for a High Ceremony, Howells; Outburst of Joy, Messiaen.

Orrin Clayton Suthern, II, Lincoln University, Pa.—Latta Memorial Presbyterian Church, Oct. 23, dedicational recital on new Möller organ: A Song of Gratitude, Cole; Fanfare, Purcell; Air Tendre, Lully; Trumpet Tune, Purcell; Gothic Suite, Böslmann; Would God I Were an Apple Blossom, Lemare; O Filii, Farnam; The Primitive Organ, Yon; Festival Toccata, Fletcher.

Donald Kiek, Columbus, Ohio.—Mees Hall, Capital University, Nov. 13, pupil of Marjorie Jackson: Agincourt Hymn, Dunstable; Toccata in E minor, Pachelbel; Te Deum, anon.; Nun bitten wir, Buxtehude; A Lovely Rose Is Blooming, Brahms; Magdalen, Van Hulst; Melcombe, Willan; Aria, Peeters; Fantasia, Maekelberghe.

Gerre Hancock, New York City.—St. Bartholomew's Church, Nov. 9: Toccata and Fugue in D minor, Bach; Chant de Paix, Langlais; In Paradise and Thou Art the Rock, Mulet. Nov. 30: Agincourt Hymn and A Composition on a Plainsong, Dunstable; Prelude and Fugue in G, Bach; Mist, Doty.

Earl Barr, St. Paul, Minn.—St. Paul's Church, Minneapolis, Dec. 5: Toccata, Monnikendam; Three Intermezzi, Andriessen; Prelude and Fugue 1, Badings; De Profundis and Arabesque sur les Flutes, Langlais; Crucifixion and Resurrection, Dupré; Two Chorale Preludes, Wright; Flandria, Maekelberghe.

Kenneth W. Jewell, Berkeley, Cal.—First Congregational Church, Nov. 20: Premier Chorale, Andriessen; See! enbrautigam, Karg-Elert; Le Jardin Suspendu, Alain; Adagio and Organo Pleno, Sessions; Suite 2, Reger; Sonata 1, Hindemith; Toccata in F, Widor.

Graham Steed, Windsor, Ont.—All Saints Church, Nov. 30: Concerto 1 in G minor, Handel; Andante, Adagio and Andante Tranquillo, Bairstow; Carillon de Westminster, Vierne.

Vernon De Tar, FAGO, New York City.—All Angels' Church, Nov. 27: Fantasia, Wo soll ich fleihen hin and Wir glauben all an einen Gott, Vater, Bach; Prelude and Fugue in G minor, Buxtehude; Dialogue in D minor, de Grigny; Tierce en Taille, Couperin; Fantasia in A, Franck; Les Anges, Messiaen; Premiere Fantasia, Alain; Prelude and Fugue in G minor, Dupré.

Alexander Boggs Ryan, AAGO, Ann Arbor, Mich.—First Presbyterian Church, Oct. 1: Prelude and Fugue in G minor, Buxtehude; Carillon de Westminster, Vierne; Basse et Dessus de Trompette, Clérambault; My Heart Is Filled with Longing and My Faithful Heart Rejoices, Brahms; Komm, heiliger Geist, Bach; Le Banquet Céleste, Messiaen; Carillon in A flat, Sowerby; Psalm 94 Sonata, Reubke. Southfield United Presbyterian Church, Southfield, Mich., Oct. 16: Vierne, Brahms, Clérambault, Bach; Sowerby and Reubke repeated; Clair de Lune, Vierne; Rigaudon, Campra. Christ Church Cranbrook, Bloomfield Hills, Mich., Nov. 13: Vierne, Buxtehude and Reubke repeated from Oct. 1 recital; Fugue in C sharp minor, Honegger; Passacaglia and Fugue in C minor, Bach.

Royston Merritt, Aiken, S. C.—For the Augusta AGO Chapter, First Presbyterian Church, Aiken, Nov. 20: Rigaudon, Campra; Mass for Parish Use, Couperin; Prelude and Fugue in D major, Buxtehude; Saviour of the Heathen, Come, O Thou of God the Father and To God We Render Thanks and Praise, Bach; Cantabile, Franck; Sonata in C minor, Mendelssohn; Psalm Prelude, Howells; The Celestial Banquet, Messiaen; Carillon, Vierne.

Julian Williams, Sewickley, Pa.—Carnegie Hall, Pittsburgh, Oct. 30: All Bach—Prelude and Fugue in E minor; Come, O Creator Spirit Blest; Lord Christ, Reveal Thy Holy Face; If Thou but Suffer God to Guide Thee; Sonata 1 in E flat major; Prelude and Fugue in C major; Consider, O My Soul, Passion According to St. John; We All Believe in One God; From God I Will Not Turn; Sicilienne; Prelude and Fugue in D major.

Clarence Watters, Hartford, Conn.—Davidson, N.C. College Presbyterian Church, Nov. 12: Dialogue, Clérambault; Benedictus, Couperin; Pour l'amour de Marie, LeBegue; Noël 5, Daquin; Concerto in F major, Handel; Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; The Way of the Cross and Prelude and Fugue in B major, Dupré.

Klaus Speer, Houston—Rice University Memorial chapel, Nov. 11: Toccata, Adagio and Fugue in C major, Trio Sonata 3 in D minor, To God on High Alone Be Praise and Toccata and Fugue in D minor, Bach; David, the King Was Grieved and Moved, Alas and Did My Saviour Bleed? and Do Not I Love Thee, O My Lord, Gardner Read; Prelude and Fugue in A major, Buxtehude. For the Galveston AGO Chapter, Sacred Heart Church, Nov. 20: Prelude and Fugue in E minor, Bruhns; O Sacred Head Now Wounded, Buxtehude; Pange Lingua, Peeters; Wondrous Love, Barber; Concerto for Two Trumpets, Vivaldi; Adagio and Allegro for Two Trumpets, Handel; Jesus Christ Our Saviour and Toccata, Adagio and Fugue in C major, Bach. Kit-reld Reid and James Austin, trumpeters, shared the program.

Marianne Webb, Ames, Iowa.—Christ Church Cranbrook, Bloomfield Hills, Mich., Nov. 6: Chaconne, Couperin; Giga, Loeillet; Prelude in C major, Bach; Fantasia in F minor, K 594, Mozart; Impromptu, Vierne; Chant de paix, Langlais; Es sungen drei Engel, Micheelsen. First Presbyterian Church, Cedar Rapids, Iowa, Nov. 14: Vierne, Couperin and Mozart repeated plus Come, Redeemer of Our Race, Bach; Fugue in G minor, Dupré.

Paul L. Reynolds, Lincoln, Neb.—First Plymouth Congregational Church, Nov. 6: Introduction and Toccata, Walond; Christ, Who Is My Life, Pachelbel; Josef Is Good, Balbastre; What God Ordains Is Always Good, Kellner; Prelude and Fugue in D minor, Bach; Blessed Be Ye Faithful Souls, My Heart Is Ever Longing and My Faithful Heart Rejoices, Brahms; Chorale in A minor, Franck.

Bob Whitley, San Francisco.—Bidwell Memorial Presbyterian Church, Oct. 26, for the Chico, Cal. AGO chapter: Prelude and Fugue in E major, Lübeck; When We Are In Deep-est Need and Credo, Bach; America, Ives; Introduction and Passacaglia in D minor, Reger; Paster 3 in F sharp, Karg-Elert; Brother James's Air, Wright; Litanies, Alain; Solemn Melody, Davies; Outburst of Joy, Messiaen.

Edwin C. Breeze, TSGT, USAF, San Antonio, Tex.—For the Alamo AGO chapter, Nov. 21, Chapel L, Randolph Air Force Base: Toccata and Fugue in F major, Buxtehude; From the Depths of My Heart, I Call to Thee, Lord Jesus Christ and Sheep May Safely Graze, Bach; Prelude in F, Meditation in E flat and Grand Chorus in B flat, Dubois; Grand Choeur in C, Chauvet; Cantilena, Rheinberger; In Pastures Green and Lyric Interlude, Schreiner; Carillon and Arabesque, Vierne; Postlude in C and Paraphrase, Opus 90, Guilman.

James Bratton, Denver, Colo.—First Presbyterian Church, Colorado Springs, Nov. 15, for the Colorado Springs AGO chapter: Marche en Rondeau, Charpentier; Minuet in G, Greene; Weg mit allem, was da schneinet and Nun freut euch lieb-h Christen, Oley; Voluntary in D minor, Stanley; Prelude in E flat, Kittel; Andante in F, K 616, Mozart; Toccata in C major, Bach; Rhapsody 3, Saint-Saëns; America, Ives; Antiphon 3, Dupré; Pasticcio, Langlais.

Lawrence S. Frank, Westerville, Ohio.—First EUB Church, Nov. 20: Est ce Mars, Sweetlink; Elegy of the Bells, Carre; Prelude and Fugue in G major, Bach; Leoni and Lahnerhe, Lawrence Frank; Suite Noël, Templeton; Allegro Vivace and Finale, Symphony 1, Vierne; Poëm Heroique for Organ, Brass and Percussion, Dupré. Brass and percussion group, directed by Joel Matthias, assisted.

Lawrence B. Hardy, Wilmington, N. C.—First Baptist Church, Nov. 13: Grand Jeu, DuMage; Dialogue, Clérambault; As Jesus Stood Beside the Cross, Scheidt; Sonata for Two Flutes and Organ, Corelli; Cantabile, Clokey; Magnificat, In dulci jubilo and In dir ist Freude, Dupré; Eventide, Noble. Robert A. Melton, tenor, Linda McDonald and Toni Reynolds, flutists, shared the program.

Lawrence Robinson, Richmond, Va.—Christ Church Cranbrook, Bloomfield Hills, Mich.; Allegro Moderato, Concerto in B flat, Handel; We All Believe in One God, Allegro, Trio Sonata in E minor and Fantasia and Fugue in G minor, Bach; The Legend of the Mountain, Karg-Elert; Roulade, Bingham; Chorale in B minor, Franck; Epilogue on a Theme by Frescobaldi, Langlais.

John W. Becker, Buffalo.—St. Paul's Episcopal Cathedral, Nov. 14, for the Buffalo AGO chapter: All Bach—Prelude and Fugue in G major; Nun komm, der Heiden Helland; Jesu Christ, dich zu uns wend'; O Lamm Gottes, unschuldig; Christ ist erstanden; Komm, heiliger Geist, Herr Gott; Sonata in E flat major; Prelude and Fugue in C major. The boy choir assisted.

Allen Sever, New York City.—For the Kansas City AGO chapter, St. Paul's Episcopal Church, Nov. 21: Prelude in E flat, Trio Sonata in E flat and Fugue in E flat, Bach; The Musical Clocks, Haydn; Fantasia in F minor, K 608, Mozart; Roulade, Bingham; Pastoral, Freed; Toccatina for Flute Stop, Yon; Nazard, Langlais; Chorale in A minor, Franck.

Wanda Lois Cook, Fort Worth, Tex.—Western Hills Baptist Church, Oct. 21, dedicatory recital: Prelude and Fugue in G minor, Buxtehude; My Young Life Hath an End, Sweetlink; Sleepers, Wake! a Voice Is Calling, Bach; Sonata 2, Mendelssohn; Tallis' Canon, Liebster Jesu and Forest Green, Purvis; Nun Danket, Karg-Elert.


Charles M. Eve, New York City.—All Angels' Church, Dec. 11: Introduction and Toccata in G major, Walond; My Young Life Hath an End, Sweetlink; Sonata in D minor for cello and organ; Nun Komm, der Heiden Helland, Bach; Sonata 2, Hindemith; La Nativité du Seigneur, Messiaen. Donald Anderson, cellist, shared the program.

Edward A. Hansen, AAGO, Seattle, Wash.—Plymouth Congregational Church, Nov. 9: Sonata 1 and Prelude and Fugue in G major, Bach; How Brightly Shines the Morning Star and When Adam Fell, Pachelbel; Carillon, Vierne; O God, Thou Faithful God, Brahms; Variations on a Noël, Dupré.

Tom Harris, Evanston, Ill.—For the North Shore AGO Chapter, Glenview Community Church, Jan. 8: Passion Symphony, Dupré.

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Programs of Organ Recitals of the Month

E. Powers Biggs, Cambridge, Mass.—Kresge auditorium, MIT, Nov. 30: Variations on Sacred and Profane Songs, Sweelinck; Prelude and Fugue in C minor, K546, 426, Fantasie in F minor, K594, Andante with Variations K616 and Fantasie in F minor, K608, Mozart.

Frederick G. James, Sault Ste. Marie, Ont.—St. Luke's Cathedral, Oct. 23: Sonata 2, Hindemith; Old 124th, Willan; Divinum Mysterium, Blackburn; Ein feste Burg, Walcha; Brother James's Air, Darke; Caswall, Hurford; Te Splendour, Dupré; Toplady, Bingham; Nun Danket, Peeters; Prelude and Fugue in C, Koetsier; Hommage à Frescobaldi, Langlais.

Nov. 20: Voluntaries 1, 2 and 3, Boyce; Vater unser im Himmelreich, Buxtehude; Suite for a Musical Clock, Handel; Prelude and Fugue in C major, Bach; Dundee, Parry; Verbun Supernum, Oldroyd; Theme of Tallis, Darke; Schmucke Dich, Hurford; Hyfrydol, Vaughan Williams; A Solemn Melody, Davies; Toccata, Maleingreau. Nov. 29: Concerto 5 in A minor, Walthier; Ricercare, Frescobaldi; Voluntary for Ye Cornett Stop, Blow; Variations on a Noel, Daquin; Toccata Gothique, Boellmann; Octo Fantasiae Super Themata Gregoriana, de Klerk; Fantasie in D major, Gilbert; Prelude and Fugue in C minor, Bach. A string quartet assisted.

Karl W. Kinard, Jr., Savannah, Ga.—Lutheran Church of the Ascension, Nov. 27: Praise God Ye Christians, Buxtehude; Blessed Is He That Comes, Couperin; Come Now Saviour of the Nations, and If Thou But Suffer God to Guide Thee, Bach; Toccata in E minor, Pachelbel; Prelude in C major, Bruckner; O Come, O Come Emmanuel, Van Hulise; Pange Lingua, D. H. Williams; Joy to the World, Nativity Suite, Wilbur Held.

Robert J. Powell, FAGO, ChM, Meridian, Miss.—Blue Mountain College for Women, Nov. 14: Salvation Now Is Come to Man, Sweelinck; A Mighty Fortress Is Our God, and Come, Redeemer of Our Race, Buxtehude; Come Redeemer of Our Race, Bach; Musical Clocks Suite, Haydn; Introduction and Fugue in C sharp minor, Wesley; Out of the Depths, Howells; Elevation, Dupré; Come, Holy Ghost, Duruffé.

John C. Christian, Berea, Ohio—Fanny Nast Gamble auditorium, Baldwin-Wallace College, Nov. 20: Chaconne in G minor, Couperin; Suite de Deuxieme Ton, Clérambault; Hommage to Frescobaldi, Langlais; Prelude and Fugue in C minor and Lord God, Now Open Wide Thy Heaven, Bach; We Pray Now to the Holy Spirit, Buxtehude; Chorale in B minor, Franck; God Among Us, Messiaen.

Karen Rohrbach, Milwaukee, Wis.—Kendwood Methodist Church, Nov. 6: Agincourt Hymn, Dunstable; Nun bitten wir den Heiligen Geist, Buxtehude; Toccata and Fugue in D minor, Bach; Sonata in G minor, Rene Becker; West Wind, Rowley; Apparition de l'Eglise Eternelle, Messiaen; Mighty King of Miracles, Karg-Elert. A brass ensemble assisted.

Bruce G. McInnes, Hanover, N.H.—Rollins chapel, Dartmouth College, Nov. 13: Prelude and Fugue in D major and Sheep May Safely Graze, Bach; Sonata in C minor, Mendelssohn; Chorale in B minor, Franck; Chant de Paix, Langlais; Deus Tuorum Militum, Sowerby; Apparition de l'Eglise Eternelle, Messiaen; Carillon, Vierne.

Gwen Goodrich, Wichita Falls, Tex.—Midwestern University junior recital, First Methodist Church Nov. 6: My Spirit Be Joyful, Jesu, Joy of Man's Desiring, I Call to Thee and Prelude and Fugue in A minor, Bach; Pièce Héroïque, Franck; The Hen, Rameau; Andante Cantabile, Symphony 4, Widor; Variations on a Noël, Dupré.

William D. McRae, Lewisburg, Pa.—Bucknell University faculty recital, Beaver Memorial Methodist, Nov. 6: Ricercare, Froberger; Prelude and Fugue in C major, and Five Chorale Preludes, Bach; Sonata 3, Mendelssohn; Assez Lent and Allegro Vivo, Twenty-four Pieces, Fleury; Introduction and Passacaglia, Reger.

Jerry Compton, Evanston, Ill.—For the North Shore AGO Chapter, Glenview Community Church, Jan. 8: Sonata 2, Pezel; Prelude and Fugue in G major, Bach; Cortège, Litalze. A brass ensemble will assist on the Pezel.

Mrs. Gerald Fudger, Vestal, N.Y.—Christ Church, Binghamton, Dec. 13: Prelude in B minor, Franck; Arabesque, Chorale and Berceuse, Vierne.

Lester W. Berenbroick, Madison, N.J.—The Presbyterian Church, Oct. 23: Prelude and Fugue in E minor, Buxtehude; Toccata Frescobaldi Siciliano, Sonata 2 in E flat, and Arioso, Bach; Greensleeves, anon.; Chorale in A minor, Franck; Air, Gluck; Andante in C major, K 315, Mozart; Toccata, Monnikendam; Le Banquet Céleste, Messiaen; Finale, Symphony 2, Widor.

J. Herbert Springer, Hanover, Pa.—St. Matthew's Lutheran Church, Dec. 18: In dulci júbilo, Nun freut euch, lieben Christen g'mein and Vom Himmel hoch da komm ich her, Bach; The Nativity, Langlais; Weinachten, 1914, Reger; Carols for the Christ Child, Marryott; Carol Rhapsody, Purvis, Dec. 11: Prelude and Fugue in A minor, Böhm; What'er My God Ordains Is Right, Kellner; My Jesus I Shall Ne'er Forsake, Walthier; Sonata in A minor, Rheinberger; Mountain Sketches, Clokey; Chorale in A minor, Franck, Dec. 4: Prelude and Fugue in F major, A Boy Is Born in Bethlehem, Praise God, Ye Christians, Fugue in C major, Buxtehude; Ad nos, Liszt; Petite Suite, Milhaud; Chorale in E major, Franck.

Paul Koch, Pittsburgh—Carnegie Hall, Nov. 27: Suite for Advent, Von; The Old Refrain, Viennese folksong; Senenade, Haydn; The Little Bells of Our Lady of Lourdes, Gaul; Psalm 19, Marcello; Toccata in G major, Dubois. Lorraine Laux, soprano, shared the program. Nov. 20: Fantasie in G major and Now Thank We All Our God, Bach; Pastorale, Milhaud; Du bist die Ruh, Schubert; Bourée et Musette, Chenoweth; Trumpet Tune, Purcell. Marjorie Cofer, mezzo-soprano, shared the program.

Melvin West, FAGO, College Place, Wash.—Westminster Presbyterian Church, Spokane, Nov. 20: Concerto 2 in B flat, Handel; Meinen Jesum ich nicht, Walthier; Wenn wir in höchsten Not sein and Kommst du nun, Jesu, vom Himmel herunter, Bach; Concerto in D minor, Vivaldi-Bach; Cortège et Litanie and Berceuse, Dupré; Fugue, Honegger; Air with Variations, Sowerby; Dialogue sur les mixtures and Te Deum, Langlais.

Ray Ferguson, Oberlin, Ohio—Methuen, Mass. Music Hall, Nov. 9 and United Church, Bridgeport, Conn., Nov. 7 for the Bridgeport AGO chapter: Prelude in E flat major, Christ, Comfort of the World, Christ, Our Lord, to Jordan Came, We All Believe in One True God and Fugue in E flat major, Bach; Elegie, Peeters; Prelude and Fugue in G minor, Dupré; Lo, How a Rose E'er Blooming, Blessed Are Ye Faithful Souls, Brahms; Grave and Allegro, Psalm 94 Sonata, Reubke.

Hans Wurman, AAGO, Chicago—Presbyterian Church of the Dunes, Chesterton, Ind., Dec. 11: Toccata and Fugue in D minor, Bach; O Sacred Head and Lo, A Rose Is Blooming, Brahms; Prelude on a Tune by Gibbons, Willan; Pièce Héroïque, Franck; Sonata in F minor, Mendelssohn. Christian Church, Hutchinson, Kans., Nov. 20: Pastorale, Franck; O World I Must Leave Thee, Brahms; Fugue in G minor, Bach; Concerto 4, Handel; Attende Domine, Demessieux; Meditation on a French Noël, Clokey; Now Thank We All Our God, Karg-Elert.

Laurance M. Smith, Davenport, Iowa—For Treble Clef Club, First Presbyterian Church, Burlington, Nov. 11: Toccata in D minor, Nevin; Song of the Basket Weaver, Russell; Ton-Y-Botel, Parrish; Greensleeves, Wright; Prelude and Fugue in D minor, Bach; Andantino, Quintette 4, Peter; Now Thank We All Our God, Bach; By the Pool of Bethesda, Shure; Come, Saviour of the Gentiles, Bach; Toccata Francaise, Bedell. First Presbyterian Church, Davenport, Nov. 13, All-Bach.

Irving D. Bartley, FAGO, Durham, N.H.—Dedicatory recital on new E. M. Skinner organ, First Congregational Church, East Derry, Nov. 16, sponsored by the New Hampshire AGO chapter: Allegro moderato e serioso, Sonata 1 and Andante tranquillo, Sonata 3, Mendelssohn; Rejoice Now, Dear Christians, Prelude and Fugue in G, Bach; Rocace, Mulet; Night and Dawn, Cyril Jenkins; Processional, Dubois; Prelude, The Deluge, Saint-Saëns; Toccata in C, Chiesa; Harmonies du Soir, Karg-Elert; Will-o-the-Wisp and Toccata in D minor, Nevin.

Virgil Fox, New York City—For the Kansas City AGO Chapter, Second Presbyterian Church, Oct. 22: Passacaglia and Fugue in C minor and Trio Sonata 6, Bach; Fantasie in F minor, Mozart; Toccata, Duruffé; Giga, Bossi; Londonderry Air, Traditional; Chorale in E major and Finale in B flat, Franck.

Marjorie Stone Ingalls, AAGO, Bradenton, Fla.—For the Manatee AGO chapter, First Presbyterian Church, Palmetto, Oct. 23: Now Let Us Sing with Joy, Come, Saviour of the Gentiles, Sleepers Wake! a Voice Is Calling and Prelude and Fugue in B minor, Bach; Jesu, Priceless Treasure, Walthier; When Our Lord Was Born, Twixt Ox and Ass and Jesus Loves Me, Bingham; Chorale in A minor, Franck; Blessed Are Ye Faithful Souls and My Heart Is Filled with Longing, Brahms; Communion, Purvis; Death and Resurrection, Langlais.

Dwayne Blair, Peacham, Vt.—Peacham Congregational Church, Oct. 16: Let Us All with Gladness Voice, arr. William; I Call to Thee, Lord, Jesus Christ, Bach; Now Praise the Lord, O My Soul, Buxtehude; Suite from Water Music, Handel; Andante, Sonata 6, Mendelssohn; Prayer, Suite Gothique, Boëllmann; I Believe in One God, Titcomb; I Am Black But Comely, Dupré. Toccata, Dubois. Helen Sleeper, pianist, assisted.

Mrs. Alvin Nelson, Clinton, Iowa—Grace Episcopal Church, Nov. 27: Come, Redeemer of Our Race and Toccata and Fugue in D minor, Bach; Von Gott will nicht lassen, Buxtehude; Flute Solo, Arne; Aria Pastorella, Rathgeber; Largo, Xerxes, Handel; Ave Maria, Schubert; Panis Angelicus, Franck; Le Bon Pasteur and Pour l'Advent, Benoit; Veni Emmanuel, Clokey; Fantasie, Sjogren; Toccata, Boëllmann.

Phillip Caddy, Bloomington, Ind.—Indiana University, Nov. 15: Diferencias sobre el Canto del Caballero, Cabezon; Introduction and Toccata in G major, Walond; Toccata in D minor, Bach; Chorale in A minor, Franck; Es flog ein Taublein weisse, In dulci júbilo, In stiller Nacht, Christ ist erstanden, Nun bitten wir den heiligen Geist and Schönster Herr Jesu, Schroeder.

Harold Heeremans, FAGO, ChM, FTCL, Leonia, N.J.—First Unitarian Church, Brooklyn Heights, N.Y. Dec. 11: Sonata 5 Mendelssohn; Auf meinen Lieben Gott, Ein feste Burg and Erbarm dich mein, Hanff; Prelude and Fugue in F minor and In dulci júbilo, Bach; Mein Jesu, der du mich and O Welt, ich muss dich lassen, Brahms; Le Banquet Céleste, Messiaen.

Lawrence P. Schreiber, Washington, D.C.—National City Christian Church, Nov. 30 for the Northern Virginia Music Teacher's Association: Voluntary on Old Hundredth, Purcell; Wachtet auf, ruft uns die Stimme and Prelude and Fugue in B minor, Bach; Lo, How a Rose E'er Blooming, Brahms; Noël 6, Daquin; The Nativity and Te Deum, Langlais.

D. DeWitt Wasson, DSM, Dobbs Ferry, N.Y.—South Presbyterian Church Oct. 16: Concerto in A minor, Torelli-Walthier; From God I Will Not Turn, Magnificat on the First Tone and Our Father Who Art in Heaven, Buxtehude; Chorale in B minor, Franck; Cortège, Grover; If Thou But Suffer God to Guide Thee, McAfee.

Russell Saunders, Des Moines, Iowa—Trinity Lutheran Church, Sioux City, Nov. 13, dedicational recital on new Reuter organ: Concerto del Sigr. Meck, Walthier; Toccata and Fugue in D minor and O Lamb of God Most Holy, Bach; Chorale in A minor, Franck; Modal Prelude, Langlais; Outburst of Joy, Messiaen.

Mary Elizabeth Dunlap, Rock Hill, S. C.—Winthrop College auditorium, Nov. 20: Pavana, Rhythmic Suite, Elmore; Deseina Eternels, Messiaen; Weltnachten 1914, Reger; Trio, Krebs; Flute Solo, Arne; Fantasie in F minor, Mozart; An Wasserflüssen Babylon and Passacaglia and Fugue in C minor, Bach.

Geraldine Carlen, Helena, Mont.—Student of Enid M. Woodward, Skinner Memorial chapel, Carleton College, Northfield, Minn., Nov. 10: Sonata 2, Hindemith; Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Fete, Langlais.

Mrs. Robert Woodson, Endicott, N.Y.—Christ Church, Binghamton, Dec. 6: Trumpet Voluntary in D, Purcell; Adagio, Moderato and Adagio, Toccata in C minor, Muffat; Trumpet Dialogue, Clérambault; Prelude and Fugue in E minor, Bach; Toccata, Titcomb.

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GIVE THANKS UNTO THE LORD	STARER	.30
GOLGOTHA IS A MOUNTAIN	JOHN W. WORK	.25
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GOD OF MERCY, GOD OF GRACE	YOUNG	.25
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Programs of Organ Recitals of the Month

Jack Ossewaarde, New York City—St. Bartholomew's Church, Nov. 2: Requiescat in Pace, Sowerby; Toccata, Adagio and Fugue in C, Bach; Blessed Are Ye Faithful Souls, Brahms; The Célestial Banquet, Messiaen, Nov. 23: Thanksgiving, Purvis; Now Thank We All Our God, Kaufmann; We Thank Thee, Lord, We Thank Thee, Bach; Carillon, DeLamarer.

Frederick Jackisch, Springfield, Ohio—For the Southwestern Michigan AGO chapter, Kanley Memorial chapel, Western Michigan University, Kalamazoo, Nov. 7: Prelude and Fugue in C, Out of the Depths, Whither Shall I Flee and Before Thy Throne I Now Appear, Bach; Come Thou Almighty King, Amazing Grace, Lo, How A Rose E'er Blooming, O Worship the King, What a Friend We Have in Jesus and Praise to the Lord, Rene Franck; Christus der ist mein legen, Bornefeld, Communion, Vierne; The West Wind, Rowley; Pièce Modale 8, Langlais. Bach Prelude and Fugue, Franck, Bornefeld, Vierne, Rowley and Langlais repeated; Noël sur le Flûte, Daquin; Élegie, Peeters; Little Pastorale, Gardner Read.

C. Griffith Bratt, Boise, Idaho—Dedication of Austin organ in Central Lutheran Church, Yakima, Wash., Nov. 9: We Pray Now to the Holy Spirit and Toccata and Fugue in F major, Buxtehude; Welcome, Dearest Jesus and Trio Sonata in C minor, Bach; Andante Cantabile, Symphony 4, Widor; Sunset to Sunrise, All Glory, Laud and Honor, Aris, Modi and Fantasy on A Mighty Fortress, Bratt.

Clair F. Hardenstine, Montreat, N.C.—First Baptist Church, Canton, Nov. 13: A Mighty Fortress Is Our God, Pachelbel and Walther; I Call to Thee, Lord Jesus Christ and Fantasie and Fugue in G minor, Bach; Flute Solo, Arne; Cantabile, Franck; Lord Jesus Christ, Be Present Now, Karg-Elert; Top-lady and The Rhythmic Trumpet, Bingham; Serene Alleluis, Messiaen; Cortège and Litany, Dupré.

John Glenn Metcalf, Little Rock, Ark.—First Methodist Church, Nov. 22: Praise to the Lord, the Almighty, Shaw; Canzona in F major, Dyson; Prelude, Meditation and Fanfare, Gordon Jacob; Angelus-Meditation, Rowley; Variations on a Ground Bass, Henry Coleman; Chorale, Cantilena and Finale, Lloyd Webber; Pavane, Thiman; Introduction and Fugue in B minor, Harris.

Walter W. Davis, Middletown, Ohio—First Methodist Church, Nov. 27: Fantasie in Echo Style, Sweelinck; Toccata and Fugue in D minor, and Adagio for violin and organ, Bach; Sonata 3 for flute and organ, Handel; Sonata for flute and organ, Marcello; Pastoral, Adressen; Rose Window, Mulet; Scherzetto, Vierne; Fantasie and Fugue on B-A-C-H, Liszt.

Joseph Munzenrider, Missoula, Montana—Music recital hall, Montana State University, Nov. 20, student of Laurence Perry: Noël sur les jeux d'anches, Daquin; Nun komm, der Heiden Heiland and Toccata in F major, Bach; Cortège et Litanie, Dupré; Lobe den Herren, Ahrens; Scherzo, Symphony 2, Vierne; Psalm 94 Sonata, Reubke.

R. Evan Copley, Mount Pleasant, Iowa—Iowa Wesleyan faculty recital, Methodist Church, Oct. 9: Voluntary, Stanley; Soul, Adorn Thyself with Gladness, Walther; Prelude and Fugue in D major and Sleepers Awake, Bach; Toccata, Monnikendam; Soul Adorn Thyself, Brahms; Chorale 2, Franck; Toccata, Copley.

Kay Lorraine Schucker, Altoona, Pa.—Trinity United Church of Christ, Nov. 20: Suite Gothique, Boëllmann; Twilight at Fiesole, Bingham; Sleepers Wake! a Voice Is Calling, Bach; Prayer, Fela Sowande; Divinum Mysterium and Canzona, Purvis; Carillon de Westminster, Vierne.

Betty Anne Griner, New Albany, Miss.—First Baptist Church, Nov. 6: Mein junges Leben hat ein end, Sweelinck; Le Coucou, Daquin; Fugue in E flat, Bach; Song of the Chrysanthemum, Bonnet; West Wind, Rowley; Toccata, Symphony 5, Widor.

Phyllis Stringham, Waukesha, Wis.—St. James Episcopal Church, Milwaukee, Nov. 6: Jesu, Pein und Tod, Vogler; Aria with Variations, Martini; Prelude and Fugue in B minor, Bach; Le Banquet Céleste, Messiaen; Concert Piece, Peeters.

Louis L. Balogh, South Euclid, Ohio—Christ the King chapel, Notre Dame College, Nov. 13: All Bach—Toccata in F; Double Concerto; Passacaglia. Raymond Sidoti and Gerald Forestieri, violinists and the choral club assisted.

Leonard Raver, DSM, Lewiston, Maine—All Angels' Church, New York City, Dec. 4: Chromatic Fantasie, Sweelinck; Komm, Heiliger Geist, Tunder; Prelude and Fugue in E minor, Bruhns; Sonata for oboe and organ, Handel; Prelude and Fugue in G major, Bach; Serenade and Pastoral for oboe and organ, Verrall; Ricercare, de Klerk; Partita for English horn and organ, Koetsier; Fantasie and Fugue, Toebech. Melvin Kaplan, oboist and English horn player, shared the program.

Elizabeth Hamp, Champaign, Ill.—St. Peter's E and R United Church of Christ, Nov. 6: In the Midst of Earthly Life and May God Bestow On Us His Grace, Scheidt; In Peace and Joy I Now Depart, Buxtehude; When My Last Hour Is Close at Hand, Ah, How Brief and Fleeting, All Men Living Are but Mortal and When We Are in Deepest Need, Bach; For Me to Live Is Jesus, Pachelbel; Deal Thou with Me in Mercy, Lord, Walther; O How Blessed, Faithful Spirits, Brahms; Marche Funebre Chant Seraphique, Guilman; Elegie, Peeters; Mors et Resurrectio, Langlais; Requiem, Titcomb; Elegie, Candlyn; Seelenbrautigam, Elmore.

Roberta Bitgood, Detroit, Mich.—First Baptist Church, Sacramento, Cal., Nov. 25: Fanfare in C, Purcell; In Praise of Merbecke, Wyton; A Tune for the Flutes, Arne; Andantino, Concerto 3 in G, Soler; Adagio for Strings, Barber; Fanfare and Grand Choeur, Weitz; Chorale Prelude on Neander's Hymn Tune, Bitgood; How Brightly Shines the Morning Star, Buxtehude; Prelude and Fugue in A minor and Wacht auf, Bach; Wacht auf, Krebs; March of the Shepherds, Yon; Vom Himmel Hoch, Edmundson.

Marjorie Jackson, Columbus, Ohio—Grace Lutheran Church, Dover, Nov. 6, dedicatory recital on new Kuhn organ; All Bach—Kyrie, God the Father in Eternity; Christ—Comfort of the World; Kyrie, God the Holy Ghost; These Are the Holy Ten Commandments; Christ Our Lord to Jordan Came; Toccata and Fugue in D minor; Jesu, Joy of Man's Desiring; Now Thank We All Our God; When Thou Art Near; Prelude and Fugue in E flat major.

Richard Purvis and William Duncan, San Francisco, Cal.—Grace Cathedral, Nov. 13: Allegro, Concerto in A minor, Vivaldi; Air for Flute Stops, Arne; Chorale Prelude, Homilius; The Pipers, Dandrieu; Fantasie and Fugue in G minor, Bach; Psalm 20 and Psalm 19, on two organs, Marcello; Pastoral, Franck; Psalm 94 Sonata, Reubke; A Prayer for Peace, Purvis; Grand Choeur Dialogue for two organs, Gigout.

Dale Peters, Denton, Tex.—Main auditorium, North Texas State College, Oct. 21: Ciacona in F minor, Pachelbel; Toccata and Fugue in D minor, Bach; Fantasie in F minor, K 608, Mozart; Comotio, Op. 58, Nielsen. First Presbyterian Church, Orange, for the Sabine AGO chapter, Nov. 1: Mozart repeated; Grande Pièce Symphonique, Franck. Juanita Teal, contralto, shared the program.

Charles Shaffer, Hollywood, Cal.—For Los Angeles AGO chapter, First Presbyterian Church of Hollywood, Nov. 7: Fantasie in G major and Prelude and Fugue in B minor, Bach; Deuxième Symphonie, Vierne; Kleine Praludien und Intermezzi, Schroeder; Pagnion, Donovan; Chorale Dorien, Alain; Magnificat 1, Dupré; Dies Irae, Van Hulse.

Indiana University Students, Bloomington, Ind.—Oct. 24: Melody Jackson—Prelude and Fugue in D major, Bach; Te Deum, Langlais. Ann Lord—Fantasie for Flute Stops, Sowerby; Chorale in A minor, Franck. Joanne Norman—Prelude and Fugue in G major, Buxtehude; Litanies, Alain.

Wesley K. Morgan, Carbondale, Ill.—First Methodist Church, Oct. 23: Fantasie and Fugue in G minor, The Waters of Babylon and Fugue in G major, Bach; Sonata 1, Hindemith; O Gott, du frommer Gott, Peeters; Greensleeves, Wright; Fast and Sinister, Symphony in G major, Sowerby.

Karen Konecki, Mt. Pleasant, Iowa—Iowa Wesleyan junior recital, Methodist Church, Nov. 6: Toccata in C major, Krieger; Little Fugue in G minor, Bach; Prelude, Fugue and Chaconne, Buxtehude; Sonata 1, Mendelssohn; Miniature, Langlais; Impromptu Etude, Maekelberghe.

Billy J. Christian, Memphis, Tenn.—Idlewild Presbyterian Church, Oct. 16: Sonata 5, Mendelssohn; Bible Poems for Organ, Weinberger; Pièce Héroïque, Franck; Harmonies du Soir, Karg-Elert; Toccata in D, Gillette.

Ludwig Aitman, San Francisco—Montgomery chapel, San Francisco Theological Seminary, Nov. 20: Two Organ Preludes, Bloch; Dearest Lord Jesus, Now Pray We the Holy Ghost and In dulci jubilo, Schroeder; How Shall I Receive Thee, Post; Greensleeves, Wright; Aria and Fantasie, Hindemith; March and Christ Lay in the Bonds of Death, Telemann; Suite in C major, Graupner; Little Fugue in G minor, Glory Be to God on High and Prelude and Fugue in G major, Bach.

Harold C. O'Daniels, Binghamton, N.Y.—Christ Church, Nov. 29: Prelude in A minor and Come, Redeemer of Our Race, Bach; Two Preludes, Bloch; Ave Maria, Arcadelt-Liszt; Gavotte, Martini; Benedictus, Regen. Dec. 20: Sleepers Wake, Bach; Veni, Emanuel, Williams; Abide, O Dearest Jesus, Peeters; Four Interludes, Karg-Elert; Liebster Jesu, Purvis; Maestoso, Andante Sostenuto, Allegretto and Poco Vivace, Schroeder.

V. Earle Copes, Nashville, Tenn.—First Methodist Church, Iola, Kans., Nov. 27, dedicatory recital on new Möller organ: Prelude, Fugue and Chaconne, Buxtehude; Passion Chorale, Lobe den Herren and Bremen, Walther; Toccata and Fugue in D minor, Bach; Litany, Roberts; Rhythmic Trumpet, Bingham; Darkness Is Waning, Miller; Jubilee, Sowerby; Præludium, Kodaly; Variations on a Noël, Dupré.

Charles Merritt, Akron, Ohio—First Congregational Church, Nov. 13: Prelude, Fugue and Chaconne, Buxtehude; To My Beloved God, Hanff; Praise to the Lord, Walther; Trio Sonata in E flat and Prelude and Fugue in B minor, Bach; Lo, How a Rose E'er Blooming and Deck Thyself My Soul, Brahms; Fugue and Chorale, Honegger; Chorale in A minor, Franck.

Reinhard Schwarz-Schilling, Berlin, Germany—Cotter College chapel, Nevada, Mo., Nov. 8: Jesus Christus, unser Heiland, Tunder; Prelude and Fugue in G minor, Buxtehude; Pastoral in F major and Fuga sopra Magnificat, Bach; Cantus Novus, Jesu, meine Freude and O Haupt voll Blut und Wunden, Schwarz-Schilling; Vater unser im Himmelreich, Heinrich Kaminski.

Isabelle H. Mauterer, Columbia, S. C.—St. John's Episcopal Church, Nov. 27: Praise God, Ye Christians and Te Deum, Buxtehude; Toccata and Fugue in D minor and Now Dance and Sing, Ye Christian Throng, Bach; Jesus Makes My Heart Rejoice, Elmore; By the Waters of Babylon, Huston; Tu Es Petra, Mulet. The choir assisted.

Jan Bender, Seward, Neb.—St. John's College chapel, Winfield, Kans., Nov. 13: Toccata and Fantasie, Pachelbel; A Mighty Fortress and Prelude and Fugue in A major, Buxtehude; Prelude and Fugue in D major, Michelsen; Seven Variations on Theme of Daniel Moe, Bender; Prelude and Fugue in C major, Bach.

Joseph Ritchie, Elizabethton, Tenn.—Residence organ Oct. 29: Trumpet Tune in D, Purcell; Jesu, Joy of Man's Desiring and Fugue a la Gigue, Bach; Arioso, Handel; Prelude, Fugue and Variation, Franck; Miles Lane, Whitney; Pastoral in E, Guilman; Litanies, Alain.

Reginald Lunt, Lancaster, Pa.—First Presbyterian Church, Nov. 20: Toccata in F major, Bach; Concerto 2, Vivaldi-Bach; Andante in F, Mozart; Nun danket alle Gott, Kaufmann; Ein feste Burg, Walcha; Veni Emmanuel, Purvis; Jubilee, Sowerby; Pavane, Elmore; Variations on a Noël, Dupré.

Harold G. Andrews, Jr., Greensboro, N. C.—Brevard Methodist Church, Nov. 13: Prelude and Fugue in G major, O Gott, du frommer Gott and Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré.

Robert Cross, Fayetteville, Ark.—Fine Arts Center concert hall, University of Arkansas, Oct. 9: All Bach—Christ lag in todesbanden; Christus, der uns selig macht; Eight Short Preludes and Fugues; Schmücke dich, o liebe Seele; Prelude and Fugue in B minor.

Arthur L. Ward, Sarnia, Ont.—All Saints Church, Windsor, Dec. 14: Voluntary in A, Battishill; Nun komm der Heiden Heiland and Herr Christ, der einge Gottes Sohn, Bach; Pastoral, Vollenweider; Prelude and Fugue in C minor, Willan.

Sibyl Komminos Sharp, Teaneck, N. J.—St. Bartholomew's Church, New York City, Nov. 16: Te Deum, Langlais; Grave, W. F. Bach; Gavotte, Rameau; Prelude and Fugue in C minor, Bach; Allegro, Sonata in C minor, Reubke.

Robert Baker, New York City—For the Milwaukee, Wis. AGO chapter, Emmaus Lutheran Church, Nov. 13: Concerto in G major, Handel; Chaconne in E minor, Buxtehude; Musette and Tambourin, Rameau; Prelude and Fugue in A minor, Bach; Prelude to Sabbath Morning Torah Service, Milhaud; Greensleeves and Brother James's Air, Wright; Chorale in A minor, Franck; Dialogue on the Mixtures, Langlais; Trumpet Minuet, Hollins; Rondo for the Flute Stop, Rinck; Adagio for Strings, Barber; Toccata in D flat, Jongen.

Luther T. Spayde, Fayette, Mo.—Linn Memorial Church, Nov. 20: Sonata, Ritter; How Brightly Shines the Morning Star, Buxtehude; Jesu, Joy of Man's Desiring and Prelude and Fugue in D major, Bach; Through Adam's Fall, Homilius; Sketch in C minor, Schumann; Adagio, Symphony 6, Widor; Apparition de l'Église Eternelle, Messiaen; Scherzo, Modale Suite, Peeters; Twilight at Fiesole, Bingham; Toccata, Monnikendam.

Ray S. Macdonald, FAGO, Burlingame, Cal.—Trinity Presbyterian Church San Francisco, Nov. 20: March in C, Cadman; At Twilight, Frysinger; Dream Frolic, Lemare; A Joyous Morning Song, Matthews; Elevation, Mehner; A Legend of the Desert, Stoughton; Echo Bells, Brewer; Finale, Chambered Nautilus, Stewart. Millie Jane Ellis, contralto, and Marilyn Grover, soprano, shared the program.

Mrs. Frank A. Green, Chattanooga, Tenn.—For Chattanooga AGO chapter, First Baptist Church, Nov. 6: Prelude, Fugue and Chaconne, Buxtehude; Erbarm' dich mein, o Herre Gott and Trio Adante, Bach; Allegro, Concerto in D, Handel; Es ist ein Ros' entsprungen and O Gott, du frommer Gott, Brahms; Chorale in B minor, Franck; Greensleeves, Wright and Purvis; Toccata on O Filii, Farnam.

Wesley A. Day, Philadelphia—St. Mark's Church, Nov. 28: Toccata in E minor, Pachelbel; Blessed Be Thou, Jesus Christ, Buxtehude; In Thee Is Gladness, The Old Year Now Hath Passed Away and Toccata and Fugue in F, Bach; Chorale in E major, Franck; Canon in B minor, Schumann; Were You There, Day; Toccata, Monnikendam.

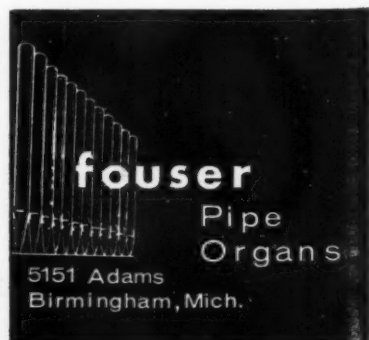
Glady's Eve Sinclair, Louisville, Ky.—Bethlehem United Church of Christ, Nov. 28: Toccata and Fugue in D Minor and Wacht auf ruft uns die Stimme, Bach; Allegretto Grazioso and Allegro, Marpur; A Lovely Rose Is Blooming, Brahms; Songe d'Infant, Bonnet; Adeste Fidelis, Thomas Adam; In dulci jubilo, Candlyn.

Franklin E. Perkins, St. Charles, Mo.—Immanuel Lutheran Church, Nov. 22: Canzona, Gabrieli; Mein junges Leben hat ein end, Sweelinck; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Carnival Suite, Crandell; St. Theodulph, Perkins.

William Eifrig, Valparaiso, Ind.—Memorial chapel, Valparaiso University, Nov. 13: Magnificat in the Ninth Tone, Scheidt; Fantasie in F minor, K 594, Mozart; Sonata 2, Hindemith; Prelude and Fugue in F sharp minor, Buxtehude; Psalm 94 Sonata, Reubke.

Karolyn Longstaff, Wichita, Kans.—Central Christian Church, Nov. 22: Agincourt Hymn, Dunstable; Under the Linden Green, Sweelinck; Prelude and Fugue in G minor, Bach; Chorale in B minor, Franck; Vision of the Church Eternal, Messiaen; The Suspended Gardens, Alain; Te Deum, Langlais.

Allanson G. Y. Brown, Leamington, Ont.—All Saints Church, Windsor, Dec. 7: Fantasie in G minor, Bach; Alles was odem hat, P.E. Bach; Le Vermeil du Soliel, Boëly; Rondeau la Musette, Dandrieu; Finale, Sonata 1, Alan Gray; Postlude, Norman Gilbert.



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Events of the Year 1960 in the Organ World in Review

Organists receiving special honors or retirement salutes included:

Marie-Claire Alain—fifth Prix du Disque

Mrs. Merle E. Arthur—eighteen years at Maple Heights United Presbyterian Church, Cleveland, Ohio

Charlotte and William Atkinson—resigned Community Church, Vista, Cal.

Robert Baker—honorary doctor of music degree from the Illinois Wesleyan University, Bloomington

Louis L. Balogh—twenty-two years in Jesuit service

Leon Beckwith—thirty years at the First Congregational Church, Madison, Conn.

M. Ethel Beyer—fortieth anniversary at Druid Hills Methodist Church, Atlanta, Ga.

Jeanne Boyd—forty-five years of teaching in Chicago

Lilian Carpenter—testimonial dinner by former students in New York City

Claire Coci—honorary doctorate by the Defiance, Ohio College

William F. Connell, Jr.—fifteen years at St. Timothy's Church, Los Angeles, Cal., awarded doctor of sacred music by Dr. F. Anthony Viggiano

Dr. Clarence Dickinson—more than fifty years at the Brick Presbyterian Church, New York City

Lawrence Dilsner—Princeton Prize for distinguished secondary school teaching in New Jersey

Margaret Whitney Dow—fifteen years at the University of Redlands, Cal.

Frederick Erickson—forty-eight years at the Emmanuel Episcopal Church, Baltimore, Md.

Vernon Everett—twenty-fifth anniversary at the Presbyterian Church, Yonkers, N.Y.

Alice Knox Fergusson, AAGO—organist emeritus after thirty-four years at the Christ Episcopal Church, Dallas, Tex.

Janet Feske—first place in the organ competition at the Aquatennial, Minneapolis, Minn.

DeWitt C. Garretson—sixty years in church music

Hollis E. Grant—honorary doctor of music degree by the Nashota House Episcopal theological seminary

Alfred Greenfield—Fulbright grant to develop choral programs at Columbia, S.A. universities

Edward A. Grossman—forty years at the Zion Evangelical and Reformed Church and ten years at St. Stephen's E and R Church, St. Louis, Mo.

Benne Hammel—Chattanooga, Tenn. Elizabeth Windsor Scholze memorial scholarship for the second consecutive year

L. Burdette Hawley—forty-two years at the South Congregational Church, West Hartford, Conn.

John M. Hodgins' Grace Church on-the-Hill, Toronto, Ont., choir invited to sing at Westminster Abbey

W. MacDowell Horn—twenty-five years at the Third Lutheran Church, Louisville, Ky.

Elizabeth Lamb—the Chicago Club of Women Organist's annual Gruenstein award

George M. Lukac—fifty-three years as organist in Cleveland, Ohio

H. Leroy Lynn—twenty-fifth anniversary at Fourth Lutheran Church, Springfield, Ohio

Frederick Marriott—honorary diploma of Meritorious Laureate of the International Royal Carillon school, Mechelen, Belgium

David Mulbury, Windham, N.Y.—first prize in the national AGO organ playing competition at the Detroit convention

William Murray—young artist organ award of the Society of American Musicians, Chicago, Ill.

Dr. Henry Overly—twenty-seven years at the Kalamazoo, Mich. College

Walter Piston—thirty years at Harvard University

Arthur W. Poister—honorary doctor of music by the Southwestern College, Winfield, Kans.

Hugh C. Price—forty-nine years at the First Methodist Church, Kewanee, Ill.

Mildred Ralph—forty years at the Setauket, N.Y. Presbyterian Church

Sybil Komninos Sharp, Paterson, N.J.—second prize in the national AGO organ playing competition at the Detroit con-

vention

Howard Slencz, Grand Rapids, Mich.—national defense graduate fellowship to study at the Ohio State University

Harry Lee Spencer—forty-eight years at the Columbus Avenue Baptist Church, Waco, Tex.

Eleanor Stanton—twenty-five years at the Turn of the River Presbyterian Church, Stamford, Conn.

Joseph Roe Stup—forty years at the Starr Methodist Church, Baltimore, Md.

Kathleen Armstrong Thomerson—AGO prize for highest marks in AAGO exam

Everett Titcomb—fifty years as choir-master at St. John the Evangelist, Boston, Mass.

Freda Trautwein—fifty years at St. Paul's Lutheran Church, Closter, N.J.

C. Albert Tufts, AAGO—fourteen years at the Pico-Arlington Christian Church, Los Angeles, Cal.

Mabel Van Giesen—twenty-nine years at All Saints Episcopal Church, Watsonville, Cal.

Fred Warren—sixty years at St. Simon's Evangelical Lutheran Church, Chicago

John Weissrock, Cincinnati, Ohio—the Fort Wayne, Ind. First Presbyterian Church organ competition

J. Clifford Welsh, AAGO, LTCL.—ten years at the Temple Sharey Tefilo, East Orange, N.J.

Healey Willan—eightieth birthday

Carl Johnson, Trudy Kievit, Margaret McElwain, Janice Milburn, John S. Mueller, Erven Thoma, Clara Tilton and Elizabeth Van Horn received Fulbright grants for foreign study.

Among notable appointments listed in THE DIAPASON in 1960 were:

Robert Anderson to Southern Methodist University, Dallas, Tex.

Gordon Beaver to the University of South Carolina, Columbia

Edgar Parke Billups to All Saints Episcopal Church, Pontiac, Mich.

Roberta Bitgood to the Redford Presbyterian Church, Detroit, Mich.

Fred B. Binckes to the First Presby-

terian Church, Gary, Ind.

Willis Bodine to Grace Presbyterian Church, Gainesville, Fla.

John Boe, FRCC, ChM, to St. Luke's Episcopal Church and Seabury-Western Theological Seminary, Evanston, Ill.

Archie M. Boothe, Jr. to the Central Methodist Church, Staunton, Va.

Murray Bradshaw, AAGO, to Holy Angels Cathedral, Gary, Ind.

Ruth Buell, to the Wilshire Methodist Church, Los Angeles

Robert V. Cloutier to Trinity English Lutheran Church, Fort Wayne, Ind.

Eric Copperwheat to St. Paul's Cathedral Church, Wellington, New Zealand.

Mark Davis to the Episcopal Church of the Holy Faith, Santa Fe, N.M.

Melvin D. Dickinson to the Church of the Ascension, Frankfort, Ky.

John Doney, AAGO, to St. James's Episcopal Church, West Hartford, Conn.

John Eltermann to the Emmanuel Episcopal Church, Baltimore, Md.

Stephen Farrow to the Westminster Presbyterian Church, Greenville, S.C.

Jack Fisher to the Emmanuel Episcopal Church, Boston, Mass.

Ronald Gould to St. John's Episcopal Church, Youngstown, Ohio

Bill Graham, Jr. to the First Unitarian Church, Louisville, Ky.

Phillip Hahn to the Iowa State Teachers College, Cedar Falls

Jerald Hamilton to the University of Texas and St. David's Church, Austin

Gerre Hancock, FAGO, to St. Bartholomew's Church, New York City

John Harms to the First Presbyterian Church, Hackensack, N.J.

John W. Harvey to the National City Christian Church, Washington, D.C.

William J. Hawkins, AAGO, to the Hanover, N.J., Presbyterian Church

Theodore Herzel, AAGO, to the First Presbyterian Church, York, Pa.

John T. Hoffman to the Trinity Episcopal Church, Buffalo, N.Y.

Jerry Hohnbaum to the Trinity Methodist Church, Lincoln, Neb.

Charles Hoke, AAGO, to the First Presbyterian Church, South Bend, Ind.

James Hopkirk to St. John's Anglican Church, Peterborough, Ont.

David N. Johnson to St. Olaf College, Northfield, Minn.

Royal D. Jennings, AAGO, to the Woodland Methodist Church, Wichita, Kans.

Peggy Kelley to the First English Lutheran Church, Richmond, Va.

Robert F. Kendall to the First Presbyterian Church, Auburn, N.Y.

Luther Kolander to the Holy Cross Lutheran Church, St. Louis, Mo.

Ejnar Krantz to Manchester College, North Manchester, Ind.

Rudi Kremer to Cornell University, Ithaca, N.Y.

James R. Lawson, carillonneur to Riverside Church, New York City

Clarence Ledbetter to the National Presbyterian Church, Washington, D.C.

T. Charles Lee to the Brick Presbyterian Church, New York City

Melvin LeMon to the Alfred, N.Y. University

William W. Lemonds, MusD to the University of the South, Seawane, Tenn.

Margaret Leupold to Ohio State University, Columbus

Robert S. Lord to the Selwyn Avenue Presbyterian Church, Charlotte, N.C.

Robert McCloskey, Jr. to St. John's Cathedral, Jacksonville, Fla.

Robert McGill to the University Christian Church, Fort Worth, Tex.

James McGregor, AAGO, to Grace Episcopal Church, Newark, N.J.

Dolores McPherrin to Christian College, Columbia, Mo.

Philip Manwell to the First Presbyterian Church, Marysville, Cal.

Gordon Mason to the Fifth Avenue Presbyterian Church, Troy, N.Y.

Thomas Matthews, MusD, FAGO, to the Trinity Episcopal Church, Tulsa, Okla.

William J. Maul to the Second Baptist Church, St. Louis, Mo.

Wilfred Mellers to the University of Pittsburgh, Pa.

Charles Merritt to Lake Erie College, Painesville, Ohio

Beatrice Kluentner Miltiades to Church of the Covenant, New York City

Edward Mondello to the Rockefeller and Bond Chapels, University of Chicago

Edouard Nies-Berger to St. Paul's Episcopal Church, Richmond, Va.

Roger Nyquist to Washington University, St. Louis, and Samuel Evangelical and Reformed Church, Clayton, Mo.

Charles E. Page to the First Church of Christ, Springfield, Mass.

Robert Pann to the First Presbyterian Church, Indianapolis, Ind.

John A. Poellein to the post chapel, West Point, N.Y.

Putnam Porter to the Second Presbyterian Church, Kansas City, Mo.

Leonard Raver to Bates College, Lewiston, Maine

Robert A. Requa to the Wesley Methodist Church, Worcester, Mass.

Daniel Robins to Rockefeller Chapel, University of Chicago, carillonneur

John W. Rossfeld to the Westminster Presbyterian Church, Detroit, Mich.

Albert Russell to Wesleyan University, Middletown, Conn. and Hartt College of Music, Hartford

Joseph W. Schreiber to the First Methodist Church, Birmingham, Ala.

Lawrence P. Schreiber to the National City Christian Church, Washington, D.C.

Thomas Sims to the First Presbyterian Church, South Bend, Ind.

Frank Cedric Smith to Grace Episcopal Church, New York City

Stoddard Smith, AAGO, to the Cathedral Church of St. John, Wilmington, Del.

Vanita Smith to Stuart Hall, Staunton, Va.

Phillip Steinhaus to Kirk in the Hills, Bloomfield Hills, Mich.

Vernon Studt to Hyde Park Baptist Church, Chicago, and associate at the Fourth Presbyterian Church

Stanley Tagg to the Sixth United Presbyterian Church, Pittsburgh, Pa.

James H. Tallis to Hastings, Neb. College

Paul Lindsley Thomas, FAGO, to St. Michael and All Angels Episcopal Church, Dallas, Tex.

William Tortolano to St. Michael's College, Winooski, Vt.

◆ These Finished Their Tasks Last Year ◆

In the following list are the names of organists and others identified with church music or organ building who died in the year 1960 or too late in 1959 to be included in last year's listing:

Maurice Garabrandt, Bloomfield Hills, Mich., Sept. 29, 1959

Harry Steuterman, Memphis, Tenn., Nov. 12

Guy Criss Simpson, Lawrence, Kans., Nov. 15

George Frederick Guyll, Belfast, Ireland, Dec. 3

Ethel Clutterham Meyer, Chicago, Dec. 7

Karl Staps, Pasadena, Cal., Dec. 11

Evelyn Priestly, Brantford, Ont., Dec. 29

Harry McGaw, Green Bay, Wis., Jan. 21, 1960

Miguel Guzman, Dijon, France, Jan. 23

Allan Chamberlain, Delmar, N.Y., Jan. 26

David Asbury Pressley, Columbia, S.C., Feb. 11

Alfred Becker, Phoenix, Ariz., Feb. 19

Warner M. Hawkins, New York City, Feb. 20

Hugh C. Price, La Salle, Ill., Feb. 21

Kathryn Ann Ragatz, Bloomington, Ind., Feb. 25

Miriam McNitt Gruenstein, Winnetka, Ill., March 13

Margaret Leddy, Purchase, N.Y., March 16

Ruth Krehbiel Jacobs, Santa Barbara, Cal., April 30

Frederick Kinsley, Worcester, Mass., April 30

George William Armstrong, New Bedford, Mass., May 2

David Carl Youngblood, Rock Hill, S.C., May 4

Emma Clark Sweezy, Middletown, N.Y., May 11

Raymond J. Smith, Milwaukee, Wis., May 14

Henry W. Muller, Toledo, Ohio, May 17

Marie Briel Humphries, Chicago, May 24

Anthonie Pels, Alkmaar, The Netherlands, July 15

Maud Gilchrist, Washington, D.C., July 18

T. Scott Buhman, Hagerstown, Md., Aug. 4

George E. F. Sweet, Brantford, Ont., Aug. 2

Fredrick Ericksen, Baltimore, Md., Aug. 5

William Schuelke, Sr., Milwaukee, Wis., Aug. 12

Jerrell Surface, Santa Fe, N.M., Aug. 24

John F. Weigel, Cleveland, Ohio, Aug. 26

Retta Burgess, Phoenix, Ariz., Sept. 9

Walter DePrefontaine, Conshohocken, Pa., Sept. 16

Edward F. Collins, North Troy, N.Y., Oct. 4

Joseph A. Fischer, Ridgewood, N.J., Oct. 6

Events of 1960—Continued

John S. Tremaine to the Mulberry Street Methodist Church, Worcester, Mass.
 Marianne Webb to Iowa State University, Ames, Iowa
 William Weaver to St. Anne's Episcopal Church, Atlanta, Ga.
 Richard Westenburg to the First Unitarian Church, Worcester, Mass.
 Herbert L. White to the First Church of Christ, Scientist, Oak Park, Ill.
 Victor G. Wightman, AAGO, to Fort Street Presbyterian Church, Detroit, Mich.
 Gordon Wilson to Hollins College, Winter Park, Fla.
 Grady Wilson to Henderson State Teachers College, Arkadelphia, Ark.
 Barclay Wood to the First Baptist Church, Worcester, Mass.

Among specifications for new and rebuilt organs in THE DIAPASON in 1960 were:

Five-manual Gress-Miles, Asbury Methodist Church, Allentown, Pa.
 Four-manual Aeolian-Skinner, Church of the Covenant, Cleveland
 Four-manual Aeolian-Skinner, Reorganized Church of Jesus Christ of Latter Day Saints headquarters' auditorium, Independence, Mo.
 Four-manual Aeolian-Skinner, Philharmonic Hall, Lincoln Center, New York City
 Four-manual Austin, First Presbyterian Church, Youngstown, Ohio
 Four-manual Austin, Fifth Avenue Presbyterian Church, New York City
 Four-manual Casavant, Knox Presbyterian Church, Galt, Ont.
 Four-manual Casavant, Christ Methodist Church, New York City
 Four-manual Casavant, Park Place Church of God, Anderson, Ind.
 Four-manual Casavant, Fountain Street Baptist Church, Grand Rapids, Mich.
 Four-manual Casavant, Southminster United Church, Lethbridge, Alta.
 Four-manual Holloway, Second Presbyterian Church, Indianapolis.
 Four-manual Holtkamp, St. Peter's Episcopal Church, Lakewood, Ohio
 Four-manual Klais, Beethovenhalle, Bonn, Germany
 Four-manual Möller, Westminster College, New Wilmington, Pa.
 Four-manual Möller, St. Michael and All Angels Episcopal Church, Dallas
 Four-manual Möller, St. Joseph's Roman Catholic Cathedral, LaCrosse, Wis.
 Four-manual Noehren, Iowa State Teachers College, Cedar Falls, Iowa
 Four-manual Schantz, First Methodist Church, Glendale, Cal.
 Four-manual Schantz, Canterbury Methodist Church, Birmingham, Ala.
 Four-manual Schlicker, Valparaiso, Ind. University chapel
 Four-manual Tellers, Presbyterian Church of the Covenant, Erie, Pa.
 Four-manual Von Beckerath, St. Paul's R. C. Cathedral, Pittsburgh
 Four-manual Walcker, St. Kilian's Lutheran Church, Heilbronn, West Germany
 Four-manual Wicks, Queen of All Saints Church, Chicago
 Three-manual Aeolian-Skinner, Hyde Park Community Methodist Church, Cincinnati
 Three-manual Aeolian-Skinner, Epworth Methodist Church, Norfolk, Va.
 Three-manual Aeolian-Skinner, Grace Episcopal Church, New Bedford, Mass.
 Three-manual Aeolian-Skinner, Ravne Memorial Methodist Church, New Orleans
 Three-manual Aeolian-Skinner, St. Mark's Episcopal Church, Beaumont, Tex.
 Three-manual Aeolian-Skinner, First Lutheran Church, Sioux Falls, S. D.
 Three-manual Aeolian-Skinner, St. Luke's Episcopal Church, San Francisco.
 Three-manual Andover, King's Chapel, Boston
 Three-manual Austin, Presbyterian Church, Basking Bridge, N.J.
 Three-manual Austin, Reform Congregation Keneseth Israel, Elkins Park, Pa.
 Three-manual Austin, Grace Church, Middletown, N.Y.
 Three-manual Austin, First Presbyterian Church, Ridgewood, N.J.
 Three-manual Austin, Kansas State

University chapel, Manhattan, Kans.
 Three-manual Austin, Congregation Emanuel, Denver, Colo.
 Three-manual Austin, St. Mark's Episcopal Church, New Canaan, Conn.
 Three-manual Austin, Memorial Methodist Church, White Plains, N.Y.
 Three-manual Austin, Druid Hills Baptist Church, Atlanta
 Three-manual Austin, Twichell auditorium, Converse College, Spartanburg, S.C.
 Three-manual Austin, First Presbyterian Church, Allentown, Pa.
 Three-manual Casavant, Grace Church, Providence, R.I.
 Three-manual Casavant, Willowdale United Church, Toronto
 Three-manual Casavant, Grace Church on-the-Hill, Toronto
 Three-manual Casavant, Madison Avenue Methodist Church, Bay City, Mich.
 Three-manual Casavant, Southwest Missouri State College auditorium, Springfield, Mo.
 Three-manual Casavant, Presbyterian Church, Menlo Park, Cal.
 Three-manual Casavant, First Congregational Church, Battle Creek, Mich.
 Three-manual Casavant, All Saints chapel, University of the South, Sewanee, Tenn.
 Three-manual Casavant, Queen's Avenue United Church, New Westminster, B.C.
 Three-manual Casavant, Plymouth Congregational Church, Des Moines, Iowa
 Three-manual Casavant, St. Paul's Episcopal Church, Dedham, Mass.
 Three-manual Casavant, First Presbyterian Church, Mineola, L.I., N.Y.
 Three-manual Casavant, St. Mark's School, Southborough, Mass.
 Three-manual Casavant, First Church of Christ Scientist, Denver
 Three-manual Casavant, Community Memorial Church, Binghamton, N.Y.
 Three-manual Fritzsche, First Presbyterian Church, Florence, S.C.
 Three-manual Genthe, W.K. Genthe residence, Memomonee Falls, Wis.
 Three-manual Harrison and Harrison, Coventry Cathedral, England
 Three-manual Holloway, First Presbyterian Church, Frankfort, Ind.
 Three-manual Holtkamp, Trinity Memorial Episcopal Church, Warren, Pa.
 Three-manual Holtkamp, Fisk University, Nashville
 Three-manual Holzinger, Trinity Lutheran Church, Los Angeles
 Three-manual Keates, Centennial United Church, London, Ont.
 Three-manual McManis, Church of the Resurrection, New York City
 Three-manual Möller, Faith Evangelical Lutheran Church, Arlington Heights, Ill.
 Three-manual Möller, St. Edward the Confessor chapel, Casady Episcopal School, Oklahoma City
 Three-manual Möller, Colonial Park United Church of Christ, Harrisburg, Pa.
 Three-manual Möller, First Christian Church, El Paso, Tex.
 Three-manual Möller, Church of the Redeemer, Chestnut Hills, Mass.

Three-manual Möller, Village Church, Woodside, Cal.
 Three-manual Möller, Christ Methodist Church, Detroit
 Three-manual Möller, Protestant Chapel, Air Force Academy, Colorado Springs, Colo.
 Three-manual Möller, Catholic Chapel, Air Force Academy, Colorado Springs, Colo.
 Three-manual Möller, Holy Trinity Church, Philadelphia
 Three-manual Möller, First Covenant Church, Minneapolis
 Three-manual Möller, First Church of Christ, Scientist, Laguna Beach, Cal.
 Three-manual Möller, Christ Episcopal Church, Hamilton, Mass.
 Three-manual Möller, Christ Lutheran Church, Upper Darby, Pa.
 Three-manual Möller, First Methodist Church, Ocean City, N.J.
 Three-manual Möller, Arlington Presbyterian Church, Baltimore
 Three-manual Möller, Grace Methodist Church, Wilmington, N.C.
 Three-manual Nagel, Parma-South Presbyterian Church, Parma, Ohio
 Three-manual Pels, Bellevue Presbyterian Church, Pittsburgh
 Three-manual Pels, St. John's Lutheran Church, Akron, Ohio
 Three-manual Pels, St. John's Lutheran Church, Columbia, Pa.
 Three-manual Pipe Organs, Inc., First Baptist Church, San Diego
 Three-manual Reuter, Southeastern Baptist Theological Seminary, Wake Forest, N.C.
 Three-manual Reuter, Church of the Holy Trinity, Lincoln, Neb.
 Three-manual Reuter, First Baptist Church, Vicksburg, Miss.
 Three-manual Reuter, Belmont Methodist Church, Nashville
 Three-manual Reuter, First Baptist Church, Marietta, Ga.
 Three-manual Reuter, Temple Baptist Church, Hattiesburg, Miss.
 Three-manual Reuter, St. Mark's Episcopal Church, Denver
 Three-manual Reuter, Pleasant Ridge Presbyterian Church, Cincinnati
 Three-manual Reuter, First Christian Church, Richmond, Ky.
 Three-manual Reuter, Church of St. Paul the Apostle, Westwood, Cal.
 Three-manual Reuter, Collegiate Methodist Church, Ames, Iowa
 Three-manual Reuter, Peoples Methodist Church, South Portland, Maine
 Three-manual Reuter, Park Place Methodist Church, Houston, Tex.
 Three-manual Schantz, First Presbyterian Church, Vineland, N.J.
 Three-manual Schantz, Presser Hall, Illinois Wesleyan University, Bloomington, Ill.
 Three-manual Schantz, Tennessee Polytechnic Institute, Cookeville, Tenn.
 Three-manual Schantz, Central Methodist Church, Albemarle, N.C.
 Three-manual Schantz, Whitefish Bay Community Methodist Church, Milwaukee
 Three-manual Schantz, First Presbyterian Church, Elkhart, Ind.
 Three-manual Schlicker, Evangelical Lutheran Church, Bellaire, L.I., N.Y.
 Three-manual Schlicker, St. Olaf College, Northfield, Minn.
 Three-manual Tellers, Olivet United Presbyterian Church, Easton, Pa.

Three-manual Tellers, Market Square Presbyterian Church, Philadelphia
 Three-manual Wicks, Redeemer Evangelical Lutheran Church, New Orleans
 Three-manual Wicks, Miami University chapel, Oxford, Ohio
 Three-manual Wicks, Immanuel Lutheran Church, St. Charles, Mo.
 Three-manual Wicks, The Community Church, Garden Grove, Cal.
 Three-manual Wicks, Allen Temple AME Church, Atlanta
 Three-manual Wicks, Mount Horeb, Wis., Lutheran Church
 Two-manual Aeolian-Skinner, Georgetown Presbyterian Church, Washington, D.C.
 Two-manual Allen, Christ Methodist Church, Bethel Park, Pa.
 Two-manual Audet, Lutheran Church of the Holy Spirit, Elk Grove Village, Ill.
 Two-manual Austin, Main Street Methodist Church, Waynesboro, Va.
 Two-manual Beguelin, Baker University, Baldwin, Kans.
 Two-manual Casavant, Emmanuel College, Boston, Mass.
 Two-manual Church Organ Co., Our Lady of Hungary Church, Perth Amboy, N.J.
 Two-manual Delaware, St. Francis of Assisi Catholic Church, Buffalo, N.Y.
 Two-manual Fentrop, Alabama College, Montevallo, Ala.
 Two-manual Fouser, Our Savior Lutheran Church, Midland, Mich.
 Two-manual Gress-Miles, Grace Episcopal Church, Cortland, N.Y.
 Two-manual Hillgreen-Lane, St. Peter's Lutheran Church, Edina, Minn.
 Two-manual Hofmann, Memorial Presbyterian Church, Albany, Tex.
 Two-manual Holloway, First Methodist Church, Brazil, Ind.
 Two-manual Holtkamp, Chapin chapel, Amherst College, Amherst, Mass.
 Two-manual Keates, Trinity Evangelical Lutheran Church, Ayton, Ont.
 Two-manual McManis, First Presbyterian Church, Lancaster, N.Y.
 Two-manual Mander, St. James's Church, Clapham, London, England
 Two-manual Möller, Central Baptist Church, Carthage, Tex.
 Two-manual Möller, Govans Methodist Church, Baltimore
 Two-manual Mudler-Hunter, Emmanuel Episcopal Church, Philadelphia
 Two-manual Noehren, Howe Military School, Howe, Ind.
 Two-manual Noehren, Temple Beth Jacob, Pontiac, Mich.
 Two-manual Odell, St. Luke's Episcopal Church, Beacon, N.Y.
 Two-manual Pels, Christian Reformed Church, Chino, Cal.
 Two-manual Po-Chedley, First Presbyterian Church, Lancaster, N.Y.
 Two-manual Reuter, First Congregational Church, Fremont, Neb.
 Two-manual Schantz, St. John's Episcopal Church, Cuyahoga Falls, Ohio
 Two-manual Schlicker, Richard Lipold studio, Locust Valley, L.I., N.Y.
 Two-manual Tellers, St. George's Catholic Church, Erie, Pa.
 Two-manual Verschueren, St. Joseph Hospital, Heerlem, The Netherlands
 Two-manual Walcker, Suomussalimi, Finland
 Two-manual Wichlac, Emmanuel Evangelical Lutheran Church, Maywood, Ill.

Conventions noted in 1960 issues included:

AGO midwinter conclave, Dec. 28-30, 1959 at Orlando-Winter Park, Fla.
 AGO national convention, June 27-July 1 at Detroit, Mich.
 RCCO national convention Aug. 15-19 at Vancouver and Victoria, B.C.
 Organ Historical Society convention June 20-22 at Philadelphia and Berks County, Pa.
 Music Congress at Hiroshima, Japan Oct. 9-11, 1959

Foreign organists who visited America to play or teach in 1960 included:

Feike Asma
 Fernando Germani
 Gerald Knight
 Gustav Leonhardt
 Sir William McKie
 André Marchal
 Flor Peeters
 Karl Richter
 Finn Viderø
 Julian Zuniga

LENT and EASTER Anthems for mixed voices

CANDLYN, T. F.	An Endless Alleluia	.25
CANDLYN, T. F.	Fanfare for Easter	.25
CLOKEY, J. W.	Two Short Motets	.20
CLOKEY, J. W.	Lord is Risen	.25
EDMUNDSON, G.	Fairest Lord Jesus	.20
EDMUNDSON, G.	Christ is Risen	.20
REED, R. B.	My Lord is Risen	.20
SCHREINER, A.	All Glory Laud and Honor	.20

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CATHERINE RITCHEY MILLER
 Peace College
 Edenton Street Methodist Church
 Raleigh, North Carolina

G. LELAND RALPH
 FIRST BAPTIST CHURCH
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CHARLES SHAFFER
 Organist
 First Presbyterian Church of Hollywood
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WILLIAM EIFRIG



WILLIAM EIFRIG is acting university organist and director of the university choir at Valparaiso, Ind. University in the absence of Philip Gehring who is studying at Syracuse University as a Danforth Foundation fellow.

Mr. Eifrig graduated from Valparaiso in 1955 with awards as the outstanding organ student and the university's outstanding senior. He continued his studies under Robert Noehren as a Danforth fellow at the University of Michigan. He was a Fulbright scholar at Nordwestdeutsche Musik-Akademie, Detmold, Germany in 1957-58 where he studied organ with Michel Schneider and harpsichord with Irmgard Lechner.

His opening program on the Schlicker organ described in THE DIAPASON for January 1960 appears in the recital section.

**BELLEVUE, PA. CHURCH
 OPENS PELS 3-MANUAL**

REGINALD LUNT RECITALIST

Thirty-nine Rank Instrument Was Built in The Netherlands for the Presbyterian Church in Pennsylvania Town

Reginald Lunt, Franklin and Marshall College, Lancaster, Pa., was the dedicatory recitalist Nov. 28 on the three-manual Pels organ in the Bellevue, Pa. Presbyterian Church. Edwin Osborne installed the instrument and A. B. Watson and Owen Adams, Jr. finished it. Mr. Lunt's recital here was identical with one listed for him on the recital page.

The stolist is as follows:

GREAT

- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Dolce, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Blockflöte, 4 ft., 61 pipes
- Super Octave, 2 ft., 61 pipes
- Mixture, 5 ranks, 305 pipes
- Chimes

SWELL

- Geigen Principal, 8 ft., 73 pipes
- Rohrflöte, 8 ft., 73 pipes
- Viole de Gambe, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 61 pipes
- Principal, 4 ft., 73 pipes
- Koppelflöte, 4 ft., 73 pipes
- Nachthorn, 2 ft., 61 pipes
- Cymbel, 4 ranks, 244 pipes
- Trompette, 8 ft., 73 pipes
- Clarion, 4 ft., 73 pipes
- Tremulant

CHOIR

- Quintaton, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Gemshorn Celeste, 8 ft., 49 pipes
- Gedeckt, 4 ft., 61 pipes
- Nasard, 2 2/3 ft., 61 pipes
- Piccolo, 2 ft., 61 pipes
- Oboe, 8 ft., 61 pipes
- Tremulant

PEDAL

- Principal, 16 ft., 32 pipes
- Subbass, 16 ft., 32 pipes
- Gemshorn, 16 ft., 12 pipes
- Principal, 8 ft., 32 pipes
- Gedeckt, 8 ft., 12 pipes
- Quintaton, 8 ft., 12 pipes
- Choralbass, 4 ft., 32 pipes
- Flute, 4 ft., 12 pipes
- Mixture, 4 ranks, 128 pipes
- Fagot, 16 ft., 32 pipes
- Trompette, 8 ft., 32 notes
- Clarion, 4 ft., 32 notes

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**BRASS ENSEMBLE ASSISTS
 CHORUS IN SOUTH DAKOTA**

The Sioux Falls, S.D. circuit of the American Lutheran Church held a Reformation service Oct. 30 at the First Lutheran Church. The music included the Bach cantata, Ein' feste Burg, with David Urness directing the chorus, soloists and chamber orchestra and with Merle Robert Pflueger at the organ, and Bach's My Spirit Be Joyful and Karg-Elert's Now Thank We All Our God, both arranged for organ and brass, with the college brass ensemble and Maxine Killeaney at the organ.

The brass ensemble played chorales and works of Gabrieli and Pezel from the tower before the service.

**TRINITY CHURCH, POTSDAM
 ROUNDS OUT 125 YEARS**

Trinity Church, Potsdam, N.Y., observed the 125th anniversary of its founding with services Nov. 19 and 20. At the former, the Fauré Requiem was sung under the direction of Dr. George L. Jones, Jr., organist and choirmaster; at the latter two anthems by Vaughan Williams and service music by William were heard with Bach's St. Anne Fugue as prelude and Purcell music with two trumpets for postlude.

**HEAR 275 VOICES IN CHOIR
 FOR SERVICE AT ATTLEBORO**

The annual Reformation festival was held Oct. 30 in the Centenary Methodist Church, Attleboro, Mass. A choir of more than 275 voices from various churches sang works of Vaughan Williams, Bach, Purcell and Handel. John Barry was the director and Shirley Young the organist. Mrs. Young played Purcell music. The chorus was supported by organ, timpani and brass.

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JOHN A. POELLEIN



JOHN A. POELLEIN, ChM, has been appointed to the music faculty of the University of Connecticut after his September discharge from the army in which he served as choirmaster at the West Point post chapel. At the university at Storrs he conducts a chorus, a concert choir and the university singers. He is also choirmaster at the Storrs Congregational Church.

JOHN E. HAMERSMA



JOHN E. HAMERSMA resumed his position as college organist and instructor in music at Calvin College, Grand Rapids, Mich. in September after a three-year leave of absence to complete requirements for a doctor of sacred music degree at Union Theological Seminary where for the last two years he was organist-choirmaster for Sunday services. Mr. Hamersma has also been appointed organist and director of music at the Mayfair Christian Reformed Church, Grand Rapids. Howard Slenk was the interim assistant in music at the college during Mr. Hamersma's absence.

**ST. NICHOLAS BY BRITTEN
HEARD IN OKLAHOMA CITY**

The Oklahoma premiere of Britten's St. Nicholas was sung Dec. 4 at the Westminster Presbyterian Church, Oklahoma City. Soloist was Howard Jarratt, Southern Methodist University, Dallas. Directed by Ben E. Manning the chorus parts were sung by the adult choir augmented by three boy sopranos from the junior choir.

St. Nicholas was given to usher in the Advent season with a vivid reminder of the real religious history behind the modern, over-emphasized Santa Claus myth. James McGaughey and Homer Jackson at two pianos, Bob Turnbull at the organ, strings from the Oklahoma City symphony and percussionists from the junior symphony played the accompaniments.

CHOIRS of the Glen Ridge, N.J. Congregational Church sang an advent choral concert Nov. 27 under the direction of Muriel Peterson Robinson with a string quartet, Janet Wheeler, soprano and Dr. Samuel Walter as guest organist; Buxtehude's Rejoice, Beloved Christians and Schubert's Mass in G were heard.

THE COMPTON Organ Company advertisement in the October issue of *The Organ* (London) calls Jean Langlais "the distinguished American organist."

**FLORENCE MALTYBY RETIRES
AFTER 42 YEARS IN POST**

Florence Seward Maltby was honored Oct. 30 with a reception at the Memorial Presbyterian Church, Newark, N.J. upon her retirement after 42 years as its organist and choir director.

Scores of past and present choir members assembled for a musical program. A gift from the congregation was presented to Mrs. Maltby. Sharing honors was Mrs. Maltby's mother, Mary E. Seward, who received a certificate of appreciation for 44 years as superintendent of the nursery department.

Mrs. Maltby studied organ with H. Walter Kellner and attended summer schools of the Westminster Choir College. She has been an active member of the Metropolitan New Jersey AGO Chapter, serving as treasurer, secretary and member of the executive board.

JEPHTE by Carissimi was the featured work conducted by Gordon Young at the harvest festival vespers Nov. 20 at Detroit's First Presbyterian Church.

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- All Things Come of Thee, O Lord (Offertory)—Beethoven
- Angel Voices Ever Singing (Praise, General)—Bortniansky-Tschaikowsky
- As a Bird at Dawning Singeth (Morning, General)—Schop-Bach
- At the Name of Jesus (Praise, Processional)—Malin
- Away in a Manger (Christmas)—Kirkpatrick
- Beside Thy Cradle, Here I Stand (Christmas)—Bach
- Come Sing, Ye Choirs Exultant (Praise, Missions, Anniversaries)—German Folk Song
- God Who Madest Earth and Heaven (General)—Albert
- Immortal, Invisible (Praise, General)—Welsh Hymn
- Joy Dawned Again on Easter Day (Easter)—Malin
- Lead Me, Lord (Lent, General)—Wesley
- Lord's My Shepherd, The (General)—Scottish Hymn
- Lord Jesus Christ, Our Shepherd Dear (Children's Day, Confirmation, Baptism)—German Folk Song
- May the Grace of Christ, Our Saviour (Benediction)—Malin
- Now Thank We All Our God (Thanksgiving)—Cruger
- O Christ, Our True and Only Light (Pentecost, Whitsuntide, General)—German Hymn
- O God, Whose Presence Glows in All (Praise, General)—Knapp
- O Holy Spirit, Enter In (Call To Worship)—Nicolai-Bach
- O Sons and Daughters (Easter)—French Melody

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BRUCE G. McINNES

BRUCE G. McINNES has become the director of music at the Moses Brown School, Providence, R.I. He is an alumnus of the school.
Mr. McInnes began his organ study with Norman Coke-Jephcott while at the choir school of the Cathedral of St. John the Divine, New York City. He is a graduate of Dartmouth College; while there he studied organ with Harriette Slack Richardson, Springfield, Vt. and was the first student to serve as college organist. He spent last year on a Fulbright grant in Paris studying with Cochereau, Boulanger and Falcinelli. His Nov. 13 recital in Rollins chapel, Dartmouth College, appears in the recital section.

NOW THANK We All Our God, Bach Cantata 192, was sung Nov. 24 at the annual Thanksgiving service at the Central Presbyterian Church, Louisville, Ky., Dr. Maurice Hinson conducting.

THE CHANCEL choir of McKendree Methodist Church, Nashville, sang The Invisible Fire, Effinger, Oct. 12. Ralph D. Erickson, AAGO, was director and organist.

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Alexander McCurdy was the dedicatory recitalist Nov. 16 on the new three-manual Möller organ at the First Presbyterian Church, Niles, Mich. His program appears in the recital section.

The major portion of the organ is enclosed in chambers behind a symmetrical arrangement of pipes on the north and south walls of the chancel. The instrument was designed by Henry K. Beard of the Möller company in conjunction with Walter R. Ginter, minister of music at the church.

The specification is as follows:

GREAT

Quintade, 16 ft., 12 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Quintaton, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Fourniture 4 ranks, 244 pipes
Chimes
Tremolo

SWELL

Chimney Flute, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 61 pipes
Viole Celeste, 8 ft., 54 pipes
Prestant, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Harmonic Piccolo, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagot, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremolo

CHOIR

Gemshorn, 16 ft., 12 pipes
Lochgedeckt, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 54 pipes
Nachthorn, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Doublette, 2 ft., 61 pipes
Terz, 1½ ft., 32 pipes
Zimbel, 2 ranks, 122 pipes
Krummhorn, 8 ft., 61 pipes
Rohrschalmel, 4 ft., 61 pipes
Tremolo

HARRY C. WHITEMORE



DR. HARRY CHASE WHITEMORE was honored Nov. 9 for sixty-five years of continuous tenure at Grace Episcopal Church, Manchester, N.H. He played for the service of prayer and thanksgiving at which he was lauded for his long, devoted and distinguished service.

Dr. Whittemore has served as accompanist for many famous artists. The New Hampshire AGO Chapter honored him several years ago with a life membership. In 1956 he was awarded the honorary doctor of music degree by St. Anselm's College. He served as conductor of the annual festival of the New Hampshire choir guild for nearly fifty years.

He came to Grace Church at the age of 17. The day after the recognition service he celebrated his 83rd birthday.

PEDAL

Violone, 16 ft., 32 pipes
Bourdon, 16 ft., 12 pipes
Quintade, 16 ft., 32 notes
Gemshorn, 16 ft., 32 notes
Geigen Prinzipal, 8 ft., 32 pipes
Bourdon, 8 ft., 32 notes
Gemshorn, 8 ft., 32 notes
Octave, 4 ft., 12 pipes
Rohrgedeckt, 4 ft., 32 pipes
Terz, 3½ ft., 32 pipes
Rohrgedeckt, 2 ft., 12 pipes
Grave Mixture, 2 ranks, 64 pipes
Rauschquinte, 2 ranks, 24 pipes
Bassoon, 16 ft., 32 pipes
Bassoon, 8 ft., 12 pipes
Bassoon, 4 ft., 12 pipes

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Contents

PROLOGUE: Prelude Overture Organ Solo
(a) Stillness Of The Night
(b) Dawn
(c) Earthquake
(d) Break Of Day
(e) Sunrise
Narration Story Of The Resurrection..... Narrator
(with above musical themes as background, and recitation of poem "He Lives" unaccompanied)

CHORUS: Sunrise Organ Solo
Alleluia..... Ladies Voices and Full Choir
Woman, Why Weepst Thou... (Angel)..... Tenor or Baritone
Because They Have Taken Away My Lord..... Alto Solo
Why Seek Ye The Living Among The Dead.... Tenor or Baritone
He Is Risen..... Full Choir
Mary Turned Back and Saw Jesus Standing..... Tenor Solo
Interlude Organ Solo
Woman, Why Weepst Thou, Whom Seekest Thou..... Bar. or Bass Solo
Sir, If Thou Hast Borne Him Hence..... Alto Solo
He Is Risen..... Full Choir
Christ The Lord Is Risen Today..... Full Choir
Glory To Our Lord And King..... Opt..... Youth Choir, Ladies Voices and Full Choir

FINALE: Glory To God (Theme) Organ Solo
Alleluia..... Male Voices and Combined Chords
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HOLY WEEK—Lent, Palm Sunday, Easter

Hosanna To Our King—Unison—SA	Arr. Triebel	.22
O Divine Redeemer—SSA	Gounod-Blakeslee	.25
I Will Make A New Covenant—SAB	George Lynn	.25
And With His Stripes We Are Healed—SATB	Willi Foster	.22
Christ The Lord Is Risen Again—SSAATTBB	S. E. Blakeslee	.35
Father Forgive Them—SATB	Willi Foster	.22

MOTHERS' DAY

Bless All Mothers, Lord, We Pray	Pallma-Blakeslee	
SA .22; SSA .30; SATB .30; Jr. & Sr. Choir .30		
God Be With You, Mother Mine		
SAB .22; TTBB .20; Solo High, Medium, Low .60 Each		

FATHERS' DAY

God And Father Of Us All	Pallma-Blakeslee	
SA .22; SATB with Opt. Jr. Choir .22		

COMMUNION

Come Blessed Master—SATB	Pallma-Lynn	.22
Come Unto Me—SATB with Baritone Solo	Pallma-Lynn	.25
In Adoration, Lord, We Kneel—SATB	Pallma-Blakeslee	.22

GENERAL

Help Us To Know Thee—SATB	Joseph Roff	.22
Lead Us, Dear Lord—SATB	Pallma-Lynn	.22
My Heart Shall Sing A Hymn At Morning	Pallma-Ehret	.22
SSA; SATB; SAB; TTBB. .22 each		
Solo—High; High Med; Low Med; Low .60 each		
Organ Arr. by D. O. Williams		
O Perfect Love—SSA	Donald O. Williams	.22
Rest My Soul—SATB	Pallma-Williams	.18
That We May Perfectly Love Thee—SATB	Joseph Roff	.22
Thy Kingdom Come—SATB No. 717	Pallma-Lynn	.25
We Dedicate This House, Lord, To Thee—SATB	Pallma-Lynn	.20
When Morning Dawns—SATB	Pallma-Williams	.22

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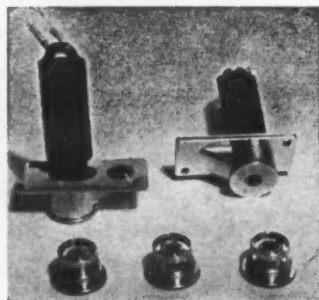
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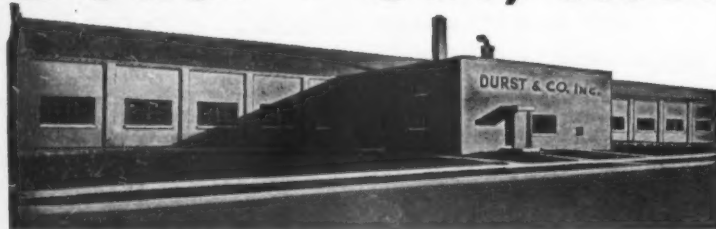
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Virginia W. Prochnow Is Organist at Central Lutheran—Rebuilt 3-Manual Instrument Is Installed by Schoenstein

C. Griffith Bratt, AAGO, Boise Junior College, Nampa, Idaho, played the dedicatory recital Nov. 9 for the newly installed Austin organ in the Central Lutheran Church, Yakima, Wash. His program appears in the recital section.

The organ was originally built in 1916 for use in Warren, Pa. Central Lutheran learned of its availability and the Austin company removed, modernized and rebuilt it to fit the needs of the Yakima church.

The three-manual instrument has great and pedal divisions free-standing, the large array of pipes making an impressive sight stretched across the balcony of the church.

Virginia W. Prochnow is organist of the church. Installation was done by Otto F. Schoenstein, San Francisco. The stop list is as follows:

GREAT

- Violone, 16 ft., 61 pipes
- Principal Diapason, 8 ft., 61 pipes
- Small Diapason, 8 ft., 61 pipes
- Gross Flute, 8 ft., 61 pipes
- Cello, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Harmonic Flute, 4 ft., 61 pipes
- Harmonic Tuba, 8 ft., 61 pipes

SWELL

- Gedeckt, 16 ft., 73 pipes
- Open Diapason, 8 ft., 73 pipes
- Rohrflöte, 8 ft., 73 pipes
- Viole D'Orchestre, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 61 pipes
- Echo Salicional, 8 ft., 73 pipes
- Spitzflöte, 8 ft., 73 pipes
- Flauto Traverso, 4 ft., 73 pipes
- Violina, 4 ft., 73 pipes
- Cornopean, 8 ft., 73 pipes
- Oboe, 8 ft., 73 pipes
- Vox Humana, 8 ft., 61 pipes

CHOIR

- Diapason, 8 ft., 73 pipes
- Concert Flute, 8 ft., 73 pipes
- Dolce Flute, 8 ft., 73 pipes
- Unda Maris, 8 ft., 61 pipes
- Flute D'Amour, 4 ft., 73 pipes
- Piccolo, 2 ft., 61 pipes
- Clarinet, 8 ft., 73 pipes
- Tremolo

PEDAL

- Contra Bass, 16 ft., 32 pipes
- Violine, 16 ft.
- Bourdon, 16 ft., 32 pipes
- Gedeckt, 16 ft.
- Principal, 8 ft., 12 pipes
- Violine, 8 ft.
- Flute, 8 ft., 12 pipes
- Flute Dolce, 8 ft.
- Fifteenth, 4 ft., 12 pipes

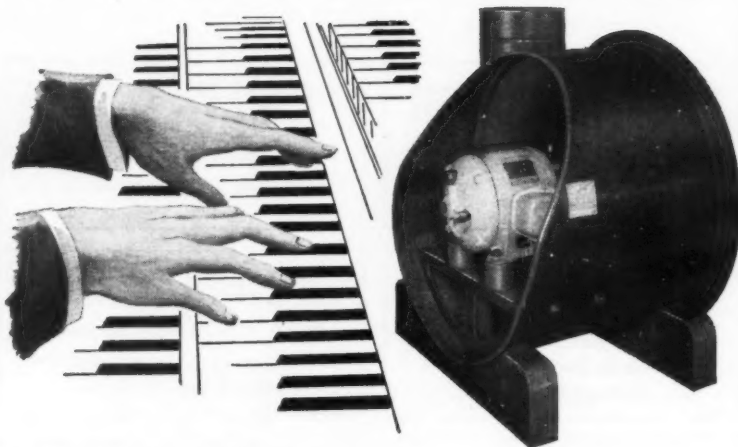
NORMAN BLAKE



NORMAN BLAKE, FRCO, joins the faculty of St. Paul's School, Concord, N.H. in September. Since 1958 he has been director of music for the Westminster Schools, Atlanta, Ga.

English born, Mr. Blake's study has included Trinity College, University of Durham and New College, Oxford and organ study at Westminster Abbey and York Minster. He came to America in 1954.

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FOR SALE—KIMBALL ORGAN 7 RANKS complete. Recently re-leathered, nice condition, \$500, or will sell for parts. Also have theater organ parts. Chicago area. J. Sedall, 3040 Wellington, Chicago, 18, Ill. KEystone 9-6785, evenings.

FOR SALE—1/2 HP ORGOBLO. SINGLE phase 110/220 volts, 3 1/2 in. wind, 380 cfm. Excellent condition. Ideal for 2- to 3-rank unit or one manual tracker. \$40 uncrated. F. L. Mitchell, 31 Elm Dr., West Hartford 10, Conn.

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FOR SALE—ONE USED SPENCER ORGOBLO Jr.; 1/2 hp; 115-230 v; 60 cy; single ph; 3 1/2 in. wind; good condition; \$50 FOB Bloomfield, N.J. Write: Minister, 209 Ampere Parkway, Bloomfield, N.J.

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FOR SALE—MAKE OFFER ON 37-NOTE Wurlitzer glockenspiel and 37-note xylophone: 30-inch bass drum. All with action. Haller Lake Methodist Church, 13055 1st N.E. Seattle 55, Wash.

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WANTED—CHORAL COPIES OF CYRIL Jenkin's Least Kindly Light (J. Fischer). Also vocal scores of Mendelssohn's St. Paul. (need about 30-40). Contact Robert McGuire, Trinity Lutheran Church, Galesburg, Ill.

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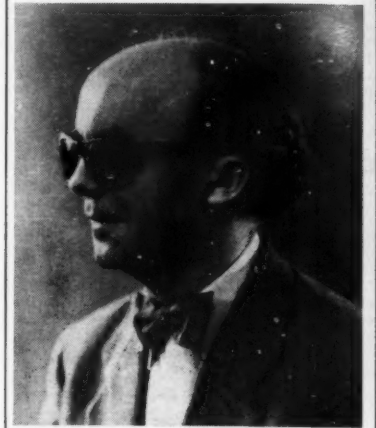


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