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OF MICHIGAN
AUG 9 1961
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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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ST. CATHARINES AWAITS RCCO CONVENTIONEERS

SET FOR LAST WEEK OF AUGUST

Langlais Honored Guest at Annual Meet Above Border — Stimulating Program Announced

The national annual convention of the Royal Canadian College of Organists is the main event in the organ world for the month of August. St. Catharines will be the host city and College centre and the area about famed Niagara Falls the base of operations Aug. 29-31.

Preceding the actual convention the national general council will meet for dinner and its meeting Aug. 28 at convention headquarters in St. Catharines' Queensway Hotel.

Aerial view
of RCCO
convention site

Tuesday

Registration will take place (except for council members) Tuesday morning and early afternoon in the hotel lobby. The annual meeting in the Elizabeth Room will occupy most of the morning followed by a brief council meeting in the Crown Room.

George E. Hannahson will preside at luncheon and delegates will be welcomed by St. Catharines Mayor Ivan Buchanan.

The rest of Tuesday will be exceptionally full. Ray Berry of *The American Organist* will lecture on Design for Worship, using slides. After this the delegates will leave the hotel for a series of events: a reception at the First United Church, the College service at St. George's and the recital by Jean Langlais at the Knox Presbyterian Church. Delegates will return to the hotel for a reception and punch bowl.

Wednesday

Wednesday morning will be devoted to an "organ crawl" across the border in Buffalo with Hans Vigeland playing a short recital at the Westminster Presbyterian Church and John Hofmann playing at the Trinity Episcopal Church. Luncheon is scheduled for Buffalo's Lafayette Hotel.

The drive back will be a spectacularly scenic one by way of Niagara Falls. The evening's recital by Barrie Cabena at St. George's Church will feature contemporary Canadian music.

Thursday

John Sidgwick's choral workshop will open the final day's schedule. After luncheon Frederick Silvester will play a recital made up of 1962 RCCO examination pieces and George Little will lecture on Church Leadership in Music. Both events will be at the First United Church.

The annual banquet with the traditional toasts at which Canadians excel will feature Dr. Robertson Davies as principal speaker.

The program indicates an ideal opportunity for summer's last vacation fling.

SCHLICKEK TO COMPLETE ORGAN IN LOUISVILLE

AT SOUTHERN BAPTIST SEMINARY

Section Installed in 1956 — Philip Malpas and Dr. Maurice Hinson Share Design

The Schlicker Organ Company has been awarded the contract for completing and enlarging a three-manual organ at the Southern Baptist Theological Seminary, Louisville, Ky., the first section of which was installed in 1956.

The organ is presently installed in a teaching studio. It will be moved to the recital hall which has recently been completed. It will be free-standing and encased in reflective housings.

Dr. Forrest H. Herren is the dean of the school of music. The revised specification was drawn up by Herman L. Schlicker in co-operation with Philip Malpas and Dr. Maurice Hinson. It is as follows:

GREAT

- Quintadena 16 ft. 12 pipes
- Principal 8 ft. 61 pipes
- Quintadena 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Nasat 2 2/3 ft. 61 pipes
- Hohlflöte 2 ft. 61 pipes
- Mixture 3-4 ranks 232 pipes

SWELL

- Rohrflöte 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Celeste 8 ft. 49 pipes
- Gemshorn 4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Siffelöte 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes

- Dulzian 16 ft. 12 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

POSITIV

- Gedeckt 8 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Larigot 1 1/3 ft. 61 pipes
- Sesquialtera 2 ranks 98 pipes
- Scharf 3 ranks 183 pipes

PEDAL

- Subbass 16 ft. 32 pipes
- Quintadena 16 ft.
- Principal 8 ft. 32 pipes
- Gedeckt 8 ft. 12 pipes
- Octave 4 ft. 12 pipes
- Rauschpfeife 2 ranks 64 pipes
- Fagott 16 ft. 32 pipes
- Dulzian 16 ft.
- Trumpet 8 ft.
- Krummhorn 4 ft.

CLEVELAND RADIO SERIES: GREAT RELIGIOUS MUSIC

The Cleveland Institute of Music has been producing a series of 26 programs for radio station WGAR entitled "The World's Great Religious Music," designed to show that music is the great medium of expression of faith.

Three discussion leaders representing three major faiths participated, together with a chorus from the institute as well as guest speakers and choirs. Dr. Clement A. Miller, acting director of the institute, led general discussions and directed the Catholic programs. Rubeen Caplin, of the institute voice faculty and director of music at Cleveland's Fairmount Temple, directed Jewish programs and Dr. Henry Fusner, of the institute organ faculty and organist and choirmaster at the Church of the Covenant, directed Protestant programs.

UNION SEMINARY POST FILLED BY CHARLES HICKMAN

Charles Leroy Hickman, Jr. has been appointed administrative associate to the director of the school of sacred music, Union Theological Seminary and as an associate professor at the school.

Mr. Hickman is presently minister of music at the United Congregational Church, Bridgeport, Conn. He held an identical position at the Central Congregational Church, Worcester, Mass. from 1950 to 1956, at which time he assumed the Bridgeport post.

A native of St. Louis, Mo., he received the BM degree from the St. Louis Institute of Music in 1948 and his MSM from Union in 1950.

PURVIS LEADS CATHEDRAL CONCERT IN SAN FRANCISCO

A "concert of Cathedral music" was the title of the annual choir concert at Grace Cathedral, San Francisco. Richard Purvis directed the choristers from the organ and was joined by brass and timpani in a program which included: Processional, M. Shaw; Hail, Gladdening Light, George Martin; Kyrie and Credo, Mass of the Resurrection, Purvis; Entrata Festiva, Peeters; Credo, Bach; Ave Verum, Byrde; How Lovely Are Thy Dwellings, Brahms; Greater Love, Ireland and Psalm 100, Vaughan Williams.

BACH'S ST. JOHN PASSION was sung June 4 at the La Jolla, Cal. Presbyterian Church with James Vail conducting and playing the harpsichord continuo and Albert Wagner at the organ. A chamber orchestra participated.

**HARDENSTINE OPENS NEW
ASHEVILLE, N.C. ORGAN
BUILT BY WAUCHOPE**

Retain Seven Ranks of 1895
Hutchins-Votey Pipes — Klann
Console

A new organ for All Souls Parish in Biltmore, Asheville, N. C. was built by A. Douglas Wauchope, and Clair F. Hardenstine, organist of the church, played the dedicatory recital May 21. His program is listed in the recital pages.



The 36-rank instrument is a divided installation; swell and choir divisions on opposite sides of the chancel and the great located at the rear of the nave over the main entrance to the church. Seven ranks of the original 1895 Hutchins-Votey instrument have been retained. Additional pipe work was executed by the Organ Supply Company, Erie, Pa. and the console built by the Klann Organ Supply Company, Waynesboro, Va.

The stoptist, designed by builder Wauchope and Mr. Hardenstine, is as follows:

- GREAT**
Principal 8 ft. 61 pipes
Nason Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflute 4 ft. 61 pipes
Quint 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
- SWELL**
Rohrflute 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flauto Traverso 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Hautbois 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes
- CHOIR**
Contra Gemshorn 16 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Geigen Principal 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Naaat 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/5 ft. 61 pipes
Cromorne 8 ft. 61 pipes
- PEDAL**
Contre Basse 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Contra Gemshorn 16 ft. 32 notes
Principal 8 ft. 44 pipes
Gedeckt 8 ft. 32 notes
Gemshorn 8 ft. 32 notes
Choralbass 4 ft. 32 notes
Rauschquint 2 ranks 64 pipes
Contra Hautbois 16 ft. 32 notes
Hautbois 8 ft. 32 notes
Octave Hautbois 4 ft. 32 notes

THE DIAPASON
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**DAVID JOHNSON DIRECTS
LAST CONCERT OF SEASON**

Dr. David C. Johnson, Cambridge, Mass., directed his Motet choir in its final performance of the season June 18 at the Boston Public Garden as part of the Boston arts festival.

The choir sang Missa Papas Marcelli, Palestrina; Cantate Domino, In te, Domine, sperave and Turbabor sed non perturbabor, Schütz; Psalm 121, Kodaly; Praise Ye the Lord, Unto Thee, O God, Why Hast Thou Cast Us Off and Keep Not Thou Silence, O God, Hovhanness.

The choir was assisted by Willard Cobb, tenor, instrument and a recorder ensemble under the direction of Arthur Loeb.

**SERIES BY SCHREINER
IN HYDE PARK CHAPEL**

MORMON CENTER IN LONDON

Hill, Norman and Beard Opened by Asper Attracts Attention as Recital Instrument

The new organ in the Hyde Park Chapel of the Mormon Church in London, England, was, as we reported in June opened Feb. 25 with a recital by Dr. Frank Asper. Dr. Alexander Schreiner, Dr. Asper's compatriot at the Salt Lake City Tabernacle, played a series of twice-daily recitals on the organ May 4-28. The design of the Hill, Norman and Beard instrument which follows has several details of interest: slider sound boards in all manual departments; wind pressures of 2 1/4 inches on the positif and 2 3/4 on the great up to six inches for the pedal trombone, and, especially for American players, a console built to AGO dimensions.

The stoptist:

- GREAT**
Quintaten 16 ft. 61 pipes
Open Diapason 8 ft. 61 pipes
Gedeckt Pommer 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octave Quint 2 2/3 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
- CHOIR-POSITIF**
Rohr Flute 8 ft., 61 pipes
Dulciana 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Principal 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Nason Flute 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes
Tremulant
- SWELL**
Wald Flute 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Spitz Flute 8 ft. 61 pipes
Spitz Flute Celeste 8 ft. 56 pipes
Octave Geigen 4 ft. 61 pipes
Lieblich Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Quint Mixture 3 ranks 183 pipes
Scharf 2 ranks 122 pipes
Contra Fagotto 16 ft. 73 pipes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant
- PEDAL**
Principal 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Quintaten 16 ft.
Octave 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Spitz Flute 4 ft. 32 pipes
Rauschquint 2 ranks 64 pipes
Fagotto 16 ft.
Trombone 16 ft. 32 pipes
Clarion 8 ft. 12 pipes
Dulzian 4 ft. 32 pipes



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Before Jehovah's Awe-full Throne (Worship and Praise) (P6239)	\$.25
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Hymn Anthem on the tune "Fairest Lord Jesus"	
Father, We Praise Thee (Praise or general use) (P6125)25
Hymn Anthem on the tune "Christe Sanctorum" (French melody, 1782)	
The Grace of The Lord Jesus Christ (SATB a cappella) (P6099) .....	.20
Guide Me, O Thou Great Redeemer (Praise or general use) (P6157) .....	.25
Hymn Anthem on the tune "St. Osmund"	
Let All Mortal Flesh Keep Silence (Holy Communion or general use) (P6262) .....	.25
Hymn Anthem on the tune "Picardy"	
The Lord Bless Thee, and Keep Thee (SATB a cappella) (P6099) .....	.20
O Be Joyful in God (w. Soprano or Tenor Solo) (P6073) .....	.25
Psalms 36, 57, 66 (Thanksgiving, Praise or general use)	
O Sing unto The Lord A New Song (Baritone Solo ad lib.) (P6016) .....	.20
Easter or general use	
O Strength and Stay (Evening or general use) (P6126) .....	.20
Hymn Anthem on the tune "Donne Secours" (Geneva Psalter, 1551)	
O Trinity of Blessed Light (Holy Trinity, Evening or general use) (P6252) .....	.25
Hymn Anthem on the tune "St. Venantius"	
O What Their Joy and Their Glory Must Be (P6066) .....	.20
All Saints' Day or general use	
Hymn Anthem on the tune "O Quanta Qualia"	
Praise to The Lord, The Almighty, The King of Creation (P6266) .....	.30
Thanksgiving, Praise and general use	
Hymn Anthem on the tune "Lobe den Herrn"	
Rejoice, Ye Pure in Heart! Rejoice, Give Thanks and Sing (P6065) .....	.20
Hymn Anthem on the tune "Marion"	
Two Benedictions (SATB a cappella) (P6099) .....	.20
1. The Aaronic Benediction 2. The Apostolic Benediction	
We Sing The Praise of Him Who Died (Lent or general use) (P6224) .....	.25
Hymn Anthem on the tune "Breslau"	
Ye Shall Know That The Lord Will Come (opt. Soli) (P6052) .....	.25
Christmas or general use	
Ye Watchers and Ye Holy Ones (All Saints' Day, Worship, Praise) (P6238)25
Hymn Anthem on the tune "Lasst uns erfreuen"	

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**HISTORIC PA. CHURCH
GETS 4-BANK ORGAN**

HOUSED IN 1771 CASE

Tannenberg Case to hold Swell,
Choir and Pedal — Great and
Positiv Exposed

The historic Evangelical Lutheran Church of the Holy Trinity, Lancaster, Pa., one of the oldest churches in Pennsylvania, has contracted with M. P. Möller, Inc. to install a four-manual instrument in the 200 year old building. The swell, choir and pedal divisions will be housed in a 1771 Tannenberg case with the great and positiv unclosed and exposed on either side.

The specification was designed by Möller representative H. Munroe Ridgely in consultation with E. Virgil Cooper, Jr., minister of music at the church. The 32 ft. pedal extensions are derived from a specially designed transistor generator.

The specification:

GREAT

Quintaton 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Cymbol 3 ranks 183 pipes
Harmonic Trumpet 8 ft.
Chimes

SWELL

Flute Conique 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Dolce Celeste 8 ft. 49 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flauto Traverso 4 ft. 61 pipes
Octavin 4 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Schalmel 4 ft. 61 pipes
Tremulant

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



Tierce 1½ ft. 61 pipes
Cromorne 8 ft. 61 pipes
Harmonic Trumpet 8 ft. 61 pipes

POSITIV

Nason Flute 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Acuta 3 ranks 183 pipes
Cymbelstern
Tremulant

PEDAL

Violone 32 ft.
Subbass 32 ft.
Violone 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Flute Conique 16 ft.
Principal 8 ft. 32 pipes
Violone 8 ft. 12 pipes
Sub Bass 8 ft. 12 pipes
Flauto Dolce 8 ft.
Quint 5½ ft. 32 pipes
Octave 4 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Quint 2½ ft. 12 pipes
Flute 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 32 ft.
Posaune 16 ft. 32 pipes
Bassoon 16 ft.
Bassoon 8 ft.
Posaune 8 ft. 12 pipes
Clarion 4 ft. 12 pipes

HARRIET CONANT DEARDEN directed Bach's St. Matthew Passion May 7 with chorus, orchestra, soloists and children's choir at the Central Unitarian Church, Paramus, N.J.

**OTTO MOELLER HONORED
FOR 20 YEARS SERVICE**

Recognition services were held for Otto G. Moellering, June 11 at the First Presbyterian Church, Corpus Christi, Tex., where he has been organist for 20 years.

The Rev. Allen H. Craft presided at the services and music committee chairman Robert W. Moorman gave Mr. Moellering a statement of appreciation for his long service.

A native of Hampton, Neb. Mr. Moellering started playing for services when 11 years old. He began his Corpus Christi service in 1919, after his discharge from the army, substituting for the organist of First Church. He took the job permanently in 1941. Other positions he held in the area were First Methodist, Church of the Good Shepherd, Temple Beth El and the Corpus Christi Cathedral. In 1952 he helped organize the Corpus Christi AGO chapter and was its first dean.

Mr. Moellering is a graduate of Concordia College, Fort Wayne, Ind., attended the Cincinnati Conservatory, Concordia College, Seward, Neb., Washington University, St. Louis, and American Conservatory, Chicago.

He married Annie von Blucher in 1922; they have three children.

**FIVE-DAY CHURCH MUSIC
INSTITUTE HELD IN HARTFORD**

A five-day institute of church music was held June 26-30 at the Hartford, Conn. Seminary Foundation under the direction of the Rev. William E. Soule, Episcopal Connecticut Diocesan Music Commission chairman. The institute was sponsored by Baptist, Congregational, Episcopal, Lutheran and Methodist church music and Christian education leaders.

A total of 89 registrants from New England, Pennsylvania and New York attended. Courses were offered in choral conducting, choir leadership, hymnology, music history, basic organ techniques, use of music in Christian education programs, children's choirs and the particular musical requirements of various denominations.

Others on the staff were Frederick E. Black, Waterbury, Conn.; David E. Harper, Hartford, Conn.; Jerome W. Meachen, Waterbury, Conn.; Albert R. Raymond, East Northfield, Mass.; Mrs. Joseph R. Swain, Torrington, Conn.; the Rev. Jet E. Turner, Keene, N.H., and Dr. Samuel Walter, Stamford, Conn. and of the Union Theological Seminary school of music, New York City.

**CLARENCE MADER PLAYS,
LECTURES FOR WORKSHOPS**

Clarence Mader's summer schedule has been full of appearances at workshops. He was lecturer July 24 - 28 at the church music workshop at the University of Puget Sound. He began participation July 31 as lecturer and recitalist at organ week at the Claremont Institute of Music; this ends Aug. 4. He will lecture and play at the San Diego meeting of the National Fellowship of Methodist Musicians (NAFO-MM) Aug. 6 - 11.

THE LARGEST EXHIBITION of historic musical instruments ever held in America opened June 20 at the Metropolitan Museum of Art, New York City. Nearly 1500 instruments will be on display until Sept. 11, ranging from Ancient Egyptian harps through gilded baroque harpsichords and Stradivari violins still in playing condition.

**MARSHALL BIDWELL'S ANNUAL
RECITAL BOOKLET AVAILABLE**

Marshall Bidwell's booklet of his organ recitals is now available for the 1960-61 season. These will be distributed free of charge to those who write Mr. Bidwell for it at Carnegie Institute, Pittsburgh 13, Pa. The booklet contains useful material in the way of program notes.

The 67th season of the Carnegie Hall recitals, Mr. Bidwell's 30th, will begin in September.

MARY CHANEY NELSON opened the 25th session of the New England Music Camp, Oakland, Maine July 9 with a recital that included music of Bach, Buxtehude, Dupré, Stebbins and Alain.

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**SPRINGFIELD CHURCH
ORDERS NEW SCHANTZ**

TWO DIVISIONS EXPOSED

Covenant Presbyterian Church, in
Springfield, Ohio — Three-
manual Instrument

The Covenant Presbyterian Church,
Springfield, Ohio has signed a contract
with the Schantz Organ Company for a
three-manual organ. The new instru-
ment will be located partially in cham-
bers on either side of the chancel with
the pipes of the great and positiv divi-
sion exposed.

William G. Moore, Jr. is choir-
master and Mrs. Frank H. Roberts is the or-
ganist.

The stoplist:

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Quintaton 8 ft. 12 pipes
Stillflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute a Cheminee 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette Harmonique 8 ft.
Harp
Chimes

SWELL
Flute Conique 16 ft. 68 pipes
Geigen Principal 8 ft. 68 pipes
Gedeckt 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 68 pipes
Flute Cèleste 8 ft. 68 pipes
Geigen Octave 4 ft. 68 pipes
Hohflöte 4 ft. 68 pipes
Waldflöte 2 ft. 68 pipes
Plein Jeu 4 ranks 244 pipes
Fagot 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR
Salicional 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Erzähler Celeste 8 ft. 122 pipes
Nachthorn 4 ft. 68 pipes
Gemshorn 2 ft. 68 pipes
Quinte 1 1/3 ft. 61 pipes
Cor Anglais 8 ft. 68 pipes
Trumpet Harmonique 8 ft. 68 pipes



Miss Susie D. Allen, an alto in the choir
of the United Church, Raleigh, N. C., has
sung in the same choir since 1911 and is
still one of the best singers in the group.
James C. Washburn, Jr., chairman of the
music committee and a boss in the choir
is shown with her after reading a citation,
pinning an orchid on her and giving her a
resounding kiss. She is holding a framed
copy of the resolution naming the choir of
the church the Susie D. Allen Adult Choir
in her honor.

Tremulant
Harp
Chimes

POSITIV
Singend Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 3 ranks 183 pipes

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Flute Conique 16 ft.
Octave 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Flute Conique 8 ft.
Choralbass 4 ft. 32 pipes
Blockflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Bombarde 8 ft. 12 pipes
Bombarde 4 ft. 12 pipes
Chimes

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God is Gone Up25
Hark! The Sound of Holy Voices25
Let the Words of My Mouth20
The Lord Reigneth .....	.25
Ninety-Eighth Psalm .....	.25
O Love, How Deep .....	.25
Rejoice We All and Sing .....	.25
Sing Unto the Lord .....	.25
Sing We Merrily Unto God .....	.20
To the Name that Bringeth Salvation .....	.25
Communion Service in C major .....	.35

CANTATA

To Calvary	1.25
A Lenten Cantata for Mixed Chorus with Youth Choir <i>ad lib</i> , Minister (Reader) and Congregation	

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Aspiration	Requiem
Benedicta Tu	Rhapsody on Gregorian Motifs
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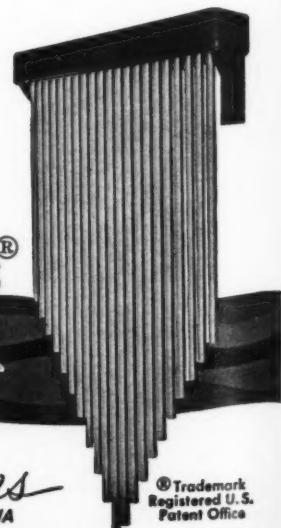
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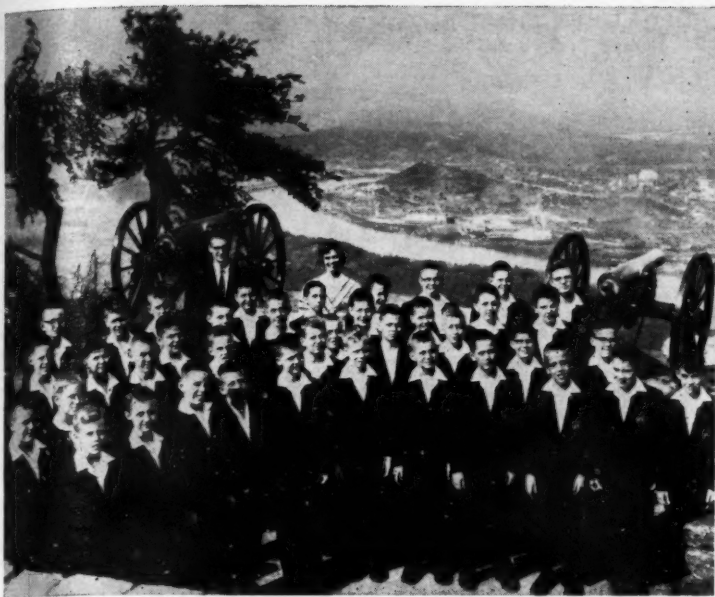
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THE DIAPASON



Pictured above is the Chattanooga, Tenn., Boys Choir with director Stephen J. Ortlip, AAGO, and accompanist Doris Hays Dunbar. The choir concluded its busiest season since its founding in 1954 with a two-week concert tour in June. They sang in various east-coast cities including Washington, D. C. for an evensong service in the National Cathedral and at the chapel of the Inter-Church center, New York City as a feature of the annual alumni workshop, school of sacred music, Union Theological Seminary.

LOS ANGELES CHURCH HEARS JUNE ENSEMBLE CONCERT

The choir of the Bethel Lutheran Church, Los Angeles, was joined by its organist, Esther C. Prud'homme and the Kjellberg Pro Musica ensemble directed by Harold Kjellberg June 4 in a concert of organ and choral music.

Organ music included works of Pachelbel, Bach, Shure, Dupré, Yon, Fletcher and Alain. Choral numbers were by Hassler, Victoria, Scarlatti, Graun, Lotti, Bach, Britten, Thompson and Ginastera.

BALES CONDUCTS ENSEMBLE PROGRAM IN MINNEAPOLIS

Gerald Bales was conductor and John Schueler organist May 26 for an evening of music for choir, organ and orchestra at the Cathedral Church of St. Mark, Minneapolis, Minn.

The program featured the first U. S. performance of Mr. Bales' Essay for String Orchestra and included concertos by Stanley and Handel, Sonatas by Mozart, Two Psalms by Holst and Dennis Lane's The Holy Fire.

REUTER BUILDS NEW CLEARWATER ORGAN

IN TRINITY PRESBYTERIAN

Florida City Has Free-Standing 3-Manual Instrument — Char- lotte Gross is Organist

The Reuter Organ Company has completed the installation and finishing of a three-manual, 30-rank instrument at the Trinity Presbyterian Church, Clearwater, Fla.

The organ is totally within the large room where it is heard, located in a free standing manner and centrally situated at the back of the choir gallery in the rear of the church. The swell and the positiv gemshorns are situated within a swell box. The remainder of the instrument is exposed.

The organ provides for service playing needs with no sacrifice in those elements absolutely needed. Installed by Floyd Norwood, district representative for Reuter, it was finished by Franklin Mitchell, Reuter tonal director and Proctor Crow. Charlotte Gross, organist for the church, played the dedication recital April 9.

The stoplist is as follows:

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

POSITIV
Copula 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes

Principal 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quint 1 1/3 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Zimbel 3 ranks 193 pipes
Krummhorn 8 ft. 61 pipes

PEDAL
Principal 16 ft. 32 pipes
Rohrflötenbass 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Rohrflöte 8 ft. 32 notes
Twelfth 5 1/3 ft. 32 notes
Super Octave 4 ft. 12 pipes
Rohrflöte 4 ft. 32 notes
Bombarde 16 ft. 32 pipes
Bombarde 8 ft. 12 pipes



Pictured above at their annual banquet at the Beaubien Room of the Prudential Building are some of the newly-elected officers and a few members of the Chicago Club of Women Organists. Seated, left to right: Alfhild Hvass, corresponding secretary; Glenda Massman, president; Loretta Berry, vice-president. Standing, left to right: Francis Brennen, treasurer; Evelyn Wettersten; Bertha Drury, director; Gladyn White, delegate-secretary to First District of Illinois Federation of Music Clubs; Wilna Irvin, director.

Other officers not pictured are: Hazel Quinney, recording secretary, and directors Helen Shoemaker, Irene M. Thorson and Marga Link. Frank Cunkle, editor of THE DIAPASON, was the banquet speaker.

THE PUEBLO CHORALE sang the Brahms Requiem May 14 as part of the second annual Pueblo, Colo. fine arts festival; William Biedler directed and Janet Hall was organist for the performance at the Church of the Ascension.

In conjunction with the Dallas and Fort Worth Chapters, A.G.O., The Reuter Organ Company is pleased to announce the availability of an LP record of compositions played by the late Mrs. Dora Poteet Barclay of Fort Worth. The organ used is our four manual, 62 rank instrument installed at the Park Cities Baptist Church in Dallas.

The compositions include the Scherzo from Symphony VI by Louis Vierne, the Toccata by Maurice Durufle, and the Ad Nos Salutarem by Franz Liszt. The price of the record is \$5.00 plus \$.35 for handling and postage. Proceeds from its sale will go into the Dora Poteet Barclay Memorial Scholarship Fund which in turn will benefit deserving organ students.

Records may be ordered by sending a check or money order for \$5.35 to Mrs. Edward C. House, 2524 Stadium Drive, Fort Worth 9, Texas, secretary of the Dora Poteet Barclay Memorial Scholarship Committee. Please do not write to The Reuter Organ Company requesting these records since they are only available at the above address.

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NORTH SHORE CHAPTER HOSTS LARGE CONVENTION WELL ORGANIZED EVENTS

Wyton, Matthews, Lodine, McLean
Are Recitalists — Hillis and
Lovelace Lecture

We have proof that at least one of our weather predictions for the regional conventions came true. At Evanston, Ill. June 21-23 the weather for the North Shore Chapter's convention was ideal and at no time overbearingly warm. We suspect convention chairman Austin Lovelace and his more than capable committee had something to do with this. Weatherwise and otherwise we can't imagine the 256 delegates voicing anything but words of praise for this meet.

As could be expected Illinois led in the number of delegates with 164 attending. Next door neighbor Indiana showed up 33 strong. Wisconsin sent 25 and Michigan was represented by 18. "Out-of-region" conventioners included four from Michigan, three from Pennsylvania, two each from Ohio and Missouri and one delegate each from South Carolina, California, Arizona and Texas. Our Canadian friends from Toronto sent their respects with one person. The total figure for the second day was over 300 because of a special one-day registration for the Margaret Hillis choral workshop.

WEDNESDAY

There was a general feeling at the First Baptist Church registration period that the first event would "up" the temperature by a few degrees. But it proved to be a congenial and somewhat restrained Organ Construction and Design panel discussion. Convention registrar George McClay was moderator and Dr. William H. Barnes, Möller Organ Company's Henry Beard, and Ed Holloway of the Holloway Organ Company, Indianapolis, Ind. were panel members. One point all three panelists seemed to agree on was that German organ design has the strongest influence on American organ building today.

As was the case throughout most of the convention, ample time was allowed for a leisurely lunch before the next event. Alec Wyton played to a near capacity audience at St. Luke's Episcopal Church. Mr. Wyton's excellent recital gave listeners the opportunity to hear the organ at this church played in

a cleaner and clearer manner than is usually achieved. His program:

Dithyramb and In Praise of Merbecke, Wyton; Concerto 13 in F, Handel; The Schubler Chorales, Bach; Fantaisie in C, Franck; Scherzoso, Sonata 8 in E minor, Rheinberger; Fugue in A flat minor, Brahms; Pange Lingua, Kodaly; Carillon, Herbert Murrill.

A coffee-bar time allowed delegates to inspect the music exhibited by various publishers and music concerns. To all appearances a lot of people took advantage of this display to add new music to next season's repertory.

The pre-banquet event was a concert by the Tudor Singers under the direction of Northwestern University's George Ballard at the Garrett Biblical Institute chapel. The blend of the six singers was the closest to perfection we have heard in a long time. The program consisted of music by Phillips, Morley, Byrd, Peerson, Wilbye, Gibbons, Dering and Weelkes.

The Michigan Shores Club was the lake-side setting for the banquet the first evening. George Howerton, dean of Northwestern University's school of music was master-of-ceremonies who introduced various state chairmen and Regional Chairman Lawrence Appar. Alec Wyton was the banquet speaker. We hope to publish Mr. Wyton's talk in an early issue.

THURSDAY

The usual dean's breakfast started the second day's activities at 8:30 AM; we noted the list of events stated "sleep walking permitted." The first half of Margaret Hillis' choral workshop followed at the Second Presbyterian Church. She told of her methods of auditioning singers for the Chicago Symphony chorus. A blank audition form and a list of "choral cornerstones" were distributed to members while Miss Hillis explained each. The group adjourned for lunch served at the church and then moved on to St. Luke's Church for the second recital of the convention. Because all recitals were open to the public on a plate-at-the-door basis nearly 500 people were on hand to welcome Dr. Thomas Matthews, Trinity Episcopal Church, Tulsa, Okla., back to his former post. It was evident he was very much at home at the console for the program listed below. The trumpet-en-chamade was used to its best advantage on the Sowerby number. The program:

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Jirak; Organ Sonata in Four Chorale Fantasias, Paul Schwartz; Cycle de Noel, Tour-nemire; Holiday Trumpets, Sowerby.

Before the second half of the choral workshop most delegates posed for the accompanying picture in front of the Second Presbyterian Church. A brief talk on preparing a choir to sing with instruments and a demonstration rehearsal of almost the entire Fauré Requiem, with the conventioners as the more than 300 voice chorus made up this portion of the choral workshop. We are always a little amazed at the results Miss Hillis gets from a group of essentially non-singers with minimal rehearsing.

With three hours to kill before the evening event most delegates went in search of good eating places. A large number ventured out of the Evanston area for this purpose.

The host chapter must be complimented on the way it handled the evening's program. More than 600 persons were attending the meeting of another organization at the First Methodist Church until 10 minutes before the regional crowd was to meet. There was no confusion getting people out of and into the church, and the program, like

all the other events, started on the dot at the appointed time. Jack Goode was the organist for his three movement Sonata from Joel for Trumpet and Organ with Luther Didrickson as trumpeter. Mr. Goode was also at the organ with Laurence Thorstenburg playing the English Horn for Leo Sowerby's Ballade. The Sowerby Fanfare, Chorale and Toccata on AGO, Festival Musick, was conducted by the composer with Lois Lundvall at the organ assisted by a brass quartet and timpani. Both the music and the artists made for stimulating listening. A reception for the composers and performers preceded an anthem reading session conducted by Dr. Lovelace in the church's choir room. Some ended the day with this event while others went on to the inevitable small parties that crop up at these meets.

FRIDAY

The third day's events began at the First Congregational Church bright and early with the 9:00 AM lecture Romantic Decay given by Samuel Lauechli, professor of history of Christianity, Garrett Biblical Institute. Mr. Lauechli's well-received talk will appear in an

early issue. After another coffee-bar time and an informal discussion with Mr. Lauechli, the convention moved to the First Presbyterian Church for a very practical lecture-demonstration on hymn playing by Dr. Lovelace. This lecture will be published in pamphlet form next spring.

The convention's third recital was played by Robert Lodine, FAGO, who played an all French program at the First Presbyterian Church. Those people who feel an entire program of French music is not easy to listen to should have heard this recital. Dr. Lodine has always been known for his clean and accurate playing but this performance showed a warmer and more exciting side of the recitalist. We have never heard him in better form. His program:

O Filii et Filiae, Dandrieu; Fantaisie-Les Carillons de Paris, L. Couperin; Récit de Tiérence en taille and Point d'orgue sur les grands jeux, de Grigny; Andante con moto, Boely; Adagio and Finale, Symphony 3, Vierne; Prelude liturgique, Litaize; Offertoire pour la fete de la sainte trinité, Charpentier; Les Oiseaus et les Sources, Messiaen; Miniture and Te Deum, Langlais. Dr. and Mrs. Barnes opened their

large home to the convention for an afternoon reception. To the accompaniment of the four-manual residence organ built by Dr. Barnes, guests wandered about the house and grounds taking advantage of the great quantity of food and light refreshments available.

The final event of the convention was the recital by Hugh J. McLean, Vancouver, B.C. at St. Paul's E and R Church, Chicago. His program included some works not heard very often and the first American performance of the Six Voluntaries by Robert Turner. The highlight of the recital was the seldom heard Brahms Prelude and Fugue in B flat. Mr. McLean has a wonderful technique at his command and it was well used in this performance.

The program:

In nomine, Bull; Voluntary in G (newly discovered by Mr. McLean), Blow; Vom Himmel Hoch, Bach; First two movements, Voluntary 8, W. Russell; Prelude and Fugue in B flat, Brahms; Six Voluntaries, Turner; Prelude, Adagio and Chorale Variations on Veni Creator, Durullé.

Delegates said their good-byes planning to see each other at the national convention next summer.

— CB.

<p>Robert Knox Chapman Christ Church Cathedral Organist and Choir Master Diocesan Music Advisor Springfield, Mass.</p>	<p>RALPH A. HARRIS, D. Mus. UNIVERSITY OF MIAMI and ST. PHILIP'S EPISCOPAL CHURCH Coral Gables, Florida</p>	<p>ELLA LEONA GALE Mus. D A.A.G.O. OLIVET NAZARENE COLLEGE Kankakee, Illinois</p>	<p>MYRTLE REGIER Mount Holyoke College South Hadley, Massachusetts</p>
<p>ARTHUR CARKEEK M. S. M., A. A. G. O. DePauw University Organist Gobin Memorial Church GREENCASTLE, INDIANA</p>	<p><i>Harry E. Cooper</i> Mus. D., F. A. G. O. Raleigh, North Carolina</p>	<p><i>St. Mark's In-the-Bowwerie</i> New York City George Powers S. M. D. F. A. G. O.</p>	<p>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 Brooklyn, New York</p>
<p>CLIFFORD CLARK ST. LUKE'S CHAPEL NEW YORK</p>	<p>ROBERT F. CRONE MUS. BAC. Organ and Theory Instruction Holy Spirit R. C. Church Louisville, Ky.</p>	<p>JOHN HARMS F. A. G. O. First Presbyterian Church, Hackensack, N. J. Temple Emanu-El, Englewood Trinity School, New York City John Harms Chorus, 21st season 121 East Hamilton Ave., Englewood, N. J.</p>	<p>ADOLPH STEUTERMAN Mus. D. F. A. G. O. Professor of Organ — Southwestern University at Memphis Organist and Choirmaster — Calvary Episcopal Church Memphis 3, Tennessee</p>
<p>WILLIAM RITCHIE CLENDENIN M. S. M., Ph. D. University of Colorado St. John's Episcopal Church Boulder</p>	<p>PAUL H. EICKMEYER M. Mus., A. A. G. O. St. Paul's Episcopal Church Lansing, Michigan</p>	<p>CHARLES HUDDLESTON HEATON Sac. Mus. Doc. — F. A. G. O. Second Presbyterian Church St. Louis 8, Mo.</p>	<p>JOHANNES F. SOMARY A. B., Mus. M., Ch. M. Church of Our Saviour 59 Park Avenue New York 16, N. Y.</p>
<p>JOHN C. CHRISTIAN M. Mus. BALDWIN-WALLACE CONSERVATORY Berea, Ohio</p>	<p>JOHN B. HANEY Reveille Methodist Church Richmond, Virginia</p>	<p>EVERETT JAY HILTY Director Division of ORGAN and CHURCH MUSIC UNIVERSITY OF COLORADO BOULDER</p>	<p><i>Barbara J. Owen</i> First Church in Weymouth, Mass. President, Organ Historical Society LECTURE-RECITALS 1961</p>



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Some Practical Values of

By TOM V. RITCHIE

I would not have the title of this little essay mislead any reader into believing that the writer feels that knowledge, musical or otherwise, need have an immediate practical application in order to be of value. Much knowledge which we have now, as individuals and as a society, will assume its true importance and be accorded its rightful place in the total perspective of knowledge only as that perspective increases.

It is probably well to note for a moment that the terms "music theory" and "theory of music" are ordinarily used to encompass various intellectual activities. These activities are basically two in number. The first might be defined as speculations concerning the origins and essence of music, discussions and conjectures as to how and why our tonal art came to be what it is. This aspect also embraces aesthetics as well as philosophy of music in general. The second activity, and the one with which most of us are likely to be more conversant, includes the identification and study of the uses of tones, chords, rhythms, compositional devices, etc. It concerns the increase of the individual's aural and visual awareness of the materials of music and the ways in which these materials have been employed by musicians in the past and are being employed in our time. This discussion regards several facets of the second aspect.

Students have on occasion claimed that a knowledge of some of the matters taught in theory courses holds little value for the practicing musician. It is often true that we find students protesting against the acquisition of knowledge, and I have been a teacher long enough to know better than to sound the alarm at every such complaint. On the other hand, it may be that some of us, as teachers of theory, have been slow to point out its practical applications. Such applications do exist and an important part of the theory teacher's work is to make the student aware of them. Further, the responsibility for seeing that the student puts his knowledge of theory into practice and thereby reaps from that knowledge the benefits which he should, must rest to some degree with the student's "applied music" teacher.

I shall leave aside any consideration of those parts of our theory programs which have to do with the increase of aural perception, the so-called "ear-training and sight-singing." The necessity for ability in those areas stands without question. Also perhaps better left for another discussion is the matter of keyboard facility with its controversial questions of how necessary, how much, at what sacrifice of time, and who should teach it? But what are the values of such labors as analysis, part-writing, studies of chordal and rhythmic patterns, "original" efforts, and some others which seem posed as so many stumbling blocks to the would-be followers of Orpheus?

I shall list these values as they have suggested themselves to me and then proceed to enlarge briefly upon each of them as practical applications. The order in which they are listed does not imply any convictions on my part as to the relative importance of each. They are: (1) the increase of vocabulary for intelligent communication with other musicians and "enlightened laymen" on musical subjects of all kinds; (2) the gaining of analytical insights as a basis

for finer performance through greater understanding; (3) the fuller utilization of one's capacity for rapid and secure memorization; (4) the increase of one's ability to correlate his knowledge about music viewed in its various parts or in its totality; (5) the broadening of one's horizons for scholarship or research in music; (6) the ability to use the materials, tools, devices, and forms of musical construction or musical composition.

Increase of vocabulary

This can be accomplished by a well-organized study of terminology. It is tragic that the processes of education are often delayed because of poor or insufficient planning. The haphazard way in which some students of music seem to be left to acquire their knowledge of musical terminology "on their own" is extremely dangerous. Is it possible that any of us have unwittingly taken the attitude that somewhere along the way the student will be accidentally confronted by these terms and that will be soon enough for him to learn their meanings? If we have, it is cause for alarm.

The "musician" who is not well grounded in the language of music can only be viewed as illiterate. He is not only sailing under false colors but he is also, by the exhibition of his ignorance, creating an unenviable image of musicians as a group. If he engages in conversation about music — and who can imagine a musician whose line of chatter isn't at least 75% about his favorite subject — it will not be long before his command of the terminology, or the lack of it, asserts itself. Any worthwhile exchange of ideas assumes that those engaging in the exchange have an understanding of the terms, general and technical, to be used. As an illustration, I think that we cannot afford to wait until a student plays a passacaglia to introduce him to several examples of this type. Some are never going to play one but this does not mean that any should be uninformed as to what one is. After seeing the examples, he should be expected to arrive at his own description of the type. It is important that he "wrestle" with the language to produce his own definition and afterwards check that definition against those of accepted authorities.

Teachers of languages have sometimes been belabored for their highly organized "drills." However, I think we might well take a leaf from their book and that better organization on our part, in the area of terminology, would pay large dividends. To be sure, we do not want to teach our students the terminology of music "in a vacuum" without taking a look at examples of the forms, chords, etc. "in action." Our task in this regard has been made easier by certain publications in recent years. I refer, of course, to collections of excerpts from musical literature. These are not the whole answer but are worthy complements to the well-informed, well-organized teacher.

Analytical insights

The type of analysis called for here consists of a piercing examination of every constructional element whether melodic, harmonic, rhythmic, or other. I don't believe that we can completely understand the mind of the creative artist but I do think that by seeking diligently we can understand it in part. If not, how could we hope for

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Tom V. Ritchie, PhD, is chairman and associate professor of music at Drury College, Springfield, Mo.

valid interpretations? The essence of this kind of seeking lies in pursuing such questions as: (1) what might have been the possible meanings or aesthetic intentions of the composer? (2) what does the harmonic rhythm imply as regards tension, expenditure of energy, etc.? (3) what is the psychological import of the harmonic language? (4) what is the mood of the work or of the particular passage under consideration? (5) what does the construction of a phrase tell us about the possible ways in which it might be played or sung?

We know that some who are gifted with magnificent artistic senses seem utterly incapable of explaining the actions propelled by such senses. These actions seem to be the "natural thing" for such people. Unfortunately, most of us are not gifted to that extent and must struggle along a different path, that of greater understanding. Greater understanding need not presage a pedantic or unmusical performance. On the contrary, it may very well be the key to valid artistic interpretation.

Rapid and secure memorization

Memorization of music will be accomplished with much more success and with much less effort when it is approached with the idea of reducing compositions and passages to common denominators wherever possible. Certainly the degree to which this can be carried on and utilized will vary greatly from work to work. Yet an acute awareness of similar and dissimilar constructive devices and configurations will prove extremely valuable in memorization. Such an highly developed awareness is one of the desired ends of training in analysis. In utilizing analytical "know-how" for purposes of memorization, we must ask such questions as: (1) are there patterns of any kind (rhythmic, melodic, harmonic, etc.) which recur within the composition or passage? (2) what is the key-scheme of the work, section, or passage? (3) are there horizontalized triads or seventh chords? (4) where do modulations, occur and how are they accomplished? These and many other questions of like kind should stimulate us to know the work under consideration more intimately.

Musical knowledge

To put this another way, a knowledge of theory can be utilized to make more meaningful the things that we know and feel about music. I like to think of the realm of the intellect being represented by a triangle. The two lower angles of this figure are knowledge and ideas; the angle at the apex is wisdom. Theory can be like the sides of this triangle, shaping and bringing together information, ideas, and wisdom into one integrated whole. This is true regardless of the person's area of special concentration. Theory can bring into focus, into rational perspective, the various segments of our accumulation of facts and ideas about music and its evolution. I hasten to add that a far-reaching knowledge of theory must underlie speculations which regard the future course of our tonal art. Theory touches on every aspect of music and we should see that our students bring their knowledge of it

to bear upon their artistic and aesthetic problems.

Musical scholarship or research

This is closely akin to number (4). We are well aware, I believe, that music theory and musicology are not separate entities but in many respects are two halves of an interwoven whole. One constantly augments and complements the other. The person engaged in researches which are primarily historical must be intimately acquainted with that body of facts and ideas usually considered music theory just as he who is carrying on investigative studies in the field of theory must know the order and relationships of the events which mark the history of music. The researcher must have the broad perspective as well as the detailed focus so that he will be able to assay the value of his findings. While concentrating on his particular problem, he must mentally scan the horizons of knowledge to discover the place and possible importance of his project in the total perspective. He must be armed with a store of knowledge which will equip him to weigh the validity of implications and the significance of his findings. He will be able to do this only to the extent that his knowledge ranges both fields of theory and musicology.

Use of the materials, tools, devices and forms

The practice of "putting music together," whether it be simple part-writing or original composition of an advanced order, is very likely to clarify the inner workings of music for us. It should lead us to a greater understanding of those elements which make music what it is. I think an analogy with a spoken language might hold and as is required in language study we must insist on constant practice at using the materials. At some stages of our experience, this practice can be pursued only on a very elementary level. But regardless of the fact, I think we must still agree that one who builds is likely to finish knowing more about the materials and procedures needed to create than he who has not built. This, as I see it, is the principal justification for most of the "written work" in our theory programs.

This constant practice at using the materials can be like getting within the music and gaining the views and understandings implied by the phrase "a look around inside." This is one of the reasons why our students should be encouraged to write music. It gives us insights quite unlike those which any other activity in our art is likely to do. It puts us in the position of the composer. It should bring us to a greater appreciation of the composer's views with regard to his creations. An understanding of such views must underlie all musical interpretation. Too, our own efforts in composition should show us, as perhaps nothing else can, something of the relative magnitude of the gifts and skills of the masters. Realizations of this type are likely to have salutary effects on most of us.

These have been some suggestions as to practical applications of certain parts of our theory training. I think that if we can convince our students of the validity of applying their knowledge of theory, it will help to create a healthier, more positive attitude among them toward some phases of our theory programs.

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First News of National Convention for 1962 — Two Contests Listed

The host chapters for the 1962 national convention (Long Beach, Los Angeles and Pasadena-Valley Districts) have announced two important contest plans:

Organ Works

Composers are invited to submit organ works in manuscript for inclusion in a 61-page book of organ music. The program committee of the national convention, Clarence Mader chairman, will select the compositions.

All types of works will be considered but the committee will be especially interested in short works suitable for use in the church service. Mail manuscripts not later than Jan. 1, 1962 to Rayner Brown, 2423 Panorama Terrace, Los Angeles 39, Cal. All manuscripts not used will be returned if an addressed envelope and return postage are included.

Organ with French Horn

The Horn Club of Los Angeles will co-operate with the host chapters in providing a \$250 award for the best composition for 4 to 12 French horns and organ and a \$100 award for the best composition for one French horn and organ. The contest will be limited to unpublished works by American composers and each composition will remain the property of the composer with the right of one performance reserved for the national convention. Judges will be Dr. Irene Robertson, Robert Prichard and George Hyde. Scores must be in the hands of the contest chairman not later than March 1, 1962. Separate parts accompanying scores will facilitate examination and performance.

Mail scores and address inquiries to Rayner Brown at the above address.

New Haven

The annual dinner meeting of the New Haven Chapter was held May 16 at Christ Church, East Haven, Conn. Following the business meeting a program of glee club music was sung by the Dukes Men of Yale University.

LAWRENCE J. LANDINO

Waterbury

The Waterbury, Conn. Chapter met June 24 at the home of Charles Billings, Bantam Lake. New chapter officers installed by Fred Black include: Mrs. Lucian Derowin, dean; George R. Sunderland, sub-dean; Edward L. Parke, treasurer; Mrs. William J. Maton, registrar; Mrs. Ernest Carosella, secretary; the Rev. William Soule, chaplain.

MRS. N. J. MATSON

Monadnock

The Monadnock Chapter met for its annual dinner meeting June 4 at the Black Lantern, Keene, N.H. The following officers were elected: James Ingerson, dean; Azalea Wilson, sub-dean; Yvonne Bonneau, secretary; Ruth Homeway, treasurer; Catherine Ames, registrar; Lois Wright, librarian; Charles Sumner, chaplain; Helen Ellis, auditor.

CATHERINE C. AMES

Northern New Jersey

The Northern New Jersey Chapter met June 6 at the First Reformed Church, Pompton Plains for its annual dinner meeting with Edna Bradbury as hostess. After a roast beef dinner Helen Merritt Howland and Robert Eckert, Valley Opera Company, performed Menotti's opera The Telephone. Dean Winifred Hawkins expressed her appreciation to the retiring officers and received the past-dean's pin in acknowledgment of her service the past year.

The chapter held its installation service and recital May 14 at the First Reformed Church, Ridgewood. Wilma Jensen was organist and her program appears in the recital pages. National President Harold Heeremans, the Rev. M. deForest Lowen, chaplain and Dean Winifred Hawkins conducted the installation of the following officers: John P. Rose, dean; Eleanor Wright, sub-dean; Reay S. Adams, treasurer; Joseph Bishop, secretary; Wilma Schipper, registrar; Clara Hoogenhuis, assistant registrar; Thomas Murray and H. Wells Near, librarians; Clifford Gerenz and Richard Seidel, auditors; Elizabeth B. Stryker and Winifred Hawkins, directors; the Rev. John E. Meeter, chaplain. A reception followed the service.

CLARA HOOGENHUIS

Lockport

The Lockport, N. Y. Branch Chapter met June 27 on the Grace Episcopal Church Arnold House lawn for a dinner meeting. Helen K. Webb was the evening's guest. The dinner was arranged by Mrs. Cecil A. Walker, Grace TenBroeck, Mrs. George H. Benzinger, Jr. and Mrs. Norbert Fritton. M. LaVerne Griffith played his tape recording of the annual choir festival which was sponsored in April. Cecil A. Walker, chairman of the choir festival committee for 1962, gave a progress report. A picnic is planned for the summer.

Auburn

The Auburn, N.Y. Chapter held its annual banquet June 12 at the Aurora Inn. Elected to office were: Mrs. Wilson Askew, dean; Robert Kendall, sub-dean; Mrs. Leroy Mount, secretary; Mrs. Leslie Bryant, registrar; Arthur Infanger, treasurer. Speaker for the evening was Frank Eldredge, FAGO, Ithaca College, whose topic was Perspectives. Robert A. Moog, Cornell University nuclear physicist, provided entertainment by demonstrating the electronic instrument — the Theramin. Outgoing Dean John McIntosh was given a past-dean's pin.

The chapter sponsored a youth choir festival at the First Presbyterian Church May 14 with Mr. Kendall as co-ordinator. Eighteen choirs sang separately and as a massed choir. Mrs. John McIntosh played Sonata 2 in C minor, Mendelssohn and Rhosymedre, Vaughan Williams. Aria, Peeters was played by Mrs. Fred Klumpp and Diane Bockes played Prelude, Fugue and Chaconne, Buxtehude. Directors were Mrs. Orville Osborne, Mrs. Francis Godfrey, Darrell Peckham and Mrs. Kendall.

ARLENE MORSE

Queens

The final meeting of the Queens, N. Y. Chapter was held June 19 in the form of an outing at Alley Pond Park. A picnic supper was enjoyed by members, families and friends.

The Queens, N. Y. Chapter sponsored Claire Coci in a recital May 7 at the Evangelical Lutheran Church of the Good Shepherd, Bellaire. Her program appears in the recital section.

The chapter sponsored an all-day choral workshop April 15 at St. James' Lutheran Church, Ozone Park. Herbert Pate gave a detailed lesson in voice culture and phonetics and had the group apply the techniques in anthems by Ippolitof-Ivanof, Kopylow and Bortniansky.

EDNA WILSON WALTER
DAVID E. SCHMIDT

Reading

The Reading, Pa. Chapter sponsored a senior choir festival May 28 at the First United Church of Christ under the direction of Alec Wyton. More than 100 persons participated from more than 20 choirs in the Reading and Berks County area. The music, selected by Mr. Wyton, represented a review of anthems from the time of the English Reformation to the present and were sung in the original text rather than the translations. Amelia Wenrich Funk accompanied the choirs and Robert Arnold, West Chester, was guest organ recitalist. Mr. Wyton also conducted a seminar for organists and choir directors.

ELLEN B. MADEIRA

Central Pennsylvania

The annual picnic of the Central Pennsylvania chapter was held at the home of David Pretz June 24 in the form of a cook-out at the swimming pool. A business meeting followed at which time the following officers were elected: Mrs. David Pretz, dean; David Behers, sub-dean; Helen Stitt, treasurer; Madalene Shaffer, corresponding secretary; Donald Johnson, registrar; Dorothy Hart and Alfred Smith, directors.

MARY E. WERTZ

Northeastern Pennsylvania

The Northeastern Pennsylvania Chapter installed the following officers at its annual dinner meeting June 13 at the Town and Country Supper Club: Miriam Thretheway, dean; Mrs. William Henkelman, sub-dean; Mrs. Carl Butler, secretary; Charlotte Bohner, treasurer. Following the installation Mrs. William Newman and Esther Evans spoke of their recent trip to the West Indies.

EVELYN M. BUTLER

Philadelphia

The Philadelphia Chapter sponsored a tour of churches June 10 "out Lancaster way." At each church the host organist-choirmaster demonstrated the organ and gave a short recital. The following churches and organists were visited in Lancaster: First Presbyterian, Reginald Lunt; St. James Episcopal, Frank McConnell; First Methodist, Joanne McCarthy; Trinity Lutheran, Virgil Cooper. At the Moravian Church, Lititz the Trombone choir and church choir gave a concert of Moravian music. The group was taken on a tour of the historic buildings and members played the restored 1786 David Tannenber organ in the church museum. A Pennsylvania Dutch dinner complete with seven sweets and seven sours at the General Sutter hotel ended the day's activities.

JANET DUNDORF

Pittsburgh

The Pittsburgh Chapter met June 26 for dinner at the Skibo restaurant, Carnegie Tech campus. Following the dinner and business meeting members went to the Shady Side Presbyterian Church where the installation of officers for the new season took place. Russell Wichmann was host organist. Dr. James Hunter, Duquesne University, played the following program: Komm, Heiliger Geist, An Wasserflüssen Babylon, Allegro, Trio Sonata 5, and Prelude and Fugue in E minor (Wedge), Bach; Pastorale, Franck; Variations on a Jannequin Theme and Le Jardin Suspendu, Alain; Toccata, Sowerby.

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Alexandria

The Alexandria, Va. Chapter held its installation of officers June 20 at St. George's Church, Arlington. The program consisted of woodwind, violin and organ music.

The chapter participated in the Southeastern regional convention reported in detail elsewhere in this issue.

ELBA D. CAMPBELL

Danville

The Danville, Va. Chapter met June 12 at the First Baptist Church with John Shelton as host. After a supper Jean Carol Vernon gave a program of sacred solos and was accompanied by Mr. Shelton. A short business meeting was held and a gift given to Ruth Herman who is leaving the area.

VIRGINIA W. CARTER

Chattanooga

The Chattanooga, Tenn. Chapter held its last meeting of the season May 22 at the home of Dr. and Mrs. Frank Green. Following a buffet supper Dean Joanne Hart presided over a short business meeting. Officers elected for the new season are: Joanne Hart, dean; Carl Scheibe, sub-dean; Jean Fields, secretary; Jon Robere, treasurer; Stephen Orthip, Ellen Kelley, Everett O'Neal, Eloise Curtis and Clinton Nicholls, executive committee.

JEAN FIELDS

Asheville

The Asheville, N.C. Chapter met at the Calvary Baptist Church, West Asheville, for its annual banquet. Mrs. William Peeke was general chairman for the affair. Officers elected at the May meeting were installed. Mrs. Richard B. Ford, newly-installed dean, gave the past-dean's pin to retiring dean Clair F. Hardenstine. Robert Hopkins, Mars Hill College, played Schumicke Dich, Bach, and Edward T. Ward played Choral Song, Wesley. Edwin H. Easter sang a solo with Mrs. Easter at the organ and Peggy Lasiter accompanied recorder players Mrs. Fletcher Nelson and Mary Lou Beaman.

Charlotte

The Charlotte, N. C. Chapter held its final meeting of the season June 26 at the Covenant Presbyterian Church with Dr. and Mrs. Richard Peek as hosts for a cook-out. Dean Sebron Hood conducted a brief business session at which the annual treasurer's report was given by Sam Wilson. Eugene Craft announced the following slate of officers elected for the new season: Sebron Hood, dean; Walter Ball, sub-dean; Martha Stepe, secretary; Mary Elizabeth Dunlap, registrar; Henry Bridges, treasurer. Mrs. T. D. Newell, Jr. and Mrs. Herbert E. Siskron were appointed co-chairmen of the choir festival Madeline Ingram will conduct next spring.

MARY ELIZABETH DUNLAP

Piedmont

At a recent meeting of the Piedmont Chapter, Greensboro, N. C. the following officers were elected: George M. Thompson, dean; Harold Andrews, sub-dean; Carroll Feagins, recording secretary; Mildred Town, corresponding secretary; Mrs. Hugh A. Watson, treasurer.

MILDRED TOWN

Athens-University

The Athens-University, Ga. Chapter sponsored a music appreciation hour at the University of Georgia June 29. The following program was heard: Nolee May Dunaway — Hornpipe, Water Music, Handel; Genevieve Arnold — Jewels, Bitgood; Reginald Smith — Ah, God and Lord, Opus 65, Karg-Elert; Blessed Jesu, at Thy Word and Prelude in C, Bach; Johnny Demos, clarinetist and Lucille Kimble, pianist — Sonata in F minor, Opus 120, Brahms; Douglas Stow — Chorale in E major, Franck.

DOUGLAS STOW

Chapter Honors Organist for Long Tenure of Office

At its annual dinner-meeting May 23 at the St. Elmo Hotel the Chautauqua Chapter, Jamestown, N. Y. made Harold Crissey an honorary member in recognition of his many years of service as an organist.

Dean Redick, dean, welcomed members to the dinner and Mrs. Robert Crossman presided over the program. Charlotte Dahlbeck, accompanied by Ruth Munson, sang several solos. The speaker for the evening was the Rev. James Irkman.

The following officers were elected: Gerald Heglund, dean; Mrs. Charles Cale, sub-dean; Miss Dahlbeck, registrar; Mrs. Paul Westerburg, corresponding secretary; Marguerite Collings, treasurer.

It was voted that THE DIAPASON be sent to the James Prendergast Library, Jamestown for one year.

The committee in charge of the dinner was: Mrs. Gale, Mrs. Harold Erickson, Mrs. Robert Willisie and Mrs. Robert Crossman.

MICHAEL EMULES, JR.

Central Florida

The Central Florida Chapter met June 6 for its final meeting of the year at the Robert Hufstader home, Winter Park. A buffet dinner was served on the patio overlooking Lake Osceola. Dean Geisler presided over the business session at which the following officers were elected: Lester Geisler, dean; Howard Fleming, sub-dean; Miriam Penrod, secretary; Kathleen Candee, treasurer; Queen Madsen, librarian; Paul Jenkins, Harold Sanford, Jesse Baker, Harold Gleason, Grace Cornman and Ernest Bedell, executive committee.

MIRIAM PENROD

Lakeland

The Lakeland, Fla. Chapter met June 13 at the All Saints' Episcopal Church with Dean Margaret Howard presiding. At the business session chairman appointments were made. Plans were formulated to sponsor a concert on AGO Sunday in October. Robert Parrett gave a lecture on organ registration followed by a demonstration of the use of the various tonal families. It was announced that the chapter will sponsor Jean Langlais in the spring.

THEODORE H. HARRE

Sarasota

The Sarasota, Fla. Chapter held its installation service June 13 at the Southside Baptist Church. The Rev. David R. Newell gave a talk using the text "He that is great is the servant of all." The following officers were installed: Christia Basler, dean; Mrs. J. Russell Garvin, sub-dean; Mrs. Gustav Verheul, secretary; Mrs. Raymond Berwald, registrar; Helen Burtwell, librarian; the Rev. Newell, chaplain. Newly-installed Dean Basler presided at a short business meeting and a short social hour followed.

EMILY I. SIMPSON

Muskegon-Lake Shore

The Muskegon-Lake Shore, Mich. Chapter met May 20 at the Doo Drop Inn with a dinner preceding the election of officers. Those elected are: Arnold Bourziel, dean; John Wheeler, sub-dean; Dorothy Sheets, recording secretary; Connie Wendt, corresponding secretary; Bertha Leenstra, treasurer; Robert Sheets, assistant treasurer; Irene Kolkema, George Shirley and Ruth Sutherland, council members. After the meeting members attended the first concert of the biennial music festival at the First Congregational Church under the direction of John Wheeler. The program consisted of music by Gabrieli, Bach, Vaughan Williams, Bizet and Verdi.

IRENE KOLKEMA

Southern Illinois

The Southern Illinois Chapter held its annual service June 18 at the First United Presbyterian Church, Harrisburg. Dean William Fawcett read the purposes of the Guild and conducted the ceremony of installation for the new officers. Chaplain Henry Neal gave the benediction. George Purcell played this postlude recital: Dialogue, Grigay; Benedictus and Basse de Trompette, Couperin; Movement 1, Sonata in C minor, Bach; Chorale in B minor, Franck. Following the program about 40 members enjoyed a picnic on the grounds of the home of Mrs. Dale Sullivan, sub-dean.

WESLEY K. MORGAN

Peoria

The Peoria, Ill. Chapter installed Glen Belcke as dean at its annual meeting June 13 at the University Club. Bertha Brunner was given a life membership and installed as historian. Other officers are: Fearnie Wilson, sub-dean; Viola Cook, secretary and registrar; Elizabeth J. Anderson, financial secretary and treasurer; the Rev. Robert Preston, chaplain. Dr. Waddell, formerly of Knox College, Galesburg, was the speaker.

VIOLA COOK

1962 Exam Requirements Information Now Available

The information sheets with full details on registration, application, fees and preparatory material for the FAGO, AAGO and ChM examinations for 1962 are now available from deans of chapters. Ask your dean for them or write to national headquarters.

The list of music for the organ playing parts of the tests:

FELLOWSHIP

Passacaglia in D minor, Buxtehude; Recit de Tierce en taille, deGrigny; Toccata in D minor, Froberger (choose one). Prelude and Fugue in D minor, Kyrie, Gott, Heiliger Geist, Clavierbung; Movement 3, Trio Sonata 3, Bach (Choose one). Weinen, Klagen, Sorgen, Zagen variations, Liszt; Prelude and Fugue in G minor, Brahms; Fantaisie in A, Franck (choose one). Allegro Giocoso, Sonata in E flat, Baisrow; Variations on a Theme of Jannequin, Alain; The Burning Bush, Berlinski (choose one).

ASSOCIATESHIP

Benedictus, Mass for the Parishes, Couperin; Fugue on Tone VIII, Gabrieli; Nun Kom der Heiden Heiland, Buxtehude (choose one). Pastorale; These Are the Holy Ten Commandments, Clavierbung manualiter; Trio in D minor, Bach (choose one). Scherzo, Sonata 8, Rheinberger; Prelude in F, Six Short Preludes and Postludes, Stanford; Carillon in B flat, Four Pieces in Free Style, Vierne (choose one). Carillon, Murrill; Pastorale on Christmas Plainsong, Virgil Thomson; Pastorale, Milhaud (choose one).

Western Iowa

The Western Iowa Chapter met for its annual picnic June 11 at the Claire I. Nylen home, Sioux City. The next regular meeting is scheduled for September.

CATHERINE NYLEN

Buena Vista

The Buena Vista, Iowa Chapter met June 11 at the cottage of Leora Strackbein, Black Hawk Lake. Dean Lee McGinnis called the meeting to order. The following officers were elected: Frances Huesinkveld, dean; Hilvie Johnson, sub-dean; Virginia Boggs, secretary; Beulah Lighter, treasurer. A picnic supper was served at the close of the meeting.

VIRGINIA BOGGS

St. Joseph

The St. Joseph, Mo. Chapter met May 23 for election of officers. Those elected are: Mrs. John Lefler, dean; Mrs. Nate Block, sub-dean; Elsie Durham, secretary; Mrs. Russell Didlo, treasurer; Mrs. Lewis Duckworth, Mrs. Jesse Easterday and Marvin Gench, executive committee. The chapter studied the provision of Senate Bill S.1250, the bill for the establishment of the US Arts Foundation, and voted to communicate the chapter's endorsement of the bill to Senator Stuart Symington.

The chapter was paid a special recognition by Regional Chairman Howard Kelsey at the regional convention held at Des Moines. He singled out the chapter for the high level of its activity and the excellence of its community-wide programs this year.

COLIN A. CAMPBELL

Omaha

The Omaha, Nebr. Chapter met June 12 for a potluck picnic supper at the Fairmont Lodge, Fairmont Park, Council Bluffs, Iowa. The final business meeting of the season included discussion of the increase in Guild dues. Three applications for membership were voted upon and approved unanimously.

CATHERINE C. ANDERSEN

Dubuque

The Dubuque, Ia. Chapter's annual picnic was held June 19 in Grandview Park with David Nelson as chairman of the event. Following the supper Dean Doris McCaffrey, Mona McCaffrey and Mark Nemmers gave reports of the Des Moines regional convention.

MARK NEMMERS

Albuquerque

The regular meeting of the Albuquerque, N. M. Chapter was held May 15 at St. John's Cathedral. The program for the evening was a recital by students at the University of New Mexico listed in the recital section. At a business meeting the following officers were elected: Lois McLeod, dean; Joseph Leonard, sub-dean; John Wiening, treasurer; Elaine Marshall, corresponding secretary; Glenn Nelson, registrar.

Alamo

The Alamo Chapter met June 28 at the Tai Shan restaurant, San Antonio, for election of officers. Those elected for the 1961-62 seasons are: George Gregory, dean; Jean White, sub-dean; Almarie Liberto, secretary; Margaret Cornell, treasurer; Edwin C. Breeze, registrar and corresponding secretary; Henry Holloway, chaplain. The program committee will consist of Harry Currier, David Hinshaw, Donald Vaughn, Sister Mary Florence, Henry Faust and Donna Mae Perry.

EDWIN C. BREEZE

Corpus Christi

The Corpus Christi Chapter passed a resolution at its June meeting commemorating the first dean, Otto G. Moellering, on his many years of service in music to the community. The current year's officers were re-elected with Geneva Jones as dean.

EDNA W. OCKER

Columbia Basin

The Columbia Basin Chapter met May 23 at the Manor House, Pasco, Wash. for a dinner meeting. Mrs. John Newland introduced guest speaker the Rev. Melvin M. Finkbeiner. Contralto Mrs. Blake E. Miller sang several solos. Mrs. Paul O'Hearn introduced the following new officers: Mrs. Duane Clayton, dean; Mrs. Ronald Paul, sub-dean; Mrs. Hugh Jacobs, secretary; Mrs. George Hammack, treasurer; Mrs. Eimer Fosket, program chairman; Mrs. Leo Miazga, publicity; Mrs. Paul Fredrickson, social chairman.

MRS. WILLIAM W. KINNEY

Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter met June 12 at the home of Dr. Hunter Mead, Pasadena. Thomas Murray, 17-year-old winner of the chapter's young artist contest, played the following program: Toccata, Adagio and Fugue, Bach; Giga, Bossi; Chorale in A minor, Franck; Finale, Symphony 1, Vierne. Following an intermission Gaylord Carter played a "tongue in cheek" program on the same baroque organ.

MARTHA FARR

Los Angeles

The final meeting of the year of the Los Angeles Chapter was held June 3 at the home of Dr. and Mrs. Robert Andrews in Encino. Members gathered in the afternoon for swimming and "fun in the sun" and dined outside on a meal prepared by Sub-dean Leslie Sommerville. Among the attractions was the playing of Dr. Andrews' pipe organ by various members. Following dinner a program was held inside. This began with a lively drawing for organ pipes and for a painting done by Eugene Clay who showed slides of previous meetings and of organs around Los Angeles and elsewhere.

New officers are as follows: Dean: Rayner Brown; sub-dean: William Connell; secretary, Barbara Hesse; treasurer: Robert C. Bruce; registrar: Irene Pierson; librarian: Robert Mitchell; auditors: Larry Abbott, E. Robert Kursinski; new board members: B. Ernest Ballard, Xenia Desby, Eva Mae Duit.

Sub-dean Sommerville expressed the gratitude of the chapter for the outstanding job done by Mrs. Louis E. Duit in three years as dean. Note was taken of the weekly radio program, increased membership and other accomplishments.

ELFRIEDA DOLCH

CHOIRS OF TRINITY LUTHERAN and First Methodist, Marysville, Ohio joined May 21 for the fourth annual choir festival at the latter church; Charles E. Thompson, Ohio Wesleyan University, was guest conductor and a brass ensemble participated. Marvin Peterson, AAGO and Irene Hegenderfer were organists.

WILLIAM H. SCHUTT directed the Brahms Requiem May 7 at Grace Covenant Presbyterian Church, Richmond, Va.



Left to right: Gerald Heglund, Dean Redick, Chautauqua honorary member Harold Crissey and the Rev. James Irkman at the dinner honoring Mr. Crissey for his 20 years of service as an organist.

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Some of us feel that the Church still suffers from the effect of a long period when not enough was done to encourage the congregation to participate in all the parts of the service which are its responsibility. Too often the choir has been left to carry on a dialogue with the clergy, the people following more or less inaudibly, except in the hymns. And even in the hymn singing, few permit themselves to be heard by their pewmates!

Will you agree that full and hearty participation by the entire congregation would give our Liturgy the exciting and inspiring quality that has always been intended for it? Let us consider how such participation can be achieved.

At the Church of the Ascension, we are using several approaches. In addition to the "request" noted above, we list the Prayer Book and Hymnal pages for every part designated for the congregation. "But this is not unusual," you say. "What else?" The rector, the Rev. Dr. James W. Kennedy, frequently admonishes the congregation to respond and sing with greater conviction; and the choirs provide leadership in the spoken portions, as well as those that are sung.

What should the congregation be expected to sing? Hymns, chants, versicles and Amens (when these and the

prayers are intoned) and portions of the Communion Service taken from the Hymnal. Some parishes go beyond this basic list to learn additional settings of the Communion Service.

"Aren't chants too difficult for the congregation to learn?" Without teaching and practice sessions, perhaps. Many parishes rely on a chant being learned by hearing and singing it Sunday after Sunday; and if the organist and choir will forego the subtleties of "performance" and play and sing it "straight," much can be accomplished. But more effective is the holding of a few pre-service or post-service rehearsals, when the simple, basic rules of chant are explained and applied to a few verses of a canticle.

When Anglican chant is used, it is desirable to sing the same chant settings for several consecutive Sundays (until a repertory has been built); but it is deadly to sing one setting for ever and ever! The imagined difficulties of Plainchant are greatly exaggerated by those who must "harmonize" and have their music in march rhythm. "How can we sing hymns heartily when we don't know them?"

One might as well ask a teenager or a college student how he can "bat out" the latest hit tunes. A ready answer might be, "Get a gang around the piano (or hi-fi) and learn them!" Then why not do the same with hymns? But let us also do it in the church — "around the organ."

Just how do you go about this? At Ascension, we have a Hymn of the month, a plan used by many churches across the country and which we have used more or less consistently for several years. One of the lesser known hymns, appropriate to the season, is introduced by the rector in the course of his announcements. The congregation is asked to follow attentively while the choir sings the first stanza. Then choir and congregation sing it through from the beginning.

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To Mumble

(The choir sings it in unison, so that the melody will be learned first.) This hymn is sung again in the services for the following two or three weeks and occasionally in the ensuing months to strengthen its place in the parish's hymn repertory. A Hymn of the month from last year may turn up at a "hymn practice" a week before being used formally in a service.

Vernon de Tar has been organist chairman at the Church of the Ascension, New York City, for 22 years. He is a member of the faculty of the Juilliard School of Music and an associate professor in the school of music at the Union Theological Seminary. This article is reprinted from the Bulletin of the Diocese of New York.

Learning a "new" hymn would cease to be a problem if we were to sing it or hear it as often as we are subjected to new "show tunes" on radio and television. (In this connection might be mentioned the Columbia record "Praise to the Lord," which consists of 24 of the greatest hymns from our Hymnal. The record, a project of the Episcopal Church's Joint Commission on Church Music, was made by the choirs of General Theological Seminary and the Church of the Ascension.)

At Ascension, hymns are played and sung from "moderately full" to "all stops out" — on a climactic stanza. We try to protect the worshiper from fearing the effect of his voice on his neighbors. Our "new" hymns, which, incidentally, may be drawn from any of the five or more centuries of hymnody, do not crowd out the familiar hymns. But, as one of our parishioners recently exclaimed, "After singing Hyfyrdol

who would ever want to sing Beecher?"

When a new hymn is introduced, a brief account of the origin of text and tune is printed in the leaflet (usually culled from our fine *Hymnal 1940 Companion*). Frequently, all the hymns, together with pertinent information, are listed under the heading "Hymns for Advance Preparation: read the words, hum the tunes." We have several parishioners who, when they receive the leaflet in the mail during the week, get out their Hymnals and practice the hymns. Similarly, interesting facts about the anthem and the organ prelude and postlude are given, in the latter case with emphasis on the function of organ music as a part of worship. No, organ music was not intended to accompany the noise of arriving and departing congregations or to fill up silences in the service . . . but that is another chapter.

In all the foregoing we have been speaking of the regular parish and of the morning services. The singing of hymns at these services has been helped also by the extraordinary singing of the congregations present at the monthly Services of Music, when great choral masterworks are sung. The participation of large numbers of musicians, music students, and music lovers, together with the use of hymns whose quality (text and tune) matches and blends with the works being sung, results in an exciting experience of worship through hymns.

We have been working at these things for several years and still have far to go, but we are quite happy about our steadily increasing sense of *audible* corporate worship "in all the musical portions of the Service found in the Hymnal, and in all spoken responses and Amens." And the singing of our congregation in hymns and chants is often singled out for mention by visitors to the services.

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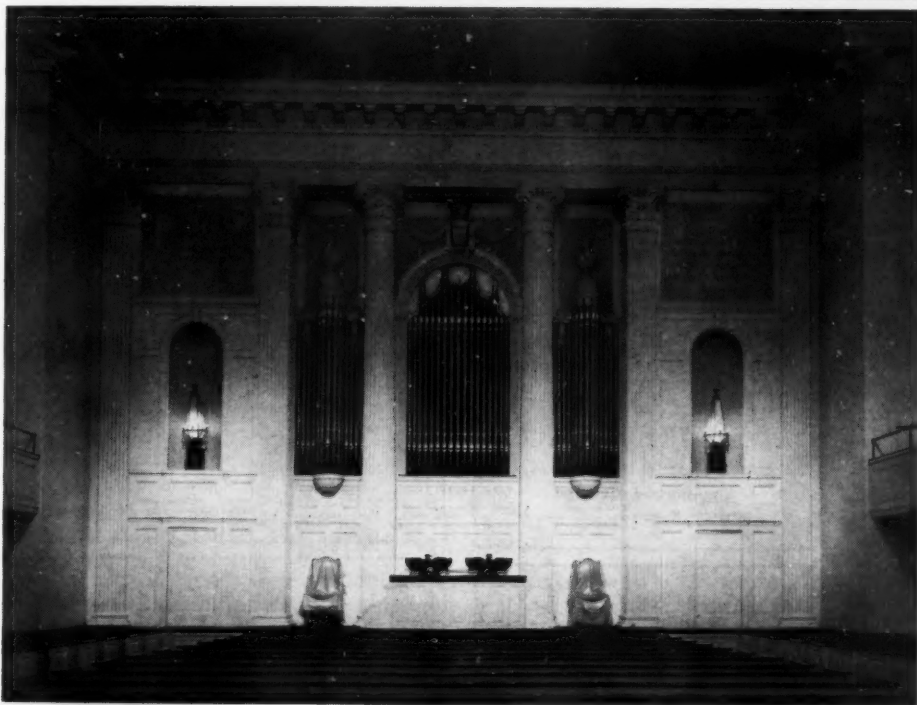
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Grigg Fountain has been appointed organist and director of the chapel music, Northwestern University, Evanston, Ill. His appointment to the soon-to-be-constructed chapel takes effect Sept. 1.

Mr. Fountain is presently associate professor of organ at the Oberlin, Ohio College and organist-choirmaster of the First Unitarian Church, Shaker Heights.

He received his formal training at Wake Forest College, Winston-Salem, N. C.; Furman University, Greenville, S. C.; BM and MM degrees from Yale where he studied organ with Luther Noss.

Other organ studies were with Arthur Poister, Marcel Dupré and with Helmut Walcha on a Fulbright grant.

At Oberlin Mr. Fountain taught organ and liturgics and was general supervisor of music at the graduate school of theology chapel and director of the chapel choir. He is a member of the music commission of the National Council of Churches of Christ in America.

Other positions he held were at Suffolk, Va.; Bucknell University, Spartanburg, S. C.; Cleveland and Lakewood, Ohio.

Mr. Fountain is married and the father of two children.

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LARGE CROWD GATHERS FOR BOSTON REGIONAL E. POWER BIGGS GIVES LECTURE

St. Paul's, MIT, Symphony Hall and Mother Church Are Visited by Delegates

The Boston Chapter was host to some 370 registrants (total attendance at three major events 2,000) June 18-20 from all five New England and 10 other states and Canada. Having gathered early Sunday afternoon at St. Paul's Cathedral to register and inspect exhibits, delegates walked across tree-shaded Boston Common to tea at King's Chapel House on Beacon Street where Regional Chairman Beatrice Hatton Fisk, State Chairman Ruth Barrett Phelps and chapter Dean and Mrs. Max Miller presided.

At Trinity Church, in its splendor of natural acoustics, George Faxon's choir sang, under the direction of the composer, Randall Thompson's The Gate of Heaven, Sanctus, Alleluia and The Peaceable Kingdom. That night delegates attended the Boston Arts festival in the Public Garden for Beethoven's Missa Solemnis, superbly performed under a starry sky by the Lexington Choral Society, Allen Lannom conducting, with Nancy Carr, Eunice Alberts, Alec Campbell, Robert Patterson and a very good orchestra with Robert Brink as concertmaster.

MONDAY

The Gardner Museum opened its doors to the convention for a program of ensemble music from Scheidt to Purcell played by William MacGowan on the 1960 Schlicker portable positiv and the Boston Chamber Players. Special buses then took the delegates to All Saints Church, Brookline where George Faxon was the recitalist on a fine 1961 Casavant. His program:

Suite du Deuxieme Ton, Clérambault; Allegro, Sonata 1, Bach; Pastorale, Roger-Ducasse; Fantasy for Flute Stops, Sowerby; Sortie, Messiaen.

Next, to MIT across the Charles River to hear Allan Sly in the chapel and

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Barclay Wood at Kresge auditorium. Mr. Wood's recital:

Prelude and Fugue in C major, Bach; Fugue, Noehren; Movement 1, Sonata 7 in F minor, Rheinberger; Gigue, Karam; Fugue on B-A-C-H, Schumann; Prelude and Fugue in A minor, Bach.

Mr. Sly's program:

Te Deum Laudamus, Buxtehude; Hughes' Ballet, Howells; Presto, Pescetti; Pastorale, Leich; Fincle, Sonata 7 in F minor, Rheinberger.

The next stop was for lunch at Harvard Square then across the Harvard Yard to the Busch-Reisinger Museum where Yuko Hayashi, New England Conservatory, touched to life the 1958 Flentrop and brought smiles of delight to many faces with the following program:

Allegro and Gigue, Concerto in B flat, Arne; Fugue in C sharp minor, Honegger; Andante with Variations, Mozart; Six Preludes and Intermezzi, Schroeder; Prelude and Fugue in F minor, Bach.

Buses took delegates back to home base at St. Paul's for an illustrated lecture Our Organ Heritage in America by Barbara Owen, president, Organ Historical Society. Attractive slides of several handsome 18th- and 19th-century Eastern USA organs were shown. The rest of the afternoon was devoted to psalm and biblical chanting, a subject introduced by Dean Max Miller. Dr. Harrell Beck, Boston University school of theology, gave theological and liturgical reasons for defending the psalter in this day of biblical illiteracy and pointed out the usefulness of psalms in private devotions and public worship. Bernard Jones then demonstrated a solution to the problem of plainchant accompaniment. The taped illustrations had been prepared by Theodore Marier's plainsong choir. Cantor Jacob Seully sang and explained Jewish liturgical and biblical chanting. The session closed with a comparison demonstration of plainsong and Anglican chanting led by Dr. Peter Waring, host organist.

The next few hours offered an opportunity for viewing exhibits in St. Paul's crypt. Successful handling of the problems of modern organ design were seen in models, specifications and drawing by the Andover Organ Co., the Aeolian-Skinner Organ Co. and Fritz Noack. Pictures and plans of modern church architecture compatible with modern organs, examples of organ parts and pictures of famous European organs were on display. Acoustic Research, Cambridge, had set up a display of the latest equipment and played examples with remarkably satisfactory results. Also on display was an exhibit of articles on some of the latest developments in synthetic music. Displays of books and music available from local dealers and samples of repertory used at local churches attracted considerable attention.

To conclude this busy day the conventioners attended "Pops" at Symphony Hall, conducted by Arthur Fiedler. Melville Smith was soloist in the final movement of Copland's organ symphony and Berj Zamkochian, another chapter member, conducted a male glee club.

TUESDAY

The morning found delegates at the Mother Church extension where Lawrence Phelps traced the organ movement in America with special reference to the design of the magnificent instrument he helped to create there. Mrs. Phelps, host organist, gave illustrations that showed stated details of the organ's tonal resources.

The Museum of Fine Arts was the next stop where E. Power Biggs gave a lecture-demonstration using tape recordings of important European and American instruments and an entertainingly given plea for a return to the buoyancy and clarity of many early organs. Narcissa Williamson, curator of the museum's instrument collection, showed slides of medieval and Renaissance works of art portraying musical instruments. Lunch on the terrace was followed by Jack Fisher's recital at Emmanuel Church on the 1917 Casavant organ installed under the supervision of Lynnwood Farnam. His program:

Offertoire sur les grands jeux, Couperin; Chorale in E major, Franck; Variations sur

un theme de Clement Jannequin and Litanies, Alain.

Daniel Pinkham played the 1960 Noack positive at King's chapel assisted by Robert Brink, violinist, and Judith Davidoff on the gamba. The program:

Voluntary in A major, Selby; Why Should Cross and Trial Grieve Me?, Walther; Variations on a Secular Tune, Scheidt; Sonata in G minor, Purcell; Fantasie Suite 5 in D minor, Lawes; Five Chorale Preludes, Kleines Orgelbuch, Pepping; Sonata in A minor, Buxtehude.

At St. Paul's Alfred Nash Patterson showed how to stimulate choirs into singing with vitality. All joined in reading at sight parts of Stravinsky's Symphony of Psalms. Clarence Watters played a recital on the 1961 Aeolian-Skinner at the Park Street Church. He reviewed French classics in a wholly discreet and convincing manner — reminiscent, perhaps, of the legendary Lynnwood Farnam at his best, then gripped conventioners with Dupré's Le Chemin de La Croix and sent them on their way rejoicing with Messiaen's Banquet Celeste and Transports de Joie.

Dinner at Tremont Temple provided opportunities for further fraternizing and for appropriate formalities, which included a citation to Randall Thomp-

son and which were then offset by a comic cantata-satire on church choir foibles. At St. Paul's Ray Ferguson played on the rarely heard 1953 Aeolian-Skinner. His program:

Clavierbung, Part 3, Bach; Ad nos, Liszt; Chant de Paix, Langlais; Transports de Joie, Messiaen.

As a final leave-taking delegates joined the Arts festival once more for the Play of Daniel, directed by Marion Boron, convention chairman, and many visitors improvised under the heading "afterglow."

The music commission of the archdiocese of Boston brought out a supplementary edition of the convention program booklet and circulated it among its many musicians, together with an open letter of greeting to the Guild and a strong encouragement to non-members to join the Guild that both might benefit. Some regular program booklets are still available to any DIAPASON reader who cares to request one from Allan Sly, 39 Bay Street, Squantum 71, Mass.

ROLAND BRAITHWAITE
ALLAN SLY



Joan Johnson has been awarded a Fulbright grant for organ study with Flor Peeters at the Royal Flemish Conservatory, Antwerp, Belgium for 1961-62. She will sail Sept. 22 on the SS New Amsterdam.

A pupil of Warren and Margaret Scharf and James Tallis at Hastings, Neb. College, she earned her AB degree with high distinction. She plans graduate work on her return from Europe.



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Toledo's Museum of Art Was the Scene of Many Events — Splash Party

The Toledo Chapter was host for the Ohio Valley regional convention June 19-21. Two pre-convention events took place Sunday evening, June 18. Everett Jay Hilty, University of Colorado, played a recital on the 100-bell Maas-Rowe Symphonic carillon at the First Baptist Church. Marguerite Long played and directed the chamber choir of women's voices and the Toledo String Quartet in a performance of Pergolesi's Stabat Mater.

MONDAY

Following registration Monday morning at the Commodore Perry hotel, Alexander Boggs Ryan played the opening recital on the Holtkamp organ at Collingwood Presbyterian Church, concluding with a brilliant performance of the Reubke Psalm 94 Sonata. This was followed by lunch at the Trinity Episcopal Church with Wesley R. Hartung as host.

An organ crawl in the afternoon began at Holy Cross Lutheran Church

with a recital by Lyle Hecklinger on the Holtkamp, continued to Good Shepherd Lutheran Church with Margaret Weber playing another Holtkamp and ended at St. Michael's in the Hills Episcopal Church where James Musolf played the Schantz organ. Miss Weber and Mr. Musolf each played one of their own compositions. A period of relaxation followed at Brookwood, the home of Mr. and Mrs. Rolden Jones, with a swimming party and buffet supper.

That evening, in the Peristyle of the Toledo Museum of Art, Dr. Corliss Arnold played a recital on the E.M. Skinner organ which included his own Fantasy, Choral and Toccata on Veni Emmanuel as well as the Sowerby Pageant and the Langlais Fête.

TUESDAY

Tuesday morning began with a recital by David Mulbury again in the Peristyle. Madeleine Marshall gave a hilariously amusing lecture Ease and Clarity in the Singing of English in the lecture hall of the museum. Mary Anderson and Marguerite Long were organists for a chamber concert of solo voice and instruments on the portable Fouser organ that was set up in the great gallery of the museum. Music performed was Jubilate Domino, Buxtehude; Solo Cantata 189, Bach, and Missa in Simplicitate, Langlais.

Walter R. Rye played a recital in the Collingwood Presbyterian Church. Frank Cunkle's Passacaglia was one of the modern group heard here as well as Hindemith's Sonata 1 and Sowerby's Jubilee.

At the banquet Tuesday evening Paul Marion was a most able and witty toastmaster. The Rev. Dr. Hanson gave the Grace and Benediction. Dr. John J. Fritz, dean of the host chapter, read a resolution granting honorary life membership to Mary Willing for her years of devotion and work in the cause of music. Dr. Richard T. Gore, College of Wooster, the principal speaker, talked about the problems which beset organists and teachers of organ and provided examples on tape. A theater party followed at the Paramount Theater with Virg Howard and others having fun with the newly-rebuilt Wurlitzer organ.

WEDNESDAY

Wednesday morning Robert Read played a recital at the Commodore Perry hotel on a three-manual Baldwin. A concert of music for organ and instruments was heard in the great gallery of the museum with Earl Ness playing the Fouser organ with violin, viola, cello, flute and oboe. Music heard was by Handel, Vivaldi, Krebs, Haas and Piston. Luncheon in the museum dining room was followed by a

business meeting with Edwin D. Anderson, regional chairman, presiding. Reports were heard from visiting chapters and Robert Crone, Louisville, Ky., was appointed regional chairman.

One of the convention high points was the recital by Marguerite Long in the Collingwood Presbyterian Church which included Epilogue, Langlais and Sortie, Messe de la Pentecote, Messiaen. Toccata for organ, Leslie Bassett and the Duruflé Scherzo supplemented Buxtehude and Bach.

Kent McDonald's lecture demonstration Service Playing — an Artistic Challenge provided solutions to many of the problems of service playing. The closing event was a recital and Benediction at the Queen of the Holy Rosary Cathedral. Claude P. Lagace, host organist and choirmaster was the recitalist and his assistant Hugh L. Murray was accompanist. The benediction motets, sung by the Schola Cantorum of 52 boys and 25 men, were composed for this convention by Mr. Lagace. These are very good pieces and were well received by those attending.

The convention was a success thanks to the efforts of Leslie Peart and Charlotte Engelke, co-chairmen, and all committees involved. The Toledo Museum of Art was most generous in providing the use of their facilities for many programs.

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From America's 15 to Canada

As this issue goes to press the whole list of fifteen regional AGO conventions has taken place, and in this issue, as in last month's and next month's, enthusiastic reports from distant points have come into our office and found their places in our columns.

Regionals this year ranged from the small, early one in Idaho in January to such large ones as those in Evanston and Des Moines and Wichita and Memphis. They ran the gamut from inexpensive ones featuring local talent (a real opportunity and purpose of the regional convention as contrasted to national ones where local residents traditionally do all the work but avoid the artistic headlines) to expensive ones featuring big names in several fields. We feel that these wide variations are among the real values of regional conventions.

The increasing habit members are making of crossing regional lines to attend meetings in neighboring and even distant regions is likewise a valuable development. It is even more valuable when it means attending more than one, a practice common to a larger and larger segment of that ever-growing class of convention buffs.

More complete advance information, for which THE DIAPASON has been energetically waving a banner for some time, will continue to enable organists and choirmasters more and more to plan conventions as parts of vacation schedules, to present convention plans to church committees as valuable inclusions in music budgets and to preach the value of organization meetings to those of their students considering church music as a profession. Two years hence we shall hope for even better cooperation at all levels in this advance briefing. Most host chapters have done an admirable work this time.

We trust that the regular crossing of regional lines for American's 15 will culminate in a breaching of national borders for an all-out assault on the RCCO convention at St. Catharines the last week of this month. An attractive program, a highly accessible host city, a perfect time for a vacation and a really gracious host - what more could you ask? It is not at all too late for your RSVP.

Eastward Ho!

Europe has been insistently inviting more and more of us these summers. Tempting us with innumerable festivals, offering us opportunities to turn an exciting vacation into needed academic credits, appealing to our family or historic backgrounds, holding out promises of a great deal of "culture" and entertainment for a very small outlay, the homeland of most of our ancestors has provided stiff and not quite fair competition for our own continent's many summer offerings.

The senior editor of this periodical has been one of the millions of Americans spending some of his summer across the Atlantic. He will be delivered to the Chicago office at about the same time as the first copies of this issue bearing the familiar inscription "moved, left no forwarding address."

His trip should result in some first-hand reports in these pages of such events as International Organ Week in Nuremberg, the International Organ Improvisation Competition at Haarlem and other matters of interest. We shall hope that some unplanned and perhaps slightly off-beat reporting may also grow from the trip including some further inquiry into the possibility of a future western hemisphere engagement of such an International Congress of Organists as London staged so lavishly in 1957.

In the meantime THE DIAPASON'S assistant editor (see masthead!) is keeping store with increasing envy as the picture postcards accumulate and as he assembles the material for next month's third annual two-manual issue.

The Imagined Slight

We once knew an organist of high qualifications and wide influence who wasted a lot of his time and energies taking offence at things other organists said, or, more usually, at things he thought they said or which he read into what they said. One of his colleagues characterized him as "master of the imagined slight."

In these days when most of our hides become so thick that it takes a specially designed rapier to penetrate them, and in a profession noted for the frank talk and rough give-and-take which characterizes ours, "touchiness" can be a costly liability. We learn to put up with rough treatment from clergy and music committees (often rougher than business and industry could imagine) with heads of departments and budget directors, and we learn to do our wincing in private, if at all. So most of us are well prepared for some good-natured buffeting by our comrades.

It seems to us that this ability to "take it" is one of first requirements of delayed adolescence. We wonder how much the thought and work of the world would be slowed down if everyone, before performing every task, had to stop first to consider whether some neurotic could possibly take offense.

This is not to say that any of us has the right to steamroller his way ahead - as in certain contemporary diplomatic channels - bearing down on any toes not nimble enough to pull out of the way. A little more courtesy and consideration on all our parts would help lubricate the wheels of art as well as of industry. But even that would not serve to assuage these blessed few who secretly enjoy their special talent for taking offense at everyone and everything.

NEW MILHAUD CANTATA

TO PREMIERE IN ISRAEL

The opening concert of Israel's first music festival, Aug. 26-Sept. 18, will feature Bar Mitzvah Israel, a new cantata by Darius Milhaud. Mr. Milhaud will conduct the Rinat choir and the chamber group of the Israel Philharmonic orchestra in this performance. Canadian contralto Maureen Forrester will be guest soloist. The program will be repeated in Tel-Aviv the next night.

Letters to the Editor

Corrects Dr. Peek

Delmar, N. Y. June 12, 1961

Dear Sir: I was interested in reading Dr. Richard Peek's articles in which he described his recent European organ tour. There is one point in the second article, however, which I think ought to be corrected in the minds of your readers particularly in view of the fact that this erroneous notion is so widespread.

Dr. Peek mentions his stop at the Oude Kerk in Amsterdam, where he heard (and I presume played) the organ. In mentioning this particularly interesting organ, Dr. Peek also includes the statement that Sweelinck was once organist at this church. This is, unfortunately, not true. Sweelinck was hired by the city of Amsterdam to play organ recitals for the entertainment of the citizens. During his time the Dutch Reformed Church (Nederlandsche Hervormde Kerk) did not permit the use of organs in its services. The original organ in the Oude Kerk, like many others in the Netherlands, was placed there by the city for use as a secular concert instrument. It was not played on Sunday morning, nor indeed for any church function. Sweelinck served a function similar to that fulfilled by the modern symphony orchestra today. The fact that the organ upon which he played was located in a church building has led most organists of our time to suppose that he was a church organist, which in fact he was not. At any rate, I hope that this will help to clear up the wrong notion about Sweelinck.

The Christian Müller organ which was put in the Oude Kerk in 1724 has been greatly altered since that time. In fact, only about two or three stops on the entire instrument are still in their original condition, tonally speaking. Most of the reeds have been greatly altered, the wind pressure has been raised, stops have been added in the 19th century, and the composition of some of the mixtures has been changed. Therefore, this instrument as it stands today bears small resemblance to that organ which Christian Müller designed. Again, it is often thought by organists of today that this organ is an example of a "classic" instrument. I should say that this label would be rather out of place considering the present state of the instrument.

Incidentally, Mr. Flentrop has restored the "Koororgel" which is located in another part of the church. This organ has not yet been replaced in the church because of repairs currently being made in that section of the building.

Sincerely yours,

THOMAS R. SPAGHT

Is There an Oasis?

Brantford, Ont., June 19, 1961

Dear Sir, Your timely editorial remarks respecting the AGO competitions for composers cannot fail to arouse the emotions of many entrants, to say nothing of those who do not compose but who must surely be aware of the great wealth, real and potential, of original creative work which, in spite of all appearances to the contrary, lies all around us.

You wonder whether, on the face of it, composers may either be incapable of writing the sort of church music which you allege lies in "the great middle ground of original, inventive, musically stimulating works within the abilities of good average choirs," or (worse still!) are not writing such music at all.

With your vast experience of reviewing new music, you may well be correct in your interesting thesis; and if you are, it seems to me that those responsible in any way whatsoever for these contests had better show much more insight and objectivity than they would appear to have done in the past.

As a practical step in this direction, the announcement of a competition should be much more carefully worded if further disastrous and discouragingly negative decisions such as have been made in the last two anthem contests are to be avoided in the future. As I remember it, the latest anthem contest was inaugurated by an announcement which contained the sweeping directive that "there is no restriction as to difficulty. . . . Surely those who steer these things should know that a directive such as this, without any sort of saving clause for the protection of the judges, immediately constitutes to most competent writers a clear and exciting challenge to produce a work without any kind of consideration for technical or aesthetic limitation such as too often inhibits his thinking when writing for his publisher! Such a removal of all technical limits, excellent though it may be in intention, cannot fail to "thin out" the quantity and quality of entries which quite conceivably might enrich considerably the "great middle ground" which you suggest is now largely desert.

Any discussion such as this must inevitably lead one to survey the wider field of general publication of church music, and the encouraging of composers to write better work. Publishers should display more courage and invest in more and more high quality work and less, as you so aptly put it, "unabashed tripe." This is of course said with all due sympathy for them in their never-ending dilemma of acceptance and rejection, but after all, if they will not take his best, then a composer must find his way "in" with less than his best, that is if he is to get anywhere at all.

Too often that innocent victim of circumstance, the average choir leader with something less than a complete musical training and artistic discernment (and he is in the majority!)

Looking Back Into the Past

Fifty years ago the August 1911 issue contained these matters of interest - The Hinners Company had more than 25 organs under construction for installation in 12 states

The 11,000-pipe, 140-stop organ of the St. Louis World's Fair (Louisiana Purchase Exposition) was just re-installed at Wanamaker's great Philadelphia department store

A meeting to prepare the organization of a new Washington-Oregon AGO Chapter was held June 27; Warden Frank Wright presided and appointed Frank Wilbur Chase dean

A large four-manual Austin was completed at the Baptist Tabernacle, Atlanta, Ga.

Twenty-five years ago these events were reported in the August 1936 issue -

The Northern California AGO Chapter celebrated its 25th anniversary with a convention of Pacific Coast organists; recitals were played by Harold Mueller and Clarence Mader

Kenneth R. Osborne was appointed head of the organ department of Hope College, Holland, Mich.

Edward Read, prominent St. Louis organist, died at the age of 90

Ten years ago these occurrences were published in the August 1951 issue -

Regional conventions were reported from Atlantic City, for the Far West region at Pomona College, Claremont, Cal.; for the Plains States at Mason City, Iowa

W. H. Reisner, Sr., founder of the firm which manufactures organ consoles, died at 86

James H. Simms, dean of Omaha organists, died at the age of 88

Farley K. Hutchins was appointed head of the organ department of Baldwin-Wallace College, Berea, Ohio

Stoppist were published for: an Estey at First Congregational, Burlington, Vt.; a Kilgen for the Avenue Methodist, St. Petersburg, Fla.; a Casavant for Second Congregational, Greenwich, Conn.; a Hillgreen - Lane for Alpine Avenue Christian Reformed, Grand Rapids, Mich.; a Möller for the chapel of the University of Maryland; an Aeolian-Skinner for the New York Avenue Presbyterian, Washington, D. C.; a Reuter for SS Peter and Paul's, Tucson, Ariz.; a Schlicker for St. Paul's Cathedral, Buffalo, N. Y.

is blamed for lack of taste when in actual fact the publisher, business man in the composer's little world of struggle, is the initial culprit, whether he means to be or not. If the "tripe" is not available, better work will be the only alternative, even to the uninitiated. Beautiful thought! How can it become reality, and who can make it so?

A concluding thought on your concluding paragraph - you wonder whether this area - the "great middle ground" - is not the same desert which both you and the judges are viewing. The majority of those who enter these fascinating contests submit their works with high hopes and the purest of motives and ideals. May I say, with prejudice to none, that it would seem that composers, at any rate in the highly specialized field of church music, need to be shown much more concisely where to plant, so that they may reasonably hope for some reward for their planting.

If this is done by those responsible, then there should in due course be no desert at all.

Yours very truly,

GEORGE FOX

Piggott Errata

Pittsburgh, Pa., July 5, 1961

Dear Sir: A few typographical errors appear in . . . my article; probably not very misleading, as follows: May issue - page 36, last column, line 40, "expression" should read "expansion"; same column, line 59, "wind-truck" should read "wind-trunk"; page 37, first column, line 28 from bottom, "slider-cest" should read "slider-chest"; same column, line 11 from the bottom, "and" should read "the." I also made an error in copying Fig. 1; the time abscissa should read in thousandths of an inch instead of hundredths; that is, there should be another nought in front.

Referring to the July issue, there are a few typographic errors noted, page 36, first column, line 30, "aid" should read "air"; column 2, line 5, "0.04" should read "0.40"; column 2, line 31, "dampened" should read "damped." Damping is a term used for reducing an action, such as a vibration; dampening requires wetting with water; not the same thing.

May I congratulate you on the relatively few errors in an awkward article and the good clear cuts.

Your very sincerely,

R. J. S. PIGOTT

Weddings and More Weddings!
Napa, Cal., June 12, 1961

Dear Sir:

Re: The article on wedding music, June DIAPASON, by Robert T. Crone. It was good to read this resumé of proper wedding music and the practices in the Roman Catholic persuasion. We also celebrate the Mass in the Anglican persuasion, when so desired, and insist on the proper music — and it makes a most fitting ceremony. One point to date seems to escape attention, and the insistence that something be done about it. At the more sophisticated write-ups of weddings, it has become the custom, apparently, to make no mention of the organist. But every other detail gets into the picture. Of course the church and the clergy are mentioned. The wedding service is a rite; the music is a part of this rite. The sophisticates should be enjoined to the situation, and led to know all the actual facets of the wedding service. The omission of the organist is actually a hang-over of an older-day status of the musician; he was on the level of the hiring. Organists today are still much held on the level of the church janitor, or the church carpet. Even where he has risen above this oblivion, he still may not find his presence recognized at the wedding ceremony. It needs't take much. It should read: So-and-so married at _____ church, by the Right Reverend so-and-so, assisted in the music of the rite by so-and-so at the organ; solo by so-and-so if part of the ceremony; the choir mentioned if part of the ceremony. Amen. Then on with the other details.

HANS K. HOERLEIN

Cobourg, Ont., June 10, 1961

Dear Sir:

I have followed with much interest the recent news items in your columns about wedding music of a new and better nature which has recently been heard. At the risk of prolonging such news items ad nauseam, I thought you might be interested in hearing what has been done by a small group which I have the pleasure of directing. This group is known as the Madrigal Singers of Toronto; it was founded by me almost two years ago and has in the last few months sung at two weddings in the chapel of Trinity College, Toronto. The more recent of these occasions was last week (June 3), and I submit herewith the musical program for that occasion:

Organ Preludes:

- Voluntary in D major, Boyce
- Flute Tune, Wesley
- Diapason Movement, Walond
- Folk Tune, Whitlock

Motets before the entrance of the bride:

- I Beheld Her and Rise Up My Love, Wil-

lan

Bridal procession:
Hymn — Praise to the Lord the Almighty
At the signing of the register:
Jesu Dulcis Memoria, Vittoria
Thou Art Fairer than the Children of Men,
D. A. Evans
Service music for the Nuptial Eucharist:
Merbecke, with the Introit and Gradual
sung to Plainsong, with verses in organum
Offertory Hymn:
Lord Enthroned in Heavenly Splendour
(Tune: St. Osmund)
Communion Motet:
Ave Verum Corpus, Byrd
Recessional:

Trumpet Tune, Clarke
On the earlier occasion, the music was along the same lines, but with different hymns, and Willan's Missa Brevis I for the service music, and different organ preludes. We found that this type of service was extremely well received by the congregation generally. I find that in the Anglican Church of Canada more and more brides are choosing to have a hymn instead of "Lohengrin," and generally welcome suggestions for a good standard of music during the service. Still, there is much to be done.
Yours very truly,

D. AILEEN EVANS

Burlington, Vt., June 7, 1961

Dear Sir:

Enclosed is a recent wedding recital program that will, I think, be of interest. The reaction both of the wedding party and of the congregation has convinced me that programs such as this one do far more than to satisfy the taste of the organist. No one mentioned missing Wagner and Mendelssohn; in fact, several people remarked that they should like music like this at their own wedding. The program helped this to be a valid and meaningful experience for all instead of "just another wedding."

It was the first time that I had occasion to use the Campra piece as a processional, and it worked out very well indeed. Those who have not used the piece for this purpose would do well to try it. Both processional and recessional were also greatly enhanced by the ringing of the church bell, which could be heard inside.

Sincerely yours,

DON E. KERR

Organ preludes:

- Suite du Deuxieme Ton, Clérambault
- Trio Sonata in G major, Lotti
- Cromorne sur la taille and Chaconne in G minor, Couperin
- Trio Sonata in B minor, Loellet

Processional:

- Rigaudon, Campra

Recessional:

- Fantasia in G major, Bach.
- Cello and violin assisted.

FULBRIGHT GRANTS INVOLVE TWO OF OREGON U FACULTY

Harold Chaney, visiting assistant professor of organ and harpsichord, University of Oregon, was awarded a Fulbright grant for research in his doctoral study. He sailed in July, upon the return of faculty member John Hamilton who has just completed a year's research in France on the keyboard music of Francois Couperin on a Fulbright grant.

VARIETY OF GROUPS SING AT METHODIST CONFERENCE

The Treble Clefs, Mrs. George Gilroy director, The Oklahoma City University choir, James Neilson conductor, the Indian Mission choir, Jack Redbird director, and a combined Methodist choir directed by Cecil E. Lapo with Fred Haley at the organ provided music for the Oklahoma conference of the Methodist church May 16 - 19 at St. Luke's Methodist Church, Oklahoma City.

RECENT U OF OREGON GRADUATE GETS FULBRIGHT GRANT

Nina Sackett, Portland, Ore. will sail this month for Amsterdam where she will study organ and harpsichord with Gustav Leonhardt.

Miss Sackett, a recent graduate of the University of Oregon, is a member of the honorary societies Phi Beta Kappa and Mu Phi Epsilon.

TOPEL WRITES TWO PSALMS FOR LIBRARY DEDICATION

Joseph Topel composed settings of Psalms 30 and 126 for the ceremonies June 3 dedicating the new library on the Cincinnati campus of the Hebrew Union College — Jewish Institute of Religion.

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Saskatoon

The dean and choir of St. John's Cathedral were hosts to the Saskatoon Centre for its final meeting of the season June 2. Under the direction of K. G. Ansdell, host organist, the centre and the choir joined together in the singing of several anthems not often heard in Saskatoon. Most of the anthems were from the Oxford Easy Anthem Book and included numbers by Tomblings, Ley, Thatcher, Bullock, Bach, Gilbert, Vaughan Williams, Cope, Marchant, Viadana, Coleman, Anderson and Weelkes. Afterwards a short business meeting was held in the parish hall and lunch served.

Vancouver

The closing meeting of the Vancouver Centre's season took place in the lounge of West Point Grey United Church, June 11. Strawberries, cake, ice cream, tea and coffee were the first items on the program with Mrs. Anderson in charge of serving. John Weatherseed was the principal guest and talked about Organs, Organists, Ministers and Music. Mr. Crouch expressed the appreciation of the members to Mr. Weatherseed for taking time in his busy examination schedule to come to the meeting.

ELEANOR BUSH

President's Column

Summer, so late in coming this year, is finally upon us with its welcome cessation of normal routine and its promise of rest and relaxation. Most of us feel the need to restore our physical energy before entering upon another season's activities. But we need also to recreate in ourselves that enthusiasm for our work which is a fundamental necessity if we are to inspire others. What a fine opportunity is presented by the convention in St. Catharines to add that last-minute stimulus before we settle down to the season's work!

Is your interest in recital playing? Langlais tops the list of fine recitalists. — Examinations? What better than to hear examination pieces played by the registrar for examinations, himself a well-known recitalist? — Choir training? A choral workshop and a lecture by two noted authorities are provided. — New organs and tonal design? Your interests have not been neglected! The church service? — The College service is under the capable direction of a former president of the College. — Or do you have little opportunity for contact with other organists and discussion of your problems? Certainly the convention is for you! Add to this the opportunity for sight-seeing in a beautiful locality, and the undoubted hospitality of our St. Catharines hosts, so well proven in the past, and you will wonder how so much can be offered at such small cost.

Se you in St. Catharines? I hope so.

JAMES HOPKIRK

Toronto

The annual meeting of the Toronto Center, held May 15 at St. Leonard's Anglican Church, concluded the season's activities. After a turkey dinner Eileen M. Clark conducted a sample junior choir rehearsal with her group from Eglinton United Church. Alice Wilson, music supervisor in Toronto public schools, offered suggestions for directing junior choirs. Following the reading and adoption of the various reports the following officers were elected: R. Woollard, past-chairman; K. Davis, chairman; Dr. V. Graham, vice-chairman; Mrs. W. J. Evans, secretary; C. H. Devey, treasurer; J. Clarke, Miss F. Ferguson, D. Minger, Dr. Charles Peaker, R. Crimp and R. Merrill, committee members.

JOHN DEDRICK

Bay of Quinte

National President James Hopkirk was speaker at the annual meeting of the Bay of Quinte Centre May 27 at Christ Church parish hall, Belleville. He took as his subject Rhythm and Verse and traced the change in rhythm in church music from plainchant of the 15th century to the present day. He illustrated at the piano how the flexibility of rhythm of plainchant and the early German chorales had degenerated to an almost total lack of rhythm by the 19th century, but was showing a revival in the work of the 20th-century composers. Mr. Hopkirk was introduced by Egerton Boyce and thanked by Don Davenport. J. Withers was in the chair for the business meeting. The officers elected for the 1961-62 season are: A. A. Benvie, past-chairman; J. Withers, chairman; D. W. Davenport, vice-chairman; F. E. Moore, secretary; R. Barber, treasurer; Mrs. G. H. Rennie, Mrs. R. Skinner, S. Alec Gordon and E. Boyce, executive members.

F. E. MOORE

Montreal

The annual meeting and dinner of the Montreal Centre was held May 27 at St. George's Anglican Church. The feature of the evening was the presentation of prizes to the winners of the organ playing contests held May 19. Helene Trepanier, winner in the junior class, received the Casavant prize from C. J. Laframboise, president, Casavant Frères; in the senior class Mariette Latricle received the first prize awarded by Les Amis de L'Arts and presented by Mmd. Beauchamp-Hupe; the second prize, awarded by the Montreal Centre, was given to Jacqueline Gagnier by Vice-chairman Gordon Phillips. A program of church music was sung by the choir of Westmount Park Emmanuel and Calvary United Church under the direction of Wayne Riddell. Arnold Bellis thanked the choir and choir-master. The following were elected new officers: Gordon Phillips, chairman; the Rev. Sidney Wood, vice-chairman; David Huddleston, secretary; Bruce Birrell, treasurer; David T. Brown, Ruth Sommers, Wayne Riddle, Edward T. Brown and Charles Botting, committee members.

DAVID T. BROWN

Victoria

The Victoria Centre held its annual election of officers June 10. Those elected are: Eric Edwards, chairman; Hugo Spilker, vice-chairman; J. I. Smith, secretary-treasurer; R. Proudman, publicity chairman; Miss A. van der Voort, membership committee chairman; Mrs. P. Hewitt and Mrs. H. Ashby, social conveners; David Palmer, DIAPASON correspondent. Members enjoyed refreshments after the meeting.

DAVID PALMER

Brantford

Several aspects of church music from the point of view of the clergy and the organist were discussed by a panel at a meeting of the Brantford Centre May 20 at Glenhyrst Gardens. Wilfred Woolhouse was moderator with the Rev. G. Victor Levan, the Rev. C. S. Inder, the Rev. Aubrey Hunt, Markwell Perry, Donald Wakely and Mrs. Howard Marlatt as panel members. Harry Priestley conducted the annual meeting which included reports from the secretary and treasurer. Officers elected for the new season are: Donald Clubine, past-chairman; Harry Priestley, chairman; Norman Baldwin, vice-chairman; Mrs. W. H. Crozier, secretary; Mrs. A. Crumback, treasurer; Patricia Keen, social; Wilfred Woolhouse, George Meade and Donald Wakely, committee. Refreshments were served by Mrs. J. C. Rowcliffe and her committee.

The centre and the Music Teachers Federation held a joint dinner meeting at the White Horse Restaurant, Paris, Ont. June 10 with George Smale entertaining with recordings.

ELEANOR MUIR

Kitchener

The Kitchener Centre held its annual meeting and election of officers at the Zion EUB Church May 20 in the form of a smörgåsbord. Following this the secretary, treasurer and chairman gave their annual reports. The officers elected are: Frank Daley, chairman; Edward C. Johnstone, vice-chairman; Victor S. Hill, secretary; Edgar V. Merkel, treasurer; Robert St. Marie, DIAPASON secretary; Gwilym Bevan, J. B. Herdman, Dr. Glenn Kruspe and Lois McCabe, executive committee. In further business members voted on donations to the headquarters building fund and the Healey Willan scholarship fund. Members also heard about a workshop in church music held by Waterloo University and agreed to engage Frederick James to play a recital.

The centre met April 29 at the Anglican Church of the Holy Saviour, Waterloo for its annual member's night. Various members took part by playing new and interesting organ numbers and others brought along new anthems which were tried out and demonstrated. Dr. Kruspe displayed the complete set of Healey Willan's Hymn Preludes which Dr. Willan had given him as a personal gift. Joe Herdman, Marion and Frank Daley, Leonard Grigg and Mr. Bevan demonstrated anthems. Mr. Bevan also played two intonits by Thiman; Edgar Merkel played a new prelude and Marion Daley played Trillogy, Willan and Abbey, Bevan. Members also heard an English recording Music for the Feast of Christmas as recorded in Ely Cathedral. Lunch closed the meeting.

ROBERT ST. MARIE

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**ARTHUR POISTER FEATURED
AT DES MOINES REGIONAL**

A LEARNING CONVENTION

**Dr. Poister and Elaine Brown Lead
Workshops — Four Recitalists
Are Featured**

A record 175 registrants attended the regional convention at Des Moines, Iowa, June 14-16.

POISTER

Dr. Arthur Poister, Syracuse University, conducted the organ workshop of six hour and a half sessions. The entire Oregelbüchlein of Bach was played by various students on the 39-rank 1956 Holtkamp at the University Christian Church. After preliminary remarks on the chorales, Dr. Poister usually led the group in singing them in German and the large assemblage formed a fine choir. After a student played the appropriate organ chorale, Dr. Poister commented on various aspects of the performance and sometimes led the class in singing various parts of it as the student again played it. No one left the convention not knowing why Dr. Poister is regarded as one of the finest teachers nor why he is so beloved by his legion of students, former students, and friends. Most would agree also that this sort of "learning convention" has many advantages over the usual ones.

BROWN

Dr. Elaine Brown, Philadelphia's Singing City, had three hour and a half sessions on choral conducting and conducted the choral concert which closed the convention Friday night at the West Des Moines Methodist Church. A specially recruited choir, largely from Des Moines churches and Drake University, accompanied by a group of instrumentalists from the Des Moines Symphony Orchestra, performed Buxtehude's Every Word and Thought, Schütz's From God Shall Naught Divide Me, Vaughan Williams' Magnifi-

cat for treble voices and his O Clap Your Hands. Although the first two cantatas are of little consequence, they proved to be good vehicles for the lovely floating tone and excellent phrasing that Dr. Brown had been able to get from the group in a very short time. Her classes dealt with the importance of music and the arts in contemporary life and the artistic and sociological contributions which the Singing City has made in Philadelphia. An excellent lecturer, she proved also to be a first rate comedienne as she demonstrated how some (many?) conductors lead their forces.

RECITALS

The organ recitals on Wednesday and Thursday afternoons were given on the 57-rank 1956 Möller at St. John's Lutheran Church. Donald R. M. Paterson, Stephens College, opened with an unsettled and hurried performance of Grand Jeu, DuMage. Sweelinck's variations on Unter der Linden grüne were appropriately quaint and well displayed the colors of the organ. Bach's Kyrie, Gott heiliger Geist was played full with pedal reed and very freely, the last line slowing down enough for the full effect of the suspensions. O Mensch, bewein' dein Sünde gross was played at a tempo which seemed exactly right but was marred by occasionally fuzzy embellishments. Most of them started very slowly and became very rapid and the accompaniment had to wait at times for the cadences of the trills. The same composer's Prelude and Fugue in A minor followed. The fugue was taken at such a clip that it sounded like hash. It did slow down somewhat, however, and ended in the most exciting playing of the recital. O Welt, ich muss dich lassen, Brahms plodded so slowly that it failed to sing. Two more chorale preludes by the same composer ensued: Mein Jesus, der du mich and Herzlich thut mich verlangen", No. 2. The recital closed with Vierne's Third Symphony Finale. The playing technically was absolutely clean, but it was pretty cut and dried with little or no warmth and the registrations made the organ sound very much the same throughout.

Roger Nyquist's recital the next afternoon was filled with joy, fire, authority and a quality that can only be describe as symmetry. The organ sounded more interesting and colorful. The last movement, Concerto in D minor Vivaldi-Bach, proved to be an exciting and attention-getting opener. A fine detached touch contributed much in this respect. Walond's Toccata in G danced. The ornaments in Bach's My Heart is Filled with Longing were slower than I like them; they sounded "to and fro" and the artist suffered from memory loss, but the same composer's Comest Thou, Jesus from Heaven Above was perfection. He meant every note in what I have always regarded as nothing more than a war horse, Bach's Toccata and Fugue in D minor and for the first time in my life, I liked it. It sparkled with joy and it was unusually well registrated. The artist's own Adagio always seems to me to have been designed for little old ladies. It is too noodlish for me and appears to be a poor man's edition of Flor Peeters' Aria. Abruptly afterwards came a dancing performance of Soler's Concerto in G which was followed by a return to the reflective in Tournemire's Prayer for Epiphany Sunday. It was evocative and appropriately mystical. Tu es Petra, Mulet, closing the recital, has always reminded me of an express train, but it was given an unusually fine performance which prompted after its last note a shot-like burst of applause. It was a thrilling recital!

The recitals on Thursday evening and Friday afternoon were played on the Holtkamp at University Christian Church. Ray Ferguson, Oberlin College played from Bach's Glavierübung, Part 3, Prelude in E Flat, Christ, Comfort of the World, Christ, our Lord, to Jordan Came, We all Believe in One True God and the St. Ann Fugue. I missed a sense of flair in the prelude and the fugue was a broad and sober, instead of towering, statement. Mr. Ferguson played his own harmonizations of the chorales before each chorale prelude. Although things were not

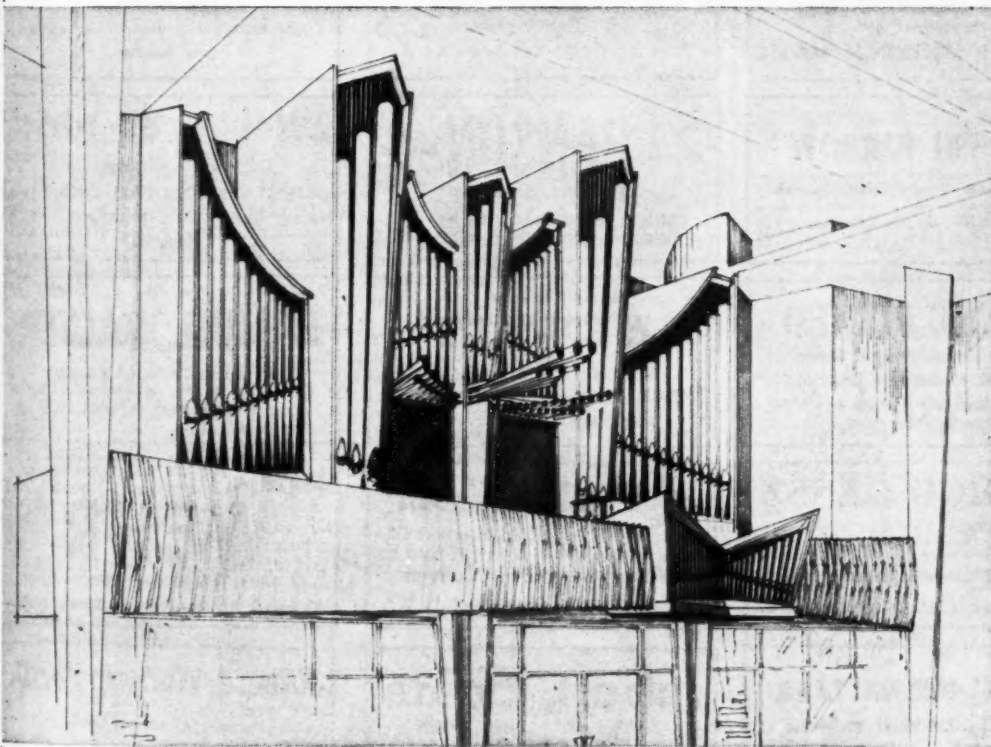
exactly together in the first one, he more than made up for it in the second; there was great feeling, freedom, musicality, and sensitivity. I wish that he would ritard at cadences, however. After the poetic Song of Peace by Langlais came a stunning performance of Liszt's Ad nos in which the artist got more music out of it than is in it. Here was the flair I had been waiting for, and, it was electrifying. The dark, sombre mood of Flor Peeters' Elegie was supremely projected and the closing Outburst of Joy, Messiaen was first rate. For encores he played excitingly Gelobst seist du, Pepping and very beautifully Blessed are ye, Faithful Souls, Brahms.

Marianne Webb, Iowa State University at Ames, played Chaconne, L. Couperin; Noël Etranger, Daquin; Herzlich thut mich verlangen, Kellner; Prelude and Fugue in C, Bach; Fantasie in F minor, K594, Mozart; Deux Danses Agni Yavishita, Alain; Prelude and Fugue in G minor, Dupré, and Concerto on Es sungen drei Engel, Micheelsen. Apart from stating that her performance of the Bach prelude was by far the best I have ever heard, I wish to report further only that Marianne Webb is one of the finest recitalists I have ever encountered. At twenty-four, her playing is so finished and has such a maturity that any organist should be envious. Moreover, it is effortless, always thoughtful and musical, and enjoyed by the artist. She is also a master of agogic accent. Because of her concern for the organ class which was to follow, she tactfully denied the convention the encore it was so enthusiastically and insistently demanding. I predict a busy season of recitalizing when she returns from her study in Paris on a Fulbright next year!

LUNCHEON

Howard Kelsey, regional chairman, presided at the business luncheon meeting on Thursday. Dr. Poister's many pedagogical children and grandchildren were introduced as were the representatives from various chapters in and out of the region. Russell Saunders,

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convention chairman, introduced various committee chairmen and members who had worked to make the convention the success it was.

Chairman Kelsey spoke on the death of the conservatory and the changes in our profession and the Guild. He noted that churches are using us as status symbols and that because of the many organ recordings available, church-goers in every part of the country are beginning to know good playing from bad. He declared the average family income in this country is \$7,000 and that organists and choirmasters ought to be getting at least that. He told also of the plan to interest one of the large foundations in setting up a retirement fund in the Guild where 15% of the organist's salary would be placed and which would also be a tax deduction.

Suggesting that chapters get in touch with clergy and boards to urge various churches into securing adequately trained musical leaders, he went on to say that church musicians ought to be doing a better job of educating our church leaders. He questioned the value of the Guild examinations, stating that they do not reflect the changes which have taken place in our colleges and universities the last 40 years. He said that there is no correlation between the examinations and what is being taught in the best schools in the country.

A motion was introduced and passed that at the regional convention in Rochester, Minn. in 1963, Guild degrees not be held as a prerequisite for the organ playing contest. The convention also went on record as supporting unanimously the annuity plan discussed.

The convention was stimulating, but it was also one of the easiest to attend and enjoy, thanks to the uncrowded schedule and the excellence of the preparations and planning which had come before. The weather, sunny and cool, also contributed to making this convention a joy.

CLARK B. ANGEL



David Mulbury, AAGO, Ch.M., has been appointed organist and choirmaster at St. Michael's Episcopal Church, New York City. His appointment was effective June 1.

Mr. Mulbury, who was the winner of the AAGO national organ playing competition in Detroit last summer, has the bachelor of music degree from the Eastman School of Music, Rochester, and the master of sacred music degree from the School of Sacred Music at Union Theological Seminary, New York City. While in Rochester he was awarded the performer's certificate in organ and appeared in concerts with both the Rochester Philharmonia and All-University Symphony Orchestras.

As an organ soloist he has given recitals in several large cities and has been heard in numerous programs in New York City.

His organ study has included Edward Reclin, Catharine Crozier, David Craighead, Robert Baker, Searle Wright, and John Huston. He has studied conducting under Earl Berg.

D. C. CHAPTER HOSTS ANNIVERSARY REGIONAL

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Historic and Contemporary Churches Visited by Delegates — Good Weather

Four days of the most pleasant weather possible punctuated the gala golden-jubilee District of Columbia Chapter's regional convention May 21-24.

SUNDAY

The first pre-convention event May 21 was an all-musical evensong service at the Washington Cathedral which featured the dedication, in memory of Henry A. Hurlbut, Jr., of the musicians' window. Paul Callaway, FAGO, host organist, used the following music in the service:

Four-part Fantasie 1 for strings, Purcell; Haed dies quam fecit Dominus, Byrd; Gloria in excelsis in G, Jackson; Magnificat and Nunc Dimittis in D, Sowerby; Come, Holy Spirit, Vaughan Williams; Jam sol recedit, Parker; My Heart Is Inditing, for double chorus, strings and continuo, Purcell.

Following the service Dr. Francis Jackson, Yorkminster, England, played the program listed below. If Dr. Jackson's performance lacked the champagne sparkle to please those neo-baroquephiles who would have it every time they hear an organ, it was good solid English roast-beef organ playing. His program:

Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K 594, Mozart; Sonata 3 in A flat, Hindemith; Prelude for a Solemn Occasion and Diversion for Mixtures, Jackson; Variation sur un Noel, Dupré.

After the recital the Montgomery County, Md. Chapter was host at a reception for Dr. Jackson in the former Bishop's Palace in the cathedral close.

That evening Ernest White played the dedicatory recital on the new

Möller of his own design and finishing at the Piney Branch Road Trinity Episcopal Church. The organ of 18 ranks was a disappointment with a dull and uninteresting sound and Mr. White's playing was uninspired. His program:

Prelude and Fugue in B minor, Schumcke dich and Pastoral Suite in F major, Bach; Landscape in the Mist, Karg-Elert; Scherzo in B minor, Willan; Chorale in B minor, Franck; Vater unser in Himmelreich, Wie schön leuchtet der Morgenstern and Checonne in D minor, Pachelbel.

MONDAY

The convention officially opened Monday morning, May 22 in the Presidential parlors of the Hotel Willard with registration and greetings of welcome from Convention Chairman William O. Tufts, AAGO, and a panel discussion entitled Music in Worship Today moderated by Lawrence R. Sears. Panel members were TAO Editor Ray Berry; Rabbi Emmet A. Frank, Alexandria, Va.; James R. Lawson, carillonist, New York City; the Rev. Theodore H. Palmquist, Washington; the Rev. Russell Woollen, Catholic University of America, Washington, and Dr. Jackson. Subjects general to this kind of panel were touched on: accoustics, organ design and placement, choir-organist/choirmaster-clergy relations, the tracker-electropneumatic dissidence and the lack-of-organ-knowledge church architect.

The rest of Monday was spent in nearby historic Alexandria, Va., with the chapter of that city as host. Stops at Christ Church, of George Washington fame, the Old Presbyterian Meeting House, where there are two Henry Erben tracker organs of 1850 vintage, and St. Clement's Episcopal Church, of extreme contemporary architecture, were met by hostesses in colonial costumes. The Madrigal Singers of Arlington's Washington-Lee High school, Robert Baxter, director, sang a program of works for their medium ranging from Ravenscroft, diLasso, Morley and Weelkes to contemporary settings of Walt Whitman by John Klein. This

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program at the George Washington Masonic Memorial was followed immediately by a recital on the Memorial's Möller played by Roger Cole, dean of the Lynchburg, Va. Chapter and on the faculty of Randolph-Macon Women's College. His playing throughout was nervous and unsteady; however, it was learned later that his wife presented an addition to the family that night in a Lynchburg hospital. His program:

Concerto in A minor, Vivaldi-Bach; Fantasie in C minor, Wo soll ich fliehen hin, Ich ruf zu dir and Prelude and Fugue in G, Bach; Herzlich that mich erfreuen and Herzlich that mich verlangen, Brahms; Pieces for Musical Clock, Haydn; Les Bergers, Les Mages and Dieu Parmi Nous, Messiaen.

In the evening a junior choir festival, at the First Baptist Church, of 400 children's voices from 20 Northern Virginia choirs proved a bit unwieldy. After too few rehearsals, director Mary Camm Adams held them together remarkably well. Organists for the program were Dorothy S. Keith, Dana C. Brown, ChM, and Nancy Phillips who played her winning composition in the Alexandria Chapter's organ-piece competition.

TUESDAY

Early Tuesday morning Regional Chairman Kathryn Hill Rawls, AAGO, was hostess at a breakfast for deans and state chairmen. The winner of the Ruth A. Wilson memorial scholarship organ competition, Richard Alexander, student of William Watkins, AAGO, played a recital in the New York Avenue Presbyterian Church before lunch. This lad shows great promise of a performing organist and his playing is not short of amazing in that he bears quite a physical handicap in his hands from childhood polio. The program:

Procession, Arnatt; Prelude, Fugue and Chaconne, Buxtehude; Ich ruf zu dir, Es ist das Heil kommen her and In dir ist Freude, Bach; Irten, er ist Geboren and Aria, Peeters; Carillon Sortie, Mulet.

Following lunch at the Georgetown Presbyterian Church a demonstration of the church's Aeolian-Skinner organ by Mr. Watkins, host organist, and general tour of this recently restored fane of Thomas Jefferson lore, conventioners proceeded to the Virginia banks of the Potomac to hear James R. Lawson play the following program on the Netherlands carillon:

De winter is verganger, Daer was eern sneuwit vogeltje, Gekwetst ben ik van binnen, Het paterke langs den kant, (Dutch folk songs); Dansje, 't Hart; Fantasie voor Beiaard, Herzog; Passacaglia voor Beiaard, Badings; Lyons, Teygeler; Parsifal Chime Tune, Wagner.

New organs at the Washington Hebrew Congregation and the Wesley Seminary chapel of the American University were heard in demonstration. A recital at St. Matthew's Roman Catholic Cathedral by Rodney Hansen, Baltimore, assisted by soprano Phyllis Frankel, proved to be one of the exciting highlights of the convention. The program:

Prelude and Fugue in F sharp minor and Ach Herr, mich armen Sunder, Komm, heiliger Geist, Herre Gott and Fugue in C, Buxtehude; Prelude and Fugue in E minor, Bach; Speculum Vitae for voice and organ, Peeters; Introduction, Passacaglia and Fugue, Willan.

Solemn Benediction was celebrated after the recital by host rector the Rt. Rev. Msgr. John K. Cartwright, D. C. Chapter chaplain, with artistically sung liturgical music by the cathedral choir of men and boys, C. Eugene Stewart, organist-choirmaster.

Paul Callaway began a most interesting and controversial program that evening at the Washington Cathedral by playing the Barber Toccata Festival for organ and orchestra, with his associate Richard Wayne Dirksen conducting the symphony orchestra. It was the general consensus that the acoustical sound of this performance was superior to that of the Aeolian-Skinner dedication in the Philadelphia Academy of Music last fall. The Lili Boulanger elaborate setting of Psalm 130 followed with Dr. Callaway conducting the cathedral choral societies, symphony orchestra and organ. The program concluded with Stravinsky's Threni: the Lamentations of Jeremiah, a difficult work to perform and a still more difficult work to hear — so strange that Dr. Callaway chose to perform it again after a few minutes of intermission, at which time some of the singers and a great bulk of the listeners vanished.

WEDNESDAY

William Watkins started this day's events with a thrilling recital on the new Casavant at the First Congregational Church. He had included on his program works for flute and English horn with organ, but at the last minute the instrumentalists, members of the U.S. Air Force band were summoned for military duty. As one Washington critic wrote "Calling upon his unusually large repertoire, Watkins substituted organ works of Bach and Langlais bringing off the entire program with easy aplomb". His program:

Procession, Arnatt; Fugue, Cantilene and Dialogue for Mixtures, Langlais; Gottes Sohn ist kommen, Hilf Gott, dass mir's gelinge, Erbarm dich mein, O Herre Gott, Ein, feste Burg and Prelude and Fugue in A minor Bach; O Sacred Head, John G. Wilson.

A general regional meeting ensued at the Hotel Willard with Mrs. Rawls presiding and the convention was brought to a grand finale with the golden-anniversary luncheon. J. Richard Rancourt, dean of the D. C. Chapter was toastmaster. The birthday cake was lighted by past deans of the chapter. Good food, much fun and a hilarious, yet deadly serious lecture on The English Language, Its Use and Abuse by Madeleine Marshall brought the convention to an end.

CLEVELAND FISHER

JOHN HAMILTON, returning from a year's leave spent in Paris, played recitals June 27 and July 18 at the University of Oregon. He plays Aug. 1 at Western Washington College, Bellingham and Aug. 2 at the University of British Columbia, Vancouver.

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SHOWBOAT WAS HIGH-LIGHT

**Vernon de Tar Conducts Choral
and Organ Workshops; Leads
Vesper Service**

The Southern regional convention got off to a flying start June 27 when delegates from Arkansas, Alabama, Louisiana, Mississippi and Tennessee met in Memphis. Registration at Idlewild Presbyterian Church, Billy Christian host, was an easy and cheerful business as Mrs. Paul Weston started each registrant on a well-defined course neatly charted in a handy zipper case, courtesy of Casavant. Coffee on the side picked up hospitality from the start. Luncheon in the near-by dining hall provided a setting for the formal opening of the convention with William Gravesmill, convention chairman, presiding. Mrs. Fred Niell was chairman of arrangements, Bill Phillips was her hospitality "man Friday"; David Ramsey took care of financial arrangements; Mrs. Darrell Henning served as program chairman with the assistance of her husband. Welcome and introduction of guests emphasized the theme of Happiness carried out in unusual table decorations executed by Mrs. Carlton Wilkes. Her handiwork decorated tables at each convention meal.

After free time for settling into arranged quarters conventioners were picked up for the opening recital at the Evergreen Presbyterian Church. (The First Baptist Church graciously furnished its private 33 passenger bus to transport timid drivers, and those afoot, from lodging to events for the entire convention). The program played by Mr. Gravesmill, assisted by mem-

bers of the Memphis Federation of Musicians and the Etude Music Club, under the direction of Mrs. Fred Niell and accompanied by Mrs. Henning, was as follows:

Festival Prelude for organ and seven brasses, Opus 42, Burnet Tuthill (commissioned for the convention); Miserere, Hasso; Ave Maris Stella, Opus 18, Nos. 6,7,8,9 and Cortege et Litanie, Dupré.

A reception was held afterwards at the Merle Strauch home honoring Dr. Tut-hill and the Etude Club.

A sumptuous Southern-style buffet dinner was served in the Highland Heights Methodist Church. There was ample time to reach St. Mary's Episcopal Cathedral and to observe the magnificent Italian marble altar flanked by organ chambers showing exposed pipes in natural and soft red stained woods. William Teague played the following recital on the Schantz organ:

Introduction and Trumpet Tune, Boyce; Schubler Chorales, Bach; Processional, An-natt; Wondrous Love, Barber; Divertimento, Karam; Song 46, Sowerby; Scherzo, Cook; Rhythmic Suite, Elmore.

WEDNESDAY

At the Great Hall of Calvary Episcopal Church Mr. Teague conducted a workshop for children's choirs. A junior girls' choir from First Presbyterian Church acted as a demonstration group for techniques, methods and materials. At noon the convention moved into the interior of the church to hear Sam Batt Owens, Birmingham-Southern College, in the below listed recital of music for the Christian year on the Aeolian-Skinner:

Prelude, Fugue and Chaconne in C major, Buxtehude; Benedictus, Couperin; Allegro, Concerto 10 in D minor, Handel; Come Now, Saviour of the Gentiles and We All Believe In One God, Bach; Pastorale, Zipoli; Of the Father's Love Begotten and In the Bleak Mid-Winter, Gibbs; Jesus Is Nailed to the Cross and Jesus Dies on the Cross,

Dupré; O Sorrow Deep, Brahms; Christus vincit, Langlais.

After re-assembling in the parish hall for a group picture the afternoon was free for shopping or visiting displays in Idlewild Presbyterian Church. A word of praise is due for the spacious rooms allowed for the attractive display of music, instruments and robes. Organs were shown and demonstrated by Allen, Baldwin, Conn and Estey; pianos by Baldwin, Kimball, Knight and Krakauer; publishers represented were Flammer, H. W. Gray, Marks, Peters and Shattinger; local dealers displayed and choir robes were by E. R. Moore.

A big evening was ahead. Delegates boarded the Memphis Queen at 7:00 P.M. as Tom Meanley, news columnist and river-boat hobbyist, piloted the convention up river while giving a tour talk about legends and lore of Old Man River. Disembarking on a sandy island under a full moon, tarpaulins were spread about a great bonfire and a fried chicken box supper was served. Returning to the boat, Gregg Colson, Nashville, Tenn. TV artist and night club entertainer, gave a 1961 Showboat performance, pointing up the woes and woes of church organists.

A late-hour jam session was held at the Malco Theater, on famous Beale Street, where a Mighty Wurlitzer restored by Harlan Judkins gave up its 60-horsepower tone complete with bells and whistles to the merry hands of Mr. Colson, Charles Hunicutt, Knoxville, Tenn. and Ramon Stidham, Memphis. Organists were invited to play their fill, but the saturation hour came about 2:00 A.M.

THURSDAY

In the morning Vernon de Tar conducted a choral workshop in the choir room of the First Baptist Church. Luncheon in the dining room featured Regional Chairman Adolph Steuter-

man who presided over the campaign for the 1963 convention. Nashville, Tenn. will be the next regional convention site. Mr. de Tar continued the afternoon session with an organ workshop in the chapel. A two-manual Möller served as his teaching medium.

Second Presbyterian Church was the scene of the next recital played by youthful Emily Cooper, national AGO contest winner in 1956. Miss Cooper was honored at coffee in the church vestibule. Her program:

Offertoire sur les Grands Jeux, Couperin; Nun bitten wir, Buxtehude; Chorale in B minor, Franck; Prelude and Fugue in D major, Bach; Nazard and Dialogue sur les Mixtures, Langlais; Desseins Eternels and Dieu Parmi Nous, Messiaen.

That evening Peter Fyfe, Nashville, Tenn., together with W. Ovid Collins, Jr. on the violin and Nelson Benz, tenor, gave the following program after which a reception honoring the artists was held:

Trumpet Tune, Purcell; My Lips Shall Speak Thy Praise, Greene; Sonata in C major for viola and continuo, Handel; Pastorale, Mil-haud; Trois Psaumes, Honegger; Suite Me-dievale, Langlais; Poem for viola and organ, Sowerby; Even Song, La Montaine; Four Hymns, Vaughan Williams.

FRIDAY

The morning opened with a denominational breakfast at the stately and beautifully located Parkview Hotel. There conventioners had the count down on who plays where with a chance to share problems. The last day was centered around the featured leader, Mr. de Tar, who conducted a morning choral workshop at Idlewild. New music was used, some of which acquainted delegates with portions of the evening vesper to come. Notebooks worked overtime. The deans and regents lunch at Holiday Mid-Town Inn was well attended. Mr. Steuterman, presiding,

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heard reports from all chapters indicating expansion of activities and membership in all five states.

Thanks to the committee for keeping an uncrowded schedule the afternoon was free till banquet time at Idlewild. By now all friends were old friends and the committee in wishing adieu and God-speed had wisely refrained from a program of banquet levity in order that delegates might be in a better mood for the uplifting vesper service to follow.

The brilliant short program of organ music by Mr. de Tar led into a corporate worship led by the Rev. John K. Johnson. Mr. Steuterman led the declaration of religious principles. The organ under the skilled hands of Mr. de Tar led the choir, drawn from various Memphis churches, and the congregation filling the great church in ringing praise. The program:

Prelude and Fugue in G major, Bach; Recit and Basse de Trompette, du Mage; Serene Alleluias from a Soul Longing for Heaven, Messiaen; Chorale in E major, Franck; Old Hundred, Vaughan Williams; Psalm 104, Burnet Tuthill, written for the convention; The Spirit of the Lord Is Upon Me, Elgar; Cantata 118, Bach; Hymn of the World's Creator, Louie White; Choral Response, Weelkes; Nunc Dimittis, de Tar; Carillon Sortie, Mulet.

A final coffee hour in the parlor honoring Mr. de Tar concluded the convention. Delegates totaled 120 registered for full-time; 30 for part time. From outside the region two came from Florida, two from Ohio and one each from Arizona and Georgia.

ALETA JESSUP

HISTORIC NEW ORLEANS CHURCH TO HAVE MOLLER

REAR GALLERY INSTALLATION

Old St. Patrick's R.C. Will Have Three Manuals — Century-Old Casework To Be Retained

A new three-manual organ, to be installed by M. P. Möller, Inc., has been purchased by St. Patrick's R. C. Church, New Orleans, La. This church is the second oldest in the city, having been established in 1833.

The installation will be in the rear gallery, behind the present organ case-work that is over 100 years old. Specifications were designed by Möller's representative, John Worrell and David Rivé of New Orleans.

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
Furniture 4 ranks 244 pipes

SWELL
Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gamba 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Clarinete 8 ft. 61 pipes
Tremulant

PEDAL
Principal 16 ft. 12 pipes
Bourdon 16 ft. 12 pipes
Rohrgedeckt 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft.
Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Centre Trompette 16 ft. 12 pipes
Trompette 8 ft.

NUNC DIMITTIS

MUSIC DEPARTMENT HEAD OF CENTRE COLLEGE DIES

Belated word has reached THE DIAPASON of the passing Feb. 16 of Dwight M. Steere, AAGO, head of the music department at Centre College, Danville, Ky. since 1945. Centre choirs under his direction achieved wide recognition. He also served as organist and choir director of the First Presbyterian Church of Danville.

Mr. Steere came to Centre from Kent State University in Ohio and had previously taught at Elon College in North Carolina and Coker College in South Carolina.

He was the author of *Music in Protestant Worship* and *Music for the Protestant Church Choir*, published by the John Knox Press. He earned BA and MA degrees at the University of Michigan under Earl V. Moore and Palmer Christian.

His widow, a daughter, a son and a brother survive.

HAMILTON COLLEGE MUSIC HEAD DIES AT HOME

Berrian Rankin Shute, 69, died at his home in Clinton, N.Y. June 17 as the result of a heart attack.

Mr. Shute joined the faculty of Hamilton College in 1926 and was to retire as head of the music department July 1.

He taught at Columbia University before establishing the music department at Hamilton. He was a graduate of the Institute of Musical Art, New York City and studied with the American Orchestral Society of the same city. Mr. Shute was also director of the Utica Civic Orchestra and choral society which he founded.

He is survived by his wife, two daughters and two sisters.

DEATH CLAIMS ORGAN AND PIANO TEACHER

Cora A. Stuckman died June 6 in her home in Nappanee, Ind. after a two month illness. Mrs. Stuckman, a member of the St. Joseph Valley AGO Chapter, was a teacher of organ and piano in her community for 68 years and served as pianist and organist at the First Brethren Church for 54 years. She began teaching at the age of 12.

She is survived by her husband, Jesse, two daughters, two grandchildren and two great-grandchildren.

WIFE OF ORGAN BUILDER DIES AFTER LONG ILLNESS

Doris Rossetta Gratian, 69, of Kenney, Ill. died June 15 at the Decatur and Macon County hospital after a long illness.

Mrs. Gratian was associated with her husband Warren in the Gratian Organ Co. She is survived by her husband, a daughter and son, and three sisters.

A CHORISTERS HOUR was heard June 4 at the Community Methodist Church, Rosemead, Cal. with Hope Hilton minister of music and organist, Richard Kelly guest organist and Edna George director of junior choirs.

NANCY HODGE was awarded the alumni award of \$50 and the \$200 scholarship prize given by the Phi Omicron Chapter of Mu Phi Epsilon as she received her BM degree in organ at the 36th annual graduation June 5 at the Cleveland Institute of Music.

ROBERTA BITGOOD directed the choir of the Redford Presbyterian Church, Detroit in a performance of her cantata Job as part of the regular service June 4.

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**N.C. CHURCH ORDERS
THREE-MANUAL CASAVANT
TRADITIONAL SCHEME**

First Presbyterian, Gastonia —
Richard M. Peek Consultant
with Lawrence Phelps

A three-manual Casavant Frères organ of 47 stops will be installed later this year at the First Presbyterian Church, Gastonia, N. C. The organ will consist of four manual divisions and pedal and will be encased in a traditional manner. The casework has been designed to conform to the contemporary architecture of the church and a rückpositiv is provided on the gallery rail.

The stoplist was drawn up by Dr. Richard M. Peek, consultant for the church and Lawrence I. Phelps, tonal director for Casavant. The scheme is based upon basic families of stops and designed both for service playing and recital use.

The stoplist is as follows:

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrgedackt 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Spanish Trumpet 8 ft. 61 pipes

SWELL
Salicional 8 ft. 61 pipes
Salicional Celeste 8 ft. 54 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Rohr Schalmel 4 ft. 61 pipes

CHOIR
Nachthorn 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quintflöte 1 1/3 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

RÜCKPOSITIV
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Spitzoctave 2 2/3 ft. 122 pipes
Zimbel 3 ranks 183 pipes
Regal 8 ft. 61 pipes

PEDAL
Contrebasse 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft. 32 pipes
Spitzprincipal 8 ft. 32 pipes
Gedackt Pommer 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Schalmel 4 ft. 32 pipes



Grady Wilson has been appointed director of music at the Bushnell Congregational Church, Detroit. He is completing his work for the DMA degree at the University of Michigan as a student of Marilyn Mason.

Both Grady and his identical twin Gordon received early training with Minnie McNeill Carr in Birmingham, Ala., and both have studied with Catharine Crozier.

Grady Wilson's recitals in the last year have included St. Mark's Church, Shreveport, La., St. Thomas Church, New York City, the West Point Cadet Chapel and Hill Auditorium, University of Michigan.



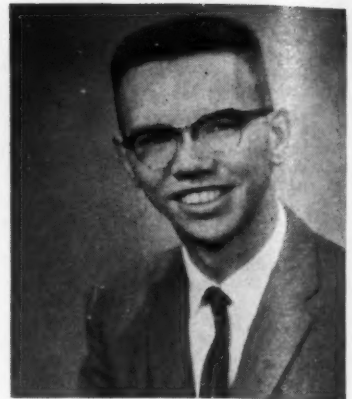
Dr. Robert S. Lord, assistant professor of the history of music and college organist, Davidson, N.C. College, has been named organist and choirmaster of St. Peter's Episcopal Church, Charlotte. He will be in charge of the adult, boys' and girls' choirs. Prior to this appointment Dr. Lord served as organist and choirmaster at the Selwyn Avenue Presbyterian Church, Charlotte.

**SWANN SOLOS AT FIRST
HAWAII BACH FESTIVAL**

Frederick Swann, New York City, was guest recitalist at the Central Union Church, Honolulu, Hawaii May 17 as part of the islands' first Bach festival. Mr. Swann played Passacaglia and Fugue in C minor, In Thee Is Gladness, I Call to Thee, Lord Jesus Christ, Prelude and Fugue in F major, We All Believe in Our God, Our Father Who Art in Heaven, Trio Sonata 4, Concerto 1 in G major, Fantasie and Fugue in G minor, Sleepers, Wake a Voice Is Sounding, Come Now, Saviour of the Heathen, Fugue in E flat, Have Mercy Upon Me, O Lord God, A Mighty Fortress Is Our God, Before Thy Throne I Now Appear and Toccata in F major.

The festival also included the Lutheran Singers, under the direction of R. Dana Lunquist, who sang Cantatas 4 and 11, with orchestra. Mr. Swann was the continuo accompanist for the Masterworks Chorale and orchestra's performance of the B minor Mass, with Melvin L. Gallagher conducting.

THE ANNUAL SPRING concert of the University of Houston concert choir was held May 22 at Cullen Auditorium and included works of Peter, Bruckner, Walton, Brahms, Boughton, Peeters, Christiansen, Berlioz, Holst, Mechen, Hanson and Merrills Lewis, the conductor.



Lewis Bruun has been appointed organist-choirmaster of Old First Church, Newark, N. J. effective Aug. 1. He takes over the post vacated by Dr. George Markey.

Established in 1666 Old First is one of the historic centers of the Presbyterian Church.

Mr. Bruun holds the bachelor and master of music degrees from the Westminster Choir College, Princeton, N. J. Organ teachers have included Alexander McCurdy, Paul Callaway and Richard Purvis. He has played numerous recitals from coast to coast.

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Dr. Arthur Birky has been appointed head of the organ and theory departments of the University of Wyoming and as organist-choirmaster at St. Matthew's Cathedral, Laramie. His new duties begin Sept. 1.

For the last five years Dr. Birky has served as an associate professor, Western Michigan University and was in charge of music at the Zion Lutheran Church, Kalamazoo.



William J. Gravesmill has resigned from the staff of Southwestern at Memphis to become director of music at the Toledo, Ohio, Museum of Art. He was dean of the Memphis AGO Chapter and chairman of the recent 1961 regional convention at which that chapter was host. He was a member of the board of the Memphis Orchestral Society and active in various other civic duties. At Toledo he will be responsible for an outstanding program in adult and child education in art and music.

A native of Ohio, Mr. Gravesmill holds bachelor and master degrees in music from Oberlin college.

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Programs of Organ Recitals of the Month

Catharine Crozier, Winter Park, Fla. — Riverside Church, New York City, July 18: Chaconne in G minor, Couperin; Recit de Tierce en Taille, de Grigny; Noël Etranger, Daquin; Chorale in B minor, Franck; The Burning Bush, Berlinski; Arabesque sur les Flutes and Dialogue sur les Mixtures, Langlais; Wondrous Love, Barber; Toccata, Sowerby.

William Weaver, Atlanta, Ga. — Second Ponce de Leon Baptist Church, June 11: Prelude in C, Mendelssohn; Come, Now, Saviour of the Gentiles, Come Holy Ghost, Lord God, Man Will You Live Blessedly and Cantata for organ, strings and voices, Lord Keep Us Steadfast in Thy Word, Buxtehude; Jesu, Meine Freude, Karg-Elert; Partita for clarinet and organ, Koetzier; Tantum Ergo, Bermudo; Pieces for Musical Clock, Haydn; Toccata and Fugue in D minor, Bach. A quartet, strings and clarinet assisted. June 15, University of Georgia chapel: Trumpet Fanfare and Voluntary in D, Clarke; Concerto in G minor, Opus 7, Handel; The Nativity and Dialogue for Mixtures, Langlais; Thou Man of Grief, Remember Me, Read; Chorale in A minor, Franck; the Haydn and Bach from above repeated.

Jean White, San Antonio, Tex. — St. Luke's Episcopal Church, June 25: Introduction and Allegro, Westminster Suite, Purcell; Alla Siciliana and Presto, Concerto 5, Handel; Jesu, Joy of Man's Desiring and Prelude and Fugue in B minor, Bach; I Believe in One God and He Took Bread, Broke It, and Gave It to Them, Titcomb; Chorale in A minor, Franck; Aria, Peeters; Magnificat 5, Dupré; Toccata in B minor, Gigout.

Louis W. Pape, River Falls, Wis. — Wisconsin State College, North Hall auditorium, May 28: Passacaglia, Buxtehude; Echo Fantasia, Sweelinck; Christ lag in Todesbanden, Jesu Christus, unser Heiland, Vom Himmel hoch and Toccata and Adagio in C major, Bach; Toccata, Symphony 5, Widor; Massig schnell, Sonata 1, Hindemith; Toccata, Monnikendam.

Paul A. Christley, Kerrville, Tex. — For the Kerrville AGO Chapter, St. Peter's Episcopal Church, June 27: Movements 1 and 2, Symphony 6, Widor; Deck Yourself My Soul with Gladness and My Heart Is Filled with Longing, Brahms; Mist, Doty; The Good Shepherd and The Transfiguration, Benoit; Prelude and Fugue in E flat, Bach.

Robert Flood, Garden City, N. Y. — Garden City Community Church, May 11: A Mighty Fortress Is Our God, Walther; Concerto 5, Handel; Pastorale, Franck; Prelude and Fugue in A minor, Bach; You Raise the Flute to Your Lips, DeLamarter; Passacaglia, Symphony in G major, Sowerby; Symphonia Mystica, Van Hulse.

Margaret Leupold, Columbus, Ohio — Ohio State University degree recital, Mershon Auditorium, April 30: Toccata and Fugue in F major, An Wasserflüssen Babylon, Christ, unser Herr, zum Jordan kam, two settings, and Contrapuncti 10, 11 and 16, Art of Fugue, Bach; Chorale in B minor, Franck; Pageant, Sowerby.

Willard Sekberg, Fort Washington, N. Y. — Fort Washington Collegiate Church, June 4: Offertoire sur les grands jeux, Couperin; Sheep May Safely Graze, Bach; Adagio, Mozart; The Bells of Ste. Anne de Beauré, Russell; Adagio, Peeters; Scherzetto, Clair de Lune and Carillon de Westminster, Vierne.

Mary Elizabeth Dunlap, Rock Hill, S. C. — First Presbyterian Church, June 18: Dialogue and Muzette, Dandrieu; O Gott, du frommer Gott, Bach; Chorale in A minor and Prelude, Fugue and Variation, Franck; Scherzo, Symphony 2 and Clair de lune, Vierne; Thou Art the Rock, Mulet.

Mrs. Bernard F. Wendt, Muskegon, Mich. — Student of Arnold E. Bourziel, AAGO, St. Paul's Episcopal Church, June 25: Sonata in E flat, Bach; Sonata in F minor, Mendelssohn; Allegro Vivace, Symphony 5, Widor; Rhythmic Trumpet, Bingham; Sonata da Chiesa, Andriessen; Toccata, Sowerby.

Jeannette E. Snyder, Clinton, Iowa — Hamilton College chapel, May 16: Prelude and Fugue in C major and Sonata 6, Bach; My Heart Is Ever Yearning, Blessed Ye Who Live in Faith Unswerving and O God, Thou Faithful God, Brahms; Te Deum, Tournemire.

Jocelyn Elizabeth Agnew, Memphis, Tenn. — Student of Adolph Steuterman, Calvary Episcopal Church, June 4: Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Harmonies du Soir and Nun danket alle Gott, Karg-Elert; Litanies, Alain.

William Watkins, Washington, D. C. — Riverside Church, New York City, July 25: Agincourt Hymn, Dunstable; On Freudt verzer, Hofhaymer; Canon and Chaconne, Couperin; Concerto 2 in B flat, Handel; Fugue, Honegger; Fantasy for Flute Stops and Ballade for English Horn and Organ, Sowerby; Prelude and Fugue in A minor, Bach. Edmund Williams, English Horn player, assisted.

Carl W. Broman, Staunton, Va. — Riverside Church, New York City, May 22 and Trinity Episcopal Church, May 16: A Mighty Fortress Is Our God, Hanff; From Heaven on High to Earth I Come, Pachelbel; We Now Pray to the Holy Spirit, Buxtehude; Introduction and Toccata in G major, Walond; Saviour of the Nations, Come, Now Dance and Sing, Ye Christian Throng and Prelude and Fugue in G major, Bach; Prelude on a Theme by Tallis, Peek; Te Deum, Langlais; Benedictus, Reger; Chorale in A minor, Franck. Lexington Presbyterian Church, May 7: Same program with Brother James's Air, Wright, replacing the Peek.

Norma Dobson and students, Tampa, Fla. — St. Andrew's Church, May 28: Dobson — Liturgical Improvization 3, Oldroyd; Benedictamus Domino, Kee; The King of Love My Shepherd Is, Young; Wilma Walker Shokes — Fantasia, Pachelbel; Devozione, Bossi; Jane Casey — Toccata in D minor, Bach; Joe Durrett — Praeludium, Bach; Jan Pless Smith — Prelude in F minor, Bach; Chorale and Chorale Prelude and Toccata, Reger; Flandria Suite, Maelckbergh.

Andrew Soll, St. Louis, Mo. — Student of Charles Cordeal, Fontbonne College, June 25: Movement 1, Sonata 1 in E flat and Toccata and Fugue in D minor, Bach; Antiphons 4 and 5, Dupré; Concerto in F, Handel; Postlude, Best; Andante, Sonata 6, Mendelssohn; Praise to the Living God, Invocation, The Lord of All and Postlude, Freed; Arioso, Goldsworthy; Capriccio and Prayer for Peace, Purvis; Now Thank We All Our God, Karg-Elert.

Joan Grote, San Francisco, Cal. — Pupil of Alfred Ashburn, degree recital, Music and Arts Institute, June 6: Passacaglia and Fugue in C minor, Bach; Concerto 5 in F, Handel; My Inmost Heart Doth Yearn and O World I E'en Must Leave Thee, Brahms; Chorale in A minor, Franck; Ave Maris Stella, Dupré; Rhythmic Trumpet, Bingham; Dieu Parmi Nous, Messiaen.

Emily Beamen, Indianapolis, Ind. — Student of George Wilson, Christ Church Cathedral, July 15: Tres Versillos de Primer Tono, de Torrijos; Medio Registro Alto de Primer Tono, Peraza; Tocata en Do mayor de Ma Esquerria, Cabanillas; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck.

Bob Booher, Roanoke, Va. — Beata Maria Virginis Kirche, Wolfenbüttel, Germany, June 10: Introduction and Toccata, Walond; Requiesscat in Pace, Sowerby; Prelude and Fugue in B minor, Bach; Chorale and Scherzo, Canida (first performance); By the Waters of Babylon, Karg-Elert; Suite Brève, Langlais.

Theodore C. Herzel, AAGO, York, Pa. — Historical Society Museum, 1804 Tannenberg organ, June 18: Fugue in C Major, Buxtehude; Aria con varazione, Martini; Flute Solo, Arne; Cathedral Prelude and Fugue, Bach; Water Music Suite, Handel; Berceuse, Vierne; Fugue in E flat, Bach.

Margaret Brakel, Eugene, Ore. — University of Oregon graduate recital, First Congregational Church, May 7: Prelude and Fugue in E major, Lübeck; Ascension Suite, Messiaen; Sonata 13 in C major, K 328, Mozart; Sonata 3 in D minor, and Passacaglia and Fugue in C minor, Bach.

Joe William McCharen, Albuquerque, N. M. — St. John Evangelist Cathedral, June 4: Prelude, Fugue and Chaconne, Buxtehude; Fugue 1 on B-A-C-H, Schumann; Sonata 1, Mendelssohn; Fugue in G major and Fantasia in A minor, Bach; Arioso, Sowerby; Mors et Resurrectio, Langlais.

Ann Waldum, Eau Claire, Wis. — Grace Lutheran Church, June 11: Prelude and Fugue in G major, Jesu, Joy of Man's Desiring and Prelude and Fugue in D minor, Bach; O Sons and Daughters, Let Us Sing, Dandrieu; Allegro, Gothic Suite, Boellmann; Palm 19, Marcello.

Amy Baker, Columbus Ohio — Ohio State University senior recital, Mershon auditorium, April 17: Introduction and Toccata, Walond; Prelude in D major and Herzlich that mich verlangen, Bach; Andantino, Franck; Finale, Symphony 2, Widor.

Roberta Bitgood, SMD, FAGO, Detroit, Mich. — Harkness chapel, Connecticut College for Women, New London, June 19: Fanfare in C and Rondeau, Purcell; Tune for Flutes, Stanley; Andantino, Concerto 3 in G, Soler; At Eventide, Bach-Bitgood; Ah, Whither Shall I Fly?, Sleepers, Wake, Before Thy Throne, O God, I Stand and Toccata and Fugue in D minor, Bach; On an Ancient Alleluia, God Himself Is with Us, Siloam, Covenanters Tune and Jewels, Bitgood; Pavane, Elmore; Les Petites Cloches, Purvis; Toccata — The Lake, Weaver.

Walden B. Cox students, Millville, N. J. — First Methodist Church, June 25: Sandra Henderson — Prayer, Guilman; A Rose Hath Risen, Brahms; Thanks Be to Thee, Handel; Dane Ewen — Andante in C major, Rheinberger; Aria in F, Handel; Come Sweet Rest, Bach; Postludium, Armstrong; Meredith Neely — Ode to the Mountain, Mason; Scherzoso, Rogers; Chaconne, Couperin; William Hoffner — Prelude and Fugue in B flat, Bach; Toccata in D minor, Nevin; Evening Song, Schumann; Sortie in D minor, Rogers; Susan Brickwood — Sonata in E minor, Rogers; Sharonne Bradway — Suite Gothique, Boëllmann.

Gordon McMillan, Redlands, Cal. — For the Santa Barbara AGO Chapter, First Methodist Church, June 11: Grand Jeu, DuMaze; Toccata per l'Elevazione, Frescobaldi; Prelude and Chaconne in C major, Buxtehude; Fantasia and Fugue in G minor, Bach; Benedictus, Reger; The Musical Clocks, Haydn; Le Banquet Céleste, Messiaen; Litanies, Alain.

Laurence Titman, Albuquerque, N. M. — St. John the Evangelist Cathedral, May 7: Toccata and Fugue in D minor, All Praise to Jesus' Hallowed Name, In Thee Is Gladness and In Death's Strong Grasp the Saviour Lay, Bach; Prelude and Elevation and Communion, Vierne; Litanies, Alain; Adagio and Toccata, Symphony 5, Widor.

Rollin Smith, Indianapolis, Ind. — Student of Kenneth Roberts, Christ Church Cathedral, July 7: Prelude and Fugue in C minor, Bach; Prelude and Fugue in F major, Reger; Theme and Variations and Te Deum, Langlais.

Judith Anne Barnett, Bloomington, Ind. — Indiana University junior recital, March 11: Toccata, Adagio and Fugue in C, Bach; Sonata 2, Hindemith; Pastorale, Symphony 2, Widor; Toccata, Sowerby.

Fernando Germani, Rome, Italy — For the Les Bois, Idaho AGO Chapter, May 9, Boise Junior College auditorium; Toccata 7, Rossi; Passacaglia 5 and Batalla Imperial, Cabanillas; Fantasia in Echo Style, Sweelinck; Concerto in E flat, Fantasia and Fugue in A minor and Trio Sonata 6 in G major, Bach; Prelude on B-A-C-H, Biggs; Fantasia 3, Reger.

Richard Cummings, Bridgeton, N. J. — First Presbyterian Church, Uniontown Pa., June 7: Chaconne in G minor, Couperin; Concerto, Cantata 142, Bach; Air and Gavotte, Wesley; Aria, Handel; Fantasia in F minor, K 608, Mozart; Londonderry Air and Greensleeves, traditional; Fugue in C sharp minor, Honegger; Clair de Lune, Karg-Elert; Veni Emmanuel, Cummins. For the regional convention, Bridgeton, N. J., First Presbyterian Church, June 31: Bach, Honegger, Karg-Elert and Mozart repeated plus Rigaudon, Campra.

Edward A. Hansen students, Seattle, Wash. — Plymouth Congregational Church, June 4: Becky Clark — Prelude and Fugue in C major, Bach; Christ the Lord Is Risen Today, Peeters; Julie Wolfe — Prelude and Fugue in G major, Bach; Matinal, McKay; Andrew Grisham — Fugue in D major, Bach; Barbara Reese — Concerto 4 in F major, Handel; Chorale in B minor, Franck; Toccata in F major, Bach.

John C. Winter, Murray, Ky. — United Church of Christ, Paducah, June 11: Ein Feste burg, Buxtehude; Tambourin, Rameau; O mensch, bewein' dein, sünde gross, Bach; Prelude, Fugue and Variation, Franck; Chorale, Aandante sostenuto, Sonata 6, Mendelssohn; Prayer, Langlais; Rathbun, Bingham; Chorale Prelude on Vulpius Melody, Willan; Carillon-Sortie, Mulet.

Robert Loyd, Albuquerque, N. M. — St. John the Evangelist Cathedral, May 21: Thanksgiving, Purvis; Fantasy 1 in F minor, Mozart; O God, Thou Holy God and O Happy Are Ye Blessed Souls, Brahms; Ricerare, Frescobaldi; O Man, Bewail Thy Grievous Fall, Bach; Cortège and Litanie, Dupré.

George W. Bayley, Lenox, Mass. — St. John's Church, Salisbury, Conn., June 11: Sonata in F Sharp, Rheinberger; Gigue Fugue, Buxtehude; I Call to Thee and Prelude and Fugue in B minor, Bach; Adagio, Symphony 6, Widor; Toccata, Andriessen.

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<p>GEORGE MARKEY Mus.D., F.A.G.O. Westminster Choir College Princeton, New Jersey Madison Avenue Presbyterian Church New York City</p>		

Programs of Organ Recitals of the Month

Wilma Jensen, Westfield, N. J. — For the installation service of the Northern New Jersey AGO Chapter, First Reformed Church, Ridgewood, N. J., May 14: Toccata and Fugue in D minor, Bach; From God I ne'er Will Turn Me and Fugue in C, Buxtehude; Requiescat in Pace, Sowerby; Aria, Peeters; Arabesque for Flute Stops, Langlais; Tumult in the Praetorium, Maleingreau; Brother James's Air and Greensleeves, Wright; Toccata, Haines.

Gerhard R. Bunge, Oelwein, Iowa — Zion American Lutheran Church, May 28: Sonata 6, Mendelssohn; Chorale in E major, Franck; Adagio, Sonata in C minor, Guilman; Scherzo, Sonata in E minor, Rogers; Aria, Peeters; Trumpet Prelude, Purcell; Now Thank We All Our God and Deck Thyself My Soul with Gladness, Karg-Elert; Wake, Awake for Night Is Flying, Bach; Prayer and Toccata, Gothic Suite, Böllmann.

Arnold E. Bourziel, AAGO, Muskegon, Mich. — St. Paul's Episcopal Church, June 11: Allegro, Concerto 2 in A minor, Vivaldi-Bach; Passacaglia in C minor, Bach; Concerto in F major, Handel; Carillon de Westminster, Vierne; Greensleeves and Brother James's Air, Wright; Preludio, Sonata 7, Rheinberger-Noble; Dreams, McAmis; Requiescat in Pace, Sowerby; Suite Gothique, Böllmann.

Albert Bowen, Utica, N. Y. — Dedicatory recital on new Schlicker organ, Trinity Lutheran Church, June 11: Prelude and Fugue in G minor, Buxtehude; Was Gott tut das ist wohlgebetan, Pachelbel; Come, O Come Emmanuel, Peeters; Lo, How a Rose e'er Blooming and O Sacred Head, Brahm; Christ ist erstanden, Bowen; Veni Creator Spiritus, Langlais; How Brightly Shines the Morning Star, Regér.

Peggy Kelley, Richmond, Va. — First English Evangelical Lutheran Church May 14: Echo Fantasia, Sweelinck; Come, Holy Spirit, Lord and God, Buxtehude; Trio Sonata 2, Bach; O Gott du frommer Gott, Brahms; Litanies, Alain; If Thou But Suffer God to Guide Thee, Peeters; Toccata, Monnikendam.

Eleanor Lee Hall, Memphis, Tenn. — Pupil of Adolph Steuterman, Calvary Episcopal Church, June 4: Prelude and Fugue in B minor, Bach; Scherzetto and Carillon du Chateau de Longpont, Vierne; Tiento and Acclamations, Langlais.

Claire Coci, New York City — For the Queens AGO Chapter, May 7, the Evangelical Lutheran Church of the Good Shepherd, Bellaire: Passacaglia, Psalm 42 and Variations on a Chorale, Bijster; Recit de Nazard, Langlais; Musette, Crucifixion and Resurrection, Dupré; Sinfonia, Cantata 29, two Schübler Chorales and Passacaglia and Fugue in C minor, Bach.

Guilman Organ School students, New York City — First Presbyterian Church, June 5, commencement recital: Carol Weber — Alleluia, Bossi; Ethel H. Smith — Toccata in C major, Bach; Florence B. Cioffi — Allegretto, Sonata 4, Mendelssohn; William Watson — St. Anne Fugue, Bach; Selena M. Dunson — Allegretto, Vierne; Lynn F. Peachey — Concert Variations, Bonnet; Solomon Heriott, Jr. — Fugue in A minor, Bach; Thomas Daniel Murray — Toccata, Symphony 2, Dupré; David Edmund Schmidt — Chorale in A minor, Franck.

James Strand, Redlands, Cal. — University of Redlands, memorial chapel, master's recital, May 15: Prelude and Fugue in D major, We All Believe in One True God and Sonata 4 in E minor, Bach; Alma Redemptoris Mater, Dufay; Prelude and Fugue in E minor, Brhuns; Concerto for Brass and Organ, Bingham; Deploation por la Semana Santa: Roget; Prelude and Fugue in G minor, Dupré. Brass and snare drum assisted.

Hans Vigeland, Buffalo, N. Y. — Dedicatory recital on Tellers described April 1961, Richmond Avenue Methodist Church June 7: Temple Suite, Stanley; O God, Thou Faithful God Partita, Bach; Sonata 5, Mendelssohn; Rhythmic Trumpet, Bingham; Divertiment, Karam; As the Sun's Declining Rays, Simonds; Pièce Héroïque, Franck. Samuel Herr, baritone, assisted.

Kent Hill, Rochester, N. Y. — Trinity Church, Buffalo, May 9: Medio de Registro Alto, Peraza; Wo soll fliehen hin, Meine Seele erhebt den Herrn, Kommst du nun Jesu and Fantasia and Fugue in G minor, Bach; Fantasia, Christensen; Concerto 3 in G major for two organs, Soler; Variations on a Noël, Dupré.

Yvonne Hommen, Eau Claire, Wisc. — Grace Lutheran Church, June 11: Sonata 6, Mendelssohn; Our Father Who Art in Heaven and Prelude and Fugue in B flat major, Bach.

Frederick Swann, New York City — Riverside Church, Aug. 1: Homage to Perotin, Roberts; Toccata for the Flutes, Stanley; Fantasia in A major, Franck; Scherzo, Symphony 2, Widor; Lebhaft, Sonata 2, Hindemith; Maestoso in C sharp minor, Vierne; Fugue, Canzone and Epilogue, Karg-Elert; Canon in B minor, Schumann; Up, Up, My Heart, with Gladness, Now God Be Praised, He Ascended to Heaven and With Tender Joy, Pepping; Psalm 94 Sonata, Reubke.

Clair F. Hardenstine, Montreat, N. C. — Dedicatory recital, All Souls Episcopal Church, Asheville, May 21: A Mighty Fortress Is Our God, Pachelbel; Dialogue, Clérambault; Rejoice, Beloved Christians, Bach; Flute Solo, Arne; Meditation on a Traditional Air, Hardenstine; Carillon, Vierne.

July 2: Fantasia in Echo Style, Sweelinck; Andante, Trio Sonata 4 and Prelude and Fugue in C minor, Bach; Gavotte, Martini; Prelude, Fugue and Variation, Franck; Vision of the Eternal Church, Messiaen; St. Flavian, Willan.

Milton Sutter, Clifton, N. J. — Reformed Church of Clifton, June 4: Tiento Quinto Tono, Cabanilles; Clausulas de Octavo Tono, de Santa Maria; Diferencias sobre el canto llano del caballero, Cabezon; Gavotte in F major, Martini; Prelude and Fugue in C major, Bach; Adagio in C major, K 356, Mozart; Wer nur den lieben Gott Lasst walten, Walcha; Sketch in C major, Canons in B minor and B major and Sketch in F minor, Schumann.

Norma Jean Stevingson, Boise, Idaho — Student of C. Griffith Bratt, Boise Junior College auditorium, May 14: Jesu, meine Freude, Walther; Trio Sonata 1 in E flat, Leibster Jesu, wir sind hier and Fugue a la Gigue, Bach; Finale, Sonata 6, Mendelssohn; Reed Grown Waters, Karg-Elert; Ye Watchers and Ye Holy Ones and Creator of the Stars of Night and Festivo, Bratt; Perpetuum Mobile, Mittelschulte.

Max Bunker, Columbus, Ohio — Ohio State University senior recital, Trinity Episcopal Church, May 28: Ein fest Burg and Auf meinen lieben Gott, Hanff; Prelude and Fugue in G major, Bach; Sonata 2, Mendelssohn; Carillon, Sowerby; Intermezzo, Symphony 3, Vierne; Ave Maria, Ave Maris Stella, Langlais; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

Joseph Leonard Students, Albuquerque, N. M. — Sponsored by the Albuquerque AGO Chapter, St. John's Episcopal Cathedral, May 15: Priscilla Danfelter — Pièce Héroïque, Franck; Joe W. McCharen — Arioso, Sowerby; Robert Loyd — Cortège et Litanie, Dupré; Phyllis Gaines — Sonata 1, Hindemith; Neal Osborn — Dieu Parmi Nous, Messiaen.

George Bozeman, Jr., Albany, Tex. — My Spirit Be Joyful, Cantata 146, Bach; Trumpet Tune and Trumpet Voluntary in D major, Purcell; Voluntary 8 in D minor and Voluntary 5 in D major, Stanley; A Mighty Fortress Is Our God, Hanff, Kittel, Buxtehude and Pachelbel; Canzona on First and Twelfth Tones; Gabrieli. Brass assisted.

Melvin K. West, College Place, Wash. — Green Lake Seventh-Day Adventist Church, Seattle, June 11: Meinen Jesum lass ich nicht, Walther; Concerto in D minor, Vivaldi-Bach; Berceuse, Dupré; Allegro risoluto and Chorale, Symphony 2, Vierne; Fugue, Two Pieces for Organ, Honneger; Scherzo, Alain; Plainte and Te Deum, Langlais.

Walter E. Urben, Florence, Ala. — For the Muscle Shoals AGO Chapter and the Florence State College, First Methodist Church, May 7: Introduction and Toccata in G major, Walond; Toccata and Fugue in D minor, Bach; Pièce Héroïque, Franck; Rondino, Elegy and Chaconne, Willan; Festival Toccata, Fletcher.

Gerre Hancock, New York City — St. Bartholomew's Church, June 28: Prelude in E minor, Bach; Air for Organ, Hancock; Chorale in E major, Franck. June 21: Prelude and Fugue in F sharp minor, Buxtehude; Carillon, Sowerby; Suite Gothique, Böllmann.

Herbert L. White, Jr., Chicago — Sherwood Music School, June 9: Chaconne in C minor, Buxtehude; Movement 1, Sonata 1, Hindemith; Prelude in C minor, Bach; Prelude and Fugue in B major, Dupré; Berceuse, Vierne; Litanies, Alain.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, June 11: Fantasia in F minor, K 608, Mozart; Elegie, Peeters; In Summer, Stebbins; Fugue, Honneger; Am Meer, Schubert; Wedding March, Mendelssohn.

Jack Ossewaarde, New York City — St. Bartholomew's Church, June 14: Introduction and Allegro, Concerto 2 in B flat, Handel; Malabar and St. Dunstan's, Sowerby; Improvisation, Karg-Elert.

Beverly Ann Jesse, Richmond, Va. — Richmond Professional Institute senior recital, St. Stephen's Episcopal Church, April 24: Verses from the Te Deum, anonymous; Laissez Paistre vos Beates, Gigault; Le Cloches, Le Begue; Adoro Te, Boely; Chaconne, Couperin; Rhapsodie 3 in Breton Themes, and Prelude and Fugue 3 in E flat, Saint-Saëns; Allegro Vivace, Symphony 1, Vierne; Prelude in E flat minor, d'Indy; Le Jardin Suspendu, Alain; Te Deum, Langlais.

Donald Ingram, Buffalo, N. Y. — Messiah Lutheran Church, St. Paul, Minn., May 21: Prelude and Fugue in A and Sheep May Safely Graze, Bach; Mass for Parishes, F. Couperin; Fantasia in F minor, K 608, Mozart; Canon in B minor, Schumann; Rhythmedre, Vaughan Williams; All My Heart This Night Rejoices, Walcha; Fairest Lord Jesus, Schroeder; Let Us All Be Merry, Pepping; Finale, Symphony 1, Vierne.

Joseph Leonard students, Albuquerque, N.M. — For the Albuquerque AGO Chapter, St. John's Episcopal Cathedral, May 15, University of New Mexico students: Priscilla Danfelter — Pièce Héroïque, Franck; Joe W. McCharen — Arioso, Sowerby; Robert Loyd — Cortège et Litanie, Dupré; Phyllis Gaines — Sonata 1, Hindemith; Neal Osborn — Dieu Parmi Nous, Messiaen.

Nancy Berve, New York City — Student of David Hewlett, Church of the Resurrection, May 28: Toccata and Pastorale, Pachelbel; When in the Hour of Utmost Need, Bach; Prelude, Adagio and Fugue, Stanley; Give Ear Unto Me, Marcello; O Mighty Lord, Schütz; Pasticcio and Andantino, Langlais; Litanies, Alain. Clare Fisher and Arlene Vowles, sopranos, assisted.

Richard S. Miller, Redlands, Cal. — University of Redlands senior recital, memorial chapel, May 22: Toccata and Fugue in F major, Buxtehude; Paduana hispania, Sweelinck; Prelude and Fugue in A minor, Bach; Three Sonatas for two violins, 'cello and organ, Mozart; Chant de Paix, Langlais; Faniare, Wyton. A string quartet assisted.

Sharon Ham, Eau Claire, Wisc. — Grace Lutheran Church, June 25: Chaconne, L. Couperin; Tierce en Taille, F. Couperin; Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; In Bethlehem's Low Manger, A Mighty Fortress Is Our God and Lord Jesus Christ, with Us Abide, Walcha; Litanies, Alain.

Gary Lyons, Columbus, Ohio — Ohio State University degree recital, Trinity Episcopal Church, May 14: Toccata in F and Trio Sonata 3 in D minor, Bach; O Welt, ich muss dich lassen and Herzlich tut mich erfreuen, Brahms; Prelude and Fugue 1 and Adagio, Peeters; Finale, Symphony 1, Vierne.

Nina Sackett, Eugene, Ore. — University of Oregon senior recital, First Congregational Church, May 21: Prelude, Fugue and Chaconne in C major, Buxtehude; Pastorale and Toccata, Adagio and Fugue in C major, Bach; Toccata, Villancico and Fugue, Ginastera; Chorale in E major, Franck.

Russell Graham, Claremont, Cal. — First Baptist Church, June 25: Fugue in G minor, Dearest Jesus, We Are Here and We Praise Thee, O God, Bach; Cantabile, Widor; Marche Triomphale, Lemmens; Litanie, Karg-Elert; Rondo Française and Suite Gothique, Böllmann; Spiritual, Purvis.

Lloyd Endter, St. Paul, Minn. — Messiah Lutheran Church, June 11: Prelude and Fugue in B minor, If Thou But Suffer God to Guide Thee, Today God's Son Did Triumph, Saviour of the Nations, Come and Prelude and Fugue in E minor, Bach; Nazard, Langlais; Sonata 2, Hindemith.

John Weisrock, Cincinnati, Ohio — Hyde Park Community Methodist Church, May 23: Prelude and Fugue in D major and Trio Sonata 5 in C major, Bach; Musette and Tambourin, Rameau; Ad nos, Liszt; Pageant, Sowerby.

Robert Ellis, Fairmont, W. Va. — First Evangelical Church, June 3: Lyric Interlude Schreiner; Trumpet Tune in D major, Purcell; Jesu, Joy of Man's Desiring, Bach; Contemplation, Purvis.

Tom Ritchie, Springfield, Mo. — Drury College, Stone chapel, June 22: Trumpet Voluntary, Purcell; The Earl of Salisbury, Byrd; Pièce Héroïque, Franck; The Squirrel, Weaver; Toccata, Symphony 5, Widor. Sharon O'Brien Smith, mezzo-soprano, assisted.

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SAN FRANCISCO IS SITE OF FIVE DAY CONVENTION

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Recitals, Master Classes and Choral Programs Cram Lengthy Regional

At San Francisco and its East Bay 230 regional convention registrants attended practically every event scheduled from June 26-30. They came from Arizona, California, Nevada and Hawaii as well as from states outside the region. In addition were many who came whenever open to the public.

SUNDAY

On Sunday night, prior to the opening day, Bob Whitley, Dr. Leo Sowerby and a new composer, Kevin Norris, gave a performance of the program to be premiered for delegates the following Tuesday. Critics liked it and the public interest was fanned for the convention. Those wise enough to have registered by mail used the spare hours for sight seeing, getting acquainted with each other or examining exhibits.

MONDAY

Early on the opening day the organ playing competition was won by 17 year old Thomas Murray, Alhambra, Cal., a member of the Pasadena and Valley Districts Chapter and a student of John Stewart. Judges Mildred Andrews, Clarence Mader, Hugo Gehrke and Dr. Lawrence Moe thought the competition as a whole showed a higher standard of excellence than is customarily heard at regional conventions.

Harold Mueller, FAGO, proved an efficient co-ordinator and general convention chairman. He opened the convention with the welcoming recital which established the note of perfection which pervaded throughout. Superlatives from the entire audience and the press far transcended the usual *dependable artist* category. His program:

Chaconne in G minor, Couperin; Concerto in D minor, Vivaldi-Bach; Chorale in B minor, Franck; Crucifixion, Dupré; Colloquy with the Swallows, Bossi; Dieu Parmi Nous, Messiaen.

The opening banquet in the International Room of the headquarters hotel was unusually pleasant with excellent food well served and with a very clever "emcee" in the person of Dr. Charles Greenwood. Conventioneers walked from the hotel to Grace Cathedral to hear Dr. Robert Baker's recital. He is a player sure of himself who is

not much swayed by fads. Nothing could have been more clear nor more electrifying than his opening and then the Berliński number. Later in the program the contrapuntal music of Bach suffered from the rolling reverberations which are the "ogre of Grace" but the playing itself was immaculate. The program:

Homage to Perotin, Roberts; Prelude for Rosh Hashona, Berliński; Prelude, Fugue and Variation, Franck; Pastoral Dance, Milford; Prelude and Fugue on B-A-C-H, Liszt; Toccata in the Dorian Mode, Four Chorale Preludes and Prelude and Fugue in A minor, Bach; Concerto in A minor, Vivaldi-Bach.

TUESDAY

Dr. Baker's master class started this day's activities. He spoke of the acoustical problems of Grace Cathedral and how these reverberations caused some trouble because of setting up their own systems of reverberation. Dr. Baker's lecture was refreshing and full of light as well as sprinkled liberally with anecdotes and interesting examples which drove home his points and made them more easily remembered. His words were well chosen, cleverly revealing and loaded with wisdom. We are sorry to say that Dr. Sowerby's lecture which followed did not compare so favorably in the minds of those who expressed themselves.

That afternoon Ronald M. Huntington, PhD, AAGO, South Pasadena, played at St. Cecilia's Church, which was reached by bus. Dr. Huntington played well, the organ was in perfect tune and the whole effect was quite acceptable, though a much lighter program than the preceding ones. The Epilogue for Pedals was interesting. His program:

Grand Jeu, duMège; Three Chorale Variations, Pepping; Prelude and Fugue in C major, Krebs; Fantasie-Chorale in F sharp minor, Whitlock; Chaconne, Rayner Brown; Roulade, Bingham; Scene de la Passion, Daniel-Lesur; Epilogue for Pedals, Langlais.

In the evening Dr. Sowerby, Mr. Whitley and Mr. Norris had a capacity audience at St. Luke's Church for a program of contemporary music. Mr. Whitley is a natural for the exposition of the music of Sowerby and other contemporary composers. His performance of these works was full of the exuberance, enthusiasm and drive which make up his personality. He understands this type of music and expounds it convincingly.

Dr. Sowerby conducted with his usual ease and Mr. Norris showed evidence of following in his footsteps, though developing a style quite independent of his teacher. The program:

Concerto in G Minor, Poulenc; Concerto

for Organ and String Orchestra, Norris, world premiere; Concerto for Organ and Brass, Lockwood; Festival Musik, Sowerby.

The choral concert by the San Francisco State a cappella choir was not well attended. Some thought the program should have been heavier but it was well chosen for this group of singers directed by John Tegnell, PhD. The balance in the Byrd mass for Four Voices was splendid. They sang works of Byrd, Schütz, Praetorius, Handel, Schubert, Fromm and Sacco.

WEDNESDAY

This was the day in East Bay. Buses left the hotel for Berkeley at 8:30 A.M. The drive to the campus of the University of California was interrupted for a visit to the Maybeck-designed First Church of Christ, Scientist. At the university Clarence Moe played a recital on the Holtkamp organ in the Alfred Hertz memorial hall of music. The recital was excellently played with warmth and inspiration. Here is a brilliant recitalist who excels in well chosen programs and demonstrates constantly his strength in musicology. His program:

Chaconne in E minor, A Boy Is Born in Bethlehem, In Sweetest Joy and Prelude, Fugue and Chaconne in C, Buxtehude; Solemn Mass for Use in the Parishes, Couperin; Noel in Trio and in Dialogue, and Noel of Foreign Origin to be played with reeds, Daquin; Prelude and Fugue in G major, Bach.

Buses were boarded again for a look at Oakland's impressive new East Bay Inter-Stake Center of the Church of Jesus Christ of Latter Day Saints and the Greek Orthodox Church of the Ascension. Next came lunch at the First Congregational Church, Oakland. It was most unfortunate that the organ at this church, played by Phillip Steinhaus, chose this time to misbehave. The recital started out very interestingly and cleanly played with fine technique, except for an attempt to use agogic accenting which threw out the rhythm. A large cipher sounded out in the Bach Prelude and Fugue in D. Mr. Steinhaus finished the piece, covering up as best he could. The recital had to be postponed in order that the schedule could be kept. Before the postponement Mr. Steinhaus played:

Prelude and Fugue in F sharp minor, Buxtehude; Come, Saviour of the Heathen, Vivace, Sonata 6 and Prelude and Fugue in D major, Bach.

(The program was continued Friday with a different repertory, at St. Luke's church).

At the First Presbyterian Church, Oakland, Newton H. Pashley played the following program:

Allegro Vivace, Symphony 5, Widor; Une

Vierge Pucelle, le Bugue; Basse et Dessus de Trompette, Clérambault; Cortege et Litanie, Dupré; Prelude, Samazeuilh; Te Deum, Langlois; Byzantine Sketches, Mulet.

French music is an idiom which Mr. Pashley understands well and performs best. The encore, Bach's Gigue Fugue, was a *tour de force*.

Robert Noehren played at St. Luke's in the evening. The program was made up entirely of toccatas that were so diversified that it is again brought to our attention that title means nothing. One of the most enjoyable was the Reger. "Mr. Noehren's mastery over any problem he sets himself was never in question and he almost got away with an all toccata program" was one remark. His program:

Toccata and Fugue in D minor and Toccata, Adagio and Fugue in C, Bach; Toccata for the Elevation, Frescobaldi; Toccata, Opus 14, de Maleingreau; Toccata on Ave Maris Stella, Dupré; Toccata, Fugue and Melodia, Reger; Toccata, Symphony 5, Widor.

THURSDAY

Thursday morning Peter Hallock gave a demonstration-rehearsal and workshop on chanting. Apparently he had in mind chanting by choir alone, but since the main reason for the chants is to let the congregation participate it is practically impossible to make them any more than a functional thing in most churches.

Concert pianist Alexander Borowsky gave the lecture Ornamentation in the Music of Bach in the Jack Tar's International Room. In spite of the difficulty, at first, of being heard, his lecture demonstration soon held with rapt attention his receptive audience. The lecture was very basic and authenticated, showing knowledge of his subject. Following the talk he played several numbers.

The Deans' luncheon was held at the hotel's Gas Buggy. Following that meeting came the business meeting for the entire membership. The meeting was conducted with skill and justice by Regional Chairman Leslie Spelman, PhD, FAGO. Several serious subjects were discussed and moves made and voted upon which will be carried back to headquarters by Dr. Spelman as recommendations for consideration. The discussion and subsequent voting pertained to the recent increase in dues; the feasibility of two official publications; the AAGO requirement for national organ playing competitions, and the possibility of headquarters furnishing a resumé of the background of nominees on the national ballot to help voters make choices.

EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York

**Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music**

Dr. Spelman answered the charge of "too exclusively Episcopal both in the examinations and in the Guild services" in the following statement given out after the meeting: "Real organists should not be limited to one type of service playing. As teachers, we must be able to guide students for all types of jobs. Young organists need not be too set but should know liturgies."

Following the meeting Thomas Murray, the young organists' contest winner, played his program at St. Mark's Lutheran Church. He played well and shows great promise. Immediately after his last number Dr. Lawrence Moe gave him the \$500 prize.

Richard Purvis played at Grace Cathedral and was complete master of "the monster." He paints with tone color rather than contrapuntal lines. It was a joy to hear this organ at its best. His program:

Suite Medieval, Langlais; Voluntary, Greene; Air for Flute Stops, Arne; Les Fives, Dandrieu; Song of the Ocean, Peeters; Scherzando, Dupré; A Fantasy, Darke; Fanfare, Purvis.

The festal evensong service at St. Luke's Church was the vehicle for another Sowerby-Whitley evening. Many organists felt steeped in contemporary sound and one questions the advisability of cramming a full evening of it into an even and open minded audience such as this. Dr. Sowerby's Ark of the Covenant promises to have a popular future. It generated more excitement than the other numbers. Both this piece and his Festival bear the distinguished craftsmanship of the composer and are somewhat noteworthy for their brevity. Unfortunately the choir's efforts were often cancelled by the organ's superior power. The program:

Jubilee, I Was Glad, The Ark of the Covenant and Festival, Sowerby; Magnificat and Nunc Dimittis in C, Stanford.

FRIDAY

A 9:00 A.M. lecture by Mildred Andrews was well delivered and contained a good sense of humor. She gave out much valuable information and indications as to one of the effective ways of teaching organ students. If she is as firm as she is beautiful it may explain why her pupils learn as well as they do.

At the Legion of Honor Harold Chaney, harpsichordist and contra-tenor Peter Hallock shared the following program:

Mr. Chaney: Three Pieces, Couperin; Sonata in C, Sexias; Sonata in D, Albeniz; Sonatas 27 in B minor and 487 in C, Scarlatti; Fantasia for Harpsichord, Douglas Green, premiere performance; Chromatic Fantasia and Fugue in D minor, Bach.

Mr. Hallock: Belezza, che s'ama and Difesa non ha, Scarlatti; Amarilli, Caccini, Music for a While, Purcell; In Darkness Let Me Dwell, Dowland; In a Merry May Morn, Nicolson.

This well selected setting enhanced both voice and instrument. After getting used to the idea and sound of this quality of voice coming from a virile young man the listeners immersed themselves in the sensitivity and artistry of both recitalists.

Following the closing luncheon and post-convention recital, many people shopped, rested or traveled towards their old routines, for a new week — full of inspiration.

FRANCES S. BENIAMS

A COMPLETELY NEW second line of large electronic instruments for the church and institutional market were announced to stockholders at the annual meeting of the Hammond Organ Company as a major step in its expansion program.



Ray Ferguson, winner of the organ playing competition at the AGO national convention in Houston in 1959 and now a ranking recitalist under the Colbert-LaBerge banner, has been appointed to the staff of the organ department of the University of Michigan school of music, Ann Arbor. He will assume the post at the beginning of the fall semester.

Mr. Ferguson has taught for the last three seasons at Oberlin Conservatory and previous to that at the Southern Baptist Seminary, Louisville, Ky.

He studied with Helmut Walcha at Frankfurt on a Fulbright grant in 1954-56 and with Arthur Poister while earning his MM at Syracuse University.



Jack H. Schneider has succeeded Dr. Roberta Bitgood as minister of music at the Calvary Presbyterian Church, Riverside, Cal. His duties began July 1. He has served as organist of the First Congregational Church of Los Angeles, Plymouth Church, Oakland, and others. Among his teachers have been Barrett Spach, Frank Van Dusen, Howard Swan, Irene Robertson, Clarence Mader and presently Richard Purvis.

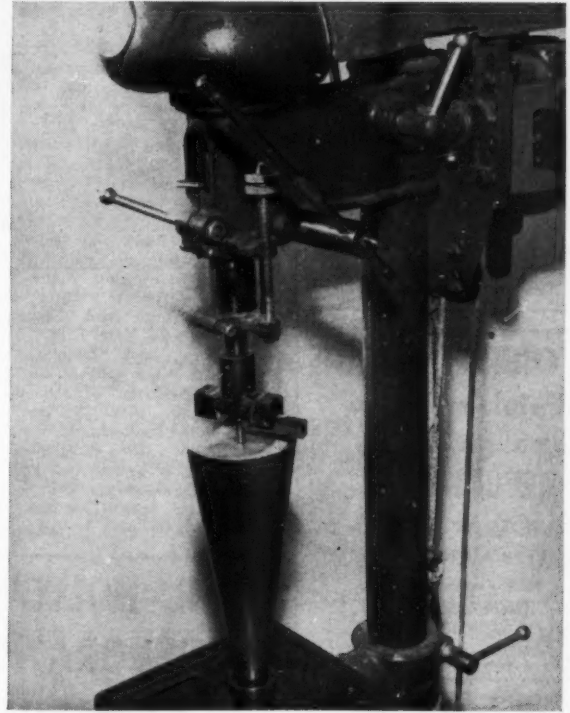
THE SIX CHOIRS of the First Presbyterian Church, Vineland, N. J. sang their fifth annual choir festival May 21; Walter D. Ross directed, William Whitehead was guest organist and Donald Zimmerman guest timpanist.

LLOYD PINKERTON directed the choirs of the First Presbyterian Church, Fort Wayne, Ind. and the Community chamber orchestra May 7 in Handel's Judas Maccabaeus.

(This is the fourth in the series of messages we mentioned in our March advertisement).

DETAILS

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NEW YORK CITY 16**JOHN GROTH**Broadway Congregational Church
New York City**REGIONAL IN SYRACUSE
ATTRACTS 175 GUESTS****TWO SERVICES HELD**Convention Features Poister, Bald-
win, Fleischer, Weaver and
GehringThe Syracuse, N. Y. Chapter hosted
the regional convention for New York,
Northern New Jersey and the Canal
Zone June 26-28 with headquarters in
the East Room of the Hotel Syracuse.
A varied and stimulating program of
events was featured at the three-day
affair.**MONDAY**Opening event was a competition of
high school age organists at St. John
the Evangelist Church. Winner of the
\$150 scholarship, given by an anonym-
ous friend of the chapter, was Joel
Weingartner, Binghamton, a student
of Harold C. O'Daniels. His numbers
were Prelude and Fugue in B minor,
Bach and the Toccata on O Filii et
Filiae, Farnam. It is interesting to note
that the winner was one of nine con-
testants and was graduated from high
school that evening. Judges of the con-
test were Arthur Poister; Hans Vige-
land, Buffalo, and Charles Dodsley
Walker, New York City.The first social hour of the conven-
tion was a tea held in the East Room
with Past-dean Grace F. Peckham,
FAGO, and Mrs. J. Paul McMahon,
wife of the host chapter's dean, serving
as hostesses. This gave visitors an op-
portunity to gather and talk shop and
visit the various exhibits of organs,
publishing houses, music stores andchoir robe manufacturers which were
on display throughout the convention.
The opening service was at St. Paul's
Episcopal Church with an academic
procession of 20 Guild members fea-
tured. The 35-voice choir under the di-
rection of H. Winthrop Martin, AAGO,
sang the harvest cantata *The Sower* by
Harold Darke and Mr. Martin's *Magnif-
icant and Nunc Dimittis* in C minor.
The choral evensong service was shared
by several clergy with the absolution
and blessing given by the Rt. Rev. Wal-
ter M. Higley, bishop of Central New
York. Host rector, the Rev. Harold L.
Hutton, gave a word of welcome to
the delegates. The prelude — Vaughan
Williams' *Three Hymn-Tune* arrange-
ments — the postlude and processional
hymns were played by Stuart W. Ral-
leigh. The first recital of the conven-
tion was given by John Weaver at the
First Baptist Church on the large four-
manual Casavant organ. He played a
fine program of music by Bach, Mozart,
Widor, Vierne and his own *Toccata*.
His superb technic was evident through-
out, but particularly in his performance
of the *Bach Trio Sonata I* in E flat.
A *Gemütlichkeit* was held in the Caval-
ier Room of the hotel concluding the
festivities of the day.**TUESDAY**At 10:00 A.M. Mayor Anthony A.
Henninger gave a rather extended ad-
dress of welcome in the Grand Ball-
room. John Baldwin, Hamilton College,
conducted a most interesting and in-
formative choral workshop. He stressed
the importance of the personality of
the choir director in generating enthu-
siasm among members of his group. He
mentioned the importance of pre-con-
ceived choral tone in the mind of the
conductor and used the *Dijon Cathed-
ral* choir as an example of thetype of tone one should strive for.
Choir morale and discipline was stress-
ed. In rehearsing the assembled dele-
gates in several choral numbers Mr.
Baldwin brought out his theories
through his own enthusiastic and in-
spiring methods. That afternoon the
Schulmerich Arlington carillon in-
stallation at the Syracuse Savings Bank
was shown. Frederick Schwartz, public
relations director for the bank, explain-
ed the features of the instrument and
Raymond F. Myers demonstrated the
carillon in a short recital, after which
delegates were invited to try the two-
manual instrument. Following this the
group adjourned to the First Presby-
terian Church for a lecture-recital on
the new Large three-manual Allen in-
strument. Robert Pearce, vice president
of the Allen company, explained the
various features of the instrument and
Dr. Dorothy K. Lee, host organist,
played a program designed to illustrate
these points.Buses then took the visiting organ-
ists to Syracuse University for the first
of a series of events there. Heinrich
Fleischer, University of Minnesota,
was heard in a program of Bach and
Reger on the large three-manual
Holtkamp instrument in the Crouse
College auditorium. The official con-
vention photograph was then taken on
the steps of Hendrick's chapel. After
an excellent dinner at Drumlins
Country Blu, delegates returned to the
chapel for one of the most interesting
features of the convention, a hymn
festival arranged by Will O. Headlee,
AAGO, assisted by Arthur Poister and
John Baldwin as directors of the dou-
ble chorus in a performance of Psalm
150, Schütz. The 200-voice choir then
joined with the congregation in sing-
ing representative hymns of the church
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demonstrating the various ways in which hymns may be presented in combination. A brass choir assisted in the Schütz number and with Vaughan Williams' arrangement of Old Hundredth. A social hour in the hotel's East Room followed this evening of inspiring music.

The surprise of the convention was a Milkman's Matinee arranged by Harris Cooper at the RKO-Keith theater at midnight. The ever-growing popularity of this convention feature was evident in the large and enthusiastic crowd of almost the entire 175 convention registrants who heard Alan Mills, Schenectady, Carleton James, Syracuse and many others take their turn at the console of the recently-reconditioned three-manual Wurlitzer and proved that their talents are not particularly one-sided. It was 5:00 AM before the last organist departed.

WEDNESDAY

On Wednesday morning the second service of the convention took place at the Church of the Assumption with a solemn Votive Mass in honor of the Holy Spirit. The choir of the church and the Marianist choir of Chaminade Novitiate sang the mass under the direction of J. Paul McMahon, AAGO, host organist. The mass was celebrated by host pastor the Very Rev. Dunstan McDermott, who also gave the sermon, and the Most Rev. Walter A. Foery, bishop of Syracuse presided. The music taken from varied sources demonstrated the differing styles of church music from Gregorian chant through the modern period. A half-hour recital played by Mr. McMahon preceded the service. A visit to the new Dutch instrument, the Verschueren organ at St. John the Baptist Church, was arranged following the mass with Julien Lemire and H. H. Groenewagen serving as hosts.

The afternoon started with a panel discussion on Music in the Small Church at the Grand Ballroom of the hotel moderated by the Rev. Richard C. Pan-

low, host chapter chaplain. This forum brought out several interesting questions from the audience concerning specific problems. Participating were M. Alfred Bichsel, Eastman School of Music; Earl F. Berg, Union Theological Seminary school of sacred music; Regina H. Fryxell, Augustana Lutheran Church Commission, and the Rev. Roger Prokop, Canastota, N. Y. At 4:00 PM the delegates bussed to the Delaware Street Baptist Church for a recital by Philip Gehring, Valparaiso University. This program on the recently-installed two-manual Schlicker organ was a high-point of the convention. He played works by Frescobaldi, Bach, Schumann and Ludwig Lenel (composer present) and was assisted in a performance of Walter Piston's Partita for Violin, Viola and Organ by Mrs. Gehring and Claude Bortel.

The closing banquet held in the Grand Ballroom brought to a climax the spirit of camaraderie which prevailed throughout the convention. John Baldwin, in his inimitable and witty toastmaster's role, asked representatives from each chapter to rise and be recognized and called upon various members of the committees and officers of the region for a few remarks, to wit: Arthur Poister, honorary chairman; Will Headlee, program chairman; H. Winthrop Martin, general chairman, and Dean J. Paul McMahon. Entertainment was provided by Syracuse's own Bea Solomon who sang some of her excerpts from Broadway scores ending the convention on just the right note.

H. WINTHROP MARTIN

AN ANTHEM FESTIVAL June 11 at St. Paul's Church, Richmond, Va. was conducted by Edouard Nies-Berger with Elizabeth Nies-Berger directing the junior choir.

DR. IRENE ROBERTSON, University of Southern California, played a recital of organ and harpsichord compositions by William Herschel. English astronomer-musician of the 18th century, for the Astronomical Society Conference held on campus June 10-13.

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POSITION WANTED—ORGANIST-CHOIR director, MM degree, experienced with multiple choirs, seeks permanent full-time position. Address G-3, THE DIAPASON.

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WANTED—MISCELLANEOUS

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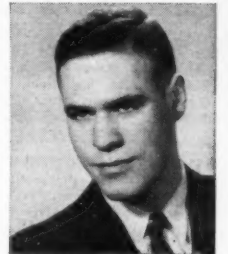
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