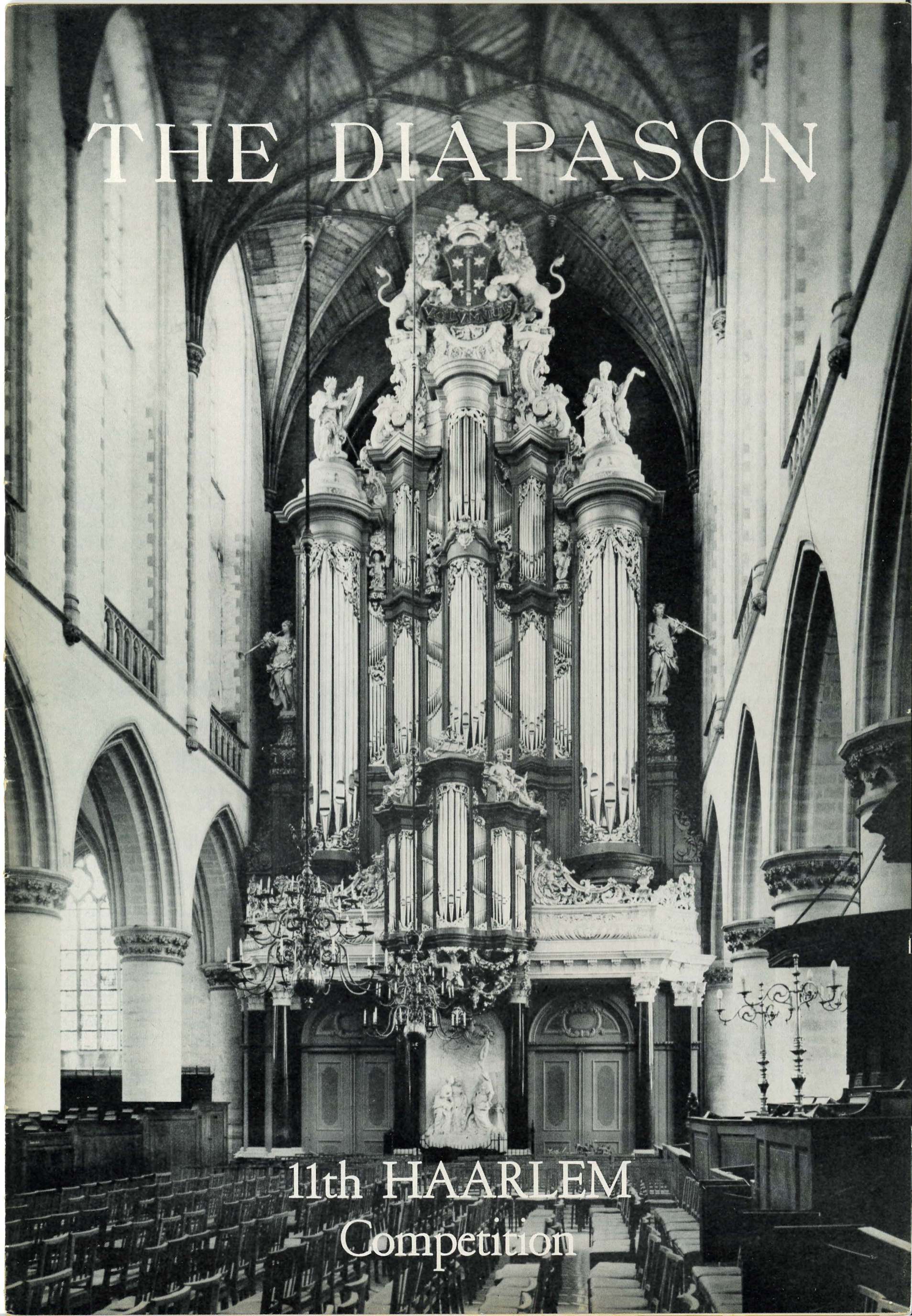


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The Boston Chapter of the American Guild of Organists announces a **YOUNG ARTISTS' COMPETITION** Spring, 1962 in cooperation with the **Boston Symphony Orchestra**

Any organist between the ages of 25 and 35 as of March 31, 1962, whose residential or professional address is in the New England states, New York, New Jersey, or Pennsylvania is eligible to compete.

A tape recording of the applicant's playing, accompanied by an application fee of \$5.00, must be submitted to the Competition Committee by March 31, 1962. The recording must be made on high quality tape at 7½ inches per second. The music performed should include a major prelude and fugue of J. S. Bach and at least one work from a later period. The total length of the tape must not exceed 25 minutes.

The players chosen on the basis of their tape recordings will appear in Boston on April 28, 1962, for further adjudication. The semifinalists of this competition will be presented in a concert at Symphony Hall on May 7, 1962, as part of the Annual Meeting of the Boston Chapter.

The final winner selected by a Committee of four judges will be presented on the 1962-63 Symphony Hall Organ Series, at which he will receive a \$500 cash award. The Committee reserves the right to withhold the award in the event that no applicant is sufficiently qualified.

All applications and inquiries should be addressed to the Chairman of the Competition Committee, Mary Crowley Vivian, 32 Avon Hill, Cambridge 40, Mass.

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

Fifty-Third Year, No. 2—Whole No. 626

JANUARY, 1962

Subscription \$3.00 a year—30 cents a copy

FOX DRAWS CAPACITY AT ORGAN OPENING IN D.C.

METROPOLITAN METHODIST
Aeolian-Skinner in Washington
Church Final Step of Rebuilding
Fine Gothic Edifice

Virgil Fox opened the new Aeolian-Skinner organ at the Metropolitan Memorial Methodist Church, Washington, D.C. Nov. 8 with the church filled to capacity long before he started to play.

The new instrument is the final step in a recent building program which doubled the length of the handsome Gothic edifice and enabled the organ to be placed in open and shallow areas to the left of the chancel. With a depth of only five feet and an elevated position the sound projects well into the chancel and nave. Because of the length of the building and certain musical considerations seven of the 55 ranks are installed at a positiv division about half way back in what was the original organ chamber.

Mr. Fox played: Sinfonia: We Thank Thee God, Have Mercy upon Us, Eternal Father, Come Holy Ghost, Come Now Saviour and Fantasie and Fugue in G minor, Bach; Symphonie Concertante, Jongen; Fileuse, Dupré; Clair de Lune, Vierne; How Brightly Shines the Morning Star, Reger.

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
Flute 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4-6 ranks 306 pipes
Trompette-en-Chamade 8 ft. 61 pipes
Clairon-en-Chamade 4 ft. 12 pipes
Chimes 24 tubes

SWELL

Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Flute Celeste 8 ft. 124 pipes
Prestant 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3-5 ranks 243 pipes
Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Spitzgeigen 8 ft. 68 pipes
Dolcan 8 ft. 68 pipes
Dolcan Celeste 8 ft. 56 pipes
Spillflöte 8 ft. 68 pipes
Nachthorn 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Gemshorn 1 ft. 61 pipes
Scharf 4 ranks 244 pipes
Cromorne 8 ft. 68 pipes
Trompette-en-Chamade 8 ft.
Clairon-en-Chamade 4 ft.
Tremulant

POSITIV

Spitzflöte 8 ft. 61 pipes
Pommer Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Oktav 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Tremulant

POSITIV PEDAL

Gedackt Bass 16 ft. 12 pipes
Spitzflöte 8 ft.
Gedackt 8 ft.

PEDAL

Resultant 32 ft.
Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 12 ft.
Rohr Bass 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes



Anton Heiller has double reason to prominent mention in this issue. As one of the panel of judges at the International Organ Improvisation Competition in Haarlem, The Netherlands last July (he had won the silver tulip himself in 1952) he showed himself a superior player and improviser and went on to teach the Bach master classes in the workshop which followed.

Next July — exactly one year to the day — Mr. Heiller will be one of the distinguished guest artists at the "International" National AGO convention in Los Angeles County.

Anton Heiller was born in Vienna in September 1923. Since the completion of his military service in 1945 he has been professor of organ at the Academy of Music in Vienna and has concertized as organist, harpsichord recitalist and conductor in the Netherlands, Belgium, Switzerland, Germany, England, Denmark, Sweden and Italy.

As a composer Mr. Heiller has written seven masses, various motets, two cantatas, music for radio, a Toccata for two pianos and music for organ and chamber symphony. He has received several awards for this: the Staatlichen Forderungspreis in 1954 for his choir music and a prize from the German publishing house of Schott.

WILLIAMSONS MAKE BIG TOUR WITH 25 CHORAL CLINICS

Dr. and Mrs. John Finley Williamson are on a coast-to-coast tour in the course of which they will conduct some 25 choral clinics at churches and colleges. Dr. Rhea Williamson will receive the Woman of the Year award from Otterbein College in Ohio in February. Her husband received his fourth honorary doctorate recently from Franklin and Marshall College, Lancaster, Pa.

He conducted a chorus of 2,000 singers Nov. 12 at a Reformation service in the city auditorium of Dallas, Tex., sponsored by the National Council of Churches.

Bourdon 4 ft. 12 pipes
Waldflöte 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Hautbois 16 ft.
Trompette 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Cromorne 4 ft.
Chimes

HUNDREDS TO PARTICIPATE IN NORTHWESTERN BERLIOZ

Some 700 singers and 200 instrumentalists will take part Feb. 4 in a vast performance of the Berlioz Requiem in McGraw memorial hall, Northwestern University, Evanston, Ill. Thor Johson will conduct and among the participants will be the university symphony orchestra and choral union, and choirs of the Evanston high school, North Park College and Woodrow Wilson Junior College.

RUSSELL DIRECTS DURUFLÉ REQUIEM AT ASYLUM HILL

Albert Russell will direct the Duruflé Requiem Jan. 7 at the Asylum Hill Congregational Church, Hartford, Conn. At the same service will be heard: Fantasie in F minor, Mozart; Concerto for brass and organ, Bingham; Concerto for organ, strings and harp, Hanson, and Introduction, Passacaglia and Fugue, Willan.

DENVER CHURCH GETS REUTER IN LATE SPRING

IN CENTRAL PRESBYTERIAN
Three-Manual Instrument of 30
Ranks Is Ordered — Everett Jay
Hilty Acts as Consultant

The Reuter Organ Company, Lawrence, Kansas, has been awarded a contract to build a new three-manual instrument of 50 ranks for the Central Presbyterian Church, Denver, Colo.

Pipework for the new instrument will be installed across the rear of the chancel in the same area that was occupied by the previous instrument. As one faces this area, the pipework of the unenclosed great and pedal divisions will be located in the center with the enclosed swell and choir divisions to the right and left respectively. The trompette-en-chamade will be located with the unenclosed great and pedal divisions. The present casework and display pipes will be retained.

The specification of the instrument was prepared by Jack Sievert of the Reuter staff, in consultation with the Meunier Associates, district representatives for Reuter, and Everett Jay Hilty, the University of Colorado, consultant for the church. Meunier will make the installation. Delivery is scheduled for late spring.

The stoplist is as follows:

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3-4 ranks 245 pipes
Trompette-en-Chamade 8 ft. 73 pipes
Trompette-en-Chamade 4 ft. 61 notes
Chimes (prepared)

SWELL

Rohrquintaten 16 ft. 80 pipes
Rohrflöte 8 ft. 68 notes
Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Flauto Traverso 4 ft. 68 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 80 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 68 notes
Vox Humana 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 68 pipes
Spitzflöte 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Spitzprincipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Trompette-en-Chamade 8 ft. 68 notes
Harp (prepared)
Tremolo

PEDAL

Bourdon 32 ft. 32 pipes
Principal 16 ft. 32 pipes
Violine 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Rohrquintaten 16 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 notes
Cello 8 ft. 32 pipes
Rohrflöte 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Hohlflöte 4 ft. 56 pipes
Hohlflöte 2 ft. 32 notes
Hohlflöte 1 ft. 32 notes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 56 pipes
Fagotto 16 ft. 32 notes
Bombarde 8 ft. 32 notes
Fagotto 8 ft. 32 notes
Bombarde 4 ft. 32 notes
Trompette-en-Chamade 8 ft. 32 notes

ORGAN MOUNTAIN CHURCH GETS 4-MANUAL MÖLLER

EL PASO'S FIRST PRESBYTERIAN

Large Edifice Being Built High on Mountain in Texas City—Dorothy Learmonth Is Organist

A four-manual Möller organ will be installed in 1962 in the new edifice now being constructed for the First Presbyterian Church, El Paso, Tex. high on a mountain overlooking the city and old Mexico. The location is actually the termination of the mountain range named the Organ Mountains for the apparent similarity of rock formations to organ pipes.

Dorothy Learmonth is the organist, Eugene Poole represented the Möller firm in the negotiations. Edward Carroll is the architect.

The stoplist:

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 24 pipes
Waldflöte 2 ft. 61 pipes
Grave Mixture 2 ranks 122 pipes
Furniture 4 ranks 244 pipes

SWELL

Contra Gamba 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viole d'Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Octave Geigen 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Zauberflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe Clarion 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
Nasat 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cymbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL

Salicional 8 ft. 61 pipes
Rohrgedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flötenprincipal 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Violone 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintadena 16 ft.
Contre Gambe 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Quintadena 8 ft.
Viole d'Gambe 8 ft.
Choral Bass 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Trumpet 32 ft. 32 pipes
Contra Trumpet 16 ft. 12 pipes
Fagotto 16 ft.
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes

ANTIPHONAL PEDAL

Lieblichgedeckt 16 ft. 32 pipes
Rohrgedackt 8 ft.

FLEISCHER TO PLAY, LECTURE AT OLD ROCKEFELLER POST

Heinrich Fleischer, now of the University of Minnesota staff, will return to his old console in Rockefeller Memorial Chapel, University of Chicago, for a recital Jan. 9. His program will include Frescobaldi's Orbis Factor Mass; a fragment of a Reger organ mass; Kyrie Fons Bonitatis from Bach's organ mass; Sonata, Opus 92, Krenek; Te Deum, Lenel; Partita on Christ Who Art Both Light and Day and Passacaglia and Fugue in C minor, Bach.

Two evenings earlier (Jan. 7) Dr. Fleischer will give a demonstration lecture on the Krenek and Lenel to be played on the recital as well as on the Bach Passacaglia. Admission to both chapel events will be without tickets.

THE DIAPASON

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Jean Langlais will open his fifth American tour Jan. 28 at the Church of the Heavenly Rest, New York City. On his tour he will play several new organs, including the dedication of the new Casavant at St. Bernard's Church, Mount Lebanon, Pa. pictured in the April 1961 issue. He will conduct six master classes mostly of his own works including his new American Suite. The closing recital of the tour will be played April 9 at St. Thomas Church, New York City.

The complete schedule: January: New York 28, Pittsfield Mass.; (recital and master class) 29. February: Brantford, Ont. 2, Flint, Mich. 4, Chicago 6, Toledo (recital and master class) 9, Urbana, Ill. 11, Pittsburgh, Pa. (Mount Lebanon) 12, Milwaukee 18, Kansas City 19, Greenville, S.C. (recital and master class) 22, Mars Hill, N. C. 24, Sarasota, Fla. 26, Miami 28.

March: Winter Park, Fla. 2, Lakeland, Fla. 3, Rock Hill, N. C. (recital and master class) 3, 5, Jacksonville, Fla. 8, Oxford, Miss. (recital and master class) 10, Baton Rouge, La. 12, Houston 13, Dallas 14, Austin 16, Phoenix, Ariz. 18, Wheaton, Ill. 23, St. Paul, Minn. 25, Northfield, Minn. 26, Boys Town, Neb. 28, Chambersburg, Pa. 30. April: Elkins Park, Md. 1, Lancaster, Pa. 2, Baltimore 3, New York 9.

CALLAWAY OPENS REBUILT ORGANS AT TRINITY CHURCH

Paul Callaway, Washington Cathedral, played the opening recital Nov. 8 on the two rebuilt Aeolian-Skinner organs in Trinity Church at the head of Wall Street in New York City. The stoplists and a picture adorned the front page of THE DIAPASON for July 1958. There were some changes in the original specifications.

The 30-rank chancel organ is installed in a side chamber with two unenclosed divisions speaking out behind the open casework. The recit is back of these.

The 87-rank gallery organ lies behind the old Henry Erben case with the positiv on the gallery rail where the original choir rested. Both instruments are playable from a four-manual console in the chancel which was used to play the 1924 Ernest M. Skinner organ for several years.

Dr. Callaway played: Moderato and Andante Sostenuto, Gothic Symphony, Widor; Preludio, Symphony 2, Dupré; Five Sonatas for chamber organ, Scarlatti; Vater unser in Himmelreich and Kyrie, Gott heiliger Geist, Bach; Chorale in E, Franck; Ad perennis vitae fontem, Sowerby; Herzlich tut mich erfreuen, Brahms; Ad nos, Liszt.

CCWO BEGINS SEARCH EARLY FOR 1962 GRUENSTEIN WINNER

The Chicago Club of Women Organists offers its 1962 Gruenstein award to a promising young woman organist between 16 and 35 years of age. The award carries a stipend of \$100 and a public recital next season under club aegis.

The contest date is May 6 and the required pieces are the Bach Fugue in E flat (St. Anne) and a Romantic or contemporary work of the young woman's own choice. For further information and application blank write: Mrs. Lauren R. Berry, 17326 Forestway Drive, Bremerton Woods, Hazel Crest, Illinois.

The 1961 competition attracted contestants from several states.

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St. Matthew Passion (Urtext) (German)	2.50		on rental	
BEETHOVEN — An die Freude (German)	1.25		on rental	
Missa Solemnis (Latin)	2.50		on rental	
BRAHMS — German Requiem (German)	1.50		on rental	
(English)	1.50		on rental	
BRUCKNER — Mass No. 3 (F min)	2.50		on rental	
Mass in E minor (SATB, Winds) .....	.90	2.00	15.00	
Te Deum .....	.90	1.50	15.00	.75
BUXTEHUDE — Jesu, Joy and Treasure .....	.60	.60	.45	.15
Open to me Gates of Justice .....	.60	.60	.60	.30
FINNEY — The Edge of Shadow	1.25		on rental	
GRIEG — Four Psalms (a cappella) .....	.50			
Landsighting (English-German) .....	.80	2.00	5.00	.50
HANDEL — Dettingen Te Deum (German)	1.50		on rental	
Foundling Hospital Anthem .....	.90		on rental	
Messiah (Urtext) (English-German)	1.50		on rental	
O Sing unto the Lord (Anthem IV)	3.00	3.00	6.00	1.00
Psalm 112 (Laudate Pueri Dominum) .....	.90	9.00	9.00	.80
St. John Passion (English-German)	3.00	15.00	12.50	1.25
Te Deum (Utrecht)	3.50	12.00	10.00	1.00
HAYDN — Creation (English-German)	2.50		on rental	
Harmony Mass (Mass Bb)	2.50		on rental	
Missa Solemnis (Heilig-Messe)	1.50		on rental	
Nelson Mass (Coronation, Imperial)	1.50	15.00	15.00	1.00
Seasons (English-German)	2.50		on rental	
Seven Last Words (German)	2.00		on rental	
HOVHANNES — Magnificat (Latin-English)	1.50		on rental	
MOZART — Mass in C minor, K.427 (417a)	2.00	20.00	20.00	1.00
Requiem (Latin)	1.00	15.00	13.50	.90
PINKHAM — Easter Cantata .....	.90		on rental	
REGER-HINDEMITH — Psalm 100 (English)	4.50		on rental	
VERDI — 4 Sacred Pieces:				
Ave Maria (SATB, a cappella) .....	.25			
Laudi Alla Vergine Maria (SSAA, a c) .....	.30			
Stabat Mater (Mixed Voices)75	6.00	10.00	.50
Te Deum (Mixed Voices)75	6.00	10.00	.50

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"Happy New

Year"

by Charles Peaker

All over Christendom, cantatas, carols and anthems are going back on the shelves. Herod's ignoble role is over again, the tumult and the shouting dies as the Kings depart — which reminds me: make poor old Mr. Simkins Balthasar next year if he is still with us — or, for that matter, if I am.

One trying ordeal is in its second phase. Recipients of our Christmas cards, who forgot us, are showering us with New Year Greetings. Hardly look right to re-address them to folk we forgot, I suppose. My wife, who is quite as tired as I am, says it is sinful to talk like this. How would we feel, she says, if no one sent us anything. She adds sagely that it is the spirit that counts. How true that is... be back in a moment!

Ah! that's better! One thing I do wish, though, as I look around our walls. Why do people send organists so many pictures of infantile choir-boys lighting improbable candles before a lot of gilded stove-pipes? Reindeer, fat lambs, shepherds with faces remarkably like their own sheep, these are fine, we love them, but little choir-boys with bare feet and water on the brain—*oh no!*

Then the verses! Our grocer, bless him, sent us this message:—

Hearing the first Christmas Carol
Makes me think ESPECIALLY of you,
And wish you a merry season
And the Happiest New Year too.

Now, I daresay he sent out several hundred of these cards so that first carol he heard (somewhere about the start of November) must have struck the poor guy all of a heap.

There's a note of condolence in the next one; the word "little" does it, I think:—

May a little more gladness
And a little more cheer
Be yours at this season
And throughout the New Year.

I once thought these things were concocted by retired clergymen and decayed gentlewomen. I beg their pardon, I was wrong. They are perpetrated by hard-headed business-men who boldly invade the realm of Arts and Letters annually because they "know what people want." Does the following verse scan, or is it what the hymn-books call Peculiar Metre? Tush! who cares? Toss some ivy, bells, choir-boys and "little stockings" in and it'll do:

Christmas trees are trimmed and glowing
Sweet carols are being sung
Christmas chimes are gaily ringing
Little stockings are being hung:
So now's the time for sending
Cheery Greetings right to you
For the merriest kind of Christmas
And a Happy New Year too.

Let's have a go ourselves, exercising the same freedom:—

Father's honest map is glowing
As he wines and dines our guests
Nought in his demeanour showing
As he gaily quips and jests
That behind his kind smooth forehead
He is adding up the cost
Of the little Christmas stockings
For he fears the worst
With nothing but two very small
weddings
To tide us over
Till January thirty-first.

Is this too hard? Then call in the



You gone — a worse thing
Might befall us.

Browning (Home thoughts —)

Enough of this; I will suppress some lovely things that "came" to me, any one of which *we* might sell to whole congregations. Let's put down some New Year Resolutions—none of them "sick-lid o'er with the pale cast of (much) thought."

1. To get on the bench ten minutes before the service and play a "piece" sometimes. Low D on the Bourdon followed by vague rumblings is not good enough *every* Sunday.

2. To hit the choir-boys occasionally. Some boys are like bells, (though with more brass in their composition) and should be struck regularly.

3. To listen to the sermon at least once a month. While figuring out the cost of a new car, catch one sentence and then say something like this to the preacher afterwards: "That bit about the Ishmaelites..." This will tell the gratified minister that we are "on the beam" and not in the moat.

4. To be more humble in 1962. Forget that text about not hiding your light under a bushel; you'll never find a bushel large enough anyway!

5. For my own part, everytime anything goes wrong with anthem or psalm I'm going to say to myself fiercely "It's all your fault, you dope."

6. I mean to be patient with people who hamper both practice and postlude by watching my feet and exclaiming loudly, remembering how I did the very same thing to Lynnwood Farnam many years ago. (It was Widor Six at that F sharp minor variant with the pizzicato pedal.)

7. THE DIAPASON has left you some space here. Add your own Resolution!!!

experts. Any one of the following accompanied by a cheque for One Hundred Dollars (\$100.00) would enchant us. The authors! Tut tut, don't carp. Who's gonna look 'em up?

How faithful he observes
Each rubric
Heav'n bless our Minister
Of Music.
Shakespeare (Much ado about nothing)

The New Yeere dawns, 'tis Sixty-Two
Deere organiste, we thinke on you
O may ye Quire, bothe boys and menne
Sings gladlie manie an hotte Amenne.
Chaucer

We hope the New Year finds you healthy
Autocratic, vain and wealthy
Should someone criticize your choir
Play louder still and strike the "Lyre"
Goldsmith (Retaliations)

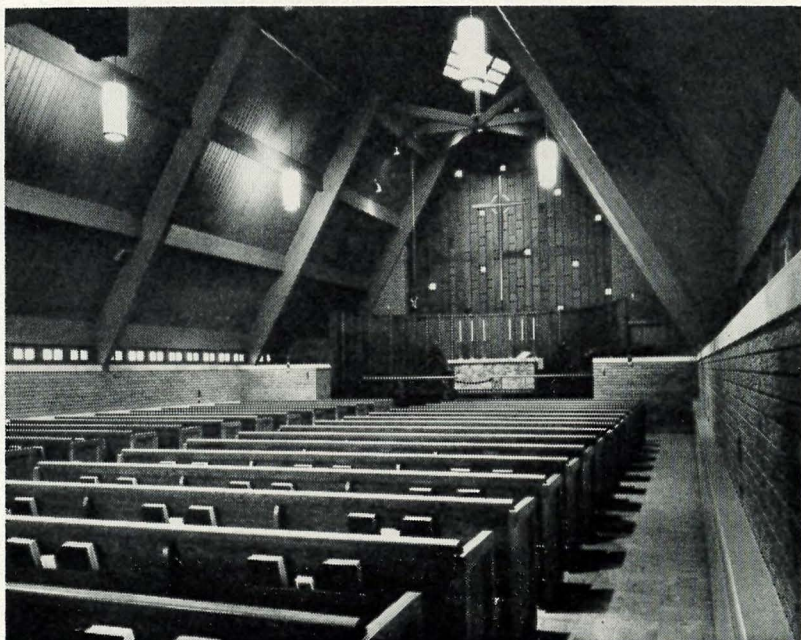
Jove speed your couplers, keys and stops
As in the New Year blithely hops.
Hardy

With YOU dear fellow
We'll not meddle
Your choir shall bellow
You shall pedal;
One thought shall constant
Be our solace —

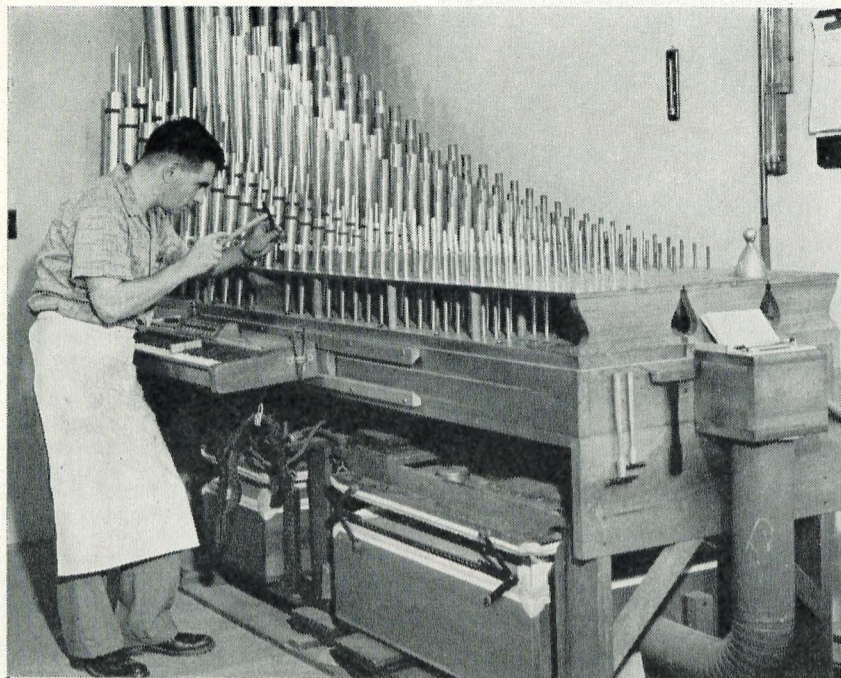


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Jan Bender — Come, Ye Faithful, Raise the Strain (SAB)	No. 98-1565	.22

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GRESS-MILES REBUILDS BRONXVILLE INSTRUMENT

MAJOR CHANGES SCHEDULED

Christ Church Organ, Designed by
Harrison, Familiar Through
Robert Owen Recordings

The organ in Christ Church, Bronxville, N.Y., well known through the recordings and recitals of its organist, Robert Owen, will be completely rebuilt and enlarged by Gress-Miles in 1962. The plan includes a completely new positiv, new great and pedal choruses making use of rebuilt existing pipework supplemented by new registers, and wide use of low-pressure, open-toe classic voicing techniques. The most characteristic features of the late G. Donald Harrison's work will be retained with the original positiv becoming an oberwerk division (swell 1); the pipes of the original great principal chorus, inspired by the Silbermann school, will be recast into the chorus of swell 2. The swell 2 reed chorus will be retained intact. New chests and action on Gress-Miles all-electric system will be provided for the swells.

Designed by Bertram Grosvenor Goodhue, Christ Church has accoustics ideal for organ tone.

The new specification will be as follows:

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Rauschquint 2-3 ranks 171 pipes
Mixture 4-6 ranks 330 pipes
Trumpet 8 ft. 61 pipes

POSITIV

Lieblich Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Superoctave 1 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Scharf 3-5 ranks 269 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

SWELL 1 (OBERWERK)

Bordun 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Flute Celeste 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Quintflöte 1½ ft. 61 pipes
Zimbel 3 ranks 183 pipes
Rohr Schalmel 8 ft. 61 pipes
Tremulant

SWELL 2

Traversflöte 8 ft. 73 pipes
Gambe 8 ft. 73 pipes
Voix Celeste 8 ft. 73 pipes
Voix Eolienne 2 ranks 8 ft. 134 pipes
Prestant 4 ft. 73 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 4-5 ranks 293 pipes
Basson 16 ft. 12 pipes
Trompette 8 ft. 73 pipes
Clairon 4 ft. 73 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Violonbass 16 ft. 32 pipes
Subbass 16 ft. 12 pipes
Quintaton 16 ft. 32 notes
Principal 8 ft. 12 pipes
Violon 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Octave 4 ft. 32 pipes
Gedecktlöte 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Mixture 5-6 ranks 180 pipes
Basson 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft. 32 notes
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Rohr Schalmel 4 ft. 32 notes
Cornett 2 ft. 32 notes

Fox, Duruflé' and Peeters Heard in New Recordings

Everyone who has heard Virgil Fox play the Jongen Symphonie Concertante will want a copy of his new Capitol recording of the work, made last summer on the Palais de Chaillot organ (pictured on page 33 of last May's issue). The orchestra of the Théâtre National de l'Opera, with Georges-Prêtre conducting, provides brilliant support for what is surely one of the most stunning of all virtuoso performances. Though the piece itself had its American premiere some 20 years before Mr. Fox adopted it, he has made it so completely his own that no other player is likely to challenge him on it. The stereo record is next best to hearing it in person, as we did in Detroit or earlier at the opening concerts of the Riverside organ. This is a must for any organ record library.

It is interesting to have Maurice Duruflé's Angel recording of the Poulenc concerto, a very different approach from the familiar Biggs version — much more in the Romantic style of playing, we think. Both will have their adherents and both should be carefully studied by anyone with the pleasant prospect of playing this delightful work with the strings and timpani it requires. The orchestra here is listed as the French National Radio and Television orchestra — not improbably the same group which played with Mr. Fox. The same conductor is at the helm. The organ is in the Church of St. Etienne du Mont, which gives a very different room sound than that of the Palais de Chaillot; incidentally, we rather prefer the St. Etienne sound.

The reverse side of the Poulenc Concerto is the same composer's Gloria in G in which soprano Rosanna Carteri does some beautiful singing and the chorus of the French National Radio joins its orchestra. The six-section work gets a warm and loving performance.

Last summer on our visit to Flor Peeters home, we were given a couple of records as souvenirs. One of these records, an HMV of Organ Music of North Germany and the Netherlands is probably available through dealers here. Recorded on the famous Schnitger at St. Michael's Church, Zwolle, The Netherlands, it contains some of the most satisfying playing we have heard M. Peeters do. The organ records very well, as it has on other records made there. The composers represented are Tunder, Hanff, Buxtehude, Lübeck, Böhm, Obrecht, Isaac, Sweelinck, Scheidt and Kerckhoven.

Mr. Peeters' other record, recorded for Christophorus-Verlag Herder, Freiburg in Breisgau, will probably not be so easy to obtain. Its engineering is inferior to the other records discussed here but the sound of Mr. Peeters' own Stevens organ in the Cathedral at Mechelen seems particularly well-suited to his own Passacaglia and Fugue and the Franck B minor Chorale — the "cathedral sound," Mr. Peeters calls it. — FC

E. POWER BIGGS was guest organist for a Music of the American Revolution program Nov. 12 at the 150th anniversary homecoming service at St. George's Church, New York City.

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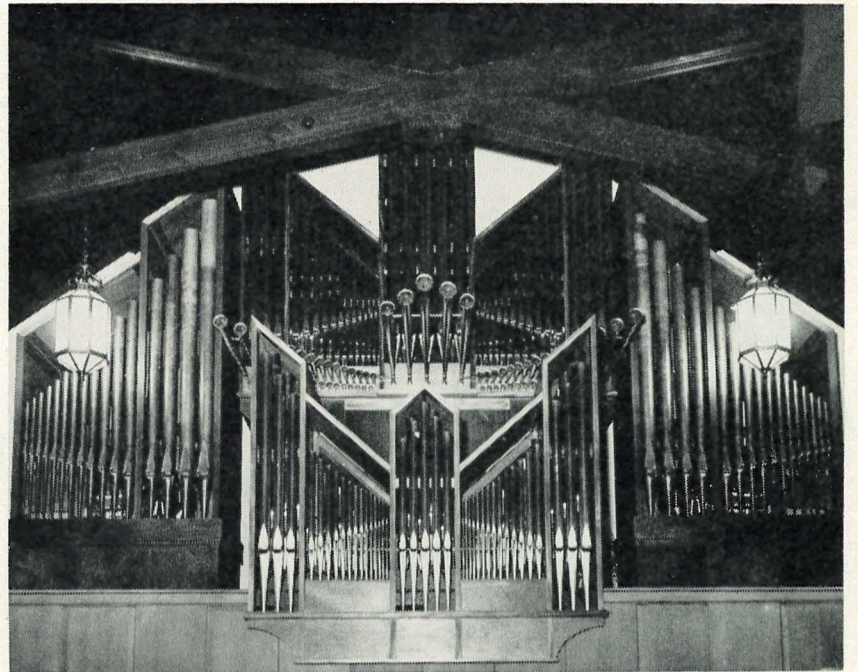
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**JOHN MUELLER OPENS
CAROLINA FLENTROP
AT REYNOLDA PRESBYTERIAN**
Three-Manual Is Third by Builder
in Winston-Salem — Mrs. A. C.
Aspden Organist-Director

John Mueller, Salem College, gave the dedicatory recital Nov. 19 on the new three-manual Flentrop organ at the Reynolda Presbyterian Church, Winston-Salem, N.C. Dirk A. Flentrop installed the instrument in July, the second of three installations in the city. The rear gallery installation consists of 39 ranks and 30 stops including a Spanish trumpet (en chamade). The great and pedal are housed in three large cases open in front and standing about a foot free from the back wall of the gallery. The Brustwerk is enclosed and is just above the console. The ruckpositiv hangs on the railing of the balcony just behind the organist. The organist and choir director is Mrs. A. C. Aspden.

The action is mechanical; the disposition is as follows:

GREAT

Quintadeen 16 ft. 56 pipes
Prestant 8 ft. 56 pipes
Roerfluit 8 ft. 56 pipes
Octaaf 4 ft. 56 pipes
Nachthoorn 4 ft. 56 pipes
Quint 2 3/4 ft. 56 pipes
Superoctaaf 2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Trompet 8 ft.

SWELL (BRUSTWERK)

Lieflijk Gedekt 8 ft. 56 pipes
Dulciana 8 ft. 44 pipes
Spitzfluit 4 ft. 56 pipes
Prestant 2 ft. 56 pipes
Quint 1 1/2 ft. 56 pipes
Basson-Hobo 8 ft. 56 pipes
Tremulant

POSITIV

Gedekt 8 ft. 56 pipes
Prestant 4 ft. 56 pipes
Roergedekt 4 ft. 56 pipes
Gemshoorn 2 ft. 56 pipes
Scherp 3 ranks 168 pipes
Sesquialter 2 ranks 112 pipes
Kromhoorn 8 ft. 56 pipes

PEDAL

Subbas 16 ft. 32 pipes
Prestant 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Quint 5 1/2 ft. 32 pipes
Octaaf 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Fagot 16 ft. 32 pipes
Trompet 4 ft. 32 pipes

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**MIDWINTER A BUSY SEASON
FOR CREW FROM TOP STABLE**

Marilyn Mason will make a short tour of England in January with recitals in Bristol, Bradford, Middlebrogh, Oxford, Manchester, Hereford and York. Returning to this country Feb. 11 she will play for the Birmingham, Ala. AGO Chapter Feb. 17 and conduct a master class, for the Savannah, Ga. Chapter Feb. 20 and for the Winston-Salem, N.C. Chapter Feb. 23.

William Teague will play Jan. 16 for the Hartford AGO Chapter and Jan. 17 at Christ Chapel, New York's Riverside Church.

Before John Weaver enters military service Feb. 1 he will play Jan. 15 in Kansas City, Jan. 20 in Minneapolis, Jan. 23 in Fort Wayne, Ind. and Jan. 25 in Lansing, Mich.

Robert Baker will open the new four-manual Hillgreen-Lane organ at Gustavus Adolphus College, St. Peter, Minn. Jan. 14. It was described in the May 1959 issue.

Donald McDonald will play Jan. 15 for the Worcester, Mass. Chapter.

Ray Ferguson plays Jan. 7 on the Boston Symphony organ series and Jan. 26 on the new Aeolian-Skinner at the Pasadena Presbyterian Church.

David Craighead will give a recital and master class for the Chicago Chapter Jan. 22 and 23 and a similar pair Jan. 26 in El Paso. In California he will play in Fresno Jan. 28, at Long Beach Jan. 30, in Chico Feb. 1, at Pasadena Feb. 4, at Santa Ana Feb. 5, with a master class there Feb. 3. He will play in Boys Town Feb. 7, in Youngstown Feb. 9 and for Philadelphia's Matinee Musical Club Feb. 13.

A THANKSGIVING choral vesper at the First Presbyterian Church, Akron, Ohio Nov. 22 featured contemporary American Composers, among them Seth Bingham, Aaron Copland, Herbert Elwell, Alan Hovhaness, Leroy Robertson, Leo Sowerby, Randall Thompson, Virgil Thomson and Searle Wright.

WILLIAM WHITEHEAD conducted choir, orchestra, harpsichord, soloists and Joan Lippincott, Westminster Choir College, at the organ in a performance Nov. 19 of Bach's Sleepers, Wake at the First Presbyterian Church, Bethlehem, Pa.

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WESTMINSTER PRESBYTERIAN

Three-Manual Goes into New Contemporary Gothic Structure —
Stephen Farrow Organist

The Westminster Presbyterian Church, Greenville, S.C. has contracted with the Holtkamp Organ Company of Cleveland for a three-manual instrument for its new edifice to be completed about Christmas 1962. The building, a contemporary Gothic structure featuring a free-standing 160-foot tower, was designed by Harold E. Wagoner of Philadelphia.

The organ will be installed in the west gallery with the major portion of the pipework exposed; the pedal 16-ft. principal and 16-ft. posauone pipes will be prominent behind the great and positiv divisions. The swell will be located behind the 16-ft. principal pipes. The console will be placed at the center of the gallery rail facing the instrument; the choir space between the two will seat about 35 singers. Walter Holtkamp designed the organ to be installed shortly after completion of the building. Stephen Farrow is organist-choirmaster.

The specification is as follows:

- GREAT**
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlfloete 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 73 pipes
- SWELL**
Flûte à Cheminée 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Gemshorn 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Octave Quinte 1½ ft. 61 pipes
Schalmey 8 ft. 61 pipes
- POSITIV**
Copula 8 ft. 56 pipes
Praestant 4 ft. 56 pipes
Rohrfloete 4 ft. 56 pipes
Octave 2 ft. 56 pipes
Sesquialtera 2 ranks 112 pipes
Fourniture 3 ranks 168 pipes



Sibyl K. Sharp, FAGO, FTCL, has been appointed organist and director of music at the Webster Groves Christian Church, Glendale, Mo., a prominent St. Louis Suburban church. For four years Mrs. Sharp has held a similar post at the Teaneck, N. J. Presbyterian Church.

Mrs. Sharp's husband, Dr. Billy Sharp, has recently assumed a new position as director of the Youth Counseling Service of St. Louis.

Mrs. Sharp has her bachelor of music degree from the Manhattan School of Music, New York City, and is a graduate and former faculty member of the Guilman Organ School, where she studied with Willard Nevins. Her teachers in organ and theory have included Bronson Ragan and the late Harold Friedell. She is a member-at-large of the board of examiners of the AGO, and in 1960 she placed second in the national organ playing competition preceding the Detroit Convention.

- PEDAL**
Principal 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Quintadena 16 ft.
Octave 8 ft. 12 pipes
Flauto Dolce 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes

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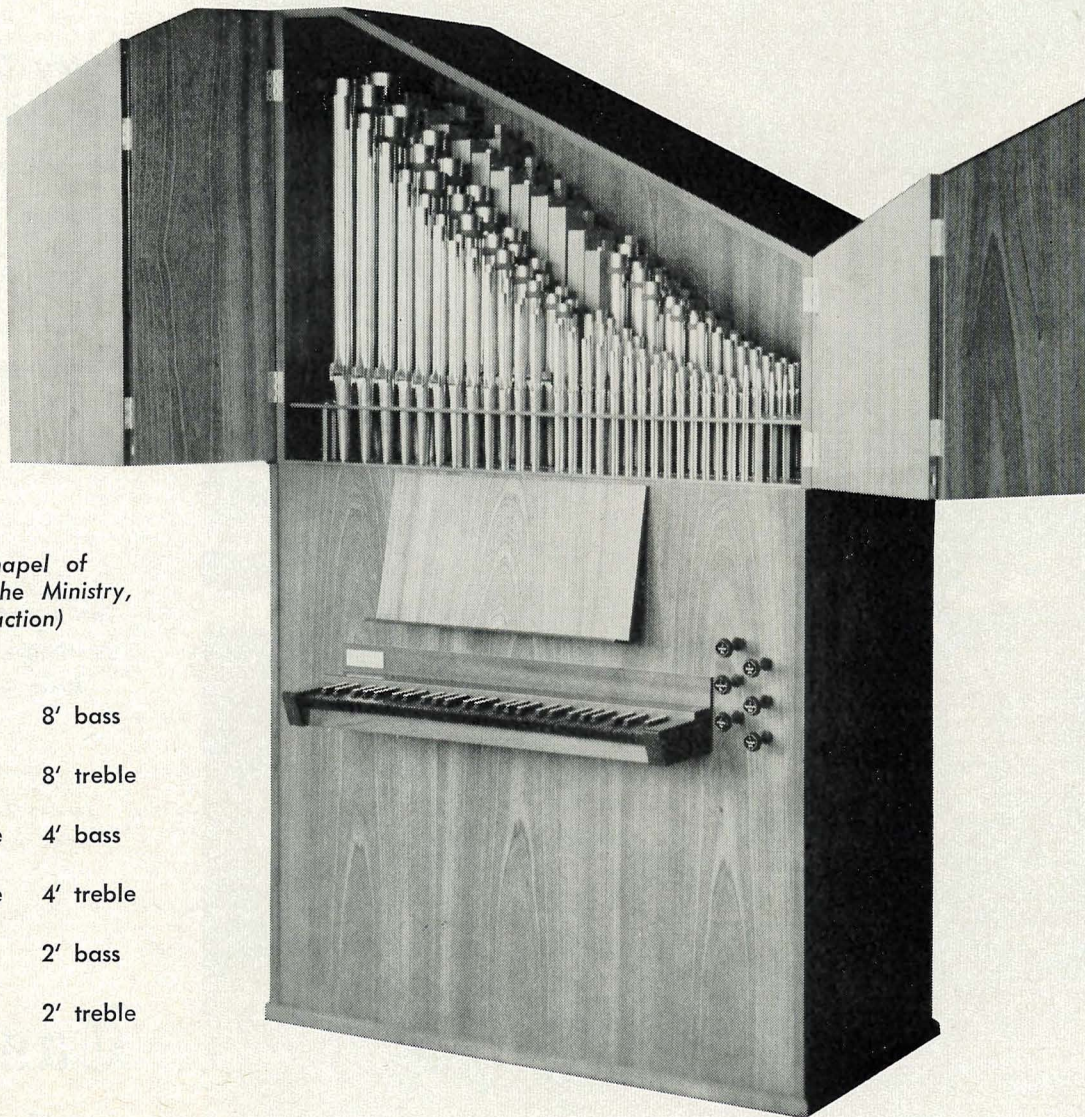
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gedeckt 8' treble
rohrfloete 4' bass
rohrfloete 4' treble
principal 2' bass
principal 2' treble

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Christmas Season Still Echoes in New Anthems

While choir directors were desperately striving to achieve superhuman perfection at their rehearsals for Advent, Christmas and Epiphany music, choral publishers were busily at work pulling new works off the presses (some of them for that very season!) to try to tempt directors in their very first forays to music stores in the new and, we hope, no more anxious and uncertain year which the new calendars call 1962.

What was sung for that season which ended 1961 will be the subject of our usual annual summary in February.

The largest new work we have received is not exactly a sacred one and consequently perhaps not quite in place here. But it is a large work and a serious one: Ross Lee Finney's *Edge of Shadow* (C. F. Peters) composed on commission for Grinnell College. It has a beautiful text by Archibald MacLeish and is scored for two pianos, celesta and a lot of percussion along with the chorus. We assume that the photographed vocal score was what was used for its first performance; it is certainly difficult to read even for the purpose of reporting favorably on its singableness and effectiveness. But we seem to recall that the Hovhanness *Magnificat* (also Peters) first came to us some three years ago in just as unideal a form. But now that latter work's worth has been so widely recognized that it is in its fourth printing, at last suitably engraved and with its Latin text adapted into English by Hugh Ross. Perhaps the Finney work will achieve this too. Gordon Binkerd's setting of Psalm 93 is ambitious but not inordinately difficult with a carefully registered real organ part; it is suitable for a festival occasion.

Novello issues not previously listed are a second series of Six Carols, simply arranged by Basil Ramsey for SAB,

Two Introsits (unaccompanied) by John Wood, an Ave Maria by Peter Maxwell Davies and Daniel Jones' big O Lord, Have Thou Respect, commissioned for the Llandaff Cathedral festival.

McLaughlin and Reilly's Christian Life in Song Advent and Christmastide section should have interest outside the Catholic area for which it is intended. It contains a wide selection of material any director might wish to have at hand.

Some of the McL and R material this month has only Latin text and three of these numbers are from standard composers of the past. There are an SAB *Puer Natus Est*, Morales; SATB *Hodie Christus Natus Est*, Clérambault, and *Stabat Mater*, Pergolesi for two equal voices. There are Ave Marias by A. H. Rosewig and Russell H. Davis, and three pieces by William J. Marsh, *Filiae Regum* and *Flos Carmeli* printed together and *Ecce Sacerdos* with trumpets and organ and text in both Latin and English.

All the McL and R material with English text is for the Christmas season. There is a TTB *A Virgin Most Pure* by Noel Goemanne; a series of Four Caecilian Christmas Hymns for two equal voices; Eight Caecilian Christmas Carols for two, three and four equal voices; Eight Caecilian Christmas Choruses, SATB, and another set of Seven Christmas Choruses. All these sets contain both familiar and unfamiliar material in generally very simple arrangements. Joseph Martucci's *In David's Town* uses a rather effective dialog device; Edward Grey's so-called chorale arrangement of Adam's O Holy Night seems to us to have little to recommend it; the omitted rolling accompaniment may be the chief reason for the song's durability.

The group from Summy-Birchard includes both old and new. There is a John F. Ohl editing of a unison Schütz bit entitled *Give to Jehovah* with Latin and English text. The shifting bar lines of Edwin Fissinger's *In Thee, O Lord, Have I Put My Trust* are not particularly troublesome. Joseph Roff's *O Give Thanks Unto the Lord* has a short soprano solo and a big



William O. Tufts, AAGO, for more than 10 years organist and choirmaster of the church of St. Stephan and the Incarnation, Washington, D. C., has accepted a similar post in the Second Presbyterian Church, Alexandria, Va. Mr. Tufts was chairman of the 1961 AGO regional convention. Last summer he gave programs on the Dutch Memorial carillon on Memorial Day and July 4. He has played several organ recitals in the Washington area.

ending. Jean Berger has two sizable anthems, a rhythmic, agitated *Lift Up Your Heads* and *We Sanctify Thy Name*; both do some dividing. A spiritual, *That Man*, is arranged by Cortez D. Reece with hums and soprano solo.

Daniel Moe's *Prelude and Hodie* (Presser) is not for the lazy. The intonation of such intervals as major sevenths, some high notes and division all assume discipline and experience. Hugo Weisgall's not easy *Who Is Like Unto Thee* has Hebrew and English text; so has his unaccompanied *Evening Prayer for Peace*, an easier introduction to his style. Both H. Alexander Matthews' *Evening and Morning* and Joseph Roff's *Make a Joyful Noise* would be comfortable in an average

choir. John Leo Lewis' *Spirit of Mercy, Truth and Love* makes use of some marching parallel harmony; it offers few problems. A *Victoria* (Presser uses the Italianized *Vittoria*) *O Magnum Mysterium* is edited by Robert H. Hallagan with Latin and English text.

Concordia headlines three larger works from the past this month — a double-chorus *Miserere* by Leonardo Leo apparently neglected for much too long a time; a verse anthem for alto or tenor and SAATB, *Above the Stars* by Thomas Tomkins edited by Denis Stevens, and *Woman, Why Weepst Thou?* by Henrich Schütz edited by Richard T. Gore. It is good to see more and more of our musical heritage appearing in useful editions.

Smaller Concordia issues are headed by three by Healey Willan, all highly practical: *I Will Give Thanks, Holy, Holy, Holy Is the Lord, and Come, Holy Ghost*. An SS by Jan Bender, *Come, Ye Faithful, Raise the Strain*, suggests Easter. Two SAB's, *Thou Art the Way* by Richard Warner and *Come Unto Me* by Glen Darst are for general use. Carl Schalk has four short choruses from the *Lamentations of Jeremiah* for unaccompanied singing.

From the past Concordia brings us Gibbons' *You That Like Heedless Strangers* edited by Denis Stevens and *Then Came the Disciples to Jesus* by Melchior Vulpius edited by Hans Eggebrecht.

Concordia's *Hymn of the Week* publications, divided into segments of the church year, are not exactly choral but directors should be acquainted with them. — FC

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EDMONTON CHORAL WORKSHOP

Suzanne Gibson gave members of the Edmonton Centre a demonstration of the enlarged and rebuilt Casavant organ in the First Baptist Church Oct. 30. She improvised on various stops and combinations and concluded with: The Fifers, Dandrieu; Forest Green and Toccata on Christ is Risen, Purvis.

Richard Eaton, University of Alberta, conducted a choral workshop with members forming a choir in the loft. Selections rehearsed were: Had We But Harkened, Davies; God Bless the Master, Vaughan Williams; Who Is at My Window, Russell; Almighty and Everlasting God, Gibbons, and hymns by Bach.

Mr. Eaton offered many useful suggestions.

Owen Sound

Mr. and Mrs. John Waines were hosts to members of the Owen Sound Centre for the Oct. 29 meeting. Chairman Gordon Tucker presided at the business meeting and introduced and played recordings of Bach Preludes by Albert Schweitzer on a village organ in Alsace. Victor Kerslake expressed appreciation.

The centre sponsored a recital by four of its members Nov. 26 to make the close of Music Week which had begun with RCCO Sunday Nov. 19. Recitalists on the Casavant at the Division Street United Church were James Mayhew (three movements, Mendelssohn Sonata 2), John Waines (a prelude), Alice Dillon (from Willan Miniature Suite) and the Rev. Alex Cowan (Bach and Brahms.)

ALICE DILLON

Calgary

The Calgary Centre held its second meeting of the season Oct. 21 in the Central United Church. The theme was Church Music for Special Occasions. A choir picked from the large membership in attendance sang anthems and hymns for Lent, Easter and Christmas. Choir leaders were Robert Hooper, Kenneth Robson, Douglas Parnham, Alfred Wilson and Cyril Mossop. Playing of organ pieces for weddings as well as Easter and Christmas followed; organists were Robert Bell, Alexander Esler, John Searchfield and Harold Ramsey. The convener for the program was Mrs. C. J. Ford.

OLIVE L. MOON

Hamilton

In the brief period of an evening meeting Nov. 25 at Christ Church Cathedral, George Veary, ARCO, ARCM, outlined the elements of service playing, remarking that a good grounding in piano and in harmony, of which transposition and extemporization are by-products, are essential to the church organist. Registration, hymn playing, chanting, voluntaries, etc. were discussed and demonstrated. The evening was brought to fulfillment with the playing of Noëls by Daquin and LeBegue and Parry's Old 104th. A social time followed in the new parish hall.

NORMA PLUMMER

Pembroke

The Nov. 20 meeting of the Pembroke Centre was held in Trinity-St. Andrew's United Church, Renfrew, where Albert Stephen, ACCO, played in observance of RCCO Sunday which was the previous day. Local papers and bulletins of the church gave prominence to the observance. The recital appears in the recital section.

FRED CHADWICK

St. Catharines

St. Catharines Centre met Nov 19 in St. Thomas' Church to hear an interesting talk by Leonard Pearlman, conductor of the St. Catharines Civic Orchestra. He described some of the activities and problems of the orchestra and outlined the season's programs including three for young people.

GORDON KAY

CRAWL AT PETERBOROUGH

Members of the Peterborough Branch were hosts Oct. 28 to visitors from the Oshawa and Bellville Centres, as mentioned briefly in the Oshawa report in the December issue. Visitors outnumbered the local attendance. The organ crawl took in five churches, three of which have recent installations.

The first visit was to St. Luke's Anglican Church where a brand new two-manual Keates was demonstrated and inspected. Specifications and history were outlined by Past-president James Hopkirk and Robert Wight demonstrated.

John Harris' extemporizing was a feature of the visit to the 1953 two-manual Eaton organ in All Saints Anglican. Visitors were allowed to play and inspect the instrument.

The next port of call was the Murray Street Baptist Church where Adam Hawley is in charge of the music on a 1960 three-manual Casavant. Mr. Hopkirk gave a resumé and Allan Jackson was on hand to demonstrate and comment. George Street United Church contains an old three-manual Casavant with beautiful case work, the second largest instrument in the city. It was finely demonstrated by its organist, Charles E. Allen.

The final stop was at St. John's Anglican Church where Mr. Hopkirk is organist and choirmaster on a three-manual Casavant rebuilt about three years ago. He reviewed and demonstrated to good advantage.

The members were served a buffet lunch at which visitors voiced appreciation to the Peterborough hosts with a special bouquet to Chairman Norine Renaud.

Peterborough

The Nov. 18 meeting of the Peterborough Centre took place in the George Street United Church under the chairmanship of Norine Renaud. Guest speaker was H. William Hawke, Gananogue and his topic Junior Choir Training. He gave an interesting and informative talk on the many aspects of this training interspersed with personal experiences over a period of many years. He was introduced by James Hopkirk and thanked by Mrs. Gastmeier.

R. JOHNSON

Montreal

The opening meeting of the Montreal Centre was held Oct. 28 in St. George's Anglican Church. After dinner Wayner K. Riddell spoke on Music in the Schools, outlining the music program in junior, elementary and high schools. Eric Adams expressed the thanks of the centre. The Rev. Sidney Wood reported his impression of the 1961 RCCO convention. Plans for future meetings were discussed at a short business meeting.

DAVID HUDDLESON

Toronto

A near capacity audience was attracted to St. Paul's Anglican Church Nov. 21 when the Toronto Centre sponsored Piet Kee in recital; this was his first local appearance and glowing advance reports had aroused keen interest. This program is identical with the one on the recital pages, closing with the inevitable improvisation without which no visit from a continental European organist would be complete. Themes were supplied by Dr. Charles Peaker.

JOEN DEDRICK

Saskatoon

The Saskatoon Centre met Oct. 25 at All Saints' Church. A full program was presented including a tape recording of Richard Purvis at the organ of Grace Cathedral, San Francisco. Dr. H. D. Hart showed slides taken at the Detroit AGO convention. Fran H. Godley, centre member from Moose Jaw, spoke on the new Aeolian-Skinner organ at the Cathedral of St. John the Evangelist, Spokane, Wash., stressing the tonal resources. Refreshments were provided by Mrs. J. R. Turner and Alice Turner.

MARGARET BELLHOUSE

Sarnia

A two-manual organ crawl Nov. 13 was successful despite heavy rain. The following churches were visited: Patterson Memorial Presbyterian (Estey rebuilt Holmes 1959), Central Baptist (Karn rebuilt Keates 1953), Canon Davis Memorial (Woodstock 4-rank) and St. John's Anglican (William Legge, 1961). The evening ended with refreshments at the home of the chairman, Mrs. Frank Lindsay.

DAVID M. YOUNG

Victoria

For their Nov. 15 meeting, members of the Victoria Centre heard a recital in Christ Church Cathedral by Dr. Harold Einecke, Spokane, Wash. He played works of Buxtehude, Sweelinck, Martin Peerson, Krebs, Bach, Roberts, Daquin, Willan, Coke-Jephcott, Dupré and Purvis. A reception was held at the home of Mr. and Mrs. C. G. Warren.

DAVID PALMER

WINNIPEG WILLAN NIGHT

A Healey Willan night featured the meeting of the Winnipeg Centre Nov. 21 at All Saints Anglican church hall. The film, Man of Music, was shown after which the meeting moved to the church where Don Hadfield, ARCM, played Willan's Chorale Prelude on a Melody by Gibbons and his Introduction, Passacaglia and Fugue. The chairman moved a vote of thanks to Mr. Hadfield.

F. A. ANDERSON

Kitchener

The Kitchener Centre held its Nov. 20 meeting at St. Andrew's Presbyterian Church where six young organists and organ students played. Marian Daley — St. Anne Prelude in E flat, Bach; Carol Raymond — Little Prelude and Fugue in F, Bach; Eric Dewdney — Four Schübler Chorales, Bach; Robert St. Marie — Little Prelude and Fugue in A, Bach and O Welt, Ich muss dich lassen, Brahms; Thomas Taylor — How Do I Fare, Karg-Elert and Hanover, Thiman; Lois McCabe — Dumfermline, Gwilym Bevan and St. Anne Fugue, Bach. The recitalists were introduced and thanked by Frank Daley, centre chairman. A reception followed in the Heather room with refreshments by ladies of the centre.

ROBERT ST. MARIE

Halifax

The season's first meeting of the Halifax Centre was held Oct. 11 at St. James' Anglican Church. Leonard Mayoh conducted his choir in a demonstration practice of hymns, canticles and anthems. At the short business meeting Bruce Elliott reported on the national convention in St. Catharines and several new members were welcomed.

Members attended the inaugural recital Oct. 30 by Maitland Farmer on the new Hill, Norman and Beard organ. The program appears on the recital pages. Following the recital a reception for Mr. Farmer and centre members was held in the diocesan centre.

NANCY F. MACLENNAN

Brantford

The Brantford Centre held its Nov. 20 meeting at the Fairview United Church. Chairman Harry Priestly presided over the business meeting and gave a gratifying report on the Oct. 28 organ tour. As a result of this successful affair, a substantial amount was voted to the College building fund and to the Willan scholarship fund. Mrs. Orville Reese gave a brief history of the Fairview Church and described its order of service. An open discussion followed. Bruce Reese sang a group of solos. Ladies of the choir assisted the hostess in serving refreshments.

RCCO SUNDAY IS OBSERVED WIDELY IN MANY PROVINCES

The wide observance of the Sunday nearest St. Cecilia's Day — Nov. 19 in 1961 — was reported from all over the Dominion. Members drew the attention of the congregations of their churches to the work of the College.

Special emphasis was given in many places to the works of Canadian composers. As an example, we cite the special vesper service in the Glenview Presbyterian Church, Toronto, where the RCCO's national president, Henry Rosevear, programmed the following music: Anthems: I Was Glad, H. G. Langlois; Fount of All Our Joy, Sir Hugh MacMillan; The Temple of God, Hugh Bancroft; Lighten Our Darkness, John Weatherseed; Author of Light, Healey Willan.

Vocal solos: Litany for Our Country and Hymn to Christ, Walter MacNutt; Come Thou, O Come, Healey Willan. Organ: Romance in G flat, H. A. Fricker; Oboe Tune, William France; The Modal Trumpet, Frederick Karam; Urbs Beata, A. G. Y. Brown; Innsbruck, Langlois; Cortège Academique, Sir Ernest MacMillan.

HEAR PRIZE WINNING WORKS AT MILWAUKEE MUSICALE

Compositions of Robert C. Legler formed the program of a vesper musicale Nov. 12 at the Lutheran Church of the Epiphany, Milwaukee, Wis. Included were Sonata in F sharp minor, Introduction, Passacaglia and Fugue and Fantasy in B minor, winners in 1959 and 1961 Wisconsin composer's contest, and a cantata, Christ the Lord Is Risen Today, winner in 1959. Also heard were a Trumpet Voluntary, a Musette for handbells and a Fantasy in E minor.

RICHARD ELLSASSER'S January itinerary includes 10 northern California appearances climaxed by a program Jan. 28 in the Oakland municipal auditorium.

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News of the American Guild of Organists—Continued

L. DeHart

UTAH—Ogden, Lowell B. Hillier; Salt Lake City, Eleanor Todd

VERMONT—Vermont, Robert C. McMahon
VIRGINIA—Alexandria, Dr. Dean B. Thomas; Augusta County, Margaret B. Carroll; Danville, L. Hampton Benton; Hopewell-Petersburg, Mrs. W. A. Fessler; Lynchburg, Franz Engle; Norfolk, Mrs. S. H. Ferebee; Northern Virginia, Jean Pasquet; Richmond, Wyatt Insko; Roanoke, Norman K. Allen; Rockingham, George Raymond Hicks, AAGO

WASHINGTON—Columbia Basin, Mrs. E. D. Clayton; Seattle, Edith Bender; Spokane, Donald Gorman; Tacoma, Mrs. Merle F. Fuson; Walla Walla Valley, Stanley Plummer

WEST VIRGINIA—Blennerhassett, Eleanor Dove Hess; Huntington, Mrs. John L. Skeans; Kanawha, B. I. Bailey; Monongahela, Mrs. W. F. Manning; Wheeling, C. Jack Randolph

WISCONSIN—Chippewa Valley, Mrs. A. J. Keith, Jr.; Kenosha, Minnie M. Larsen; LaCrosse, Merrill N. David, III; Madison, Betsy C. Farlow; Milwaukee, Edward Wise; Northeastern Wisconsin, Mrs. David L. Harris

WYOMING—Wyoming, Arleen Danielson

Student Groups and Supervisors

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ALVERNO COLLEGE, Milwaukee, Wis., Sister M. Theophane, O.S.F., FAGO
ARLINGTON, Arlington, Texas, Mrs. Jack Paterson
ATLANTIC CITY HIGH SCHOOL, Atlantic City, N.J., Robert C. Heath
BARRINGTON COLLEGE, Providence, R.I., Frank Converse
BIOLA COLLEGE, Los Angeles, Cal., F. Rayner Brown
BRIDGEWATER COLLEGE, Bridgewater, Va., Ruth Weybright Stauffer
CASPER, Casper, Wyo., Brenda Layman
CENTENARY, Shreveport, La., William C. Teague
CENTRAL COLLEGE, Fayette, Mo., Luther T. Spayde
CHAMPAIGN-URBANA, Champaign, Ill., Elisabeth Hamp
CONCORD COLLEGE, Athens, W. Va., Dr. David H. Albaugh
CONCORDIA TEACHERS COLLEGE, Seward, Neb., Marilyn Schinnerer
DANVILLE, Danville, Ill., Elisabeth Hamp
DAVIDSON COLLEGE, Davidson, N.C., Dr. Robert S. Lord
DOANE COLLEGE, Crete, Neb., Jessie N. Hawkes
DUQUESNE UNIVERSITY, Pittsburgh, Pa., William Nelson
EASTMAN SCHOOL OF MUSIC, Rochester, N.Y., David Craighead
EAST TEXAS STATE COLLEGE, Commerce, Tex., Chester M. Channon
EVANSVILLE COLLEGE, Evansville, Ind., Carl B. Staplin
FLORIDA SOUTHERN COLLEGE, Lakeland, Fla., Thomas Brierley, Jr., AAGO
FLORIDA STATE UNIVERSITY, Tallahassee, Fla., Dr. Ramona C. Beard
FRIENDS UNIVERSITY, Wichita, Kan., Dorothy Addy, AAGO
GEORGE PEABODY COLLEGE FOR TEACHERS, Nashville, Tenn., Scott S. Withrow
HARTWICK COLLEGE, Onconta, N.Y., Pauline L. Mehrtens
HOLLINS COLLEGE, Hollins College, Va., Edmund B. Wright
JAMESTOWN COLLEGE, Jamestown, N.D., Richard Clausen
KANSAS STATE UNIVERSITY, Manhattan, Kans., Robert Wilson Hays
KERN COUNTY, Bakersfield, Cal., Mrs. Ronald G. Clark
LAKESIDE, Shreveport, La., William Best
LA SIERRA COLLEGE, Arlington, Cal., Harold B. Hannum, AAGO



Pictured above are some of the lei-bedecked officers of the Hawaii Chapter grouped around the picture of Queen Liliuokalani, the first organist in the Islands and last reigning monarch of Hawaii. Left to right they are: Lt. (jg) Norman Jenson, treasurer; Cicely Adams Brown, dean; the Rev. Dr. Abraham Akaka; Miriam Lien, secretary, and Charles Brennan, sub-dean.

Officers were installed by Dr. Akaka at the Nov. 13 installation service held at the historic Kawaiahaoo Church, built in 1832 and the first church to have a pipe organ installed in Hawaii. Queen Liliuokalani was honored at the service.

Host organist, Mr. Brennan, was the featured recitalist who played works by Bach and Handel. Daniel Akaka directed the choir in a cappella Hawaiian sacred music.

LAWRENCE COLLEGE, Appleton, Wis., Daniel P. Smith
LYCOMING COLLEGE, Williamsport, Pa., Mary L. Russell
MACMURRAY COLLEGE, Jacksonville, Ill., Robert Glasgow
MACPHAIL COLLEGE, Minneapolis, Minn., Marion Hutchinson, FAGO
MARS HILL COLLEGE, Mars Hill, N.C., Dr. Robert Hopkins
MARY WASHINGTON COLLEGE, Fredericksburg, Va., Jean Slater Edson, AAGO, ChM
MEREDITH COLLEGE, Raleigh, N.C., Dr. Harry E. Cooper, FAGO
MICHIGAN STATE UNIVERSITY, E. Lansing, Mich., Dr. Corliss Arnold, FAGO
MIDDLE TENNESSEE STATE COLLEGE, Murfreesboro, Tenn., Mrs. Neil H. Wright, Jr.
MILLSAPS COLLEGE, Jackson, Miss., Donald D. Kilmer
MISSISSIPPI COLLEGE, Clinton, Miss., Carroll Thompson
MISSISSIPPI SOUTHERN COLLEGE, Hattiesburg, Miss., Robert P. Roubos
MISSISSIPPI STATE COLLEGE FOR WOMEN, Columbus, Miss., Wayne Moore
MONTAGUE, Petersburg, Va., David E. Carroll
MOODY BIBLE INSTITUTE, Chicago, Ill., Lillian Robinson, FAGO
MOUNT HOLYOKE COLLEGE, So. Hadley, Mass., Myrtle Regier
NEBRASKA WESLEYAN UNIVERSITY, Lincoln, Neb., Dr. Chas. W. Tritt
NORTHERN VIRGINIA, Winchester, Va., Alfred R. deJaeger
NORTHWEST CHRISTIAN COLLEGE, Eugene, Ore., E. L. Myrick
OCCIDENTAL COLLEGE, Los Angeles, Cal., Clarence Mader, AAGO
OHIO WESLEYAN UNIVERSITY, Delaware, Ohio, Dr. Rexford Keller
OKLAHOMA BAPTIST UNIVERSITY, Shawnee, Okla., Virginia D. Reese
OUACHITA BAPTIST COLLEGE, Arkadelphia, Ark., Evelyn Bowden
PACIFIC LUTHERAN UNIVERSITY, Tacoma, Wash., Dr. R. Byard Fritts
PEORIA, Ill., Mrs. John F. Bone
PLEASANTVILLE HIGH SCHOOL, Pleasantville, N.Y., Dr. D. DeWitt Wasson, Ch.M
ST. JOHN'S COLLEGE, Winfield, Kans., Alma Nommensen, AAGO
ST. PETERSBURG COMMUNITY, St. Petersburg,

Fla., Ann Ault
SACRAMENTO, Sacramento, Cal., G. Leland Ralph
SANTA ROSA JUNIOR COLLEGE, Santa Rosa, Cal., Gordon Dixon, AAGO
SOUTHWESTERN AT MEMPHIS, Memphis, Tenn., Dr. Adolph Steuterman, FAGO
SOUTHWESTERN UNIVERSITY, Georgetown, Tex., R. Cochran Penick
STATE UNIVERSITY OF SOUTH DAKOTA, Vermillion, S.D., Jack Noble
STEPHENS COLLEGE, Columbia, Mo., Heinz Arnold, FAGO
STETSON UNIVERSITY, DeLand, Fla., Ruth Richardson Carr
TOLEDO, Toledo, Ohio, Paul Lang
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WHEATON COLLEGE, Wheaton, Ill., Jack C. Goode
WILLIAMSPORT AREA, Williamsport, Pa., Louise H. Stryker

Winner of \$500 Boston Contest to Play In Symphony Hall

In collaboration with the Boston Symphony Orchestra, the Boston Chapter has announced a competition for young organists; the winner will receive a \$500 cash award and an opportunity to appear in concert in Symphony Hall in the 1962-63 Boston Symphony organ series. Last season marked the inauguration of a highly successful series of concerts on the large Aeolian-Skinner in Symphony Hall. This year's series began Dec. 17 with a recital by E. Power Biggs. Ray Ferguson plays Jan. 7, Pierre Cochereau Feb. 18 and Catharine Crozier March 25. Next season's series has been planned to include the winner of the Young Artists' Competition.

The competition is open to all organists in the North Atlantic region, including the New England states, New York, New Jersey and Pennsylvania. Those who wish to compete must have either a residential or professional address in one of the states named, and must be not less than 25 years of age nor more than 35 as of March 31.

The winning contestant will have survived three stages of intermediary competition. Applicants are first required to submit a tape recording of their playing, on the basis of which the initial eliminations will be made. The second stage is an appearance in Boston April 28 when a judging committee will further appraise the contestants' abilities. Winners in the April adjudication will be heard at the annual meeting of the Boston Chapter May 7, at a recital in Symphony Hall. Four judges representing both the Guild and the Symphony will select the final winner. The award will be presented on the date of the winner's concert in Symphony Hall in the 1962-63 season.

The tape recording which applicants for the competition are requested to submit must be made on high quality tape at 7½ inches per second. A selection from among the major preludes and fugues of J. S. Bach as well as at least one work from a later period must be included in the music performed. The total running time of the tape is not to exceed 25 minutes. Tapes, accompanied by a fee of \$5, will be accepted by the committee up to and including March 31. Mary Crowley Vivian, chairman of the competition committee, requests that applications and inquiries be addressed to her at 32 Avon Hill, Cambridge 40, Mass.

It is hoped that young musicians of high caliber will be attracted by the competition. The committee has reserved the right to withhold the award in the event that none of the contestants measures up to the required standards of performance.

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News of the American Guild of Organists—Continued

Rochester

The Nov. 6 meeting of the Rochester Chapter was held at the Episcopal Mission of the Incarnation, Penfield, founded four years ago by 30 families and now with a membership of 200 families. Sub-dean Marion Craighead called the meeting to order and introduced Vicar Robert Burch who told about the founding and building of the church. The meeting was a panel conducted by Ray and Hilda Vanderslice on problems of recruiting and holding a volunteer choir in a village church. Mr. Vanderslice discussed organization, operation and repertoire. Mrs. Charles Southern discussed personality factors under the headings of the church, know your choir and the director. Mrs. Vanderslice discussed the electronic instrument. Questions and discussion came from the floor following the talks.

The Rochester, N.Y. Chapter held its Christmas meeting Dec. 5 at the Memorial AME Zion Church, the first Negro church in Rochester. The group was welcomed by Dean David Cordy and host organist Pearl Coleman gave a few highlights about the church. Freddie Thomas spoke about African music giving a brief resume of its beginning, the origin of some of the musical instruments and their present day counterparts. He used many illustrations and pictures. At the close of the talk the group heard the choir's interpretation of a standard anthem, gospel hymn and several spirituals.

RUTH FAAS

Central New York

The Central New York Chapter met Nov. 7 at the Munson-Williams-Proctor Institute, Utica, with Dean Jeannette Snyder presiding. The Rev. Jack Takayanagi, chaplain, spoke briefly on music and worship. He urged sincere personal participation in the church service by church musicians. It was announced that Arthur Poister, Syracuse University, will act as adjudicator for the Margarethe Briesen scholarship competition to be held Feb. 10. George Wald announced that the Nov. 12 adult choir festival plans had been completed, the program of which included choral works by Bach, Wald, Matthews, Brahms and Handel. Janet Miller played Psalm 19, Marcello; Antiphon 3 and Magnificat, Dupré, and Toccata, Faxon. James Hanosh played Toccata on tone 1, Einar Sark. Conductor of the festival was John L. Baldwin, Jr. and Mr. Wald was service organist.

The chapter met Dec. 5 at the First Presbyterian Church, Rome. The program included the following recital: Horace Douglas — Now Praise, My Soul, the Lord, Walther; We All Believe In One God, Come Redeemer of Mankind and Salvation Now Is Come to Earth, Bach; Robert Stirling — Suite for Organ, Reger; Clair de Lune, Vierne; Carillon, Mulet. Marlene Stewart conducted and Mr. Stirling was accompanist for choral works by Coke-Jephcott, Praetorius, Tallis, Williams. The chapter voted to enter Beverly Blunt, AAGO, in the zonal organ playing competition next year. Betty Perry headed the hospitality committee that provided refreshments at the meetings.

MARGARET N. CHASE

Auburn

The Auburn, N.Y. Chapter met Nov. 13 at the Second Presbyterian Church for a choral workshop conducted by Dr. David Fetler, Eastman School of Music. A brief lecture on the origin and use of various types of anthems preceded a demonstration. The anthems on Dr. Fetler's list were used in solo or group singing covering unison, two-, three-, and four-part arrangements. Carol Murphy, Rochester, came with Dr. Fetler as soloist. Mrs. Wilson Askev, dean, was accompanist.

MRS. LESLIE E. BRYANT



Above are pictured members of the newly-formed Hartwick College Student Group, Oneonta, N. Y. Officers are Dorothea Yiengst, president; Gwynne Smith, secretary, and John Runion, treasurer.

The group is sponsored by Pauline L. Mehrtens and Thurston Dox, faculty advisors and members of the Eastern New York Chapter.

The first meeting was held Nov. 11 at the college chapel. Leonard A. Carlson, Carlson Organ Company, Albany gave a talk on organ construction. A reception for Mr. Carlson followed.

GWYNNE E. SMITH

Allegheny

The Allegheny Chapter met Nov. 28 at St. Stephen's Episcopal Church, Olean, N.Y. The business session was called to order by Mrs. W. Beckley Dwyer, dean, and several items of new business were discussed, among them Lenten and post-lenten recitals by two members, a minister-organist program and a spring choir festival. Helen Cruse gave both secretary and treasurer's reports. The program of the evening was the talk, Music in Liturgical Churches, by Harry Rice. Because of the heavy Christmas schedules it was decided not to have a December meeting.

PHILIP F. SMITH

Chautauqua

The Chautauqua Chapter opened its season Oct. 30 with an officer's tea at the First Lutheran Church, Jamestown, N.Y. The program included talks by Anna A. Knowlton and Richard Sidey on recent tours of Europe. Officers who were hosts for the affair were Dean Gerald C. E. Heglund, Sub-dean Mrs. Charles Cale; Mrs. Paul A. Westerberg, Charlotte Dahlbeck and Marguerite Collins.

CHARLOTTE DAHLBECK

Binghamton

The Binghamton, N.Y. Chapter met Oct. 21 at the Tabernacle Methodist Church for a choral and organ workshop under the chairmanship of Dr. Ruth Richardson. Service playing and repertory for the general church service were discussed after lunch. After a sight reading session and perusal of anthems and organ music the meeting was adjourned.

The chapter sponsored Dr. Robert Baker in recital at the Trinity Memorial Episcopal Church Nov. 1 before a capacity audience.

RONALD L. STAUDE

Chesapeake

The Chesapeake Chapter held its annual clergy-organist dinner Nov. 13 at the Calvary Baptist Church, Baltimore. A short business meeting preceded the panel discussion Why the Special Music Program, conducted by Donald McDorman, the Rev. Mr. Keese and the Rev. Mr. Schwind, moderators.

MARGUERITE S. BLACKBURN

Pittsburgh

The Pittsburgh Chapter met Nov. 20 at the Sixth United Presbyterian Church with Stanley E. Tagg as host organist. Following dinner Dean Robert McCoy introduced guests and conducted a short business meeting. Nov. 28 and Feb. 26 were the dates for the service-playing exams to be given at the First Baptist Church. The program for the evening was given by Dr. William H. Barnes whose talk Tonal Design in Connection with Registrational Possibilities, was punctuated with a practical demonstration on the organ.

The chapter sponsored a hymn festival Nov. 26 at the Crafton Methodist Church under the direction of Horace Hollister. Seven Methodist churches participated.

BERTA MARSH FRANK

Chester

The Chester, Pa. Chapter held a choral workshop Nov. 18 at the Crozer Theological Seminary. Special guest for the day was Wesley Day, FAGO, Philadelphia. Robert Grooters was in charge of choral techniques; Robert Smart gave explanations and illustrations on accompanying chant as is required in the service playing examination, and Jane Smeeton played a demonstration of hymn modulations, Bach chorales and anthem accompaniment. After dinner a service was held in the chapel.

JOANNE MUIR

Lehigh Valley

The Lehigh Valley Chapter met Nov. 11 at the Peace Lutheran Church, Hagersville, Pa. R. S. Barrington and John Duld, who are rebuilding a four-manual organ for the church told how the organ was brought from Philadelphia, cleaned and repaired and how they are rebuilding, enlarging and installing it. A demonstration recital was played by Eugene Roan, Westminster Choir College. His program is on the recital page. Hosts for the evening were the choir and host organist William Heefner.

MARIA GALATI

EXAM FORUM IN QUAKER CITY

The Philadelphia Chapter met Nov. 11 at the Holy Communion Lutheran Church for dinner and a repeat performance of the AGO examination forum held last season. A copy of the 1961 examination was given to each person so that he could follow the form while John Henzel, FAGO, discussed and demonstrated the tests at the organ. Newell Robinson, FAGO, used a double quartet of volunteers from the audience to demonstrate the work required for the choirmaster test. A list of four required anthems had been sent to each member beforehand so that those who wished could bring them. Time did not permit the playing of any of the test pieces.

JANET DUNDORE

Johnstown

The Johnstown, Pa. Chapter met Nov. 21 at the Zion Lutheran Church. An anthem meeting was conducted by William Stahl, sub-dean, who discussed the place and importance of anthems in church services. Mr. Stahl also led group singing of a number of anthems. The next meeting was sponsored for Jan. 23 at the Westmont Presbyterian Church.

MILDRED E. PAXSON

Huntington

The Huntington, W. Va. Chapter met Oct. 23 at the Beverly Hills Methodist Church to hear Mrs. Robert Shepherd, Marshall University, give a demonstration lecture on the place of solos in the church service. Mrs. Charles Tucker was accompanist. Jack Clinard, sub-dean, conducted the business meeting and Mrs. Paige Allred and Mrs. Tucker were hostesses for the social hour.

The chapter met Nov. 20 at the Johnson Memorial Methodist Church for a program of Organ Music for Special Days. Communion music played by Faye Lowry included: Domine Deus, Agnus Dei, Couperin; Pastoral, Thiman; Aberystwyth, Stewart. Lenten music played by Mrs. Thomas Boyd was: When On the Cross the Saviour Hung, Bach; Lord Jesus, We Give Thanks, Van Hulse; O Sacred Head Now Wounded, Peeters; Ricercare, Milner. Paige Allred played Introduction and Toccata in G, Walond; Come, Holy Ghost, Buxtehude; Meditation, Vierne; St. Edith, Young; Evan, Van Hulse; Toccata, Andriessen. Mrs. John Skeans, dean, presided at the business meeting. Mrs. Frank Bloss and Mrs. Benjamin Oswald were hostesses.

ALMA N. NOBLE

Delaware

The Delaware Chapter met Nov. 26 at the Grace Episcopal Church, Wilmington. Mrs. J. Herbert Norton, host organist, played the following program: Meine seele erhebt den Herren and Ich ruf zu dir, Herr Jesu Christ, Bach; Prelude and Fugue in F minor, Palmer. The Rev. John M. Taylor, Jr., host rector, traced the history of hymns from the Greeks to the 20th-century. The choir sang hymns representing the different periods of church music. A coffee hour was held after the program.

CAROLYN CONLY CANN

Staten Island

The Staten Island, N. Y. Chapter sponsored Milton Sutton in a recital Nov. 5 at the Trinity Lutheran Church. His program appears in the recital section.

AGNES M. MORGAN

LUDWIG ALTMAN

San Francisco Symphony Orchestra
Temple Emanu-El
California Palace of the Legion of Honor

gloria meyer

St. John's Methodist Church
Temple Israel
MEMPHIS TENNESSEE

SETH BINGHAM

Mus. Doc. F.A.G.O.
Dept. of Music, Columbia University
School of Sacred Music, Union
Theological Seminary
15 Claremont Ave.
New York 27, N. Y.

Paul Manz

Mount Olive Lutheran Church
Minneapolis 7, Minnesota
Concordia College, St. Paul

WARREN BERRYMAN

Sac. Mus. Doc.
Baldwin-Wallace Conservatory
Berea, Ohio

FRANK K. OWEN

Lessons—Recitals
St. Paul's Cathedral
Los Angeles 17, California

GEORGE FAXON

TRINITY CHURCH
BOSTON

Orrin Clayton Suthern, II

Professor of Music
Organist-Conductor
Lincoln University, Pa.

ROBERT V. CLOUTIER

Emmanuel Church
Baltimore 1, Maryland
Instruction Recitals

Franklin E. Perkins

The Ladue Chapel, St. Louis 24, Mo.
Lindenwood College
Recitals

Justine E. Johnston

A.A.G.O.
Church of St. Ephrem
Brooklyn, N. Y.

FREDERICK SWANN

The Riverside Church
New York City

News of the American Guild of Organists—Continued

Brooklyn

The Brooklyn, N.Y. Chapter met Nov. 19 at Trinity Church, New York City for a demonstration of the new organ by Robert Arnold. A choral evensong service preceded the demonstration. Mr. Arnold played several brief numbers showing the contrasts available and use of the chancel and gallery portions plus one full organ piece.

KATHARINE B. SHOCK

Suffolk

The annual organist-minister dinner of the Suffolk Chapter was held Nov. 8 in the Methodist Church, Patchogue, N.Y. After a bountiful dinner served by the women of the church, Sub-dean Herbert Hannan introduced Canon Edward W. West, Cathedral of St. John the Divine, New York City who contrasted the liturgical and non-liturgical services. He compared the church service to the Greek theater: getting actors on and off stage resulted in the processional and recessional. He compared the sermon to the argument.

ERNEST A. ANDREWS

Southern New Jersey

Cherry Rhodes, Curtis Institute of Music, played a recital Nov. 13 at the First Methodist Church, Vineland, for the benefit of the Southern New Jersey Chapter's student loan fund. Her program appears on the recital pages.

MILDRED H. LOUX

Nassau

The Nov. 12 meeting of the Nassau Chapter was held at Christ's First Presbyterian Church, Hempstead, N.Y. The program consisted of the showing of the Wicks film, Capturing the Winds after which a short recital was played by Paul Hamill, ChM, on the new Wicks organ. Refreshments were served.

P. C. EYRICH

New York City

The New York City Chapter co-sponsored the dedicatory service of the new Austin Nov. 5 at the Church of the Heavenly Rest. Charles Dodsley Walker, host, directed the Canterbury Choral Society and Clarence Watters was guest organist. Mr. Water's program was: Wir danken dir, Gott, 5 Chorale Preludes, Bach; Concerto 5 in F major, Handel; Passion Symphony, Dupré; Prelude and Allegro for Organ and Strings, Piston. The choir sang works of Vaughan Williams, Coke-Jephcott, Bach and Hanson. Orchestra assisted.

The chapter met Dec. 4 at the Piccadilly Hotel for a dinner-meeting. Examination winners were awarded their certificates and Howard Boatwright, Yale University, spoke on Music in India. His talk was illustrated by colored slides, showing native musical instruments, and recordings of Indian music.

LILIAN CARPENTER

Hartford

The Hartford, Conn. Chapter sponsored a festival of choral music Nov. 19 at the Central Baptist Church. The choir was composed of singers from greater Hartford churches served by chapter members. Guest conductor was Allen C. Lannom, Boston University. The festival was preceded by a choral workshop Nov. 18. Kenneth B. Licht was organist and Dean William R. Gable was the host for the event.

The chapter sponsored its annual member recital Nov. 28 at the Center Congregational Church. John Doney, AAGO, Hart College of Music, was the recitalist.

DAVID E. HARPER

Waterbury

The Waterbury, Conn. Chapter met Nov. 19 at the First Congregational Church for a program by two handbell choirs. Mary G. McCleary directed the Naugatuck Congregational Church choir and Charles F. Ingerson was director for the St. Michael's Episcopal Church bell choir. Mr. Ingerson gave a brief talk on the history of handbells. The use of handbells in the total church program was Mrs. McCleary's topic for a short talk. After the program members adjourned to the parlors of the church where Mrs. Lucien Derowin, dean, conducted the business meeting. Members were reminded to make early reservations for the pastor-organist dinner in January at the Roger Smith Hotel. A social hour followed the meeting.

MRS. ERNEST R. CAROSELLA

Bridgeport

The Bridgeport, Conn. Chapter sponsored I. Albert Russell in a recital Nov. 13 at the United Congregational Church. His program included: Prelude, Symphony 2, Dupré; My Heart Is Filled with Longing, Brahms; Fantasia in F minor, K 608, Mozart; Miniatures, Langlais; Suite for Organ, Creston; Suite in G minor, Handel; Introduction, Passacaglia and Fugue, Willan. Dean Patricia Y. Brown introduced Mr. Russell at a reception which followed the recital.

CAROLE FANSLAW

Monadnock

The Monadnock Chapter met Nov. 19 at the Unitarian Church, Keene, N. H. After a short business meeting, Thomas Potter, Aeolian-Skinner company, spoke on modern trends of organ construction. Questions were asked concerning place and the effect of carpeting on organ and choir sound. Refreshments were served.

YVONNE BONNEAU

New Hampshire

Despite a ten-inch snowfall in the first storm of the season, 41 members and guests of the New Hampshire Chapter braved the elements to attend the pastor-organist dinner meeting Nov. 20 at the South Main Street Congregational Church, Manchester. Following the roast beef dinner served by the women's guild of the church, William McAllister, chairman, introduced the Rev. Paul Trudinger of Amherst, N.H., whose subject was Random Thoughts and Criticisms of Church Music. After his talk Mr. Trudinger answered many questions asked by the attentive audience.

DOROTHY J. FRENCH

Rhode Island

The Rhode Island Chapter sponsored a service of festival hymns of praise and thanksgiving Nov. 19 at the Central Congregational Church, Providence. Hollis Grant, Joyce E. Mangler, Viola Peterson, James Bennett, Mrs. John E. Jackson and Frank Bartlett directed their choirs in the program. Mr. Bartlett was service organist and played Fantasia on Ton-Y-Botel, Purvis.

The chapter sponsored Anna Fiore in a recital Nov. 26 at the Church of the Ascension, Fall River, Mass. She was assisted by a flutist.

John Baldwin was sponsored in recital Nov. 27 at Sayles hall, Brown University. He played numbers by Couperin, Bach, Daquin and Mulet.

Westerley Branch

The Westerley Branch, Rhode Island Chapter, sponsored the Boston Chamber Players Oct. 22 at the Broad Street Christian (Congregational) Church. William MacGowan, harpsichord, plus Lee Stillman, Dorothy Bales and Mary Farley Johnson, played a program ranging from Vivaldi and Bach to Villa Lobos and including a Serenade by C. Collier Jones written especially for the group.

Merrimack Valley

The Merrimack Valley Chapter held a meeting Nov. 10 at the Unitarian Church in historic Newburyport. The program included a choral workshop on Christmas music with many selections conducted by Gerald Kittredge, Alvin Wooster and Keith Gould. After the program all were invited to hear the organ built in 1834 and possibly the oldest organ in New England. Robert Reich played several selections and discussed the history of the organ. The evening closed with refreshments in the parish hall.

ETHEL MACGREGOR

Bangor

The Bangor, Maine Chapter met Dec. 5 in the new chapel of the Bangor Theological Seminary. Allan Carpenter, host organist, played, on the newly installed Allen instrument, Break Forth O Beauteous Heavenly Light and I Call to Thee, Bach; Toccata, DuBois. Frederick T. Grindle played Largo, String Quartet, Opus 76, Haydn; Minuet, Wagner; Andante con Moto, Schubert. A short business meeting followed.

BEULAH L. STEVENS

Springfield

The Springfield, Mass. Chapter held its annual pastor-organist dinner Nov. 15 at the Bethesda Lutheran Church. Lawrence R. Buddington, Jr. was host organist. The Rev. Donald L. Garfield gave an address on the historical role of music in the worship of the church.

FRANKLIN P. TAPLIN

Worcester

The Worcester Chapter heard a program of choral music Nov. 19 at the Central Church. Director was Norman J. Roy, Atlantic Union College, Lancaster; organists were Stanley E. Walker, also of the Atlantic Union, and Bernard Smith. The chorus of 32 voices was made up of regular and subscribing members with a few guests. Mac Morgan was baritone soloist in Five Mystical Songs, Vaughan Williams. Other composers represented were: Hovhanness, Gallus, Schütz, Brahms, Mueller, Holst and Willan.

The chapter met Nov. 27 at the Wesley Methodist Church. Following the business meeting presided over by Dean Alan Walker, LeRoy Hanson played numbers by Buxtehude, Rinck, Bach, Franck, Langlais and Mulet.

ELIZABETH WARDEN

Aiken

The Aiken, S.C. Chapter met Dec. 12 at the Montmorenci Baptist Church for a program on the use of the Hammond instrument for church services by Dr. Robert Milham. A film, Science of Sound and Musical Tone, was shown to illustrate how tones are generated in this instrument. The program concluded with a discussion of the draw-bar system.

ELLEN HAMMOND

Brockton

The Brockton, Mass. Chapter met Nov. 27 at the Wendell Avenue Congregational Church. John Ferris, Harvard University, used members as a choir to show rehearsal procedure and techniques.

FRANK W. REYNOLDS

Western North Carolina

The program of the Nov. 27 meeting of the Western North Carolina Chapter featured a reading of the Bach Christmas cantata, For Us a Child Is Born. Mrs. Richard B. Ford, dean, directed and Henry V. Lofquist, Jr. was at the organ of the First Presbyterian Church. Choir members from a number of Asheville churches participated. Dean Ford presided at the business meeting and a social hour in the fellowship hall of the church followed the program.

CHRISTINA L. RATZELL

Charlotte

The Charlotte, N. C. Chapter met Nov. 8 at the Covenant Presbyterian Church. André Marchal was sponsored as the first of the series sponsored by the chapter and the Charlotte Music Club. His program included works by Cabezon, Zipoli, Pachelbel, Buxtehude, Clérambault, Bach, Franck, Vierne and Saint-Saëns. Following the recital M. Marchal was guest of honor at a reception. At the board meeting preceding the recital final plans were announced for the Nov. 18 sacred music conclave to be held at Davidson College.

MARY ELIZABETH DUNLAP

Greenville

The Greenville, S. C. Chapter sponsored its fifth annual children's choir festival, Nov. 19 at the First Baptist Church. James Greasby was conductor, Edwin D. Clark, organist and George Mackey, director of the procession. Children from eight churches made up the festival choir which sang works by Colin Taylor, Bach, Holst, Shaw, Mueller and Frances Williams.

STEPHEN FARROW

Spartanburg

The Spartanburg, S. C. Chapter met Nov. 27 at the Bethel Methodist Church with Dean William T. Bradley presiding. The program was a panel discussion on planning for and selection of music for the church service and choir rehearsal routine. Serving on the panel were John E. Williams, Ruth Graham, Mrs. David MacGregor and A. M. White. A social hour concluded the meeting.

Piedmont

The Piedmont Chapter made its plans for the season at its annual dinner Oct. 16 in the cafeteria of the Woman's College of the University of North Carolina.

The chapter co-operated with NAFOMM Oct. 22-26 in a workshop on choir music, hymns and organ materials in which churches and choirs of the area participated.

The chapter sponsored a recital Nov. 5 by Sub-dean Harold G. Andrews, Jr. at the West Market Street Methodist Church, Greensboro, and another Nov. 6 by André Marchal at the First Baptist Church. Both programs are on the recital pages.

MILDRED TOWN

Durham

New officers of the Durham, N.C. Chapter are: E. Franklin Bentel, dean; David Pizarro, sub-dean; Leonard A. Smith, treasurer; Celia Davidson, secretary.

E. FRANKLIN BENTEL

JOHN BOE

F.R.C.O., ChM.

St. Luke's Church, Evanston
Seabury-Western Seminary

LAUREN B. SYKES

A.A.G.O., Ch. M.
First Methodist Church
Warner Pacific College
Portland, Oregon

PAUL

KOCH

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

**Charles Dodsley
WALKER**

**CHARLES
BRADLEY**

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.

St. Luke's Methodist Church
Washington, D. C.

Richard W. Litterst
M.S.M.

SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

bob whitley

Organist - Choirmaster
St. Luke's Church
San Francisco

ERNEST E. HARDY

Insurance
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WINTHROP 52, MASS.
Viking 6-5000

A.A.G.O. M.S.M.

LUIS HAROLD SANFORD
Organist-Choirmaster
St. John United Lutheran Church
Winter Park, Florida

EDWARD LINZEL

Church of Saint Mary the Virgin
145 West 46 Street
NEW YORK 36, N. Y.

ALEC WYTON

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

News of the American Guild of Organists—Continued

Hopewell-Petersburg

The Hopewell-Petersburg Chapter heard a Program of Service Music Nov. 17 in the chapel of the First Presbyterian Church, Hopewell. Ronald W. Davis was organist, Garland Harville bass soloist and William Prizer trumpeter. The program included: Sonata for trumpet and organ, Purcell; In Dulci Jubilo and Prelude and Fugue in E minor, Bach; Noël for Flutes, Daquin; Pavanne, Chambonnieres; Fugue on the Kyrle, Couperin; My Heart Is Filled with Longing, Bach; Trumpet Tune, Purcell and a group of bass solos. The program was well received by a large crowd.

DOROTHY F. HEFFINGTON

Richmond

The Richmond, Va. Chapter met Nov. 28 at the Second Presbyterian Church. After dinner the University of Richmond Choir under the direction of James B. Erb conducted a choral workshop.

REGINALD S. SLAUGHTER

Danville

The Danville, Va. Chapter held a dinner meeting Nov. 20 at the Main Street Methodist Church. Speaker was Cart Motley whose topic was The Characteristics and Treatment of Monotones. An open discussion followed. Dean John Shelton welcomed new members and presided over the business meeting which followed the dinner.

CHRISTINE H. HICKS

Alexandria

The Alexandria, Va. Chapter met Nov. 13 at St. George's Episcopal Church, Arlington. A program on choral directing was conducted by Florence Booker, in charge of Arlington County public school music, assisted by 24 pupils from Washington and Lee High School. A short and informal business meeting followed.

BARBARA M. HANSON

Rockingham

The Rockingham, Va. Chapter met Oct. 20 at the Church of the Brethren, Bridgewater. Dean George R. Hicks presided at a short business session. Dean Hicks played chorales and told of their use in service playing.

The chapter sponsored a youth choir festival at the Asbury Methodist Church Nov. 26. More than 200 took part in the massed chorus directed by Philip Trout. They sang numbers by Bach and Vulpis. Audry Shank directed the Eastern Mennonite high school choir in works by Nageli-Stein and Bortniansky.

RUTH B. SPITZER

North Mississippi

The North Mississippi Chapter met Nov. 4 at Blue Mountain College with members from the Jackson and Memphis chapters and the Meridian branch as guests. Following a coffee hour Lester H. Groom, AAGO, host, presided and Dr. W. G. Tyler, college president, extended a welcome. D. Neal Smith gave a humorous lecture on Church Choir Members I Have Known. Jane Taylor played Prelude, and Chaconne, Buxtehude; Joan Taylor played Prelude and Fugue in F major, Buxtehude, and Wanda Greene played hymns. At the business meeting, presided over by Dean Wayne Moore, Mr. Groom spoke on the Memphis regional convention and illustrated his remarks with colored slides. The group voted to make the approaching master class of Jean Langlais at Oxford a project of the chapter and the Meridian branch. A youth choir workshop was conducted by Mr. Smith with the assistance of the youth choirs of the First Presbyterian and Methodist churches, Ripley. Following lunch at the Holiday Terrace the featured artist, Idabelle Henning, AAGO, played the program listed in the recital pages. To conclude the day Mr. and Mrs. Groom entertained informally.

PEGGY McCORD



André Marchal is shown at the master class he conducted Oct. 26, 27 and 28 at Hollins College Va. under the joint sponsorship of the college and the Roanoke and Lynchburg Chapters. A total of 87 registrants came from Kentucky, West Virginia, North Carolina and the District of Columbia as well as from Virginia.

Many colleges were represented. Virginia ones besides the host one were: Mary Baldwin, the University of Virginia, Southern Seminary, Randolph-Macon, Mary Washington, Radford, Madison, Lynchburg, Virginia Episcopal School, Marion, Sweet Briar, Chatham Hall and Virginia School of the Deaf and Blind. North Carolina's Salem College and Kentucky's Union were also represented.

M. Marchal played two recitals, both well-attended.

Roanoke Chapter's Oratorio Chorus appeared with the Hollins College Choir reformation Sunday in a program of Bach, Handel and Buxtehude.

NANCY B. MITCHELL

Jackson

The Jackson, Miss. Chapter met Nov. 26 at the Holy Trinity Greek Orthodox Church. The Rev. Basil Kleoudis, the Rev. Basil Karpelenia and the choir performed and explained the Greek liturgy. A discussion period concerning the liturgy and business meeting followed.

DONALD D. KILMER

Augusta

The Augusta, Ga. Chapter met Nov. 28 at the First Baptist Church for a workshop meeting on anthem repertory with O. D. Hall in charge. Dean Wynona Norris opened the meeting. Other choral directors taking part were Kenneth Cochran and Sub-dean Royston Merritt. Mrs. John W. Remington and Dr. Preston Rockholt accompanied. Mr. Merritt invited all to a covered dish Christmas party at his Aiken, S. C. home Dec. 18. Georgia State Chairman Emily Remington, spoke about the Guild examination in June and announced her Dec. 8 harpsichord program. The meeting closed with a social hour.

BEULAH SPRINGSTUN BURNETTE

Montgomery

The Montgomery Chapter met Nov. 14 at the Colesville Methodist Church, Colesville, Md. Plans for the coming year were discussed and the new Schantz organ was demonstrated. Host organist Dale Cornor played What'er My God Ordains Is Right, Pachelbel and Ave Verum, Titcomb. Ruth Hertzog played Toccata and Gigue and Lord Christ Be Present Now, Bach.

LORRAINE HAACK

Tampa

The Christmas party of the Tampa, Fla. Chapter was held Dec. 4 at the Bayshore Baptist Church. A program of Christmas service music was played by Elizabeth Wishart, host organist. Numbers by Bach, Pachelbel, Corelli, Paradisi, Thiman, Guilman were heard. In a short business meeting the Catharine Crozier recital was confirmed for January at the First Presbyterian Church. A luncheon of Christmas treats was served.

MRS. ARTHUR TESKA

Mobile

The Mobile, Ala. Chapter met Oct. 10 at the Trinity Episcopal Church. Wallace McClanahan was host and Esther Knudsen was in charge of the program. The book Heritage of American Church Music, Leonard Ellinwood was reviewed by Mrs. Wade Bosarge, Mrs. J. R. Crasby and Sue Whately. Jerre McCallum played numbers by Edmundson and Purvis. Coffee and cookies were served.

The chapter met Nov. 14 at the St. Francis Street Methodist Church. Mr. McClanahan introduced John Worrel, Möller Organ Company representative, New Orleans, who took members on a "tour" of the Möller factory through the use of slides and records. A short business meeting followed.

NELLIE HAYDEN

Daytona Beach

The Daytona Beach, Fla. Chapter met Nov. 20 at the new Ormond Beach Union Church. Arnold Dann lectured on the life of Bach showing slides of rare prints pertinent to the activities and area in which Bach lived and created his great works. The Volusia County Music Teachers Association members were special guests. A social time followed and a short business meeting climaxed the meeting.

E. CLARK WEEKS

Florida State U GSG

The Florida State University Student Group met Nov. 30 on the campus. Michael Cohen, assisted by Robert Fritz on the trumpet, played the following recital: Prelude, Fugue and Chaconne, Buxtehude; Liebster Jesu, wir sind hier and Was mein Gott will, das geschehe allzeit, Krebs; Schmücke dich, O liebe Seele and Es ist ein Ros'entsprungen, Brahms; Two movements, Sonata 2, Hindemith; Rhapsymedre and Hyfyrdol, Vaughan Williams.

Chattanooga

The Chattanooga, Tenn. Chapter met Nov. 27 at the First Presbyterian Church with Carl Scheibe as host organist. Following dinner the meeting was presided over by Dean Joanne Hart. The program opened with vocal numbers by Clinton Nicholls after which several members demonstrated anthems. Copies of each anthem were distributed among the group who acted as a choir. Thomas Alexander was chairman for this portion of the program.

JEAN FIELDS

Charleston

The Charleston, S. C. Chapter sponsored Gordon Beaver, dean of the Columbia Chapter, in a recital Nov. 6 at St. Matthew's Lutheran Church. His program appears in the recital section.

The chapter met Dec. 4 at St. Andrew's Presbyterian Church. A film strip, Holy Night, was shown and the program Carols Around the World was conducted by Mrs. J. D. Royall. Historical notes on carols and group singing were featured. Mrs. Alvin F. Dodds was host organist for the Christmas party.

East Tennessee

The East Tennessee Chapter met Oct. 10 at the home of Mrs. J. B. Mount, Shoups, with Mrs. J. K. Reece assisting hostess. After a buffet supper Joseph I. Williams presided over the business session. Joseph Ritchie played the following recital: Toccata in E minor, Pachelbel; Corrente, Frescobaldi; Chaconne in G minor, Couperin; Wachet auf, ruft uns die Stimme and Ich ruf' zu dir, Herr Jesu Christ and Toccata and Fugue in D minor, Bach; Prayer, Jongen; Menuet Gothique, Boëllmann; Peace Be With You, Edmundson; Vexilla Regis, Purvis.

LUCILLE CAMPBELL

Edward Berryman

Address: Union Theological Seminary
New York City

GEORGE L. GANSZ

Irvine Auditorium
UNIVERSITY OF PENNSYLVANIA
Philadelphia 4, Pa.

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Organist
First English Lutheran Church
Vernier Road at Wedgewood Drive
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Westminster Presbyterian Church
University of Akron
Akron, Ohio

JOHN HOLTZ

St. Thomas's Church
Mamaroneck, New York
On leave until September 1962

ARTHUR

BIRKBY

UNIVERSITY OF WYOMING
St. Matthew's Cathedral, Laramie

DONALD INGRAM

KENMORE METHODIST CHURCH
Buffalo, N. Y.

Charles H. Ph. D., F. A. G. O.

FINNEY

Chairman, Division of Music & Art,
Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

HOWARD KELSEY

Washington University
Saint Louis 5, Mo.

News of the American Guild of Organists—Continued

Knoxville

The Knoxville, Tenn. Chapter met Dec. 4 at the Bell Avenue Baptist Church with Jerry Booher as host. After a brief business meeting Dean Ed May introduced William Brice who played the following program: Hail, Virgin Sweet, Schlick; Kyrie, Erbach; Praise God, Ye Christians, Buxtehude; Prelude in D minor, Lübeck; Sleepers, Wake, Krebs; Christmas Carol with Five Variations, Balbastre; What God Wills Is Always Best, W. F. Bach; Sonata 2 in C minor, Mendelssohn; Sleepers, Wake, Peeters; I Know a Rose Tree Springing, Langstroth; Pasticcio, Langlais.

WILLIAM DORN

Nashville

Members of the Nashville Chapter were invited by Cyrus Daniel, FAGO, to a recital by Robert Baker Nov. 10 in the First Presbyterian Church. The program appears in the recital pages. The organ was described in THE DIAPASON for Feb. 1956.

Toledo

The Toledo, Ohio Chapter met for its regular dinner meeting Nov. 21 at St. Michael's in-the-Hills Episcopal Church. Following dinner and the business meeting a program on Organ and Choral Music for the Small Church was in charge of the choir of the host church and its organist-director, Mary Cheyney Nelson with Leslie Peart assisting. The music in the lecture demonstration: Rigaudon, Campra; Pastorale, Prologue of Jesus, arr. Clokey; Aria, Seven Last Words, Huston; Voluntary in E, Stanley; In Dir ist Freude, Bach; Legend of the Mountain, Karg-Elert; Theme and Variations on Christmas Night, Monnikendam; Jesu, Joy of Man's Desiring; Bach; I Will Lift Up Mine Eyes, Sowerby; List, the Cherubic Hosts, Gaul; Behold, Now, Praise the Lord, Titcomb.

The chapter sponsored a recital by members Oct. 29 in the peristyle of the museum of art. Leslie Peart played music of the Gothic period, Walter Rye of the Baroque, Margaret Weber of the Classic, May Nelson of the Romantic and Marguerite Long of the contemporary.

MARY CHEYNEY NELSON

Sandusky

The Sandusky Chapter held its regular meeting Oct. 27 at Franklin Shoop's studio. As a memorial tribute to Elmer Frank, a founder of the chapter, members will perform music of one composer on the Sunday nearest his birthday — Mr. Frank's suggestion for better planned church music. Mendelssohn is the composer selected for this year. The program committee reported on the choir workshop for Feb. 12 and 17. Members volunteered organ and vocal programs for the Ohio Soldier and Sailors Home in the Advent season. Mr. Shoop made informative comments on the development of electronic instruments.

CLAIR SARGEANT

Cincinnati

The Cincinnati Chapter met Nov. 7 at the Main Library auditorium, with Mrs. Harold W. Eckel presiding over the business session. Dr. C. Hugo Grimm showed pictures of and gave a lecture about his trip to Europe and the Holy Lands.

The chapter met Dec. 5 at the Church of the Redeemer. Dean Ruth A. Eckel presided over the business session. Dr. J. W. Worrell, Music Supervisor, Cincinnati Public Schools, gave the talk The Value of Public School Musical Training to Church Choral Directors. At the close of his talk Dr. Worrell was showered with questions. Following the program an informal coffee hour was held with Thelma Helfin and Virginia Freer as hostesses.

MRS. CARL H. HELMERDINGER

New Sowerby Cantata in Midwest Premiere at Chapter Service

The Chicago Chapter's annual Guild service was held Nov. 26 at the Hyde Park Baptist Church. The music of Leo Sowerby formed the highlights. His new cantata, The Ark of the Covenant, first heard at the San Francisco regional, received its first midwest hearing before a sizable and enthusiastic congregation. Vernon Studt directed and Dean Robert Lodine, FAGO, was at the organ for the service.

Robert Lind, Dr. Sowerby's assistant at St. James' Cathedral, played the Sowerby Whimsical Variations for the prelude and his Toccata for the postlude. The Rev. E. Spencer Parsons gave the Guild sermon.

A reception for Dr. Sowerby followed in the social rooms.

Dayton

The Dayton, Ohio Chapter held its regular meeting Nov. 6 at the Grace Methodist Church. Dean A. Edward Kerr introduced guest organist Lawrence S. Frank, FAGO, Otterbein College, Westerville, who played the program listed on the recital pages. Following the recital a reception was held in the church parlor. A short business meeting conducted by Dean Kerr concluded the evening.

The chapter held its two-day church music workshop Oct. 15 and 16 at the Westminster Presbyterian Church in co-operation with the Dayton Chormaster's Club and the Church Federation of Greater Dayton. A record-breaking attendance of 245 persons was registered. Workshop classes for adult and youth choir leaders were led by Dr. Olaf C. Christiansen and Edward Johe. Marilyn Mason held classes in organ playing and registration.

RAY GANO
FLORA B. REED

Akron

The Akron, Ohio Chapter entertained the Cleveland, Youngstown and Canton Chapters at Kent State University's new music building Nov. 6 with Dean Joanne Hart presiding. The program, arranged by Dr. Richard Warner, of the university, opened with numbers by a brass ensemble followed by a group by the University Singers, directed by Robert Foulkes. Dr. Warner closed the program with a recital on the new three-manual Schantz organ. Following a tour of the buildings and the four organs the Schantz Organ Company served refreshments to the more than 150 people present.

The chapter sponsored Gordon Young in recital Nov. 10 at the First Congregational Church. A feature of the program was the singing of several of Mr. Young's anthems by a chorus from various city church choirs. Mr. Young's program appears on the recital pages.

The chapter held its annual Christmas party Dec. 4 at the First Methodist Church. Before dinner a short recital was played by Jackson Staley and Dorothy Warden. Mr. Staley, host organist, played: Liebster Jesu and Greensleeves, Purvis; Fantare, Telemann. Mrs. Warden played: Chorale Prelude on Vulpinus, Willan; How Shall I Receive Thee, Piet Post; Greensleeves, Wright. Charles Row, record critic for *The Living Church*, an Episcopal publication, gave a talk.

LOUISE INSKEEP

Youngstown

The Youngstown, Ohio Chapter met Nov. 26 at St. Paul's Lutheran Church for a program of music from Bach's Liturgical Year. The chairman Mrs. A. B. Greene introduced the soloists who played — Mrs. Edward P. Saad, Joan Dill, Sam Badel, Homer Taylor and Paul Batson. J. Kirby Bransby, dean, presided at the business meeting.

CHRISTINE KNUTH

Canton

The Canton, Ohio Chapter sponsored a performance of the Durufle Requiem Nov. 5 at the Trinity Lutheran Church. The Festival Choir was directed by W. Robert Morrison, FAGO, ChM and Dene Barnard was at the organ. Two numbers by Vaughan Williams were also heard.

The chapter met Nov. 6 at Kent State University as guests of the Akron Chapter. The program is listed in the Akron report.

MARVELLE B. HORN

Central Ohio

The Central Ohio Chapter met Nov. 13 at Trinity Episcopal Church, Columbus. Dean Lowell Riley conducted a short business meeting. William Holby, Mr. Vernon, played a recital a chorale preludes based on well-known Protestant hymns. A discussion followed concerning the introduction of new hymns to congregations. Mr. Holby exhibited each number he played for all to examine as well as books and pamphlets on hymns and congregational singing.

ELEANOR CLINGAN

Lorain County

The Lorain County Chapter met Nov. 20 at Finney Chapel, Oberlin, Ohio for a student concert of sacred music for organ and instruments. The following program was heard: Trio Sonata in B flat, Telemann; Fantasie in F minor, Krebs; Sonata in G major, Richter; Two Sonatas in C major, K 328 and K 336, Mozart. Organists participating were Charles McAnall, David Lynch, Michael Mains and Rachel Faries.

MRS. STANLEY M. CLARK

Lansing

The Lansing, Mich. Chapter met Oct. 31 at the Peoples Church, East Lansing, to hear Dr. Corliss Arnold play the recital listed in that section of this issue. A reception followed.

The chapter met at the Peoples Church Nov. 7 for a lecture by Lawrence I. Phelps, Casavant Freres, Ltd. Mr. Phelps talked about organ tonal design and acoustics. A question and answer period followed.

JEAN PETERSON

Southwest Michigan

The Southwest Michigan Chapter held its Dec. 4 meeting at the First Presbyterian Church, Kalamazoo. Following supper and a short business meeting a festival Guild service was sung by the choir under the direction of Troy Carpenter who also played St. Ann Fugue, Bach and Dialogue for Mixtures, Langlais. The choir sang numbers by Vaughan Williams, Mantz and Schütz.

HUGH ROBINS, JR.

Muskegon-Lake Shore

The Nov. 11 meeting of the Muskegon-Lake Shore Chapter was held at the Community Methodist Church, North Muskegon. John Winters was host and John L. Wheeler talked on choral directing. Discussion followed. Refreshments were served by Bertha Leenstra, Dorothy Sheets and Connie Wendt.

MRS. B. F. WENDT

Detroit

The Detroit Chapter welcomed new members at a reception Nov. 19 at St. John's Episcopal Church, Royal Oak. The entertainment for the evening was a performance of Jack and Jill, Spaeth, sung by the host choir. An original skit based on McKinney's People of Note with a musical background of the old German orchestra song was also done. Calypso songs with flute accompaniment concluded the musical portion of the program, prepared by host organist Marjorie Grulich. Lenore Lanterman, Grace Halvorsen and Helen McConachie showed slides of Scandinavian countries visited on a tour last summer. A social hour followed the program.

JEANNE HURST

Western Michigan

The Western Michigan Chapter sponsored a recital by John A. Davis, West Point chapel organist, Nov. 6 at the Trinity Lutheran Church. The program appears on the recital page. A social hour followed the recital.

The chapter met Dec. 4 at the Park Church. Mr. and Mrs. Ben Lehn were hosts for the evening and shared their experiences with the group by showing slides of many churches visited, organs they have seen and organ factories they have toured. Following the program was a social hour.

CATHERINE LOBBES

Monroe

The Monroe, Mich. Chapter gave its annual recital Nov. 26 in the Trinity Lutheran Church. Elton Randolph directed mixed and high school choirs in groups of carol arrangements and played: Wachet auf, Bach; O Come, O Come Emmanuel, Van Hulse; Westminster Carol, Wilson; Gesu Bambino, Yon; Now Sing We, Now Rejoice, Bach, and O Rejoice, Ye Christians, Loudly, Van Hulse. A tea in the social room followed the program.

SHIRLEY WEILNAU

Fort Wayne

The Fort Wayne, Ind. Chapter met Nov. 28 in St. Paul's Lutheran Church. The following program was given: Organ Concerto in B flat, Handel; music for oboe and organ and for two flutes and organ; Cantata for Second Easter Day, Telemann; Christmas Pastorale, Milford; Cantata, Lord Keep Us Steadfast in Thy Word, Buxtehude. These members — David Wilson, August Stellhorn, Harry Gudmanson, Kathleen Dietrich, Merrill German, Herbert Nuechterlein and Erwin Esslinger — were joined by a chorus, orchestra and other instrumentalists brought together from the churches of various members.

FLORENCE H. FIFE

Indianapolis

The Indianapolis, Ind. Chapter met Nov. 14 at the First Congregational Church for a dinner meeting. After the dinner host organist Claire Hult played: Prelude and Fugue in G minor, Buxtehude; O Man Bewail Thy Grievous Fall, Bach; Chorale in A minor, Franck; Trumpet in Dialogue, Clérambault; Theme with Variations, Chenoweth. Gene Chenoweth directed the choir in numbers by Palestrina, Handel, Vulpinus, Beethoven, Purcell and Kiev Monastery Chant.

VIVIAN ARBAUGH

Lafayette

The Lafayette, Ind. Chapter met Nov. 21 at the Pymont Evangelical United Brethren Church to hear the dedicatory recital on the new Conn electronic played by Theodore J. Purchla. The instrument was a gift to his church from Dean Robert Neuenschwander. A social hour followed the program.

MRS. WALTER VANDERKLEED

ROBERTA BITGOOD

Redford Presbyterian Church
DETROIT 19, MICHIGAN

d. deane

hutchison

first congregational church
portland, oregon

James Philip Johnston

F.A.G.O.
SACRED HEART CATHEDRAL
Newark, New Jersey

RUSSELL SAUNDERS

Drake University
University Christian Church
Des Moines, Iowa

STEVE EMPSON

Organist-Choirmaster
QUEEN OF ANGELS CHURCH
CHICAGO

Jack Ossewaarde

St. Bartholomew's Church
New York

WILLIAM SELF

Organist and Master of the Choir
ST. THOMAS' CHURCH
Fifth Avenue and 53rd Street
New York 19, N. Y.

EARL

NESS

Philadelphia, Pa.
FIRST BAPTIST CHURCH
KENESETH ISRAEL
PHILA. MUSICAL ACADEMY

John Doney

M.Mus. A.A.G.O.
St. James' Episcopal Church
West Hartford 7, Conn.
University of Hartford

PRESTON ROCKHOLT

Mus. D., F.A.G.O.
Augusta College
St. John's Church
Augusta, Georgia

VINGENT E. SLATER

Plymouth Congregational Church
and
Achduth Veshalom Congregation
FORT WAYNE, INDIANA

JAMES A. THOMAS

First Presbyterian Church
La Grange, Ill.

News of the American Guild of Organists—Continued

St. Joseph Valley

The St. Joseph Valley Chapter met Nov. 12 at the Culver Military Academy, Culver, Ind. for a half-hour recital by Milford Myhre. His program included works by Grigny; Suite Medievale, Langlais and Ein' feste Burg, Muller-Zurick. The brass choir joined with the organ for the concluding number. The cadet chapel choir sang music from the early church and a group of secular and sacred contemporary compositions. Terrance Anderson is director of the choir. Mr. Myhre played carillon works by Bach and Scarlatti. Following the program there was a conducted tour of the chapel and a meal was served at the Culver Inn.

LUCILLE I. BEAL

Southern Illinois

The Southern Illinois Chapter met Nov. 17 at the First Presbyterian Church, Herrin, Ill. The business meeting was conducted by Dr. Herbert D. White, dean. Dr. Charles Taylor conducted a program on the Rehearsal and Performance of Unaccompanied Music. He played recordings to illustrate some of his suggestions. It was announced that no meeting was to be held in December. The meeting closed with prayer by the chaplain, the Rev. Henry Neal.

MARJORIE H. LINGLE

Danville

The Danville, Ill. Chapter sponsored Mary Moore Grenier in recital. Nov. 7 at the First Presbyterian Church. A reception was held for the recitalists after the program. Hostesses were Mrs. Albert Leisch and Mrs. Kenneth Shafer.

The chapter met Nov. 21 at the Immanuel Presbyterian Church with Dean Shafer in charge. Plans for the Jan. 21 hymn festival at the First Presbyterian Church were finalized. Robert Kukla will direct the choirs and Dean Shafer will be at the organ. A program of organ numbers was played by Frank Fouteck. Bernice Atchison spoke of The Importance of Good Music in Church Worship.

CLEO ICE

North Shore

The North Shore Chapter met Nov. 13 at the Henry Beard home, Barrington, Ill. Mr. Beard, Möller representative, gave a talk on organ and piano tuning. John Erickson and John Oliver played a short recital on the new residence pipe organ, described in the September, 1961 issue. Members were given an opportunity to play the instrument.

DIANN FORDHAM

ROCKFORD COMPETITION

The Rockford Chapter is sponsoring a competition for young organists April 28 with Clark Angel, Eau Claire, Wis., as the judge. All Rockford area organ teachers have been invited to have students participate. Entrants must play one Bach number and a choice for a second of pre-Bach, Romantic or contemporary. Write Paul Waters, Court Street Methodist Church, Rockford, Ill.

Springfield

The Springfield, Ill. Chapter's Nov. 19 meeting was held in Jacksonville where Robert Glasgow, MacMurray College, led a demonstration tour of four of the city's newer organs. They included the Aeolian-Skinner in Merner chapel, the two-manual Möller with divided swell in the college auditorium, and Möllers in the First Congregational and Grace Methodist Churches.

The chapter met Sept. 19 at the Douglas Avenue Methodist Church, Springfield for a short recital by Mrs. Harold Mennett and a report of the convention in Evanston by Richard Branom.

The chapter met Oct. 15 at the Central Baptist Church for a tea honoring Mrs. Lyman Dawson, state president of the Illinois Federation of Music Clubs. The Rev. and Mrs. Samuel Hood were heard in a program of organ and vocal music.

MAXINE NOLAN

Bloomington-Normal

The Bloomington-Normal Chapter met Nov. 1 at the First Presbyterian Church, Bloomington, Ill. After an outline of the program for the year, a panel representing pastors, organists, choir directors was conducted on Music and Worship. The next meeting was announced as a program on the tracker organ at the Unitarian Church.

C. B. FREVERT

Peoria

The Peoria, Ill. Chapter sponsored its only virtuoso recital scheduled for this season Nov. 20. An enthusiastic audience of more than 1,000 turned out to hear E. Power Biggs at the newly-completed contemporary-style St. Paul's Episcopal Church. He played the program listed on the recital page. A reception followed in the parish hall.

GLENN M. BELCKE

Danville, Champaign-Urbana GSG's

The Danville and Urbana-Champaign, Ill. Student Groups met for a joint organ crawl Oct. 28. Churches in the western and northern Chicago suburbs were visited as follows: North Austin Lutheran; St. John's Lutheran, River Forest; First Methodist, St. Luke's Episcopal and First Presbyterian, Evanston; Edman and Pierce chapels, Wheaton. The organists of the churches visited demonstrated their instruments and invited members of the tour to do the same. Officers of the Champaign-Urbana group are: Anne Oerbel, president; Mary Kay Fears, vice-president; Priscilla Hettler, recording secretary; Beth Ann Miller, corresponding secretary; Patricia Cox, treasurer; Elisabeth Hamp, sponsor. Officers of the Danville group are: Tamara Dazey, president; Janine Lehmann, vice-president; Nancy Thiel, recording secretary; Maureen Devine, corresponding secretary; Curtis Gidding, treasurer; Elisabeth Hamp and Gladys Reed, co-sponsors.

ELISABETH HAMP

Northeastern Wisconsin

The Northeastern Wisconsin Chapter sponsored Richard Westenberg Oct. 31 in recital at the First Presbyterian Church, Neenah, Wis. The program appears on the recital pages.

The chapter met Nov. 26 at the same church. After a business meeting, a panel discussion on church architecture and acoustics included Frank Shattuck, architect; Daniel Smith, organist of the host church and the Rev. Arthur Tingley. Coffee was served after the meeting.

ALICE MUMME

Milwaukee

The Milwaukee Chapter met Nov. 26 for a recital by Arthur Howes at the Whitefish Bay Community Methodist Church. His program appears in the recital pages. Following the program Mr. Howes conducted a master class with emphasis on literature and interpretation of Baroque music. A detailed analysis of ornamentation in the organ works of Bach was a highlight of the class.

WALTER BERTHICK

Chippewa Valley

The Chippewa Valley Chapter met Nov. 20 at Christ Church Cathedral, Eau Claire, Wis. The program consisted of handbell music by the cathedral handbell choir. Esther Keith, director, explained the origin and use of handbells after which several numbers were played. At the business meeting preparation for the February youth choir festival was discussed.

PETER A. FADNESS

East Central Illinois

The East Central Illinois Chapter met Nov. 14 at St. John's Lutheran Church, Champaign. Elisabeth Hamp presided over the session. The Rev. E. H. Bekemeyer, host pastor, explained the meaning, historic background and application of the various portions of the Lutheran service with the assistance of the choir under the direction of Mrs. Richard Matzdorf; May Spaulding was accompanist. Refreshments and an informal organ playing session concluded the meeting.

ELISABETH HAMP

Kansas City

Nearly 100 members and guests attended the dinner meeting Nov. 20 at the Second Presbyterian Church with Dr. Robert Baker as special guest of honor. Dean Jesse Ehlers introduced other guests, among them a group of students from Cottey College, Nevada, Mo. He announced the Christmas party at National College Dec. 18 and the clergy-member dinner Jan. 15 at the First Lutheran Church with Regional Chairman Howard Kelsey as speaker. A need for more organists and directors to be registered with the placement bureau was expressed by Violette Williams, chairman. A program of songs was sung by Portia Adams with Putnam Porter at the piano. Five new members were initiated by Dean Ehlers with the Rev. Ava V. King assisting in the absence of Chaplain Gilbert C. Murphy. Following dinner, members and guests adjourned to the church for the recital by Dr. Baker.

VIOLETTE HEMBLING WILLIAMS

Central Missouri

The Central Missouri Chapter met Nov. 17 at the Gaslight room, Breische's Restaurant, Columbia for a dinner meeting. After dinner the group gathered at the Missouri Methodist Church for a short business meeting presided over by Dean Perry Parrigin. Future meetings were discussed including the organ workshop in March. After the meeting members attended the recital by Robert Baker.

JACQUELINE RAITHEL

St. Louis

The St. Louis Chapter met Nov. 27 at the Grace Methodist Church for a dinner and business session. The program consisted of a lecture-recital by former member Roger Nyquist on the subject Articulation on the Organ. Approximately 200 members and guests were in attendance.

ROBERT M. WEBBER

JOSEPH L. SULLIVAN
GRAND RAPIDS CATHEDRAL
Organist and Master of the Choir
Apt. 16, "The Pennell,"
122 Oakes Street, S.E.
Grand Rapids 3, Michigan

ROBERT SMART
Trinity Episcopal Church
Swarthmore College
SWARTHMORE, PENNSYLVANIA

John Glenn Metcalf
Trinity Episcopal Cathedral
Little Rock University
AGO State Chairman
LITTLE ROCK ARKANSAS

Clair F. Hardenstine
All Souls Parish in Wiltmore
Asheville, N. C.
Montreat-Anderson College
Montreat, N. C.

CATHERINE RITCHEY MILLER
Peace College
Edenton Street Methodist Church
Raleigh, North Carolina

ALEXANDER SCHREINER
Ph.D., F.A.G.O.
The Tabernacle, Salt Lake City, Utah
Colbert-LaBerge Concert Management
105 W. 55th St., New York 19, N.Y.

Robert Knox Chapman
Christ Church Cathedral
Organist and Choir Director
Diocesan Music Advisor
Springfield, Mass.

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

G. LELAND RALPH
FIRST BAPTIST CHURCH
Sacramento, California

Adolf Torovsky, A.A.G.O.
Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carols
"Softly the Stars Were Shining"
"Hark! Ye People"

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

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

CHARLES SHAFFER
Organist
First Presbyterian Church of Hollywood
Hollywood, California

THOMAS H. WEBBER, JR.
Westminster Presbyterian Church
Nashville, Tennessee

CLIFFORD CLARK
ST. LUKE'S CHAPEL NEW YORK

ROBERT F. CRONE
MUS. BAC.
Organ and Theory Instruction
Holy Spirit R. C. Church
Louisville, Ky.

ROBERT S. LORD
Davidson College
Davidson, North Carolina

SEARLE WRIGHT
F.A.G.O. F.T.C.L.
St. Paul's Chapel, Columbia University
and Union Theological Seminary
New York City
Music Faculty of Columbia University

WILLIAM RITCHIE CLENDENIN
M. S. M., Ph. D.
University of Colorado
St. John's Episcopal Church
Boulder

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

News of the American Guild of Organists—Continued

Topeka
The Topeka, Kans. Chapter sponsored three Advent recitals the month of December at the First Presbyterian Church. Dec. 7, Judy Hedrick — From Heaven High to Earth I Come, Pachelbel; Three Chorale Preludes, Bach; Behold a Rose Breaks into Bloom, Brahms; Greensleeves, Wright; Prelude, Suite Medievale, Langlais. Dec. 14, Max Elsberry — Pastorale, Ducas; How Shall I Receive Thee?, Pepping. Dec. 21, Norma Smith Pettijohn — Three Chorale Preludes, Bach; I Saw Three Ships, Willcocks; Sussex Carol, Vaughan Williams; The Holly and the Ivy, Rowley; Greensleeves, Purvis; Hyfrydol, Vaughan Williams.
EDITH W. KRUCHER

Wichita
The Wichita, Kans. Chapter held its annual Christmas party Dec. 12 at the campus activities center, University of Wichita. The seasonal program was given by the Madrigal Singers of the university directed by Robert Minsler. Dean Glen C. Thomas announced plans for an organ concerto program in January featuring four members of the chapter and members of the Wichita Symphony Orchestra.
The chapter held its annual minister-organist dinner Nov. 21 at the University Methodist Church. Uel C. Ramey gave the architect's view of the place of the music center in the sanctuary and Garland Hattan gave a resumé of his committee's procedure in the purchase of an organ for the church.
DOROTHY ADDY

Southeastern Minnesota
The Southeastern Minnesota Chapter met Nov. 19 at the Trinity Lutheran Church, Rochester with Fred Nitschke as host. Music for the Advent and Christmas seasons was played by Harold Sweitzer, Mrs. Clifford T. Mondale, Dean Robinson, Stanley Hahn, Earl Schwerman, Jr. and Mr. Nitschke. Following the program a business meeting was conducted by Dean Hahn. Refreshments were served.
DOROTHY M. GOEDE

Arrowhead
The Arrowhead Chapter met Oct. 17 at the Gloria Dei Lutheran Church, Duluth, Minn. Harry Meyer led the group in sight reading anthems. Mrs. Thomas G. Sturgeon, dean, urged members to sincerely consider taking the service playing examination.
The chapter met Nov. 20 at the First Lutheran Church, Duluth, with the Duluth Music Teachers Association as guests. Dr. Addison Alspach gave a report and showed pictures of his seven-month trip to Europe.
ISABELLE B. JOHNSON

Red River Valley
The Red River Valley Chapter held its second meeting of the season Nov. 12, featuring two organs of the Fargo-Moorhead area. At St. Paul's College chapel, the Very Rev. Allan F. Miles described the one-manual Laukuff positiv installed two years ago and played a brief program of baroque music, featuring Pachelbel. At the First Presbyterian Church Roy Stahl played a program of Christmas music on the Estey and Lloyd Collins gave an illustrated talk on the Möller factory. A business meeting followed.
ALLAN F. MILES

Central Nebraska
The chief Fall project of the Central Nebraska Chapter was sponsorship of Dr. Robert Noehren in a recital Nov. 15 in First Presbyterian Church, Hastings, and a master class, Problems in Organ Performance, Nov. 14 at Hastings College. The Hastings College GSG collaborated in the sponsorship.
The first meeting of the chapter was in Hastings Oct. 30 at the home of Dean Dorothy Tirrell and Dr. Elinore Barber. The program was a report on the meetings in New York of the International Musicological Congress by Sister Rosalie, O.P., and Dr. Barber.
The second meeting was held Nov. 17 in Grand Island. Sub-dean John Bohrer presided. The program demonstrated two organs in the performance of Christmas music. Victor Peter played the three-manual Holtkamp at the Trinity Lutheran Church and Marie Lauritsen played the recent four-manual Möller at the First Presbyterian Church.
The 30 chapter members represent Hastings, Grand Island, Kearney, Minden and Central City. Officers besides Dean Tirrell and Sub-dean Bohrer are Mrs. Warren Scharf, secretary, and Mrs. James Tallis, treasurer.
MARGARET SCHARF

Waterloo
The Waterloo, Iowa, Chapter met Nov. 19 at the First Congregational Church. Dean Philip Hahn gave a lecture-demonstration of new organ publications for Christmas and general use and members were given lists of suggestions for building repertory from the pre-Bach period onward. Copies of the pieces were available for examination at the social hour and refreshment time following the program.
A choir festival Nov. 26 was at the First Lutheran Church. Each choir sang individual selections and the massed choirs under the direction of Dr. Edwin Liemohn, Warburg College, Waverly, closed the festival.
BRUCE BENGTSON

Lincoln
The Lincoln, Neb. Chapter met Dec. 4 at the Trinity Methodist Church for its annual Christmas party. After a game period led by Mrs. Robert Askey and Mrs. J. William Rudd there was an exchange of gifts. The evening was completed with refreshments served by Vera Rost and Rena Olson.
MRS. DALE UNDERWOOD

Clinton
The Clinton, Iowa Chapter met Nov. 13 at St. John's Episcopal Church for an organist-clergy dinner. The Rev. Edwin C. Bowyer played a short recital before the dinner. Dean James Winn served as toastmaster. It was announced that Marilyn Mason will be sponsored by the chapter in a recital Mar. 19. A panel discussion of wedding and funeral music followed the dinner.
MRS. PAUL BURGDORF

Dubuque
The Dubuque, Ia. Chapter met Nov. 19 at St. John's Episcopal Church for a program of Bach organ works. Mr. and Mrs. A. T. Acheson, hosts, were co-chairmen for the event. Numbers heard were: Lillian Staiger — Deck Thyself My Soul; David Nelson — Concerto in G major; Dorothy Acheson — In Death's Strong Grasp and In Thee Is Joy; Mark Nemmers — Glory Be to God and Prelude and Fugue in D minor. Mr. Acheson spoke on Anglican chant and plainsong and directed the choir in several examples.
MARK NEMMERS

Central Arkansas
The Central Arkansas Chapter met Nov. 14 at the Second Baptist Church, Little Rock for the annual organist-minister dinner. Hosts were Archie Y. McMillan, Mrs. Henry C. Harris and Martha Harris. Program chairmen were Mrs. Kece Saxon Price and Mrs. Morris Jessup. Dean John H. Summers presided. The program was entitled American Church Music, Then and Now. The periods of the New England Psalm Singer, Westward Expansion, Gay Nineties and Contemporary Choir were portrayed by choristers from several churches. Directors and assisting musicians were Herman Hess, Felix Thompson, Haney Chochran, Mrs. Everett Bowman, Mrs. Curtis W. Stour, Mrs. Price, Mrs. C. E. Saurenman and Kenneth Thompson.
HERMAN HESS

Lubbock
The Lubbock, Tex. Chapter met for a dinner meeting Nov. 7 at the First Presbyterian Church. Janet Linker played the recital listed in the recital section of this issue. The program was open to the public.
CECIL BOLTON

Fort Smith
The Fort Smith, Ark. Chapter held a joint meeting with the Fort Smith Musical Coterie Nov. 12 at St. John's Episcopal Church. The program included numbers by the choirs from First Presbyterian, First Baptist, Fort Smith Junior College and the Hebrew Temple. The bell choir of the First Christian Church was also heard. Dr. Hattie May Butterfield played the processional.
The chapter held its annual Christmas party Dec. 4 at the home of Milton Birkett. Following a potluck supper carols were sung.
KATHLEENE KECK

Texarkana
The annual dinner with which the Texarkana Chapter honors the ministers of the city and their wives was held Nov. 27 at Hotel McCamey. Mrs. William Hibbitts, sub-dean, presided and Rabbi Joseph Levine was the guest speaker. He explained, chanted and translated the regular service for the Jewish Sabbath, the marriage ceremony and the funeral ritual.
DOROTHY ELDER

Oklahoma City
The Oklahoma City Chapter met Nov. 6 at the First Presbyterian Church for a dinner meeting. After presiding over a business meeting Gale Enger, dean, gave a lecture recital on the theme Contemporary Jewish Organ Music. Mr. Enger's selections were by Bloch, Tansman, Milhaud, Jacobi, Kohs and Berlioz.
The chapter held its Christmas dinner meeting and program Dec. 4 at St. John's Episcopal Church, followed by a Bach aria program by Carolyn Goudeau, soprano. Clyde Morris and James Christensen played chorale preludes and movement 1, Trio Sonata 1, Bach.
MARY KATE ROBINSON

Tulsa
Following a dinner meeting at the First Methodist Church, the Tulsa Chapter sponsored Marilyn Mason in recital at the First Christian Church Nov. 1. The program appears on the recital page. A reception followed. Miss Mason's master class was well attended in the afternoon.
MILDRED BRADLEY SMITH

Corpus Christi
The Corpus Christi, Tex. Chapter sponsored Dr. Frank Asper in recital Nov. 7 at the First Presbyterian Church. A reception honoring the recitalist followed. The next morning Dr. Asper conducted a workshop for organists. His program appears in the recital section.
GERALDINE RUSSELL

BOY CHOIRS
PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO

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

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

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

WILFRED BRIGGS
M.S., CH.M.
All Saints' Church
Washington, D. C.
On leave of absence for study until
September 1962

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

DUDLEY E. FOSTER, JR.
M.A. F.T.C.L.
Minister of Music
Trinity Baptist Church
Santa Monica, California

PHYLLIS STRINGHAM
Recitals
Carroll College
Waukesha, Wisconsin

ROBERT ELMORE
CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

JAMES VAIL D.M.A.
UNIV. OF SOUTHERN CALIFORNIA
Church Music Department
ST. JOHN'S EPISCOPAL CHURCH
Organist-Choirmaster
LOS ANGELES

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

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

george Estevez, ch.m.
choir director
christ congregational church
chicago

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FIRST METHODIST CHURCH
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FIRST METHODIST CHURCH
Temple Mishkan Israel
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C. GORDON WEDERTZ
9344 S. BISHOP ST. CHICAGO 20

News of the American Guild of Organists—Continued

Arlington GSG

The Arlington, Tex. Guild Student Group met Nov. 11 at the home of Pam Farrell, Westview. Miss Farrell, Mike Ross, Ann Woolverton, James Thomas and Jerry F. Bacon played a short recital. The program was planned by Bobby Ashworth.

JERRY F. BACON

Dallas-Fort Worth

The annual joint meeting of the Dallas and Fort Worth chapters was held Nov. 13 at the North Texas State University, Denton. Dale Peters, of the university faculty, presided over the dinner meeting. The program for the evening was a concert of music for organ, chorus and brass performed by 40 student instrumentalists and the chapel choir. Numbers included were: In ecclesiis benedicite Domino and Canon on Tone 12, Gabrieli; Contrapunctus 1 and My Spirit Be Joyful, Bach; Concerto for Organ and Brasses, Lockwood; Festival Musick, Sowerby; Poème Héroïque, Dupré.

FRANCES SCHUESSLER

Waco

Members of the Waco, Tex. Chapter met at The Chef restaurant Nov. 21 for supper. Dean Robert Markham conducted a short business meeting. Rick Grimes reported on the regional convention. Members brought copies of favorite organ solos for others to study and then went to St. Alban's Church to hear some of this music played on the fine Reuter organ — music ranging from Bach to Langlais and from Cabezón to Goode.

PAUL BENTLEY

Redwood Empire

The Nov. 27 meeting of the Redwood Empire Chapter was held in the First Methodist Church, Santa Rosa, Cal. The following program of service music was heard: Three Preludes, Vaughan Williams — Marie Thompson; Prelude on Slane, Young — Clair Coltrin; Antiphon, Dupré — Harry Ingling; Partia, Purvis — June Townsend; Psalm 139, Finney — Claudina Meyers; Spanish Prelude, Cabezón — Daniel Ruggles; Prelude in A minor, Bach — Verna Tischer; Folk Tune, Whitlock — Gordon Dixon; Triptych, Maekelberghe — Stephen Palmer.

STEPHEN PALMER

Wyoming

The Wyoming Chapter met Nov. 13 in the Methodist Church, Casper. Walter Schwartz provided the program, giving a biographical sketch of Karg-Elert and playing a number of his works. Following the program a short business meeting was held and Arleen Danielson served refreshments.

Chico

The Chico, Cal. Chapter met Nov. 14 at the Bidwell Memorial Presbyterian Church for a session with new organ music suitable for church services. Those present took turns playing numbers for individual and group evaluation. A short business meeting included discussion of a possible joint meeting with the Choral Conductors Guild next spring, the January meeting on new choral music, the February David Craighead recital and other chapter activities for the season. Following adjournment members went to the home of Dean Marjorie Williamson for refreshments.

CHARLES VAN BRONKHORST

Sacramento

The Sacramento, Cal. Chapter went Oct. 8 to St. Pius Roman Catholic Seminary to hear Fr. Nicholas Freund, his boy choir and a student organist. Illustrations and explanations of parts of the mass were given.

The Student Group gave a recital Oct. 8. The Nov. 14 meeting at Westminster Presbyterian Church heard the choir with Barbara Orr at the organ sing four anthems. John Burke, Berkeley Divinity School, spoke on the relationship of the organist to the church service.

LEONE M. REITHER

Pasadena and Valley Districts

Dr. Orpha Ochse, First Congregational Church, Pasadena, was hostess to the Nov. 13 meeting of the Pasadena and Valley Districts Chapter making available the new baroque organ in John Alden Hall built by the hostess, the late Dr. Hunter Mead, Raymond Durant and Tom Perkins. Dean Martha Farr presided over the dinner meeting and introduced Gerard Faber, special events chairman, who drew attention to a display of contemporary organ music provided by a local music store. He then introduced Frederic Bacon-Shone, chapter radio director, who gave a brief summary of the construction of the new organ, showing slides of various states of building. David Bilette was the recitalist. His program appears on the recital pages.

GAYLORD B. CARTER

Sacramento GSG

The Sacramento Student Group performed its annual fall recital Nov. 8 at the Pioneer Congregational Church. The program: Theme, Symphony 9, Beethoven — Philip Bennett; Toccata in D minor, Bach — Gene Conley; Prelude in E flat major, Bach — Thom Dettmer; Pastorale, Miniature Suite, Rogers — Ricky Ottawa; Les Petites Cloches, Purvis — Suzanne Lung; Ronde Francaise, Boëllman — Ronald Hall; Toccata Festiva, Purvis — Kathy Frye. A vocal solo and a piano solo completed the program.

PORTLAND HEARS NOEHREN

The Portland, Ore. Chapter held its Nov. 10 business meeting at the Trinity Episcopal Church with Catherine Dando Miller in charge. Robert Noehren gave a two-hour lecture-discussion on organs in general, with a well-chosen selection of his own colored slides of various European organs. A lively question and answer period followed.

Mr. Noehren was sponsored in recital the following evening, also in Trinity Church. A reception in the great hall gave an enthusiastic audience opportunity to meet and thank the recitalist.

ROBERT L. MCCOY

Long Beach

The Long Beach, Cal. Chapter met Nov. 7 at the California Heights Community Methodist Church for a dinner meeting. Dr. Robert P. Tusler, UCLA, gave a demonstration-lecture on Renaissance, Mannerist and Baroque Styles.

MABEL K. PERSONS

Santa Barbara

The Santa Barbara, Cal. Chapter met Nov. 28 at the Presbyterian Church, Fillmore, Richard Villemín, Porterville, Cal. organ builder, explained and demonstrated the former CBS Wurlitzer theater organ (1925) which he rebuilt and installed for the church. Ruth Dresser played several numbers. A tour of the pipe rooms was made and members were invited to play the organ. A reception was held at the home of Bill and Helen Knight.

MARION WALSER

Los Angeles

The Los Angeles Chapter sponsored a Christmas concert Dec. 4, at St. Timothy's Church. Organ numbers were played by Jess E. Benton and Larry Robinson. Dr. William F. Connell, Jr., host, directed the choir in excerpts from Christmas Mass, Da Silva. Virginia Peterson directed the Allegro Madrigal Singers in several numbers. Refreshments and a social hour closed the evening.

IRENE B. PIERSON

Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter in co-operation with the University of Redlands sponsored Piet Kee in the university memorial chapel Oct. 31. His program is on the recital page.

Raymond Boese lectured on Baroque Organ Registration at the Nov. 18 meeting at the First Congregational Church, Riverside, emphasizing the concepts he had learned from Walcha.

A. THOMAS TALBERT

Contra Costa

The Contra Costa Chapter sponsored Kenneth Mansfield in recital at the Inter-Stake Center, Oakland, Cal. Dec. 3. He played works by Bach, Langlais, Walcha, Pepping, Mansfield and Purvis. Refreshments were served after the program.

META S. LEACH

Southern Arizona

The Southern Arizona Chapter sponsored Charlotte Tripp Atkinson Nov. 19 in a recital at the First Congregational Church featuring works of Camil Van Hulse, a member of the chapter since it was organized and dean for several years. The featured work was the symphonic poem St. Louis, King of France. Mrs. Atkinson also played the premiere of Solemn Prelude for a Festive Occasion, Father Brebeuf's Carol, Joyeux Noël and Pas-sacaglia, Jubilee Suite.

Les Bois

The Les Bois Chapter members attended a dedicatory recital Nov. 12 at St. Michael's Episcopal Cathedral, Boise, Idaho. C. Griffith Bratt, AAGO, host organist and of Boise Junior College, played the program The Christain Year with the congregation singing the appropriate hymns. His program: Veni Emmanuel, Low How a Rose, Silent Night, The First Noël, Lord, Who Throughout These Forty Days, All Glory, Laud and Honor, O Fili et Filiae and Vigiles et Sancti, Bratt; Sleepers Awake, Krebs; From Heaven High, Sacred Head, Now Wounded, Veni Creator and The Nicene Creed, Bach; Morning Star, Buxtehude; Hyfrydol, Vaughan Williams; Praise to the Lord, for congregation, choir, trumpet and organ, Rohlig.

MRS. C. GRIFFITH BRATT

Central Arizona

The Central Arizona Chapter met Nov. 20 at Christ Lutheran Church, Phoenix, for a dinner meeting. Mrs. Lyle McLain displayed and discussed her collection of hymnals from many countries. The Rev. William C. Pebler, host pastor, outlined the importance of careful preparation of church music. Martin Stellhorn, host organist, discussed the scope of the chorale prelude by mood, type, historic period, composer and texture. He illustrated his lecture by playing examples from Pauman to Ahrens. Mrs. Stellhorn discussed the hymn tune and its place in the liturgical year.

THOMAS A. DONOHUE

Eugene

The Eugene, Ore. Chapter met Nov. 14 at the home of Robert Wilson. Paul Woodyard and Mrs. Gilbert Macke spoke on the meaning and playing of hymns. A piano-organ duet was played by Margery Wilson and Nell Murphey Dickson. Mrs. Dean Morrow played Dusk at Sea, Edwards, and By the Pool of Fire, Stoughton. Refreshments were served.

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Esther Cupps

organist

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Columbia Union College
Washington, D. C.

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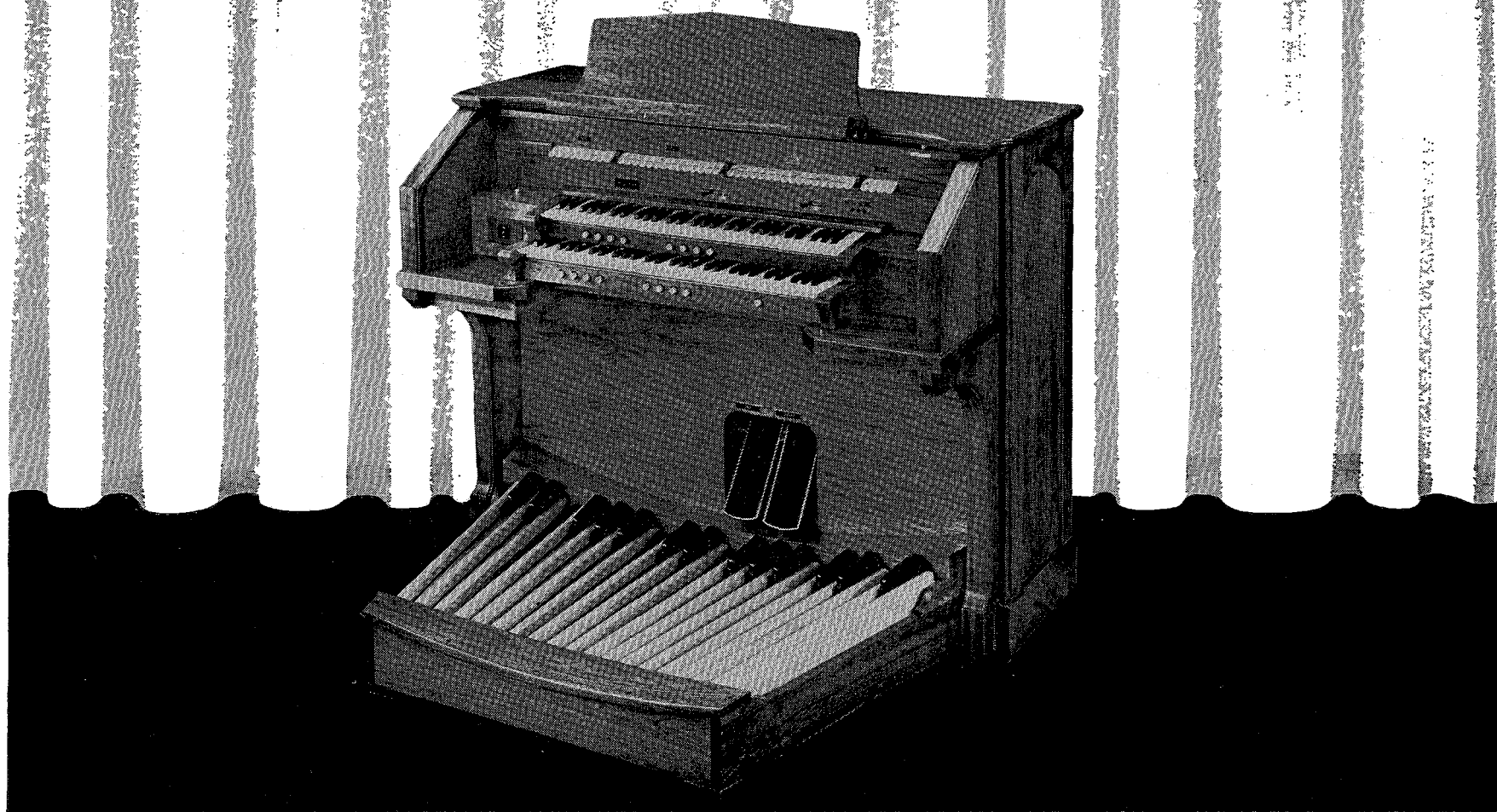
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Kettering Professor of Music
The College of Wooster
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FRANK CUNKLE
Editor

DOROTHY ROSEK
Business Manager
CHARLES BRADLEY
Assistant Editor

Editorial and Business Office, Suite 817,
343 South Dearborn Street, Chicago 4.
Ill. Telephone: Harrison 7-3149

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Haarlem

The International Organ Improvisation Competition at Haarlem is a very different kind of festival than the Nuremberg one to which we devoted considerable space in the November issue. It differs in its aims, its attractions and its accomplishments. Where Nuremberg stresses the oneness and interaction of all music whose purpose is the praise of God, Haarlem's emphasis is primarily of the nurture and preservation of a phase of music now unhappily at a nadir. That phase, improvisation, has in the past been a peculiar, almost unique, field for the organist and if it is to arise phoenix-like, it is the organist who will, we think, make it possible. It is not a field which we can afford to leave exclusively in the hands of the jazz musician.

Seth Bingham was a hard-hitting, eloquent champion of the art of improvisation in his moving plea to America's organists at the Detroit convention. (THE DIAPASON printed his lecture as a special article in the September 1960 issue.) His wide observation on the two continents had convinced him not only that Americans can learn to improvise (perhaps within a single generation) but that they sorely need to.

What Dr. Bingham and we are talking about is not the aimless, sometimes pleasant harmonic meandering which most of the better English-speaking organists do so cleverly, not even the usual breath-taking French style designed to show off the organ and, more especially, the performer. No, what Dr. Bingham and we are talking about is the creation of genuine music — authentic architecture in sound — real on-the-spot composition.

Especially if you agree with Dr. Bingham, there is no single event in the whole organ world of more lasting importance than Haarlem's International Organ Improvisation Competition. Added dividends are the opportunity to hear some remarkable organs representing 600 years of the organ builder's art and a chance to see much of the Netherlands by daylight and yet fill every evening with stirring organ music.

The Haarlem festival events can be confined to just five days of a European

vacation or could be part of the month-long Holland festival. And for three weeks following the competition there is an institute where one can study, multilingually, with an unmatched faculty of European specialists.

But don't expect to return to your home grounds with all your pet prejudices unchallenged or all your sensitive corns unstepped on!

Internationalism

Since the inspiring and stimulating International Congress of Organists in London the summer of 1957, THE DIAPASON has tried with hardly a glimmer of response, to start the ball rolling for a return congress on this continent. The problems involved are more difficult in bringing less affluent organists from the Old World. But with the many possibilities for financial help (foundations have not been averse to helping the musicologists, for example!) these problems do not seem to us insuperable.

There is some ferment going on in Canada just now favoring such a congress there in connection with the centennial of the Dominion to be observed in 1967. We hope this will materialize.

In the meantime we are delighted that the AGO national convention, being staged in July by three southern California chapters, has made internationalism its central theme and is calling itself "the International National."

Anyone familiar with the art of Anton Heiller through his records, his European performances or his Fulbright students will await this outstanding Viennese organist's share of the convention with keen anticipation.

Luigi Tagliavini visited America briefly last fall as a delegate to the International Musicological Congress at Princeton. His records, particularly of the Frescobaldi Fiori Musicali, are known to some Americans too. But to the vast majority of us his fine scholarship, impeccable taste and vital musicianship will come as a needed affirmation of Italy's rôle in organ music.

Canadian participation in AGO conventions is becoming progressively greater. It is fine to have Canada represented by Hugh McLean, who was heard to such good advantage at Canadian conventions in Toronto and Vancouver.

From south of the border — very far south — Hector Zeoli will represent Argentina and the Colegio Nacional Buenos Aires, the first time to our knowledge that South America has been represented at one of our North American conventions of organists.

We have six whole months to propose that international feeling. Let's get going!

A Prize That IS a Prize

The Boston AGO Chapter has come through with a competition that seems to us an answer to some of the criticisms our readers have made of the Guild requirements of an AAGO for participation in the biennial national organ-playing competition.

The Boston prize (see the News of the AGO pages) carries not only a very substantial cash award (\$500) but an opportunity to share in a recital series with distinguished company (this year it is Biggs, Cochereau, Crozier and Ferguson) on a famed organ before a paying audience — a real, old-fashioned debut recital.

There are several other features which please us particularly and indicate, we think, the maturity of the whole conception: an age floor of 25, which rules out the whole prodigy category, and the preliminary selection to be made from submitted tapes, which works a welcome hardship on the razzle-dazzlers.

There is really only one regret which

we have about this exciting competition: we wish it did not need to be confined to just nine of the 50 states, though some of the reasons for this are obvious. No doubt the Boston Chapter is in a sense challenging other large chapters to "go and do likewise." Should the dare be accepted by large representative chapters in various parts of our nation, someone might care to sponsor all the winners in a nationwide tour series — well, we can dream, can't we?

At any rate the possibilities which the Boston Chapter has opened up are almost limitless. Cheers, we say, and a Happy New Year to those proper Bostonians!

Off Limits

Ability to limit oneself is, to parrot what everyone already knows, the surest sign of a civilized maturity. All democratically adopted laws are the attempts of society to impose limits on itself. Social acceptance has always depended upon an individual's ability to limit himself. Health often requires limiting one's activities to fewer and less strenuous schedules than one might wish. And so it goes.

A magazine must limit itself in many ways, even including its number of pages. If it is fundamentally a news magazine it cannot easily limit the number of stories it prints if all these are pertinent to its field. So the limiting must sometimes come in their length. This may entail stringent pruning, more stringent than we like.

Time limits must play their part, too. THE DIAPASON has tried to solve these by asking that all news reach this office within six weeks of its occurrence. If news does not have at least that much urgency, then perhaps it is not news at all.

We sometimes have to limit debate in the "letters to the editor" column. When a subject has dragged along for several months, and we feel it is beginning to get dreary, we may arbitrarily end it. The debate on the Phelps article in the September issue is a present case in point. Letters even at this late date continue to come in on it. Several have been thoughtful and intelligent, a few unworthy with invective. We feel that no more need be said on the subject; we have simply turned the spigot on the whole matter.

So, purposely to mix metaphors, it's just water under the bridge now.

Looking Back Into Last Year

This is the month when we publish our summaries of what we had to report in the year just over. Certainly 1961 seemed to us an encouraging further evidence of the growing standards our organists are achieving and the Guild pages indicate an ever-widening variety of activities. Eagle-eyed subscribers will have noted from the "statement" in the December issue that more than 500 new people joined our subscription list since the issue of December 1960.

Two issues of the year brought more letters than we have received on any issue except perhaps our golden anniversary one. The September two-manual issue proved not only a popular one but a surprisingly controversial one as well. The November issue with the Nuremberg emphasis brought many flattering comments too. We hope to continue this sort of coverage of other significant events.

We have usually remarked editorially on the unusually informative coverage correspondents gave the 15 regional conventions and on what we feel these conventions signify.

So it is time for a New Year's resolution: we resolve to try to give our readers the best 1962 issues we are capable of assembling, to justify the faith and affection those readers have shown us in 1961.

Looking Back Into the Past

Fifty years ago the January 1912 issue contained these matters of interest —

John McE. Ward, president of the American Organ Players Club of Philadelphia, played nine recitals in December, including three to open new organs.

Palmer Christie married Lois Wilkinson, Kankakee, Ill. Nov. 21

A series of organ recitals sponsored by AGO headquarters in New York churches listed programs by Warden Frank Wright, John Hyatt Brewer, William C. Carl, Albert Reeves Norton, H. Brooks Day, Warren R. Hedden, Clarence Dickinson, Mary Adelaide Liscome, Kate Elizabeth Fox and Samuel A. Baldwin. Every recitalist listed could append at least the AAGO to his name

The Hann-Waengerlein-Weickhardt Company, Milwaukee, revealed plans for extensive additions to its plant

Advertisers in the issue who still advertise in THE DIAPASON include Hillgreen, Lane and Co., M. P. Möller, the Organ Power Co. (now Spencer Turbine) and Austin Organs

Twenty-five years ago these events made news in the January 1937 issue

Dr. William C. Carl's death Dec. 8 was reported

Dr. Albert Schweitzer was making a series of 52 phonograph records for the Bach Organ Music Society in the Church of St. Aurelia, Strausbourg

The Votteler-Holtkamp-Sparling Company was to install what was to be America's first *rückpositiv* in St. Philomena's Church, Cleveland

Arthur Harrison, senior partner of Harrison and Harrison, organ builder of Durham, England, died Nov. 8

Ten years ago the following occurrences were brought to readers' attention in the issue of January 1952 —

The Southern New England regional convention was held late-Nov. 27 and 28 — at Worcester, Mass. — with Seth Bingham, Robert Owen, Carl McKinley, William Dinneen, Mary Crowley Vivian and Edgar Hilliar featured names

E. Power Biggs played the first performance of Norman Lockwood's Concerto for organ and brass Jan. 6 over the CBS radio network

Per Olsson, AAGO, gave his 1200th recital Nov. 4 at Trinity Lutheran Church, New York City

Organ Music

New works for organ provided a very thin stack this month, with usefulness the key word. The largest work was a Festival Overture by Roger Chapman, well put together and playable (C. F. Peters).

Novello sent a Wedding March by Ernest Suttle which may find favor and Impromptu, Elegy and Scherzetto by Guy Eldridge, three useful pieces which can be played separately or as a suite (printed in one cover).

McLaughlin and Reilly has taken four of the better-revived chorales from Flor Peeters' Little Organ Book and assembled them into a Low Mass Suite; these make very modest demands on the player. C. Alexander Pelouquin's big Toccata demands control and a clean, crisp touch.

A Broadman, Crisp volume, Preludes on Well-Known Hymn Tunes, is elementary music composition for elementary church musicians. At best it can be called music for use. The dozen pieces have both pipe and Hammond registration.

Still more elementary is another of Presser's Play-Time series for spinets, this one Left Hand Melodies. Not a few of our readers, we are fully aware, must perforce earn their livings teaching at this very level and this series and others of its kind must be very helpful to them. — FC

CHARLES HAUBIEL'S Christmas anthem, Madonna, and Bossi's Hymn of Glory were unusual features of a concert of Advent and Christmas music Dec. 3 at St. Paul's Church, Richmond, Va. Edouard Niesberger conducted choir and string orchestra; Caroline Payne was organist.

Letters to the Editor

Langlais Lauds Crozier

Paris, France, Nov. 30, 1961 —

Dear Editor:

Catharine Crozier played a remarkable recital Oct. 23 at the School for the Blind in Paris. The audience appreciated her technique, her style as well as her choice of pieces.

For the first part of the program she performed the Handel Concerto in B flat, three Noëls by Daquin and the first Trio Sonata by Bach. The second part was devoted to modern French and American works: Langlais' *Te Deum* and *Arabesque sur les Flûtes*, Berlioz's *The Burning Bush*, Barber's *Variations on Wondrous Love* and Sowerby's *Toccata*.

We were especially interested and tremendously impressed by the American organ literature. The audience was very enthusiastic and requested her to play an encore, which she did graciously for the pleasure of all.

JEAN LANGLAIS

Rebuttal by Pigott

Pittsburgh, Pa., Nov. 18, 1961 —

Dear Editor:

It is of much interest to hear from H. J. Norman, even though he disagrees with some of my statements in the May, June, July articles. Such disagreement is not only stimulating, it is useful because, in the arguments pro and con, something is always added to our knowledge as a result of the discussion. Mr. Norman feels that my suggested impact-tube probe would be time-consuming; it is evident he has not tried it, to prove his point. A reading on this device only takes three or four seconds, and it might be used three or four times in setting the foot-pressure of a single pipe; a quarter of a minute does not seem like much time lost, particularly if this method saves time in getting to the right foot-pressure. This discussion could be easily settled by a trial, which would produce facts instead of opinions; why not give it a try?

Mr. Norman says I ignored the effect of chest pressure; he is mistaken. The writer was pointing out that the voicer has it in his power to control all features of the speech for any chest pressure; the Kimball and Schantz demonstrations were quoted as proof that this had been done. We have plenty of examples in diapasons voiced satisfactorily on high pressure; the Atlantic City Auditorium organ has over 60 ranks of diapason-tone, voiced on six chest-pressures varying from $3\frac{1}{2}$ to 30", the attack and tone-quality entirely proper. Many other examples, both here and in England, could be cited. In his explanation of the reason for difference of attack, Mr. Norman cites the smaller foot-hole with higher chest pressure as the cause, ignoring the fact that the differential pressure has at the same time increased sufficiently to keep the flow through the foot-hole the same. Jude's 1922 article, (reference in my article) gives the necessary calculations.

The statement by the writer that the interposition of volumes, such as the groove, and pipe-foot between orifices slows up the pressure-rise is not a matter of opinion, but proved fact, calculation checked by test. In automatic control systems, and in distributing networks such as city gas-systems, the problem of orifices and volumes in series, just like pallet, groove, bore and foot-hole, foot-volume and flue, comes very frequently, and the rate of pressure rise is of importance in the stability of operation. It is easy to comprehend why the pressure-rise must take more time when volumes are between the orifices; when there are no volumes, the pressure-rise follows the equilibrium line (shown in Fig. 2 of my article); but when the volumes are present, an additional quantity of air must be added to the groove and foot to bring the pressure up. This extra air is added during the pressure rise, and since the pallet and foot hole are subject to the same differential pressures as in the other case, the time must obviously be greater than that for no volumes involved.

Mr. Norman's comparison of Bohnstedt's tracker and individual valve tests is unfortunately unsound; one cannot compare tests in which the pallet or valve time are different, and the ratio of flue-area to pallet or valve is also widely different. To get a valid comparison it is necessary that the valve, foot-hole, and flue effective areas be the same, as well as the valve time. Such a comparison is given in Fig. 2 of my article; the dotted lines marked "Equilibrium" show the pressure-time for no volumes of any significance between the orifices, and the solid lines show the increased times with a normal groove and foot-volume.

Mr. Norman points out that pipes transferred from a tracker voicing machine to an electro-pneumatic chest require adjustment, calling the effect unexpected. The voicing machine, tracker-type, will usually provide room for several ranks, so that a mixture may be voiced, and the blend checked on the machine; with one rank being voiced, it is similar to a tracker chest, one stop speaking over a pallet designed to carry several stops, and the loss through the pallet will be very low. The individual valve is similar to a pallet fully loaded,

that is, all stops drawn; the loss therefore much higher; as a consequence, the foot-pressure is lower than on the voicing machine. This reduction of foot-pressure may be about .35 in. at 8-ft. C, about .15 in. at 2-ft. C, and continues to reduce up the scale. The difference of foot-pressure will affect the speech, and cause slight flattening, more noticeable in the bass, as Mr. Norman says. The principal American builders have cured this difficulty by using voicing machines which are substantially standard electro-pneumatic chests, and there is therefore no difference in foot-pressure. The phenomenon is not unexpected, it is quite natural.

Mr. Norman puts aside the effect of flue-to-valve area, apparently, and advances a theory of "suction effect" of the pallet, as causing difference of pressure-rise. This idea is based on a completely incorrect assumption, namely, that the pallet acts as a piston. A piston moves without appreciable leakage, since it is packed, in a closely fitting cylinder; it is completely sealed against leakage during its entire travel. A pallet or valve does not act as a piston in any way; the instant it leaves the seat, it is completely unsealed, and air can flow both at the bore and the sides. Such a valve cannot exert any suction force except as an airfoil or fan-blade, and the possible suction force is the same as the velocity head, a function of density and square of velocity. A pallet or valve starts from zero velocity and reaches some 2 f.p.s. at the finish of the stroke; the possible suction varies from nothing at the start to about .001 inches of water at the finish. Meanwhile, the chest pressure is forcing in air at a rate four or five hundred times as fast as the pallet can draw it out. The total unimportance of suction effect should be obvious; a homely illustration is available for those not familiar with velocity-heads and such. You can pump water from a well with a piston and cylinder equipped with suction and discharge valves, but you can't pump it by flapping a lid up and down on top of the suction pipe in the well.

Mr. Norman has apparently not considered the fact that, with tracker suction, the pressure-rise takes about twice as long for all stops on (say 9 or 10), as for a single stop on. This change cannot be attributed to pallet-suction, because there is no great change in pallet speed; it can only be due to change of flue-to-pallet area, the only difference between the two cases.

The writer has nothing against tracker-action, but, as stated in my article, objects to claims for its superiority to modern actions on incorrect and uninformed grounds. Mr. Norman also has misunderstood my statement of cost; I did not say, or imply, that tracker-action cost less than electro-pneumatic, because in general it does not. What I referred to was the fact that organs, all kinds, can be bought cheaper from Europe than here and for a very obvious reason, the labor cost in Europe is much less than here.

While the writer's engagement in fluid problems began much earlier, in 1916 he formed the American Society of Mechanical Engineers Fluid Meters Committee, which deals with the measurement of liquid and gas flow; association for a long period of years with the finest minds in fluid flow (members) is bound to supply one with a liberal knowledge in the subject. The writer was chairman of this committee for 30 years, and continued as a member for 15 more. The report of this body, first published in book form 1923, and periodically revised ever since, is regarded as the best authority on the subject here or in Europe. The methods of calculating key-time, pressure-time, and other flow situations have been developed and used by engineers for at least fifty years, and have been thoroughly proved by successful results and tests. Engineers have had to solve these problems every day; on the other hand, there is no published evidence that voicers or organ builders have measured pressure-rise shape or time; only two or three have measured foot-pressure. It is quite evident that the design of actions and the practices of voicing have been very largely empirical, and not based on calculation from the laws of flow. The writer believes that the mass of really soundly based data available from other engineering fields could improve results and reduce time and cost in organ design and construction. It would appear that it is no longer safe for organ-building to remain an empirical art, it will have to convert to a rational procedure based on the laws of physics, the same as most other engineering designing.

If Mr. Norman will re-read my article, and collate the statements therein with what he must have been taught in his earlier study in physics, he would find no essential grounds for disagreement.

R. J. S. PIGOTT

NEW ORGAN MAN APPOINTED TO WOMAN'S JUNIOR COLLEGE

Wendell H. Pihler has been appointed to the faculty of Colby Junior College for women, New London, N.H. He received a B.Mus. degree from Southwestern College, Winfield, Kans. and his Mus.M. from Yale. He teaches organ, theory and music appreciation.

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Haarlem's 11th Impr



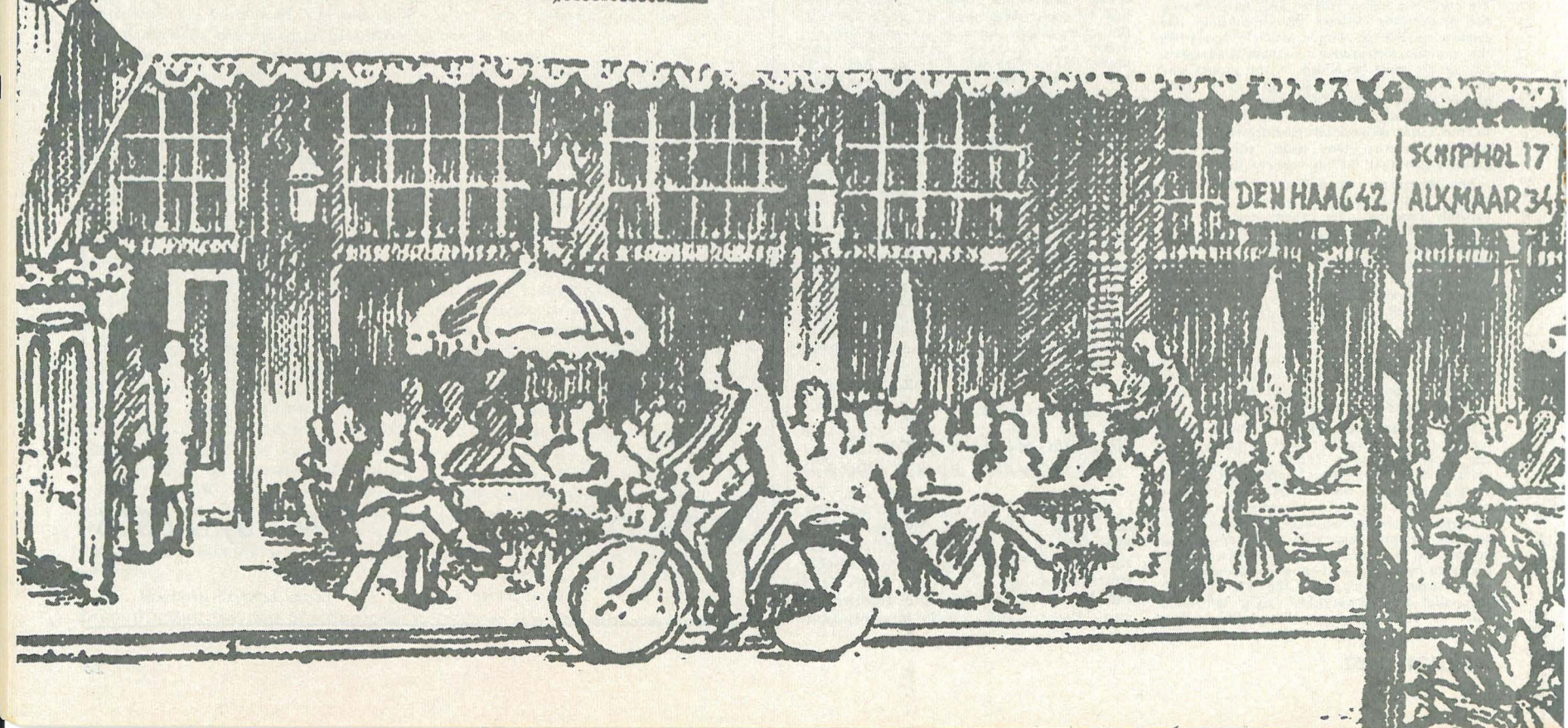
In the eleven years of its existence the International Organ Improvisation Competition in Haarlem, Holland, has come to the attention of more organists in North America than most other organ or church music festivals in Europe. Some of the organ tours have included parts of it in their itineraries and, especially since it became an official part of the Holland Festival, it has received more advance publicity in the various booklets about European Music Festivals. Yet we doubt if enough North Americans realize how easily and at what little expense this unique week could be included in a planned tour of Europe.

Since in the Low Countries many organists play repertoire only in recital, improvising not only interludes and transitions but their voluntaries as well, it is natural that the prime emphasis at Haarlem should be placed on improvisation. The "instant composition" of major works with only a given (and too often not very helpful) theme, is a tradition of many centuries standing. The French approach to the problem is usually essentially harmonic and the French improviser often tries for breath-taking brilliance and virtuosity at the expense of good organization. He even sometimes develops a serviceable bag of tricks which he prac-

tices up and foists off as spur-of-the-moment. The Dutch are contrapuntal in their approach and stress tight, clear formal organization. The best Germans and Viennese seem to follow this same ideal. These "organization men" soon spoil the listener for the shallow, show-off improvisations we are too often dazzled with in these United States.

The organ in St. Bavo's Church in Haarlem is the focus of all the activity of the great week of the competition. The organ is one of the world's most famous; certainly no picture of another organ case, with the possible exception of the Gabler one at Weingarten, is so familiar the world over — on Christmas cards, calendars, Virgil Fox record jackets and in most books about organs. The famed Muller organ itself has enlisted no less a press agent than Mozart to sing its praises.

1961 was a year of especial glamor for the always exciting and well-planned events at Haarlem. The organ was rebuilt last season by the Marcussen firm of Denmark. The gorgeous case must now look at least as ornately magnificent as it did originally. (Historical notes tell us that the case cost much more than the organ itself!) And the enormous research which preceded the tonal restoration probably assures that the sound of the organ, too, is in more



Improvisation Competition

nearly its original design than it has been for generations.

St. Bavo's Church had been closed to visitors for months so that the first impact of the sight and sound of the world-famous organ might be equally great for all except the church staff itself. So opening night at St. Bavo's rivaled the opening night at the Metropolitan Opera. Visitors were present from probably a dozen countries. In one party we saw E. Power Biggs, Mrs. Dirk Flentrop, Fenner Douglas, Garth Peacock and a group of Oberlin students. Herbert Nuechterlein, Concordia College, Fort Wayne, Ind. sat near us and Elmer Tidmarsh of Union College, Schenectady, N.Y. was there. We were between D. Robert Smith, Bates College, Lewiston, Maine, and the David McCormicks of Dallas (he, a Fulbright fellow). We were beside Piet Kee's sister. Afterward we saw the Flor Peeters who had come up from Mechelen after his full day of teaching; their son Guido was with them. After the crowd had thinned, Mr. Kee and Albert de Klerk, the evening's recitalists, invited a small group of us up to see and try the console.

Quite aside from the glamor of the occasion, Mr. Kee and Mr. de Klerk made the opening a rare musical event too. St. Bavo, like so many of the

huge churches of its period, is now more a civic monument than a church. It is supported by public funds and by law must have a Protestant organist (Piet Kee) and a Catholic one (Albert de Klerk). These two men are both topflight but they differ in some respects and are both highly individual. Mr. Kee, the younger, inclines perhaps a bit more to the classic style and Mr. de Klerk toward the romantic but this is dangerous generalization. Both are accurate, rhythmic and intensely musical.

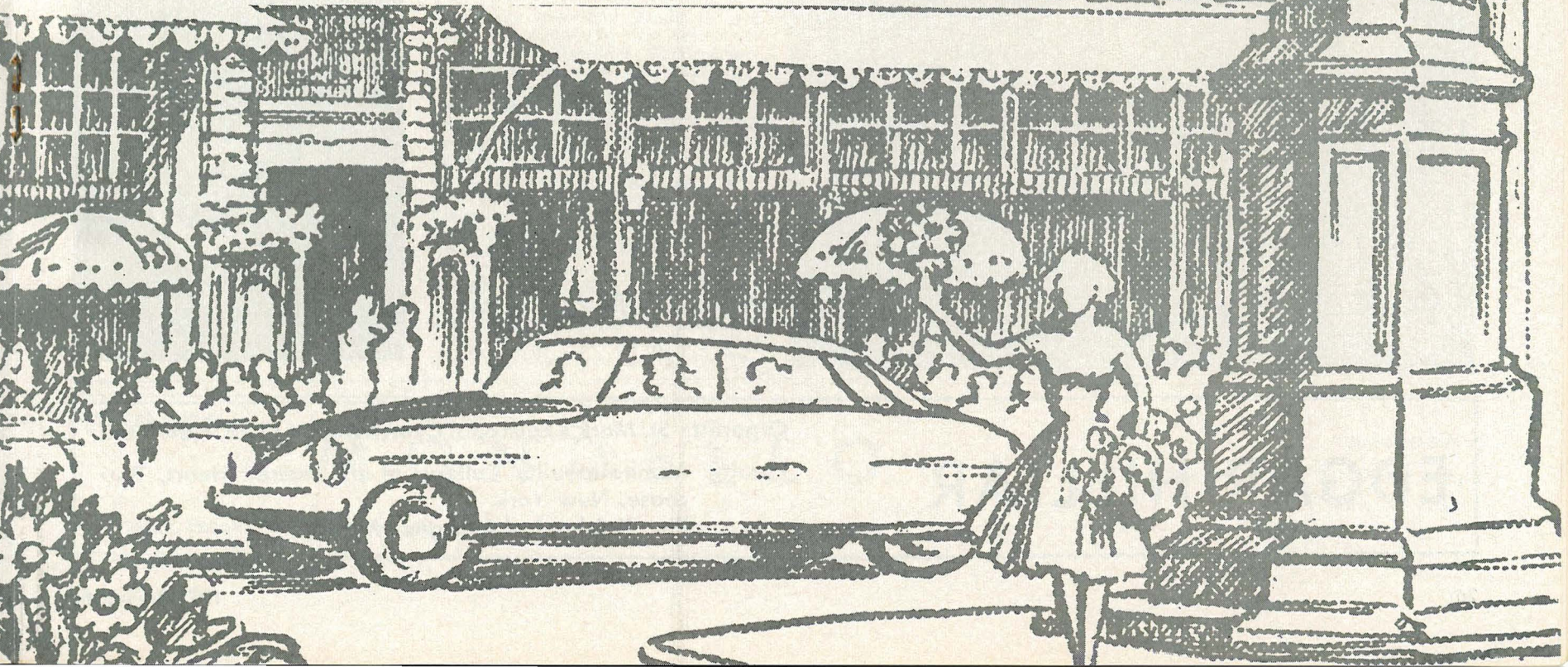
Mr. Kee opened the evening, and his share of the all-Bach program included:

Prelude and Fugue in E flat; Schmücke Dich, o liebe Seele and Von Gott will ich nicht lassen, Eighteen Chorales, and Allein Gott in der Höh sei Ehr and Wir glauben all en einen Gott, Klavierübung, Part 3.

Mr. de Klerk followed with: Partita on O Gott, du frommer Gott, and Prelude and Fugue in E minor.

Certainly hundreds of those in attendance were to be seen afterwards across the square at Brinkmann's, Haarlem's internationally famous restaurant.

There was plenty to see in the exhibition, The Beauty of Netherlands Organs, to occupy much of the daytime hours. Notable was a remarkable display in the "Meatmarket" of 18th and





The Church of St. Bavo seen from across the marketplace on the night the rebuilt organ had its gala opening. The clock in the tower indicates that Albert deKlerk is about half-through his program.

19th century "secretary" organs (pipe organs built into desks or cabinets resembling desks). The collecting of these instruments, we are told, is becoming something of a craze all over Europe. An equally engrossing collection of works of art, mostly paintings, comprised literally hundreds of great works, every one containing a pipe organ somewhere in its design. What a feat of research and borrowing was involved in these exhibits!

Other daytime hours took us — and many others, too — to Amsterdam, Rotterdam, Utrecht, The Hague and other cities. Everything is so close together in Holland and the train schedules are surely the most frequent, the service the best and the rates the cheapest in all Europe — which is to say in the world.

The second night — the Fourth of July, by the way — was the first of the two traditional nights in which four young players who are the finalists compete for the coveted silver tulip. The first night they play literature.

Bernard Bartelink, Amsterdam, played *Fantasia in C*, Sweelinck and *Tocatta and Fugue on Veni Sancte Spiritus*, Jaap Vranken.

Jo van Eetvelde, St. Martens-Latem, Belgium, played *Fugue in G*, Bach, and *Te Deum*, Langlais.

Gisbert Schneider, Velbert, Germany, played *Chorale Concerto 1 on O, wie selig seid ihr doch, ihr Frommen*, Siegfried Reda.

Jaroslav Vodrazka, Prague, Czechoslovakia, played the *Trio Sonata in C minor* and the *Prelude and Fugue in C major*, Bach.

We felt that each handled the great organ well and gave a good account of his ability, background and musicianship.

Wednesday night was the big night when each contestant had to cope with Marie-Claire Alain's theme-acrostic on the "Sybrand Zachariassen," the head of the firm of Marcussen, restorers of the organ, who had died the previous October. Each of the contestants had been given a copy of the theme one

hour before the program began; he thus had a chance to think about it but not to try it out. The printed theme was distributed to the audience as they took their chairs.

We felt the four improvisations were excellent, in quite another class from the sort of thing we have had palmed off as improvisation by so many American and European organists in the past.

Regulars at Haarlem felt — and said — that this year's crop (even Mr. Bartelink, the winner) was not up to the standards set in the first ten years. Further events of the week supported this dictum.

An invited group awaited the judges' decision in the Artists Club quarters in the basement at Brinkmann's.

Thursday night, the three judges of the competition were obliged to prove their qualifications both by playing and improvising. Anton Heiller, Vienna (he is to play at next summer's AGO convention) played first. His playing leaves nothing to be desired; certainly he is one of the chosen of our day.



Jeanne Demessieux

Albert deKlerk



The acrostic theme of the 1961 improvisation competition

Opgave: FANTASIA EN FUGA (Speelduur ca. 15 minuten)

1961

Fantasia Marie-Claire Alain

1 S Y B R A N D Z A C H A R I A S S E N

2 Z A C H A R I A S S E N

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

His improvisation was magnificent too; he was the winner of the Haarlem competition in 1952, its second year. He chose to play: Toccata Septima, Muffat; and Chaconne in F minor, Pachelbel.

Jeanne Demessieux played second and with her usual brilliance. Her lack of assuring rhythmic poise which we noted some years ago, is still with her. It was also evident in her improvising which was notable rather for its flash than for its content or its organization. She played the big Mozart Fantasie in F minor.

Albert de Klerk played a big Partita on Psalm 8 by Anthon van der Horst (who taught both de Klerk and

the first competitions (there are five winners) were invited to submit to a re-examination. This evening turned out to be the most brilliant, exciting and incredible evening we can recall. There was no longer any question about this year's contestants. They were merely top amateurs compared to the world's top professionals. Great variety was provided by saddling each contestant, without warning, with the very theme, or one of the themes, on which he had won his silver tulip. All five were breathtaking: Louis Toebosch, Breda, Netherlands, 1951; Anton Heiller, Vienna, 1952; Piet Kee, Heemstede, 1953, 1954 and 1955; Klaas Bolt, Haarlem, 1956, 1957, and Hans Haselböck, Vienna, 1958, 1959 and 1960.

But it was perhaps wise that Piet Kee closed the evening. It would have been impossible for anyone to top his Fantasie and Fugue which was a hair-raising experience. Had applause been permitted, it might well have shaken the newly-restored organ right off the wall.

A sumptuous reception in the medieval, candle-lighted Town Hall ended the official program. Haarlem's burgoemeester, O.P.F.M. Cremers, gave cordial greetings in six languages, and the coveted silver tulip was awarded to Mr. Bartelink.

But there were many other parts to the plan at Haarlem. For example, Hans Haselböck played the two "Cheese Market" recitals at Alkmaar Friday noontime, a fine chance to hear both Holland's oldest organ in continuous use and also famed Schnitger restored since the war by Flentrop. Mr. Haselböck played:

Capriccio in G, Froberger; Werke munter, mein Gemüte, Pachelbel; (these two on the ancient koororgel): Toccata undecima, Muffat; Adagio, Allegro, Trio in C minor, Bach; Es flog ein Täublein weisse, In dulci jubilo and In stiller Nacht, Schröder; Toccata, opus 53, Grabner.

Marie-Claire Alain's recital on the unrestored Müller at Bevenwyck July 11 was another rare experience. Confined to pre-Bach French and Bach, she used this fine but problematical instrument in an exciting fashion, the old French taking on an entirely different and eminently satisfying character when honked out on these ancient reeds rather than being treated with delicacy and over-refinement. Her program:

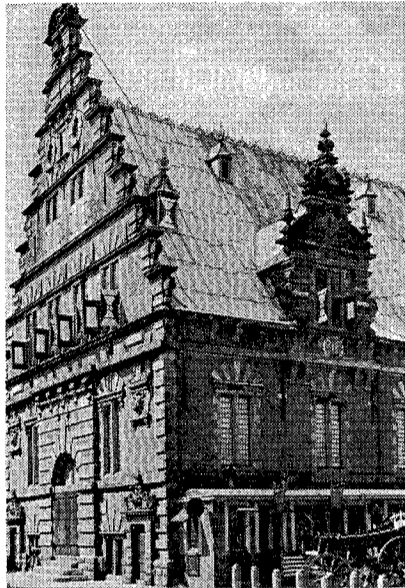
Ave Maris Stella, Titelouze; Cromorne en taille and Ou s'en ces gais bergers?, le Begue; Or, dites-nous Marie, P. Dandrieu; Chantons a voix hautaine, J. F. Dandrieu; Cromorne en taille and Dialogue, de Grigny; Six Schübler Chorales and Prelude and Fugue in B minor, Bach.

A summer organ institute followed in Haarlem for the remainder of July. The multi-lingual faculty of specialists included Mlle. Alain (French literature); Luigi Tagliavini (Italian); Anton Heiller (Bach); Gustav Leonhardt (English, Dutch, German); Cor Kee, father of Piet, (improvisation). We were sorry to have missed the several faculty recitals in the course of those weeks. Students from 13 different countries registered for these sessions.

Certainly something should be said about the community involvement in the Haarlem festivities. Banners perhaps three feet deep and twenty feet wide advertised the Beauty of Netherlands Organs across principal streets at intervals of two or three blocks. Posters and paste-ups were seen everywhere. The church itself, the "Meatmarket", Brinkmann's and the Town Hall surround the great square, the busiest spot in town. The newspapers were full of the activities and shopkeepers were proud to serve you if they identified you as a pilgrim to the festival. Other guests at hotels and pensions with no interest in the organ were intrigued with the widely heralded news of the events and they asked questions in a dozen languages. (The



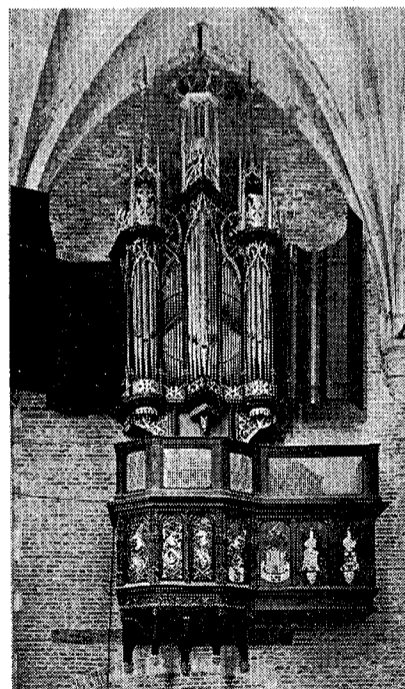
Five previous winners of the Silver Tulip congratulate number six. Left to right: Klaas Bolt, 1956, 1957; Piet Kee, 1953, 1954, 1955; Bernard Bartelink, 1961; Anton Heiller, 1952; Hans Haselböck, 1958, 1959, 1960; Louis Toebosch, 1951.



The "Meatmarket"

Kee, we believe). Mr. de Klerk's improvisation was warm and spacious and in clear organizational balance. He confirmed and heightened the fine impression he had made on the opening night.

Visitors had a hard choice to make that Thursday night between the playing of the jury and a concert in the St. Lawrence Church at Alkmaar at which the North Holland Philharmonic



Ancient organ at Alkmaar

orchestra played under Henri Arend's direction and on which Piet Kee played organ concertos by Handel and Arne. It was the sort of choice which we trust planners will avoid like the plague in future years.

Friday night, to end the opening of the second decade of Haarlem Improvisation Weeks, the winners of

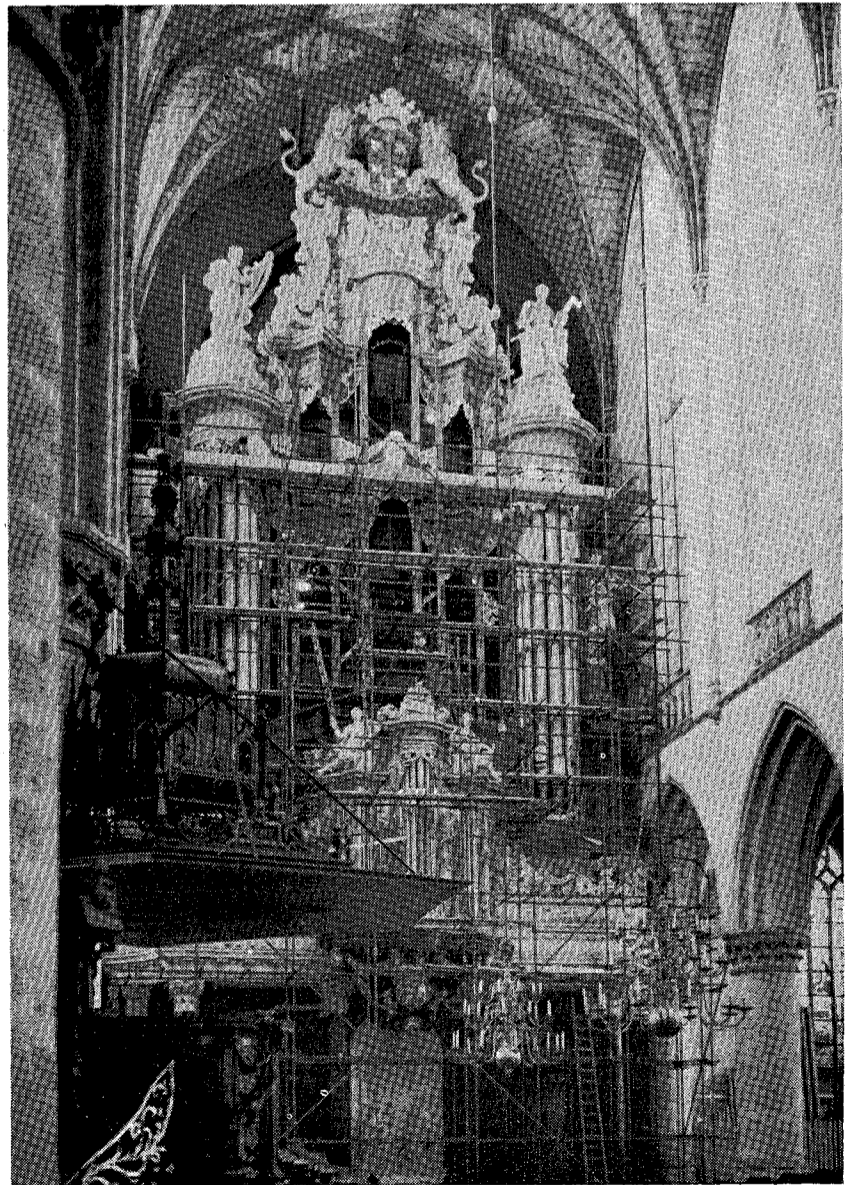
Frans Hals museum in itself attracts thousands to Haarlem every year.)

The actual programs drew SRO houses and every event required the buying of tickets — at reasonable rates but never "for free" as we usually offer our wares in the USA. No "silver offerings" ever, but plenty of postcards, leaflets and souvenirs for sale.

The Holland Festival itself is a far-reaching series lasting in 1961 from

June 15 to July 15. It encompasses opera, ballet, symphony, art exhibits, theater, etc. We feel that it is the Haarlem portion of it which is of greatest interest and value to our readers. We cannot recommend the improvisation week too highly, and the opportunities which such a choice international faculty offer in the weeks following would be hard to exceed, indeed hard to equal, anywhere.

Famed case which has adorned so many Christmas cards seen during face-lifting at St. Bavo.



EDWARD

MONDELLO

UNIVERSITY ORGANIST

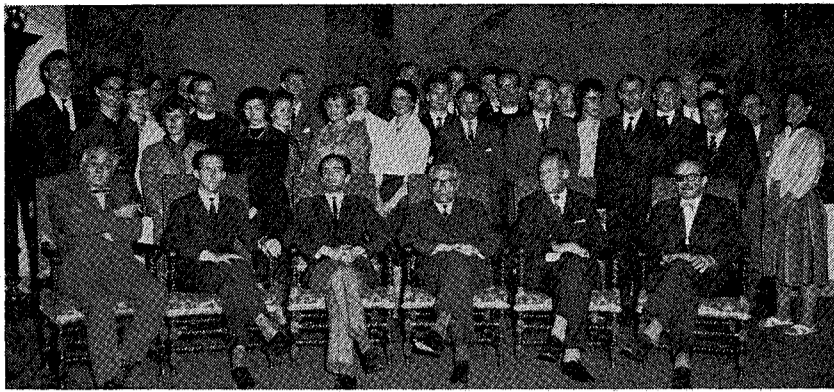
ROCKEFELLER MEMORIAL CHAPEL

UNIVERSITY OF CHICAGO

MANAGEMENT:

JANE HARDY 5810 WOODLAWN AVE.,

CHICAGO 37, ILL.



Shown are members of the seventh Summer Academy for Organists.

Next summer's competition week at Haarlem will extend from July 2 through 6. The summer academy will follow from July 7 through 27.

The 1962 jury members will be Piet Kee, Dr. Jiri Reinberger, Prague, Czechoslovakia, and Professor Gabriel Verschraegen, Ghent, Belgium. Bernard Bartelink, as 1961 winner, will compete again to defend his championship against an organist from France, an Austrian and a German.

The format of the competition week will be much the same as before. The judges will play recitals and submit to an improvisation test themselves, as they always must. The contestants will play standard literature and then be forced to provide their own after only a short time to meditate on the themes provided. (The contestants are not presented a theme in a sealed envelope just as they begin to play, we are happy to report. This is approached not as a stunt but as a genuine test of the contestants' overall musicianship).

At the summer academy three members of last year's staff are returning. Marie-Claire Alain will again offer her course in French music with particular emphasis on the French baroque (always especially noteworthy on her programs). Luigi Tagliavini will again survey the early Italian and Spanish literature and Cor Kee will again teach improvisation. Two Germans will complete the faculty. Siegfried Reda will emphasize modern composition and Hans Klotz will specialize in the music of Bach.

The exhibits and other attractions have so far not been announced but we were informed last summer that a special Franz Hals festival was being planned. The museum at Haarlem al-

ready has the finest collection of this master's work in the whole world. Festival additions should make this a thoroughly inspiring experience.

The best source of further information for next summer in Haarlem is J. Padt, Town Hall, Haarlem, The Netherlands. We suggest that he be written directly concerning the program detail, Haarlem's other attractions and even hotel reservations. — FC

ST. BAVO STOPLIST

The Marcussen restoration of the organ in St. Bavo's Church replaced about 10 ranks of the existing Christian Müller instrument in order to return it more nearly to the original design of 1735-38. The console specification was retained with its 51-note manuals. The pedals extend to F — longer, we understand, than the original.

Some ranks of the larger-scale pipes substituted in the 19th century have been replaced with pipes of smaller scale more nearly according to the original design.

The action continues tracker with only unison couplers. Each rank is complete.

HOOFDWERK

Praestant 16 ft.
Bourdon 16 ft.
Octaaf 8 ft.
Roerfluit 8 ft.
Viola de Gamba 8 ft.
Roerquint 6 ft.
Octaaf 4 ft.
Gemshoorn 4 ft.
Quint-praestant 3 ft.
Woudfluit 2 ft.
Tertiaan 2 ranks
Mixtuur 4-10 ranks
Scherp 6, 7, 8 ranks
Trompet 16 ft.

Trompet 8 ft.
Hautbois 8 ft.
Trompet 4 ft.

BOVENWERK

Quintadena 16 ft.
Praestant 8 ft.
Quintadena 8 ft.
Baarpijp 8 ft.
Octaaf 4 ft.
Flageolet 4 ft.
Nasard 3 ft.
Nachthoorn 2 ft.
Flageolet 1½ ft.
Sesquialter 2 ranks
Mixtuur 4, 5, 6 ranks
Cymbaal 3 ranks
Schalmei 8 ft.
Dolceaan 8 ft.
Vox Humana 8 ft.

Praestant 16 ft.
Subbas 16 ft.
Roerquint 12 ft.
Octaaf 8 ft.
Hollfluit 2 ft.
Ruischquint 3 ranks
Mixtuur 6-10 ranks
Bazuin 32 ft.
Bazuin 16 ft.
Trompet 8 ft.
Trompet 4 ft.
Cink 2 ft.

BEVERWIJK STOPLIST

The 1756 Christian Müller organ in the Netherlands Reformed Church in Beverwijk is neither so large nor so famous as the St. Bavo organ, being just two manuals. Unlike the St. Bavo, the Beverwijk instrument is unrestored and, though kept in tune and in as good repair as possible, it probably needs complete restoration for which we understand plans are at least in the discussion stage.

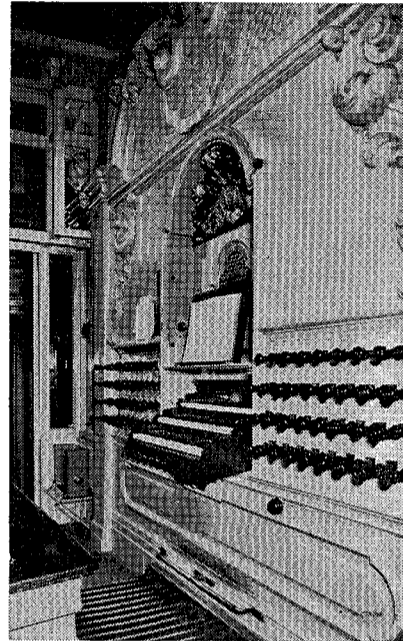
The honky old reeds and the somewhat aggressive overall sound become fascinating after a slight preliminary shock. Beverwijk is about a five-minute train ride north of Haarlem on the way to Alkmaar.

HOOFDWERK

Praestant 8 ft.
Roerfluit 8 ft.
Octaaf 4 ft.
Super Octaaf 2 ft.
Quint Praestant 3 ft.
Sexquialtra 2 ranks
Mixtuur 4-6 ranks
Trompet 8 ft.

BOVENWERK

Praestant 16 ft.
Holpijp 8 ft.
Quintadena 8 ft.
Gemshoorn 4 ft.
Nagthoorn 2 ft.
Cornet 4 ranks
Schalmei 8 ft.
Vox Humana 8 ft.



The St. Bavo console

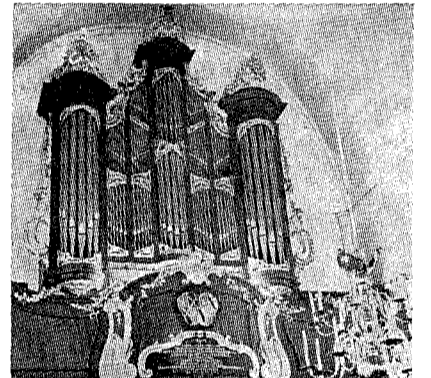
RUGPOSITIEF

Praestant 8 ft.
Quintadena 8 ft.
Holpijp 8 ft.
Octaaf 4 ft.
Fluit douce 4 ft.
Speelfluit 3 ft.
Super Octaaf 2 ft.
Sesquialter 2, 3, 4 ranks
Cornet 4 ranks
Mixtuur 6-8 ranks
Cymbaal 3 ranks
Fagot 16 ft.
Trompet 8 ft.
Trechterregaal 8 ft.

PEDAAL

Principaal 32 ft.

The 1756, unrestored Christian Müller organ at Beverwijk Netherlands



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Concord, N. H.

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organist
Faith Lutheran Church
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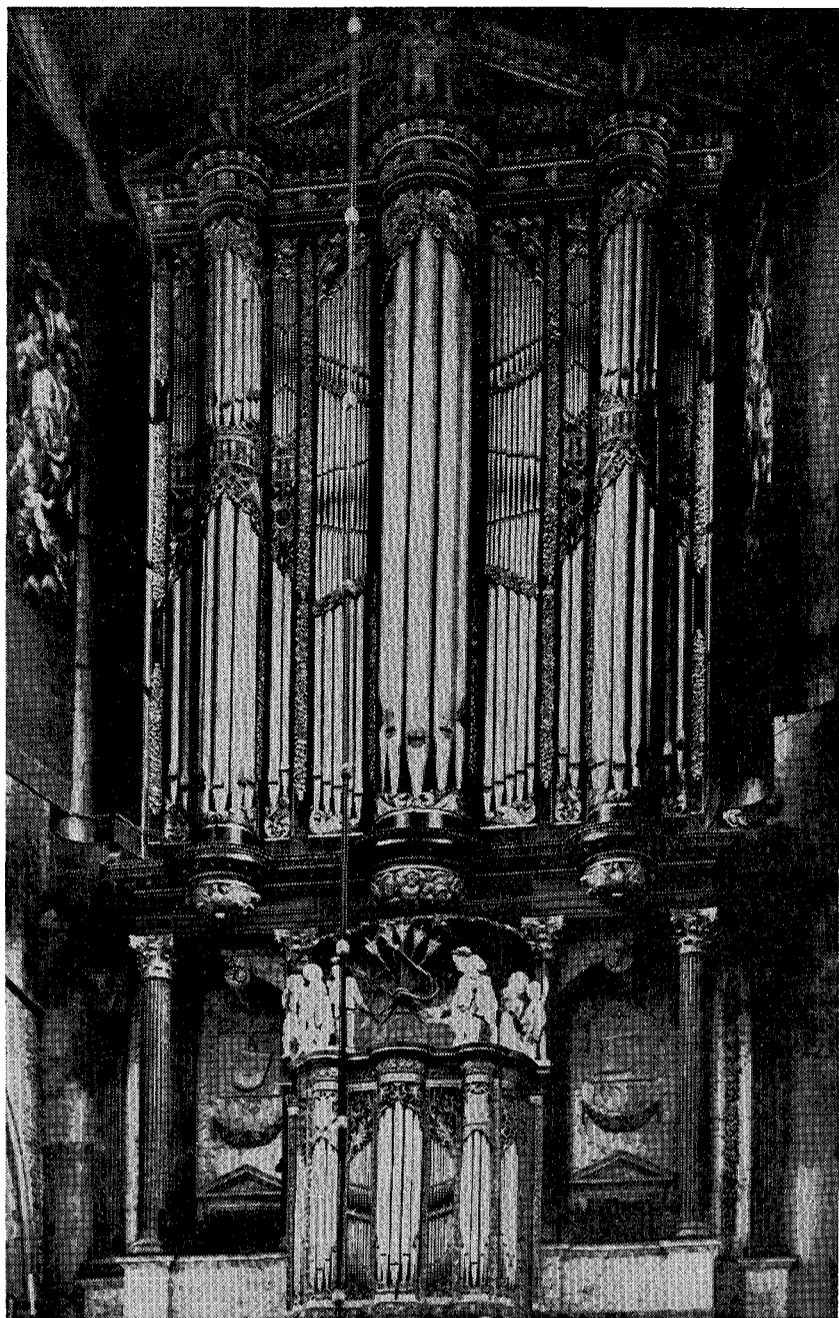
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Flentrop—restored Schnitger organ at the Grote Kerk, Alkmaar.

PEDAAL

Prestant 16 ft.
Octaaf 8 ft.
Octaaf 4 ft.
Mixtuur 6-8 ranks
Fagot 32 ft.
Basuin 16 ft.
Trompet 8 ft.
Schalmei 4 ft.

ALKMAAR STOPLIST

The organ rebuilt by Schnitger in 1723-25 actually predates that famed builder by nearly a century. Its most recent restoration was by Kirk Flentrop in 1949-50. One of Holland's best-known instruments through the famous weekly "cheese market" recitals and many recordings, it is considered one of the best examples of the Schnitger style. The handsome casework is by Jacob van Campen. Piet Kee is regular organist at the old St. Laurenskerk which also houses the oldest organ in Holland still in regular use.

HOOFDWERK

Prestant 16 ft.
Prestant 8 ft.
Praestantquint 6 ft.
Octaav 4 ft.
Quinta 3 ft.
Octaav 2 ft.
Flachfluit 2 ft.
Tertiaan 2 ranks
Ruyschpijp 2 ranks
Mixtuur 6 ranks
Trompet 16 ft.
Fiool de Gamba 8 ft.
Trompet 4 ft.

BOVENWERK

Prestant 8 ft.
Baarpip 8 ft.
Rohrfluit 8 ft.
Quintadena 8 ft.
Octaav 4 ft.
Fluit dous 4 ft.
Spitsfluit 3 ft.
Superoctaav 2 ft.
Speelfluit 2 ft.
Sesquialtera 2 ranks
Scherp 4 ranks
Cimbel 3 ranks
Trompet 8 ft.
Hautbois 8 ft.
Vox Humana 8 ft.

RUGWERK

Prestant 8 ft.
Quintadena 8 ft.
Holpijp 8 ft.
Octaav 4 ft.
Fluit 4 ft.
Nasaat 3 ft.
Superoctaav 2 ft.
Waldfluit 2 ft.
Quintanus 1½ ft.
Sesquialtera 2 ranks
Mixtuur 6 ranks
Cimbel 3 ranks
Trompet 8 ft.
Fagot 8 ft.
Vox Humana 8 ft.

PEDAL

Principaal 32 ft.
Prestant 16 ft.
Rohrquint 12 ft.
Octaav 8 ft.
Quinta 6 ft.
Octaav 4 ft.
Nachthoorn 2 ft.
Ruyschpijp 3 ranks
Mixtuur 6 ranks
Basuin 16 ft.
Trompet 8 ft.
Trompet 4 ft.
Cornet 2 ft.

**LOUISVILLE GROUP SINGS
AT INDIANA ARCHABBEY**

The Louisville Collegium Musicum ensemble of nine singers and a string quartet were heard Dec. 3 at St. Bede Theatre, St. Meinrad, Ind. Archabbey. The first half of the program was devoted to music from the 16th through 18th centuries with works by Frescobaldi, Palestrina, Martini, Charpentier, Georg Wagner, Lübeck and Mozart.

The present century was represented by Fauré, Peeters, Franklin Perkins, Holst and Claude Almand. Robert Crone was organist and conductor.

ROBERT WARD'S new cantata, *Earth Shall Be Fair*, was sung at evensong Nov. 26 at St. Bartholomew's Church, New York City, with Jack Ossewaarde directing.

GRAY-NOVELLO

NEW CHURCH MUSIC for 1962

Seasonal Anthems

(For S.A.T.B. unless otherwise noted)

Angels, Roll the Stone Away (Easter)	David H. Williams	.20
The Whole Bright World (Easter)	David H. Williams	.20
Palm Sunday	Maurice Whitney	.25
Christ Being Raised from the Dead (Easter)	Eric H. Thiman	.25
Sing We Triumphant Hymns (Easter and Ascension)	Eric H. Thiman	.25
Now Glad of Heart (Easter)	Graham George	.25
God is Ascended (Ascension)	Donald Cashmore	.25
The Lord of Life is Risen (Easter)	Donald Cashmore	.25
The Strife is O'er (Easter)	Donald Cashmore	.25
Polish Easter Carol (S. A.)	Mary Caldwell	.25

TWO NEW EASTER CANTATAS!

"From Darkness to Light" Desmond Ratcliffe
The Story of Holy Week and Easter in Scripture Verse and Music. For Narrator and Mixed Choir. Time of performance: 30 minutes approximate. Price \$1.25

"The Saviour" Lloyd Webber
A Meditation upon the Death of Christ For Tenor and Bass Soli, Mixed Voices and organ. Price \$2.25

Anthems and Services for General Use

(For S.A.T.B. unless otherwise noted)

O For a Thousand Tongues (With Youth Choir ad lib)	John Huston	.25
Now Are We the Sons of God	Claude Means	.25
A Celtic Prayer (S.A.B.)	Ruth Bampton	.20
My Jesus is My Lasting Joy (Unison)	D. Buxtehude arr. Bitgood	.20
How Majestic is Thy Name	Emma L. Diemer	.20
Upon the Rock of Faith	Robert Reed	.20
The Lord Shall Bless Thee	Margrethe Hokanson	.25

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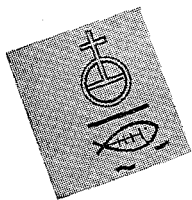
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The Art of

by Robert Anderson

The name Walcha has become intimately associated with the organ music of J. S. Bach. The large recording project of the Deutsche Grammophon Gesellschaft in its Archive Series includes Walcha playing most of the Bach organ literature (excluding some of the smaller works, concerto transcriptions and works of doubtful authenticity), and his execution of Die Kunst der Fuge. The popularity of these discs is phenomenal. They have sold extensively over the world, and their influence is gaining momentum. Walcha is known solely through this medium on our continent; his name is a household word in Germany.

His concertizing in Europe, though never approaching the scope of a Fox or Biggs, draws capacity crowds. He succeeded in attracting audiences to Royal Festival Hall in London unparalleled in English organ recital history. Walcha has made himself known to audiences in England, Holland, Belgium, Denmark, Sweden, Switzerland and, of course, Germany. The recitals have made his own city of Frankfurt am Main a mecca for Bach lovers. He recently completed a twenty-year series of Bach Stunden, lately held in the hall of the Johann Wolfgang Goethe University in Frankfurt, at which he played the entire repertory of organ and harpsichord solo literature in four-year cycles.

The organ class at the Staatliche Hochschule für Musik (State Music Academy) in Frankfurt has, over the years, produced German church organists who have been trained by a teacher of very exacting demands, but with endless patience and devotion. This class has grown in popularity with American students since the instigation of the Fulbright program in Germany in 1952. The teaching and playing of these pupils in this country is now beginning to reverberate with the great musical insight and interpretive style of the German Meister.

Helmut Walcha's playing has great appeal; many have experienced a new kinship with Bach, an illuminating union of printed page and performance. The evasive combination of strict discipline and the spontaneity of true musicianship has produced a performance which recreates a "living" Bach. Walcha has perhaps come closer to the spirit of Bach's musical genius than any other player. This could scarcely have come about in the 19th century, for a natural obstacle to the Bach style was present. The 19th century philosophy was not sympathetic to polyphonic ideals, but delighted in the sensational and subjective musical utterances of the time.

Walcha was in school at the time of the outbreak of the Baroque organ renaissance in Germany. Born in Leipzig in 1908, he grew up there, and began studying music in his early teens. His

organ teacher was Günther Ramin. He served at the Thomaskirche organ for two years following his graduation, and then went to Frankfurt, where he has remained. Though helping to champion the cause of the Baroque renaissance, and choosing old organs for his recording project, he has himself worked with neo-classic electric action organs in Frankfurt and nevertheless his art has prospered. He possesses an excellent tracker house organ, and the two institutions he serves—the Staatliche Hochschule and the Dreikönigskirche, have recently undertaken tracker organ projects under his direction. (The stoplist and description of the latter appears elsewhere in this issue.)

Walcha's mind is completely wedded to the polyphonic style. This is one reason why his repertory is rather restrictive according to American standards. Walcha tells how, as a child of twelve or thirteen, he first became exposed to Bach. He happened upon the Invention in F major in a book of pieces. The imitative treatment was a matter of utter fascination for him. From that moment, he devoted his life to Bach. Ever-increasing difficulty with his sight made the reading of manuscript difficult, but he pursued his study conscientiously. With the advent of complete blindness at the age of 16, he had already played the organ in recital. He refused sympathy and special attention; he would place his scores on the music rack in front of him while in a practice room at the Conservatory, though he couldn't read a note.

The basis of his early study and the subsequent tool for his teaching was Bach's *Orgelbüchlein*. The wide scope of the compositional devices used in these little pieces makes them perfect for initial acquaintance with Bach's style. Furthermore, they are the most wonderful literature for the church organist to have at his fingertips; too difficult to be executed without good practice, the organist who desires to do them justice will keep up his technique in self-defense! The obligato nature of the inner parts in these pieces makes them the ideal vehicle for a linear approach to the study of polyphonic music.

Walcha learns his music horizontally; not being disciplined by the normal vertical reaction of eyesight, he is able to conceive the piece in his mind in a linear design. The vertical aspect of polyphonic music is a result of the simultaneous sounding of many independent parts. If the performer learns the piece by grasping only the vertical design which lies before him, the polyphony will not be heard. Walcha learns a portion of the soprano (or other voice), which is dictated or played to him by his wife. After playing it back and firmly setting it in his mind, he goes on to the second voice, and then the remaining ones, until the structure for one particular phrase is complete.

Herr Walcha at his harpsichord



Helmut Walcha

He then puts the parts together in his mind, and plays them slowly at the keyboard, adjusting suitable fingering and pedalling. By virtue of this method, Walcha can apply a musical articulation and phrasing which is completely consequential. The contrapuntal unfolding and motivic development are perfectly clear to him, and the resultant structure lucid in his mind.

This learning leaves an indelible impression in his memory. The practical, technical aspect of "getting the notes into the fingers" will naturally escape if he has not played a piece for many months or years. In his mind, however, are permanently fixed the polyphonic lines of the piece. Having not played *The Art of Fugue* for two years, he was able to listen to any voice-part of any fugue and know the part precisely. He was able to prepare the work for performance in three weeks.

It is extremely fascinating to witness the learning process of this great musician. I have never known a truer genius in the arts or a person with a more highly-developed power of concentration. He asked me once to help him get a program back under his fingers; his wife (and constant helper) was ill, and could not assist. Our session was late Tuesday afternoon; the program was Wednesday evening. Half of the program had not been performed in several years. The preceding Sunday and the following Saturday brought programs with different repertory. He sat at the house organ and began by saying that we would be through in approximately one and one-half hours. He would play slowly until he felt insecure; then he would inquire as to the correct notation. I found that, if he should ask a question such as, "is it a half or quarter rest here?", the first item would always be correct; but he was unsure. We would correct all places, one after the other, for a reasonable distance (about two or three pages), and then he would play it all back to me, without an error. In the middle of our session, the telephone rang. He went to answer it, talked with a friend for five minutes, then returned to the bench without saying a word, and began on that part of the measure where he left off. The work was finished as he predicted, though neither of us had checked the time in the session. He worked over the pieces the next morning on the performance organ, and played impeccably the next evening.

Walcha tries to stimulate in his students an approach to the study of polyphonic music which will lead them to a more conscientious and consistent performance. Beginning with chorales from the *Orgelbüchlein*, students learn them so that they are prepared to sing any part without playing it, and play the other three, simultaneously, in tempo. The reader will quickly recognize the fact that correct fingering is put aside temporarily for the sake of establishing a clear knowledge of the polyphonic structure. It is best to learn the piece in the fingers, writing in necessary fingerings, work out the technical aspects, then perfect the polyphonic approach. I find it invaluable to study fugues in much the same way. It is always good to sing the parts while in the learning process. This keeps the polyphonic awareness keen. It takes far more concentration and thorough study to play Bach well than most organists realize.

Walcha's art is furthermore based on the musical, inner structure of the melodic line. It is indeed unfortunate that Bach's keyboard works contain so few original indications of articulation and phrasing, and that some of these which are given seem to be indications of string bowing. Rather than try to explain why, it is inconceivable that Bach played, or intended his pieces to be played, without articulation of some sort.

Walcha's thorough study of the instrumentation of the cantatas has given him insight in regard to Bach's musical thinking. Bach has explicitly indicated his wishes in numerous scores in string and woodwind parts. Knowing thoroughly Bach's specific thoughts in regard to many melodic lines, and knowing also the sensitive way in which Bach sets a text to music, Walcha has adapted this element to the keyboard works, fully taking into account idiomatic considerations. The music gains a new freshness and appeal, because it is performed in a more natural way, more conducive to the instrument and to the music itself.

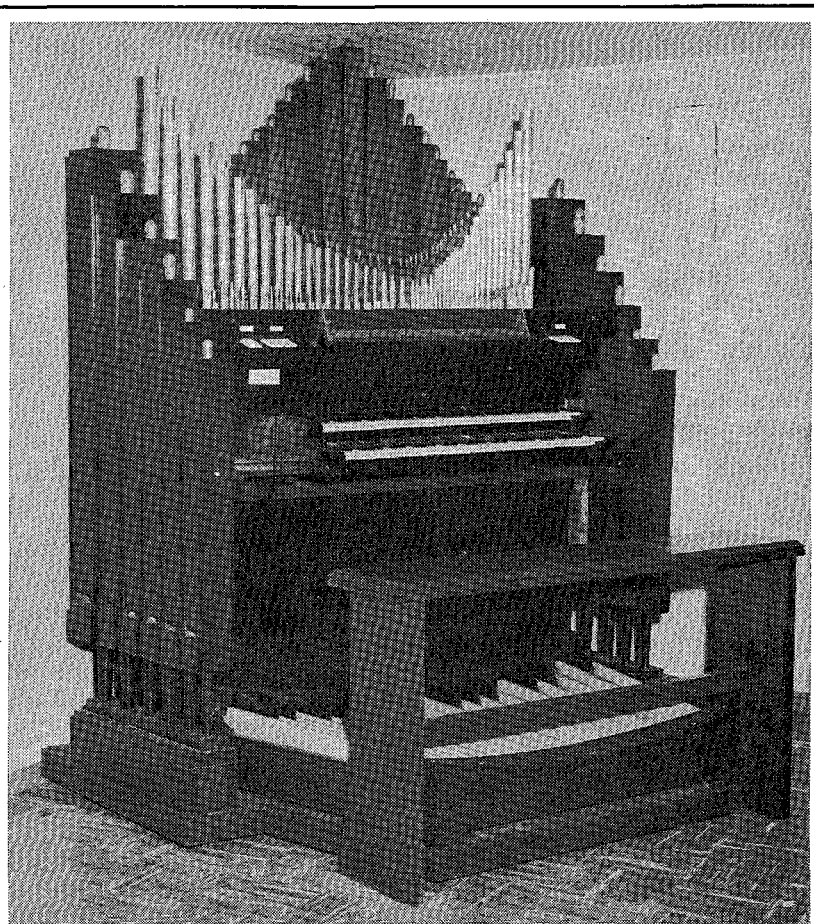
We know that Bach played in the "legato style." There was a "detached" style of playing in vogue at the time. But this indicates, that he played with no articulation and phrasing, except, perhaps, in the very few places where he made specific indications? To Walcha, this supposition is spurious. How could Bach bring out the inner life of a line so beautifully in the instrumental obbligatos of the cantatas, yet execute his melodies at the organ with the fingers glued to the keys at all times?

Walcha's keyboard style is based upon a fine legato. Bach often employs a *vocal* style of writing for the keyboard, especially for the organ. This is constantly and skillfully contrasted with *instrumental* style, less scalewise and with quicker note values. Vocal fugue themes often have instrumental counter-subjects. When the points of melodic and rhythmic accent, particularly in instrumental-style melodies, are brought out with skillful articulation, the legato, more diatonic vocal themes are thereby isolated enough to remain clear to the listener. To articulate well, the player must study the melodies carefully, analyzing rhythmic structure and the rise and fall of the lines themselves. Accenting a note on the organ requires separation from the note before, as well as the active thought-process of the player; we cannot create accent through dynamic gradation as at the piano. The skill with which one can articulate thoroughly and most musically the polyphonic lines of a piece is proportionate to the degree of intuitive musicianship. To play the music of Bach merely by grinding out notes in haphazard fashion, phrasing illogically and inconsistently or not at all, is an insult to the greatness of the music. Furthermore, can we say we actually know the music if we play it one way this week, one way the next? We may try clothes for size, but eventually we choose the garments which fit us.

Walcha's playing reveals a consistency brought about by a true understanding of the Baroque idiom. By studying and playing the music of Sweelinck, Scheidt and Buxtehude, he sees the roots of Bach's early techniques; Italian influences are also prevalent. Is there a Bach idiom? To hear some organists play Bach, one could believe that the several pieces were composed by different people! Obviously, something is lacking. Walcha's early Bach and the works of Buxtehude show close relationship.

As an improviser, Walcha has few peers. This facet of his art is known only by those fortunate enough to attend services at the Dreikönigskirche in Frankfurt. He believes that the inspiration for his improvisation is born of the Divine Service, the special mood or liturgical intent of the day, and is a creative effort serving one purpose at one time. For this reason, he requests that these pieces not be recorded; he does not improvise on his recitals. His improvisations are not played to show off his abilities; they are an offering of, or vehicle for, worship. Every congregational hymn is preceded by a chorale prelude on the

(Continued on Page 38)



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Programs of Organ Recitals of the Month

Robert Baker, New York City — Twichell Auditorium, Converse College, Spartanburg, S.C. Oct. 30 and for Kansas City AGO Chapter, Second Presbyterian Church Nov. 20: Concerto 1 in G major, Handel; Chaconne in E minor, Buxtehude; Musette and Tambourin, Rameau; Prelude and Fugue in A minor, Bach; Rosh-Hashonah, Berlinsky; Pastorale Dance, Milford; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais; Voluntary for Diapasons and Trumpets, Boyce; Rondo for Flute Stop, Rinck; Adagio for Strings, Barber; Westminster Carillon, Vierne.

Albert Stephen, ARCCO, Renfrew, Ont. — For Pembroke RCCO Centre, Trinity-St. Andrew's United Nov. 20: Grand Jeu, Guilian; Agnus Dei, Couperin; Prelude and Fugue in D minor, Bach; Tuba Tune in D major, Lang; Folk Tune, Whitlock; Andante, Harwood; Epilogue, Willan; Schmücke dich, o liebe Seele, O Welt, ich muss dich lassen, Ein' feste Burg ist unser Gott, Walther; Choral Melody, Waters; Allegretto, Purcell; Noël Languedocien, Guilman; Chorale in A minor, Franck; Larghetto in A flat, Peeters; March on a Theme from Handel, Guilman.

Idabelle Henning, AAGO, Memphis, Tenn. — Berry auditorium, Blue Mountain College, for the joint meeting of the North Mississippi, Memphis, Jackson and Meridian Branch AGO Chapters, Nov. 4: Prelude and Fugue in D major, Buxtehude; Suite for a Musical Clock, Handel; Sonata, Shelton; Come, Saviour of the Gentiles, Bach; Fantasia in F, Mozart; Paeon, Howells; The Hanging Gardens, Alain; Divertissement, Vierne; Toccata, Andriessen.

Rachel Barron Pierce and Gerhardt Michael, Spartanburg, S.C. — Twichell auditorium, Converse College, Nov. 19: Miss Pierce — Messe Solennelle a l'usage des Paroisses, F. Couperin; Grand Jeu, DuMège; Basse et Dessus de Trompette, Clérambault; Noël 10, Daquin. Mr. Michael — Three Voluntaries, Locke; Voluntary in C and Two Fancies, Tomkins; Concerto in F major, Opus 4, Handel.

Sandra Peugeot, Johnson City, Tenn. — East Tennessee State College sophomore recital, First Methodist Church, Oct. 22: More Love to Thee, Edmundson; Variations on a Choral Melody, Sweelinck; Prelude, Air and A Flight of Angels, Handel; Chorale Prelude, Strungk; In Thee Is Gladness and Prelude and Fugue in E minor, Bach; Prayer, Le maigne; Toccata, Symphony 2, Widor.

John E. Pfeil, Lynchburg, Va. — First Presbyterian Church, Nov. 19: Toccata and Fugue in F major, O Sacred Head and How Brightly Shines the Morning Star, Buxtehude; Prelude and Fugue in B minor, Bach; A Lesson, Selby; Suite for the Organ, Creston. Ann James and Mary Lee Scott, violinists and Florence Vickland, soprano, assisted.

John Glenn Metcalf, Little Rock, Ark. — Little Rock University faculty recital, Pulaski Heights Methodist, Nov. 19: Grand Choer Dialogue, Gigout; Elevation, Tierce en taille, L. Couperin; Concerto in D minor, Vivaldi-Bach; Meinen Jesum lass ich nicht, Walther; O Gott, du frommer Gott, Brahms; Brother James's Air, Wright; Aberystwyth, Huston; In dulci jubilo, Dupré; Te Deum, Langlais.

William Osborne, Granville, Ohio — Denison University faculty recital Nov. 15: Obra de Octavo Tono Alto, Heredia; O Mensch beweine dein Sünde gross, Valet will ich dir geben, Wachtet auf and Prelude and Fugue in C major, Bach; Fantaisie 2, Alain; Chorale in A minor, Franck; Toccata, Gigout. Also at Toledo Museum Nov. 19.

John Ken Ogasapian, Lowell, Mass. — St. Anne's Church Nov. 19: Rondo in G, Bull; Flute Tune, Arne; Trumpet Voluntary, Stanley; Toccata and Fugue in D minor, Bach; Lo How a Rose, Brahms; Pastel in F sharp, Karg-Elert; Allegretto, Sonata in B flat minor Parker; Dreams, McAmis; Fantasia and Fugue on B-A-C-H, Liszt.

Cherry Rhodes, Vineland, N.J. — For the Southern New Jersey AGO Chapter, First Methodist Church, Nov. 13: Concerto in B flat, Handel; Adagio in A minor and Fugue a la Gigue, Bach; Chorale in E major, Franck; O Traurigkeit, O Herzeleid, Brahms; Impromptu, Vierne; Dieu parmi Nous, Messiaen.

Elise Cambon, New Orleans, La. — St. Louis Cathedral Nov. 16: Three Stations of the Cross, Dupré; O Lamm Gottes, Von Gott will ich nicht lassen and Prelude and Fugue in B minor, Bach; Recit de Tierce en Taille, Grigny; Intonations on Tones 1 and 2, Gabrieli and Canon La Spiritata, Gabrieli.

André Marchal, Paris, France — Duke University Chapel Nov. 5 and for Piedmont AGO Chapter, First Baptist, Greensboro, N. C. Nov. 6: Symphonie, LeBegue; Fantasia, L. Couperin; Dialogue sur les Grands Jeux, Parish Mass, F. Couperin; Four Verses on Ave Maris Stella, Grigny; Prelude and Fugue in G, Bach; Chorale in B minor, Franck; Communion for Pentecost, L'Orgue Mystique, Tournemire; Acclamations, Langlais. Improvisation.

Ernest E. Bedell, Winter Park, Fla. — Oak-Griner Baptist, Ocala, Fla. Nov. 19: Movement 1, Sonata 2, Mendelssohn; Trumpet Voluntary in D, Purcell; When Thou Art Near and Kyrie, God, Father, Bach; Psalm 19, Marcello; Divine Mystery, York; Lord Christ, the Only Son of God, Krieger; Prelude on Crimond, Rowley; Preludes on Two Hymn Tunes, Matthews; Now Thank We All Our God, Karg-Elert, First Presbyterian, Sebring, Fla. Nov. 26: Bach, Mendelssohn, Purcell from above plus: Chaconne in D minor, Buxtehude, Trio Sonata 3, Bach; Fantasia in A, Franck; Suite for a Musical Clock, Handel; Born at Bethlehem, Walcha; Nativity, Langlais.

Mrs. Carl E. Atkinson, Denver, Colo. — Park Hill Methodist Church, Nov. 26: Sortie Toccata, Dubois; From Heaven Above to Earth I Come, J. Pachelbel; Toccata, W. H. Pachelbel; Jesu, Joy of Man's Desiring, Bach; Ein' feste Burg, Luther, Bach and Mueller; Sonata 2 in C minor, Mendelssohn; Fantasia on Two Christmas Hymns, Guilman; Lo, How a Rose E'er Blooming, Praetorius-Atkinson; Hymn of Glory, Yon.

Kenneth L. Landis, Chambersburg, Pa. — St. James Parish, Greenfield, Mass. Oct. 27; Three Verses from the Te Deum, Anon; Three Chorale Preludes, Brahms; Chant de Paix, Epilogue for Pedal and Mon Ame Cherche une Fin Paisible, Langlais; Toccata, Monnikendam. James Thomson, violinist and violist, shared this recital and similar ones Oct. 15 at Merchersburg Academy and Oct. 22 at MIT Chapel.

Margaret Dickinson, Lexington, Ky. — Central Christian Church, Nov. 29: Prelude and Fugue in F major, Buxtehude; Four settings of From Heaven High, the Angels Came, Pastorale and Prelude and Fugue in G major, Bach; Lift Up Your Heads, Ye Mighty Gates, Ye Sons of Men, in Earnest and Yield, Ye Mountains, Fall, Ye Hills, Walcha.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall Dec. 3: Suite for Advent, Yon; Elegie, Peeters; Bell Melody at Berghaell, Sibelius; March in A, Mallard; Trumpet Tune, Purcell. Anthony DiVittorio, pianist assisted. Nov. 12: Fantasia in G minor, Bach; Elevation, Zipoli; Episode, Copland; Au couvent, Borodin; Chaconne, L. Couperin; Communion, L'Orgue Mystique, Tournemire; Marche Romaine, Gounod.

Alfred Mudrick, AAGO, Eau Claire, Wis. — First Lutheran Nov. 19: Prelude in D minor, Clérambault; In Thee Is Gladness, O Man Bemoan Thy Grievous Sin and Passacaglia and Fugue in C minor, Bach; Prayer in F and Scherzo, Sonata 5, Guilman; To an American Soldier, Thompson; Chorale, Appia; The Cuckoo, Banks; La Concertina, Yon; Pièce Héroïque, Franck.

Preston Rockholt, Augusta, Ga. — Shorter College, Rome, Ga. for the Georgia Music Teachers Association, Nov. 13: Litanies, Alain; Prelude, Suite, Durufle; Suite Medievale, Langlais; Schmücke dich, O liebe Seele, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Fantaisie in A, Franck; Toccata, Sowerby.

Jack Ruhl, Fort Wayne, Ind. — First Presbyterian Church, Oct. 17; Prelude and Fugue in G major, Deck Thyself, My Soul, with Gladness, Rejoice, Beloved Christians and Toccata in F major, Bach; Trio, Krebs; Brother James's Air, Wright; Jiga, Bossi; Nazard, French Suite, Langlais; Symphony 6, Widor.

Haskell Thomson, Oberlin, Ohio — Warner concert hall, Oberlin Conservatory of Music faculty recital, Nov. 14: Prelude and Fugue in D minor, Lübeck; Suite in A major, Dandrieu; Prelude and Fugue in E minor, Bach; Toccata di Durezza, Calvin Hampton; Second Symphonic Meditation, L'Ascension Suite, Messiaen.

Homer S. Taylor, Salem, Ohio — First Methodist Church, Nov. 19: Peace Be with You, Edmundson; Fugue in E flat, Bach; Andante, Stamitz; Contemplation on Tallis' Canon, Purvis; In dulci jubilo and In Thee Is Joy, Dupré; Benediction Nuptiale and Grand Chorus in B flat, Dubois.

Ray Ferguson, Ann Arbor, Mich. — Dedication of new three-manual Casavant described in the July, 1960 issue, First Congregational Church, Battle Creek, Nov. 6 and Hill auditorium, University of Michigan, Nov. 20: Prelude in E flat, Christ, Comfort of the World, Christ, Our Lord, to Jordan Came, We All Believe in One True God and Fugue in E flat, Bach; Song of Peace, Langlais; Ad nos, Liszt; Elegy, Peeters; Outburst of Joy, Messiaen.

Theodore C. Herzel, AAGO, York, Pa. — Towson, Md. Methodist Church Nov. 12: Chaconne in D minor, Pachelbel; If Thou but Suffer God to Guide Thee, Boehm, Bach and Walcha; Prelude and Fugue in A minor, Bach; Sonata in F minor, Mendelssohn; Flutes and Improvisation, Langlais; Carillon de Westminster, Vierne. Dedication of Möller organ, St. John Lutheran, New Freedom, Pa. Nov. 19: Prelude, Fugue and Chaconne, Buxtehude; Rejoice, Beloved Christians, Bach; Chorale in A minor, Franck; Schönster Herr Jesu, Schroeder; Prelude on Mercy, Young; Brother James's Air, Wright; Song of Peace, Langlais; Carillon-Sortie, Mulet.

Thomas Curtis, Elyria, Ohio — First Congregational Church, Nov. 12: Allegro, Concerto in A minor, Vivaldi-Bach; Largo and Fanfare, Water Music Suite, Handel; Who Takest Away the Sins of the World, Couperin; A Lesson, Selby; Toccata and Fugue in D minor, Eberlin; The Desert, Chollas Dance, Joshua Tree, Leach; Carillon, Murrill; Sonata pin'e forte, Gabrieli; Fantasy on Wareham, Wright. Brass and timpani assisted.

William G. Miller, Duquesne, Pa. — First Presbyterian Nov. 5: Fantasia in D minor, Pachelbel; Prelude in D minor, Clérambault; Prelude and Fugue in E minor (Cathedral), Bach; Praise to the Living Lord, Freed; Even-song, Martin; The Squirrel, Weaver; Villancico, Ginastera; Three Meditations on Moravian Hymns, Elmore; Nearer My God to Thee, Karg-Elert; Marche Grottesque, Purvis; St. Lawrence Sketches, Russell.

Melvin Dickinson, Frankfort, Ky. — Church of the Ascension Nov. 24: Prelude and Fugue in E major, Buxtehude; Rhosymedre, Vaughan Williams; Toccata, Adagio and Fugue in C, Allein Gott in der Höh' (2 versions) and Nun danket alle Gott, Bach; Andante with Variation K 616 Mozart; Concerto 2, Pepping.

Robert Noehren, Ann Arbor, Mich. — Grace Episcopal Church, Cortland, N.Y., dedication of two-manual Gress-Miles organ described in the September, 1960 issue, Nov. 26: Three Verses from the Te Deum, anonymous; Le Moulin de Paris, anonymous; My Young Life Must Have an End, Sweelinck; Fugue in C, Buxtehude; O God, Be Merciful to Me, Fugue in D minor and Fugue in G minor (the Great), Bach; Noël, Daquin; Prelude, Fugue and Variation, Franck; Arabesque and Scherzo, Symphony 2, Vierne; Ave Maris Stella, Dupré; Communion on a Noël, Hure.

Gale Enger, Oklahoma City — For Oklahoma City AGO Chapter, First Presbyterian Nov. 6: Five Preludes, Block; Pastorale, Milhaud; Invention and Berceuse Juive, Tansman; Quiet Prelude 2, Jacobi; Prelude for Rosh Hashana, Prayer at Midnight and The Burning Bush, Berlinski. Memorial Methodist, White Plains, N.Y. Oct. 10: Kyrie, God the Holy Ghost, O Man Bewail Thy Grievous Fall, Sheep May Safely Graze and Passacaglia and Fugue in C minor, Bach; Rhythmic Suite, Elmore; Fantasia in A, Franck; Divertissement, Vierne; Prayer of Christ Ascending, Messiaen; Toccata, Durufle.

Roger Hauenstein, Kingsville, Tex. — Texas College of Arts and Industries faculty recital, First Presbyterian Church Nov. 14: Offertoire sur les grands Jeux, F. Couperin; Toccata per l'Elevazione, Frescobaldi; Introduction and Toccata, Walond; Prelude and Fugue in F, Buxtehude; Tiento, Bermudo; The Hen, Rameau; Concerto in G, Walther; Five Chorale Preludes and Prelude and Fugue in C minor, Bach.

Michael G. Toole, Victoria, Tex. — Trinity Episcopal Church, Nov. 5, dedication of new three-manual Reuter organ: Ten Voluntaries, Stanley; Prelude and Fugue in D minor, Buxtehude; The Musical Clocks, Haydn; Prelude and Fugue in G minor, Bach; A Fantasy, Darke; Les Petites Cloches and Marche Grottesque, Purvis; Truro and Martyn, Bingham; Kleine Praludien and Intermezzi, Schroeder.

Harold Denzer, Jr. Columbus, Ohio — Nees Hall, Capital University Nov. 14: Ach Gott und Herr, Walther; Es ist gewisslich an der Zeit, Krebs; Prelude and Fugue in F minor, Bach; Andante Cantabile, Scherzo and Finale, Symphony 4, Widor; Prière, Jongen; Elevation, Communion and Epilog for Pedal, Langlais.

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Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich. — For Tulsa AGO Chapter, First Christian Church Nov. 7: Concerto 5 in F, Handel; Miniature, Langlais; Prelude and Fugue in D, Bach; Pastorale, Roger-Ducasse; Brother James and Greensleeves, Wright; Grand Choir Dialogue, Gigout; Minuet and March, Musical Clocks, Haydn; Arioso, Bach.

Thomas H. McCage, Jr., Starkville, Miss. — First Methodist Church, Oct. 19 and Christ Episcopal Church, Holly Springs, Oct. 30: Agincourt Hymn, Composition on a Plainsong and Veni, Creator Spiritus, Dunstable; El canto Llano del Cavallero, La Gallarda Milanese and La Pavana Italiana, Cabezon; Trumpet Tune and Doxology, Purcell; Lentelemente, Marchand; Grand Jeu, DuMage; The Cuckoo and Noël 10, Daquin; Toccata and Fugue in D minor, In Death's Strong Grasp the Saviour Lay and Little Prelude and Fugue in G minor, Bach; Prelude on Ave Verum and Adagio, K 356, Mozart; Now Thank We All Our God and Rejoice Greatly, O My Soul, Karg-Elert; Creator Alme Siderum and Te Lucis Ante Terminum, I Am Black but Comely and How Fair and Pleasant Art Thou, Dupré, Song of Peace and Prelude sur une Antienne, Langlais; Contemplation, Adoration, Invocation, Silent Devotion and Lamentation, Castelnuovo-Tedesco; Fanfare, Cook.

Arthur Birkby, Laramie, Wyo. — University of Wyoming faculty recital Nov. 7: Prelude in D major; Elias; Noël, Cette Journée, LeBegue; Canzon Terza, Frescobaldi; Prelude and Fugue in E minor, Adorn Thyself, O Soul, O Lamb of God, Guiltless and Fugue in B minor on Corelli Theme, Bach; Cantabile, Franck; Chorale, Jongen; The Word, Nativity, Messiaen; Gloria, Magnificat and Poème Héroïque, Dupré. A brass ensemble assisted on the Dupré.

Ramona Beard, Tallahassee, Fla. — Church of the Redeemer, Sarasota, for the Florida State Teachers Association: Partita for English horn and organ, Koetsier; Acclamations and La Nativité, Langlais; Les Bergers, Messiaen; Toccata, Christ ist erstanden, Purvis.

Willis Bodine, Gainesville, Fla. — Church of the Redeemer, Sarasota, for the Florida State Teachers Association: Chorale in E major, Franck.

Wilma Jensen, Oklahoma City, Okla. — First Congregational Church, Oak Park, Ill., Nov. 14: Passacaglia and Fugue in C minor, Bach; Elevation, Couperin; Noël Grand Jeu et Duo, Daquin; Jesus, Lead Thou Onward, Karg-Elert; Divertissement, Vierne; Brother James's Air and Greensleeves, Wright; The Fountain, DeLamarter; Suite for Organ, Haines; Carillon, Sowerby; Litanies, Alain.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist, Nov. 26: Fugue on B-A-C-H, Nun komm' der Heiden Heiland, Wachet auf, ruft uns die Stimme and Nun freuet euch, lieben Christen g'mein, Bach; Adagio, Mozart; Watchman, Bingham; Chorale, Honegger; Le Coucou, Daquin; Psalm 94 Sonata, Reubke. Christ Church Cathedral, Victoria, B. C., Nov. 8: Krebs and Daquin as above plus: Te Deum, Buxtehude; Mein junges leben hat ein End, Sweelinck; The Fall of the Leaf, Peerson; Ich ru' zu dir, Herr Jesu Christ and Prelude and Fugue in E minor, Bach; Litany, Roberts; Fanfare, Willan; Bishop's Promenade, Coke-Jephcott; Magnificat 5, Dupré; In Babilone, Purvis.

William L. Pulliam, Jr., Seattle, Wash. — Gethsemane Lutheran Church, Nov. 12: Toccata and Fugue in F, Buxtehude; Trumpet in Dialogue, Clérambault; Salvation Now Is Come to Us, anonymous; O Thou, of God the Father, O God, Be Merciful and Fugue in E flat, Bach; Three excerpts, the Musical Clocks, Haydn; Cantabile, Franck; Excerpts, Kleine Praludien und Intermezzi, Schroeder; A Lovely Rose Is Blooming, Brahms; O God, Thou Faithful God, Peeters; Spring Song, Shelley; Toccata, Symphony 5, Widor.

Frederick Jackisch, Springfield, Ohio — Weaver Chapel, Wittenberg University Nov. 12: Echo, Sweelinck; Andante for flute and organ, Zagwijn; Christ the Lord Has Risen (brass and organ) Peeters; Chorale in B minor, Franck; Intermezzo (violin and organ), Badings; Partita (English horn and organ), Koetsier; Toccata, Fugue and Hymn, Peeters.

Billy J. Christian, Memphis, Tenn. — Idlewild Presbyterian Church Nov. 19: Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Symphony 5, Widor. Mrs. James A. Rumph, soprano, assisted.

Irene Robertson, Los Angeles, Cal.—Hunter Mead residence, Nov. 4 and 5: Toccata 5 and Magnificat, Tone 2, Frescobaldi; Introduzione e Pastorale, Pasquini, Toccata per Deo Gratias and Sonata sui Flauti, Martini; Passacaglia, Tagliavini; Partita on the Evening Hymn, Piet Post; Petite Suite, Milhaud; Pastorale, Vollenweider; Toccata, Somma.

Luther T. Spayde, Fayette, Mo. — 32nd annual faculty recital, Linn Memorial Church, Central Methodist College Nov. 5: Psalm 19, Marcello; Benedictus, Couperin; Basse et Dessus de Trompette, Clérambault; He that Suffereth God to Guide Him, and Toccata and Fugue in D minor, Bach; Adagio, Fiocco; Flute Solo, Arne; O God, Thou Faithful God, A Lovely Rose Is Blooming and My Heart Is Ever Yearning, Brahms; Te Deum, Langlais; Partita on Virgo Prudentissima, Muset; Carillon, DeLamarter; Toccata, Monnikendam. Methodist Church, Nevada, Mo. Nov. 19: Marcello, Couperin, Clérambault, Bach, Fiocco, Arne and Monnikendam as above plus: Jesu, Joy of Man's Desiring, Bach; Sonata 6, Mendelssohn; The Primitive Organ, Yon; Londonderry Air, arr. Coleman; Toccata, Symphony 5, Widor.

Catherine Deisher Baxter, Upper Darby, Pa. — Christ Lutheran Nov. 12: Prelude, Fugue and Chaconne in D minor, Pachelbel; Flute Solo, Arne; Herzlich tut mich verlangen, Kirnberger; In Dulci Jubilo, Bach; Aria con Variazione, Martini; Chorale in B minor, Franck; Odore de devote, Regina Coeli and Scherzo, Titcomb; Toccata on Lucis Creator Optime, Peeters; Fanfare, Bevan and Deo Gracias, Willan; Herr Jesu Christ, dich zu uns wend, Karg-Elert.

William MacGowan, Danvers, Mass. — Brevard, N.C. Methodist Oct. 27: Pièce Solonelle, Ibert; Air Tendre, Lully; Concerto 11, Handel; We All Believe in One God, Father and Fantasia and Fugue in C minor, Bach; Pièce Héroïque, Franck; Praise to the Lord, Karg-Elert; Prelude on the Kyrie, Dialogue for Mixture Stops, Te Deum, Langlais. Similar recital Maple Street Congregational Nov. 19.

Heinz Arnold, FAGO, Columbia, Mo. — First Baptist Church, Alton, Ill., Nov. 17: Prelude and Fugue in G major, Bach; Toccata per l'Elevazione, Frescobaldi; Abide with Us, Bach; Prelude and Ricercare on Psalm Tone 3, Schindler; Two Stations of the Cross, Dupré; Pasticcio, Langlais; Litanies, Alain; The Heavenly Banquet and God among Us, Messiaen; Holiday Trumpets, Sowerby.

E. Franklin Bentel, Durham, N.C. — First Presbyterian Church, Oct. 28: Trumpet Voluntary, Purcell; Psalm 19, Marcello; Andante, Symphony in G, Haydn; Peer Gynt Suite, No. 1, Grieg; The Whistler and His Dog, Pryor; Bells of Berhall Church, Sibelius; The Squirrel, Weaver; Little Prelude and Fugue in F major, Bach; Drink to Me Only, Miles; Festival Toccata, Fletcher.

Roger Heather, Cincinnati, Ohio — North Presbyterian Nov. 12: Psalm 19, Marcello; Arioso, Bach; Concerto in D minor, Vivaldi-Bach; The Mirrored Moon, Karg-Elert; The Hen, Rameau; You Raise the Flute to Your Lips, DeLamarter; Concerto 1 in G, Handel; Three transcriptions; Cortège et Litanie, Dupré.

Loma Lombardo, Storrs, Conn. — First Congregational Church, East Hartford, Nov. 19: Prelude and Fugue in E minor (Wedge), Bach; Concerto in D minor, Vivaldi-Bach; Song of Peace, Langlais; Prelude and Fugue in G minor, Dupré; O God, Thou Good God, Karg-Elert; Finale, Symphony 1, Vierne.

Thomas Foster, Syracuse, N.Y. — Hollins College, Va. Nov. 28: Chaconne in E minor, Buxtehude; Fugue in C, Pachelbel; Nun komm, der Heiden Heiland and Prelude and Fugue in D, Bach; Herzlich tut mich verlangen (two settings), Brahms; Chorale in A minor, Franck; Wondrous Love Variations, Barber; Allegro, Symphony 6, Widor.

Robert J. Powell, FAGO, ChM, Meridian, Miss. — St. Paul's Episcopal Church, Nov. 22: Fugue on the Kyrie, Couperin; If Thou but Suffer God to Guide Thee, Bach; Andante con Moto, Boëly; Adagio, Guilman; Elevation, Dupré; Morning Song and Land of Rest, Powell; Carillon, Sowerby.

Elender Gray Dennis, Durham, N.C. — Duke Chapel Nov. 19: Concerto 2 in B flat, Handel; Fantasia and Fugue in C minor, Bach; Sonata 1, Hindemith; Three Chorale Preludes, Pepping; Litanies, Alain.

Mary Moore Grenier, Middle Haddam, Conn. — Church of the Incarnation, Dallas, Tex. Nov. 11: Prelude on Deus Tuorum Militum, Sowerby; Prelude and Fugue in D. Buxtehude; We All Believe in One God, Rejoice, Christians, Come, Saviour of the Gentiles and Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Suite Medievale, Langlais; Lamento and Variations on a Noël, Dupré; Le Jardin Suspendu, Alain; Outburst of Joy, Messiaen, Almost identical programs for Danville, Ill., AGO Chapter, First Presbyterian, Nov. 7 and Miami University, Oxford, Ohio Nov. 5.

Roger Nyquist, Bloomington, Ind. — Oakwood College, Huntsville, Ala. (no date): Rondo in G, Bull; Allegro, Concerto in D minor, Vivaldi-Bach; Come, Blessed Peace, Comest Thou, Jesus, from Heaven Above and Toccata and Fugue in D minor, Bach; Adagio, Nyquist; Fantasia and Fugue on B-A-C-H, Liszt; Prayer of Christ Ascending and Outburst of Joy, Messiaen. For St. Louis AGO Chapter, Grace Methodist Nov. 27: Grand Jeu, DuMage; Pavane, Earl of Salisbury, Byrd; Christ, Thou Art My Life, Pachelbel; Song of Peace, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

Eugene Wickstrom, Athens, Ohio — Helen Mauck Galbreath memorial chapel, Ohio University, Nov. 19: Canzona, Gabrieli; Ricercare, Palestrina; Paso en Do Major, Casanovas; Prelude and Fugue on B-A-C-H, Liszt; Four Extemporizations, Whitlock. Oct. 15: Prelude and Fugue in D major, Buxtehude; From God I Will Not Depart and Christ Our Lord Came to the Jordan, Bach; The Cuckoo, Daquin; Chorale in B minor, Franck; Prelude and Fugue in G major, Bach.

Robert Lodine, MusD, FAGO, Chicago — St. Peter's RC Church, Dec. 17: Fantasia in the Style of a Canzona Francese, Gabrieli; Toccata per l'Elevazione, Frescobaldi; Plein Chant en Taille and Duo, Grigny; Kyrie Gott, Heiliger Geist and Trio Super Allein Gott in der Höh, Bach; Toccata and Fugue in F, Buxtehude; Chorale in A minor, Franck; La Nativité and Theme et Variations, Langlais; Pange Lingua and Jubilee, Sowerby.

Ludwig Altman, San Francisco — Montgomery chapel, San Francisco Theological Seminary, San Anselmo, Cal., Nov. 19: Settings of Gloria in Excelsis Deo by Hassler, Scheidt, Armsdorff, Boehm, Pachelbel and plainsong; three settings from the Clavierübung, part 3, three settings from the Eighteen Great Chorales and Chorale Fugue in G major, Bach.

Mrs. Ray Lasley, Cleveland, Ohio — Rocky River Presbyterian Church, Dec. 3: Now Thank We All Our God, Karg-Elert; Greensleeves and Divinium Mysterium, Purvis; Noël in G, Daquin; A Lovely Rose Is Blooming, Brahms; Noël Provencal, Bedell; Old Dutch Lullaby, Dickinson; Shepherds March, Jesu Bambino, Christmas in Sicily and Hymn of Glory, Yon.

Charles Merritt, Akron, Ohio — First Congregational Church, Nov. 29: In Quiet Joy and Come Holy Spirit, Dupré; Come Now Saviour of the Nations, Sleepers Wake! and Hail the Day So Rich in Cheer, Bach; Swiss Noël with Variations, Daquin; How Brightly Shines the Morning Star and From Heaven High I Come to you, Pachelbel.

Raymond Conrad, Utica, N.Y. — St. Joseph's Church, Oct. 13: Toccata and Fugue in D minor and Prelude and Fugue in E minor, Bach; Soul of My Saviour, Dobici-Conrad; Daily, Daily, Sing to Mary, Montani-Conrad; Toccata, Dubois; Communion, Kreckel; Concert Study, Yon; Grand Choer, Rousseau.

Bruce R. Eicher, Baltimore, Md. — Colesville Methodist, Silver Spring Oct. 8: Now Thank We All Our God, Lord Jesus Christ, Be Present Now and Prelude and Fugue in A minor, Bach; From God I Ne'er Will Turn, Buxtehude; Noël, Grand Jeu et Duo, Daquin; Cantabile, Franck; Scherzo, Symphony 4, Widor; Very Slowly, Sonatina, Sowerby.

Janet Linker, Lubbock, Tex. — For Lubbock AGO Chapter, First Presbyterian Nov. 7: Prelude and Fugue in A minor, Buxtehude; Noël sur les jeux-anches, Daquin; Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Pastorale, Vollenweider; Greensleeves, Wright; Outburst of Joy, Messiaen.

Harold G. Andrews, Jr., Greensboro, N.C. — West Market Street Methodist, Nov. 5: Concerto 2 in A minor, Vivaldi-Bach; Nun komm' der Heiden Heiland, Wachet auf and Prelude and Fugue in E flat, Bach; Chorale in A minor, Franck; Variations on a Noël, Dupré.

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Programs of Organ Recitals of the Month

Piet Kee, Heemstede, Netherlands — For Riverside-San Bernardino Counties AGO Chapter, University of Redlands chapel Oct. 31: Passacaglia in D minor, Buxtehude; Baletto del Granduca, Sweelinck; Echo, Scronx; Voluntary 6, Stanley; Prelude and Fugue in E flat, Bach; Prelude in D minor and Aus tiefer Not schrei ich zu dir, Reger; Prelude and Fugue 3, Badings; Chorale Preludes on Psalms 91 and 19, Cor Kee; Improvisation on Psalm 150, Piet Kee.

D. Deane Hutchison, MusD, Portland, Ore. — St. John's Cathedral, for the Spokane AGO Chapter, Nov. 7: Chaconne in G minor, Couperin; Sonata, Pergolesi; Prelude, Fugue and Chaconne, Buxtehude; Sonata 1 in D major, C. P. E. Bach; Now Thank We All Our God, Bach; Finale, Symphony 4, Widor; Stèle Pour un Enfant Defunt, Vierne; Toccata, opus 59, Reger; Marche Champetre, Boëly; Comes Autumn Time, Sowerby; The Mirrored Moon, Deyo; Litanies, Alain.

Gordon Young, Detroit, Mich. — For Akron, Ohio, AGO Chapter, First Congregational Church Nov. 10 and Christian Reformed Church, Grand Rapids, Mich. Nov. 23: Rigaudon, Campra; Espresso, Sonata 2, Arne; Sonata in A minor, Young; Matin Provincial, Bonnet; Carillon, Young; Chant de Paix, Langlais; St. Edith, Young; The Squirrel, Weaver; Variations on an American Hymn Tune, Young. Choirs assisted at both recitals.

Ansley D. Fleming, Atlanta, Ga. — All Saints' Nov. 19: Chaconne in G minor, L. Couperin; Fantasia and Fugue in C minor, Bach; Adagio, Fiocco; Trumpet Voluntary in D, Stanley; Deck Thyself, My Soul and O Blessed Jesu, Brahms; Miniature and Acclamations, Langlais; Prelude on Song 46, Sowerby; The Celestial Banquet, Messiaen; Finale in B flat, Franck.

Charles Stark, Beloit, Wis. — Eaton Chapel, Beloit College Nov. 7: Medieval Poem, Sowerby; Allegro Maestoso, Water Music, Handel; Awake Thou Wintry Earth, Jig in C, Jesu, Joy of Man's Desiring, Finale, Brandenburg Concerto 2, Bach; Concerto for organ and piano, Peeters. Marjorie Sweet assisted throughout on piano and harpsichord. Eudora Shepherd was assisting contralto.

Klaus Speer, Houston, Tex. — Rice University chapel Oct. 8: Prelude and Fugue in D, Buxtehude; Two Movements, Second Livre d'Orgue, Boyvin; Prelude Fugue and Variation, Franck; Prelude-Pastoral, Interlude, Bells, Langlais; Concerto for organ and brasses, Lockwood; Allein Gott in der Höh' sei Ehr, Jesus Christus, unser Heiland and Prelude and Fugue in B minor, Bach.

V. Earl Copes, Nashville, Tenn. — First Methodist Church, Evanston, Ill. Nov. 4: Magnificat on Tone 1, Buxtehude; Three Chorale Preludes, Walther; Prelude and Fugue in D, Bach; Chromatic Study on B-A-C-H, Piston; Roulade, Bingham; Preludes on Passion Chorale and Ein feste Burg, Evan Copley; Elegie, Peeters; Variations on a Noël, Dupré.

Daniel Smith, Appleton, Wis. — Lawrence College faculty recital Nov. 12: Prelude and Fugue in E minor, Bruhns; Balletto del Granduca, Sweelinck; Concerto 5 in F, Handel; Prelude and Fugue in G, Bach; Allegro Risoluto, Symphony 2, Vierne; Postlude pour l'Office de Complies, Alain; Prelude and Fugue in G minor, Dupré.

June E. Skeels, Tonkawa, Okla. — First Methodist Church Nov. 5: Rhapsody on Gregorian Motifs, Titcomb; Aria, Peeters; Forest Green, Purvis; Partita on Christ ist erstanden, Purvis; Chaconne in E minor, Buxtehude; I Call to Thee, Saviour of the Heathen and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck.

Robert Hull, Los Angeles, Cal. — Immanuel Presbyterian Oct. 17: Fantasia in Echo Style, Sweelinck; Sonata in E flat, Bach; Three Chorale Preludes, Brahms; Passacaglia and Fugue in G minor, Bach; Chorale in A minor, Franck; Variations on Bach Sinfonia, van der Horst; Toccata in B major, Dupré.

Grace Larsen, Milwaukee, Wis. — North Shore Presbyterian Church, Dec. 3: Largo, Sonata 12, Purcell; Meinen Jesum lass ich nicht, Walther; O Lord, How Shall I Meet Thee, Van Hulse; A Christmas Cradle Song, arr. Poister; Sonata 1 and Præcludium Festivum, R. L. Becker.

William Blum, Toledo, Ohio — Augsburg Lutheran Nov. 5: Introduction and Toccata in G, Walond; Vater Unser, Nun freut euch, Wachtet auf and Fantasia and Fugue in C minor, Bach; Sonata 5, Mendelssohn; Miniature and Suite Médiévale, Langlais.

Daniel Pinkham, Cambridge, Mass. — First Baptist Church, Winthrop, Oct. 28: Jesus, Priceless Treasure, Walther; The Morning Star and Revelations for Organ, Pinkham; Sonata in D minor for violin and organ, Vivaldi; Chaconne in E minor, Buxtehude. Ingeborg Noack, soprano and Fritz Noack, violinist and lutist assisted.

Paul Stroud, Long Beach, Cal. — Long Beach State College faculty recital, Angelica Lutheran Church, Los Angeles Nov. 10: Allegro, Symphony 2, Vierne; Alleluia, Mode 7, Perotin; Chaconne, L. Couperin; Chorale in A minor, Franck; The Fifers, Dandrieu; Sonata 3, Guilman; Magnificat 5, Dupré; Concert Variations, Bonnet; Fugue on the Kyrie, F. Couperin; Homage to Frescobaldi, Langlais; Toccata, Suite Gothique, Boëllmann, Entrata Festiva (with brass, timpani, chorus), Peeters. A group on the carillon was also included.

John Doney, AAGO, Hartford, Conn. — For Hartford AGO Chapter, Center Congregational Church, Nov. 28: Elevation, Tierce en Taille, F. Couperin; Dialogue in F, Grigny; What God Ordains Is Good, Kellner; O God, Thou Faithful God and Prelude and Fugue in A major, Bach; Behold a Rose Is Blooming, Brahms; Fantasia in F minor K 608, Mozart; Praised Be God in Heaven, With Quiet Joy and Today Sing the Beloved Christians, Pepping; Song of Peace, Langlais; Toccata in D minor, Reger.

Dale Peters, AAGO, Denton, Tex. — For the Galveston AGO Chapter, Trinity Episcopal Church, Nov. 20: Concerto in B minor, Meck-Walther; Ciacona in F minor, Pachelbel; Now Pray We to the Holy Ghost, Buxtehude; Fantasia and Fugue in G minor, Bach; Fantasia in F minor, K 594, Mozart; Air and Variations, Sowerby; Scherzetto, Vierne; Prelude and Fugue in B major, Dupré.

Josef Schnelker, Salem, Ore. — Willamette University faculty recital, First Methodist, Nov. 15: Prelude, Aria, and Fugue, Bender; Now Praise We Christ, O Christ, Thou Lamb of God and How Lovely Shines the Morning Star, Lenel; Contrapuncti 1, 2, 3, 5 and 7, Art of Fugue, Bach; Two Modal Pieces, Langlais; Andante Cantabile, James; Fanfare, Sowerby.

Carl Bertram Swanson, Milwaukee, Wis. — Capitol Drive Lutheran Nov. 5: La Tromba, F. Couperin; Prelude, Fugue and Chaconne, Buxtehude; Flute Solo, Arne; Rejoice Now, Christian Souls and Prelude and Fugue in C minor, Bach; Sonata 3, Mendelssohn; Cathedral Windows, Karg-Elert; A Flemish Prayer, Mackelbergh; Modale Suite, Peeters.

Richard Fettkether, Cleveland, Ohio — First Methodist Church Oct. 13: Canzona, Bach; Arabesque, Langlais; Benediction Nuptiale, Saint-Saëns. Oct. 20: Prelude and Fugue, Symphony 1, Divertissement, Meditation and Marche Episcopale, Vierne. Oct. 27: Preamble, Vierne; Chorale in B minor, Franck; Prayer of Christ Ascending, Messiaen; Tu es Petra, Mulet.

Robert Wight, Peterborough, Ont. — Trinity United Church, Nov. 19: Sonata 6, Mendelssohn; Est-Ce Mars, Sweelinck; O Blessed Jesu and My Faithful Heart Rejoices, Brahms; Trio Sonata in D minor, Three Chorale Preludes on Ach Gott und Herr and Prelude and Fugue in A minor, Bach.

Gordon Wilson, Winter Park, Fla. — Church of the Redeemer, Sarasota, Nov. 4, for the Florida State Teachers Association: Grand Jeu, DuMège; Diferencias sobre el Canto del Caballero, Cabezon; Good News from Heaven the Angels Bring, Pachelbel; Now Comes the Saviour of the Gentiles, Buxtehude and Fugue in E minor, Bruhns.

Harold Unverferth, Pittsburgh, Pa. — St. Joseph Church, Oct. 22: Toccata and Fugue in D minor and Jesu, Joy of Man's Desiring, Bach; Claire de Lune, Karg-Elert; March for Any Occasion, Howard Albert; Ave Maria, Peeters; Benedictus, Reger; Toccata, Symphony 5, Widor.

Peggy Kelly, Richmond, Va. — For Richmond AGO Chapter, First English Lutheran Nov. 21: Voluntary 8 in D minor, Stanley; Prelude, Palestrina; Fugue, Hassler; Toccata, Frescobaldi; Toccata and Fugue in D minor, Bach; My Jesus Calls to Me, Brahms; Suite Française, Langlais, Toccata, Monnikendam.

Mrs. Robert C. Milham, Aiken, S.C. — St. Thaddeus Episcopal Nov. 12: All-Bach: Now Thank We All Our God, My Heart Is Filled with Longing; Sleepers, Wake, Jesu, Joy of Man's Desiring, Concerto 2, Come, Sweet Death and Prelude and Fugue in A minor.

Richard Westenburg, Worcester, Mass. — For Northeastern Wisconsin AGO Chapter, First Presbyterian Church, Neenah, Oct. 31: Trumpet Tune and Fanfare, Purcell; Gigue, Corelli; The Fifers, Dandrieu; Rondo in G, Bull; Fantasia in F minor K 594, Mozart; Prelude and Fugue in E flat, Bach; Te Deum, Langlais; Fantasia in A, Franck; Allegro Vivace and Finale, Symphony 1, Vierne.

Carl L. Anderson, AAGO, Tucson, Ariz. — Grace Episcopal, Jan. 14: Prelude and Fugue in G minor, In God, My Faithful God and My Inmost Heart Now Yearneth, Buxtehude; Sonata 6, Mendelssohn; Nazard and Prelude sur les Grand Jeux, Langlais. Susan Hood and Louise Serpa will assist. Feb. 11: Concerto 2 in A minor, Vivaldi-Bach; Day Spring of Eternity and O Dearest Jesus, What Law Hast Thou Broken, Walcha; Concerto in B flat, Handel; Largo, Bach; Toccata, Locillet. Charlotte Bahin, harpist, will assist.

Students of Dale Peters and Dr. Helen Hewitt, Denton, Tex. — Mary Bruce Burt — In ecclesiis benedicite Domino, Gabrieli; Joan Moore — Canzon Duodecimi Toni, Gabrieli; Carl Moehlman, Carolyn Johnson and John Loetterle — Concerto for organ and brass, Lockwood, each played a movement; Graham Clarke, Sandra Adamson and Barney Tiller — Festival Musick, Sowerby, each played a movement; Margaret Mitchell — My Spirit Be Joyful, Bach; Mary Jane Enderby — Poème Héroïque, Dupré.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Evangelical Lutheran Church, Nov. 12: Variations on the Milanese Galliard, Cabezon; Clausulas on the First Tone and Clausulas on the Eighth Tone, Tomas; Tiento Llano por B Cuadrado, Cabanilles; Andante Espresso, Sonata 1, Elgar; Solemn Melody, Davies; Brother James's Air, Darke; Rhosymedre and The Old Hundredth, Vaughan Williams.

Gaynelle Glass, Robert Reeves, Greensboro, S.C. — Junior recital students of Harold G. Andrews, Jr., Odell auditorium Nov. 10: Mrs. Glass: Prelude and Fugue in G, Bach; O Traurigkeit, Brahms, Chorale in A minor Franck. Mr. Reeves: 94th Psalm Sonata, Reubke.

Richard Purvis, San Francisco, Cal. — Grace Cathedral, Nov. 12: Suite Modale, Peeters; Orgelchorale, Schroeder; Prelude and Fugue in G major, Bach; The Legend of the Mountain, Karg-Elert; Scherzo, Symphony 2, Vierne; Pièce Héroïque, Franck; Adagio, Bridge; Partita, Christ ist erstanden, Purvis. St. Luke's Church, Oct. 20: Suite Médiévale, Langlais; Aria, Peeters; Voluntary, Greene; Trumpet Tune, Stanley; Air for Flute Stops, Arne; The Fifers, Dandrieu; O Men, Thy Grievous Sin Bewail and Passacaglia and Fugue, Bach; Pastorale, Franck; Scherzando, Dupré; Christ ist erstanden, Earth Carol and Fanfare, Purvis.

Tom Ritchie, Springfield, Mo. — Drury College faculty recitals, Stone chapel, Nov. 9: Wacht auf! ruft uns die Stimme and Toccata and Fugue in D minor, Bach; Benedictus, Reger. Dec. 7: Toccata, Pachelbel; Concerto in C, Bach; Musical Clocks, Haydn; Carillon, Sowerby. Dec. 14: Come Saviour of the Gentiles and Salvation Now Is Come to Earth, Bach; Es ist ein Ros, Brahms; Green-sleeves, Purvis; Berceuse, Vierne; In dulci júbilo, Dupré.

Lester Groom, Meridian, Miss. — St. Paul's Episcopal Church Nov. 13: Rigaudon, Campra; God's Time Is Best and Trio Sonata 1, Bach; Wacht auf, ruft uns die Stimme, Krebs; Adagio, K 356, Mozart; Prelude, Fugue and Variation, Franck; Lied des Chrysanthes, Bonnet; A Song of Gratitude, Rossetter Cole; The Little Red Lark, Clokey; St. Dunstan, Kremser and Gaudemaus Pariter, Groom; Antiphon 3, Dupré; Te Deum, Langlais.

George McSpadden, Fort Worth, Tex. — Senior recital, student of Gladys Day, Southwestern Baptist Seminary Oct. 6: Trumpet Voluntary, Stanley; In God, My Faithful God, Hanff; Prelude and Fugue in A minor, Bach; Pièce Héroïque, Franck; The Legend of the Mountain, Karg-Elert; Miniature Trilogy, Coke-Jephcott.

John Wright Harvey, Madison, Wis. — St. Norbert Abbey, De Pere, Nov. 10: Fantasia in F minor K 608, Mozart; Toccata, de Mereaux-Dickinson; Kommst du non, Prelude in C minor and Fugue in E flat, Bach; Concerto 4 in F, Handel; Fugue in D minor, Lerdahl; Aria, Peeters; Finale, Symphony 1, Vierne.

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Programs of Organ Recitals of the Month

Clarence Mader, Los Angeles, Cal. — Immanuel Presbyterian Oct. 31: Processional on Praise to the Lord, M. Shaw; Introit, La Sexagesime, Tournemire; Floria, Dupré; Kyrie, Frescobaldi; Te Deum, French; Sickness and Healing of Hezekiah, Kuhnau; In Thee Do I Put My Trust, Anon; We All Believe in One True God, Bach; Lift Up Your Heads, David; Toccata, Rayner Brown; Brother James's Air, Darke; Fugue in E flat, Bach; Litany, Roberts; Benediction, Mader; Carillon-Sortie, Mulet.

Thomas H. Webber, Jr. AAGO, Nashville, Tenn. — Westminster Presbyterian Church, Oct. 15: Echo Voluntary for the Double Organ, Purcell; Come Now, Saviour of the Gentiles, Vetter; The Cuckoo, Kerll; Prelude and Fugue in E minor, Bruhns; Sleepers, Awake and Prelude and Fugue in C minor, Bach; Were You There?, Sowerby; Paeon, Howells; Seelenbrautgarn, Elmore; Impromptu, Vierne; Prelude and Fugue on B-A-C-H, Liszt.

Ashley Miller, AAGO, New York City — Society for Ethical Culture Dec. 3: Cantilena Anglica Fortuna, Scheidt; Trio in G minor, Beethoven; Prelude and Fugue in C minor, Mendelssohn; Romanza and Toccata, Vaughan Williams; Prelude and Fugue in D major, Bach; Scherzo, Symphony 2, Vierne; Prelude in E flat minor, D'Indy; Toccata, Jongen. The Music Hall Brass Ensemble shared the program.

Gerre Hancock, New York City — National Cathedral, Washington, D.C. Nov. 5: Fantasia and Fugue in G minor, Bach; Improvisation for a Requiem, Ossewaarde; Scherzo, George Powers; Air, Hancock; Prelude and Fugue on B-A-C-H, Liszt.

Richard Hubbert, Milwaukee, Wis. — North Shore Presbyterian Church, Dec. 3: Jesu mein Freude, Bach; Three Pieces for a Musical Clock, Handel; Es ist Ros' entsprungen, Brahms; Communion, Purvis; Toccata, Bender.

Eugene Roan, Hagersville, Pa. — For the Lehigh Valley AGO Chapter, Nov. 11: Fugue in E flat, Bach; Flute Solo, Arne; Adagio, Sonata 1, Mendelssohn; Wondrous Love, Barber; Scherzo-Cats, American Suite and Acclamations, Langlais.

Gerald Bales, Minneapolis, Minn. — Cathedral Church of St. Mark, Nov. 29: Prelude and Fugue in F, Buxtehude; Schmücke dich, o liebe Seele, Nun komm der Heiden Heiland, Wacht auf, ruft us die Stimme and Toccata in F, Bach; Five Pieces for a Musical Clock, Haydn; Carillon and Berceuse, Vierne; Toccata, Symphony 5, Widor.

Kent McDonald, Birmingham, Mich. — St. James Episcopal Oct. 29: Now Thank We All Our God, Bach-Fox; Adagio, Fiocco; Concerto in D minor, Vivaldi-Bach; I Call to Thee, Lord Jesus Christ, Trio Sonata in E flat and Passacaglia and Fugue in C minor, Bach; Chant Héroïque, Gordon Young; A Flemish Prayer, Maekelberghe; Marche Grotesque, Purvis; An Elfin Dance, Edmundson; Epilogue for Pedal, Langlais; 94th Psalm Sonata, Reubke.

Milton Sutter, Stapleton, Staten Island — Trinity Lutheran Church for the Staten Island AGO Chapter, Nov. 5: Fantasia in Echo Style, Sweelinck; Was Gott tut, das ist wohlgetan, Pachelbel; The Syrian Shepherd, Kerll; Variations on a Noël, Balbastre; Capriccio Pastorale, Frescobaldi; Prelude and Fugue in A minor, Bach; Andante in F major, K 616, Mozart; Zu Bethlehem Geboren and Herzliebster Jesu, Walcha; Toccata in D minor, Reger.

David Billeter, Pasadena, Cal. — For Pasadena and Valley AGO Chapter, First Congregational Nov. 13. Concerto 11 in G minor, Handel; Domine Deus and Qui Tollis, Parish Mass, F. Couperin; Ich ruf' zu dir, Buxtehude; Prelude and Fugue in A minor and Trio Sonata 4, Bach; Aria, De Klerk; Macht hoch die Tür, Pepping; Five Noëls, Tournemire, Toccata, Edmund Haines.

Sibyl K. Sharp, FAGO, FTCL, Webster Groves, Mo. — For St. Louis AGO Chapter, Centenary Methodist Church Oct. 23: Toccata, Muffat; Gavotte, Rameau; Grave, W. F. Bach; Prelude and Fugue in C minor, Bach; Consolation, Reger; Apparition of the Eternal Church, Messiaen; Psalm 94 Sonata, Reubke.

Frank A. McConnell, Lancaster, Pa. — First Presbyterian Church, Nov. 26: Pastorale in F, Bach; A Rose Breaks into Bloom, Brahms; Miniature, Langlais; Silent Night, Barber; Toccata, Mulet.

Frank W. Asper, Salt Lake City, Utah — First Presbyterian Church, for the Corpus Christi, Tex. AGO Chapter, Nov. 7: Concerto 2, Handel; Jesu, Joy of Man's Desiring, I Kneel Before Thy Throne and Fantasia and Fugue in G minor, Bach; Truth Divine, Haydn; Chorale in A minor and Cantabile, Franck; French Rondo and Prayer, Böllmann; Carillon-Sortie, Mulet.

Claude Means, FAGO, FTCL, Greenwich, Conn. — Christ Church, Nov. 12: Trumpet Voluntary, Stanley; Lord Jesus Christ, Be Present Now, Walthier; Fugue in B minor on Corelli Theme, Bach; Suite for a Musical Clock, Haydn; Soutata for Trumpet and Organ, Purcell; Song of Peace, Langlais; Sleepers, Wake, Bach, Krebs; Chorale Preludes on Down Ampney and Sawley, Means; Processional for Trumpet and Organ, Nagel. Robert Nagel, trumpeter, assisted.

Lawrence S. Frank, FAGO, Westerville, Ohio — Grace Methodist Church, Dayton, Nov. 6, for the Dayton AGO Chapter: Maria zart von edler Art, Schlick; Trio Sonata 5 in C major and Gigue Fugue, Bach; Gavotte Antique, Peeters; Bring a Torch, Jeannette, Isabella, arr. Williams; Puer Nobis Nascitur, Lebeque-Means; Roulade, Bingham; Marche Grotesque, Purvis; Cathedral Prelude, Clokey; Variations on a Noël, Dupré.

Eugene Hill, Oxford, Ohio — Cowan Hall, Otterbein College, Westerville, Oct. 15: Prelude in B minor, Allegro Moderato, Trio Sonata 1, Bach; Introduction and Toccata in G, Walond; Ach Gott! ehör mein Seufzen, Krebs; Fantasia in F minor, Mozart; Prelude, Fugue and Variation, Franck; Sonatine, Hill; Le Banquet Celeste, Messiaen; Prelude and Fugue in G minor, Dupré. Almost identical program Miami University chapel Nov. 19.

Richard J. Griffin, Dedham, Mass. — St. John's, Salisbury, Conn. Nov. 24: Chaconne in E minor, Buxtehude; Nun komm, der Heiden Heiland, Wacht auf und Ein feste Burg, Bach; Four Excerpts, Mass for Convent Use, F. Couperin; Offertory on O Filii, Dandrieu; Saraband, Bingham; Land of Rest, Donovan; Fast and Sinister, Symphony, Sowerby.

Richard T. Gore, Wooster, Ohio — Wooster College faculty recital Nov. 5: Fifth Sunday after Pentecost, L'Orgue Mystique, Tournemire; The Reed-grown Waters, Karg-Elert; Four Organ Psalms, Zimmermann; Eight Canonic Preludes, Little Organ Book, Bach; O Christ Who Art the Light and Day, Lenel; Dorian Prelude on Dies Irae, Simonds. The Madrigal Group assisted.

Gordon Beaver, Columbia, S.C. — For Charleston AGO Chapter, St. Matthew's Lutheran, Nov. 6: Dialogue and Muzette, Magnifit, Dandrieu; Ach, was soll ich Sunder machen, Pachelbel; Prelude and Fugue in G, Bach; The Mirrored Moon, Karg-Elert; Scherzo, Symphony 2, Vierne; Pavane, Elmore; Meditation and Acclamations, Suite Médiévale, Langlais.

Richard B. Smith, Hartford, Conn. — Trinity College student recital Nov. 19: Offerte sur Vive le Roy, Raison; Air, Loeillet; Basse et Dessus de Trompette, Clérambault; Carillon de Westminster, Vierne; Andante Sostenuto, Symphony Gothique, Widor; Jesus, My Trust, In dulci júbilo, How Bright Appears the Morning Star, and Prelude and Fugue in G minor, Dupré.

Paul L. Reynolds, Lincoln, Neb. — First-Plymouth Congregational Nov. 26: Toccata and Fugue in D minor, Come, Saviour of Mankind and Sleepers, Awakel, Bach; Variations on a Swiss Noël, Daquin; Te Deum and La Nativité, Langlais; Greensleeves, Wright; The Star Proclaims the King Is Here, Peeters; Prelude and Trumpetings, Roberts.

Mildred Kammeyer, Palm Springs, Cal. — Dedication of new Wicks, Community Church Nov. 12: Nun bitten wir, Buxtehude; Grand Jeu, DuMège; Chorale in A minor, Franck; Clair de Lune, Vierne; Trumpet Tune, Purcell; Musical Clocks, Haydn; Toccata, Van Hulse.

Reginald Lunt, Lancaster Pa. — First Presbyterian Church, Dec. 10: Noël Suisse, Daquin; Nun komm, der Heiden Heiland and Fugue in E flat, Bach; Partita on Psalm 8, Van Der Horst; Sonata in F major, Handel; Tableux, Green; Deseins Eternels, Messiaen; Fugue in G minor, Dupré.

Mary Elizabeth Dunlap, Rock Hill, S.C. — Winthrop College faculty recital Nov. 19: Fantasia with Imitation in B minor, Schmücke dich, O liebe Seele and Pastorale, Bach; Balletto del Granduca, Sweelinck; Cantabile and Scherzo, Symphony 2, Vierne; Introduction, Passacaglia and Fugue, Willan.

Arthur Howes, Baltimore, Md. — Whitefish Bay Community Methodist Church, for the Milwaukee AGO Chapter Nov. 26: Prelude, Fugue and Chaconne in D minor; My Heart Is Filled with Longing and What God Does Is Well Done, Kellner; Prelude and Fugue in G minor, Buxtehude; We All Believe in One God, From God I Will Not Depart, Now Rejoice Ye Christian Men, In Thee Is Gladness and Prelude and Fugue in A minor, Bach.

Corliss Arnold, FAGO, East Lansing, Mich. — Michigan State University faculty recital, Peoples Church, Oct. 31. Fantasia and Fugue in G minor, Bach; Liebster Jesu, wir sind hier and Es ist gewisslich an der Zeit, Krebs; Air and Gavotte, Wesley; Tierce en taille, DuMège; Sonata in G minor for oboe and organ, Telemann; Chorale in B minor, Franck; Dialogue sur les Mixtures, Langlais; Berceuse sur deux notes qui cornent, Alain; Pageant, Sowerby.

Dorothy Hester, Riverside, Cal. — Immanuel Presbyterian, Los Angeles Oct. 10: Prelude and Fugue in C minor, Lübeck; Nun komm, der Heiden Heiland, Bach; Sonata 4 for flute and keyboard, Handel; Prelude and Fugue in A minor, Bach; Jesu, Bridegroom of Souls, Karg-Elert; Miniature, Langlais; Sonata for recorder and organ, Stone; Aria and Finale, Peeters. Jackson Ingham, recorder, assisted.

William Rose, Windsor, Ont. — St. Andrew's Presbyterian Church, Nov. 7: Netherlands, Fisk; Ofertorio, Beobide; Offertoire Pascal, Guiraud; Nun komm', der Heiden Heiland and Prelude and Fugue in E minor, Bach; Minuet, Boccherini-Lemare; Truro, Bingham; Pomp and Circumstance 4, Elgar; A Kentucky Christmas, Saxton; Overture to Light Calvary, Suppé-Evans; Hymn of Glory, Yon.

Charlotte Tripp Atkinson, Carlsbad, Cal. — Immanuel Presbyterian, Los Angeles Oct. 24: Passacaglia, Buxtehude; Flute Sonata in E flat, Bach; Basse and Dessus de Trompette, Clérambault; Toccata in Six Parts, Muffat; Passacaglia, Van Hulse; Sonata for Flute, Hindemith; Rhythmic Trumpet, Bingham; Toccata, Sowerby, William C. Atkinson, Jr., flutist, assisted.

John A. Davis, Jr. West Point, N.Y. — For Western Michigan AGO Chapter, Trinity Lutheran Church, Grand Rapids, Mich. Nov. 6: Concerto 1 in G, Handel; Noël, Couperin; Rondo for Flute Stop, Rinck; Prelude and Fugue on B-A-C-H, Liszt; Schönster Herr Jesu, Schroeder; Festive Flutes, Titcomb; Chorale Fantasia, Peeters; Festival Musick, Sowerby. A brass quartet assisted.

William Whitehead, Bethlehem, Pa. — First Presbyterian Church, Lancaster, Dec. 3: Prelude and Fugue in B minor, Glory Be to God on High and Jesu, Priceless Treasure, Bach; Noël 10, Daquin; From Heaven High to Earth I Come, Pachelbel; In dulci júbilo, Karg-Elert; The Nativity, Langlais; Jesus Accepts Sorrow, The Wise Men and God Among Us, Messiaen.

Fred Howard Parker, Columbia, S. C. — First Presbyterian Church, Nov. 19: Fanfare in C, Purcell; Fantasia, Pachelbel; Hark! A Voice Saith, All Are Mortal, Bach; The Christmas Tree, Liszt; Pastorale, Franck; Blessed Ye Who Live in Faith Unswerving, Brahms; A Lesson for the Organ, Selby; By the Waters of Babylon, Huston. The church choir and the Columbia college choir assisted.

Jack E. Vogelgesang, Lakewood, Ohio — Lakewood First United Church of Christ, Nov. 5: Prelude and Fugue in G minor, Buxtehude; Elevation, Couperin; Fantasia and Fugue in C minor, Bach; Fugue in C sharp minor, Honegger; Out of the Depths I Cry to Thee, Vogelgesang; Suite Medievale, Langlais.

George Butler, Portland, Me. — City Hall Auditorium Nov. 8: Trumpet Tune in D, Purcell; Chorale in A minor, Franck; Aria, Peeters; Prelude and Fugue on B-A-C-H, Liszt; Fantasy on Nursery Tunes, Elmore; Etude on Repeated Notes, Demessieux; Pageant, Sowerby.

Maitland Farmer, Halifax, N.S. — All Saints' Cathedral Oct. 30: Two Royal Fanfares for Princess Margaret's Wedding, Bliss; Fantasia and Fugue in G minor, Bach; Three Sonatas and Voluntary, Scarlatti; Fantasia in F minor and major, Mozart; Fantasia in A, Franck.

Mary Ann Lothringer, San Antonio, Tex. — For Alamo AGO Chapter, Central Christian Nov. 19: Prelude and Fugue in B minor and O Lord, As Thou wilt, Bach; Fantasia, Franck; Suite Medievale, Langlais. Ellsworth Winden, bass-baritone, assisted.

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Lambert Erné, active in the program department of Dutch radio, is organist of the Nicolaïkerk and we heard him at a Saturday night preparatory service — a short pre-Sabbath service consisting of hymns, prayers and a half-hour organ recital, which many Netherland churches include in their schedules.

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Quintadeen 16 ft.
Prestant 8 ft.
Roerfluit 8 ft.
Octaaf 4 ft.
Spitsfluit 4 ft.
Octaaf 2 ft.
Mixtuur 6-8 ranks
Cimbel 3 ranks
Trompet 8 ft.
Cimbelster

RUGWERK

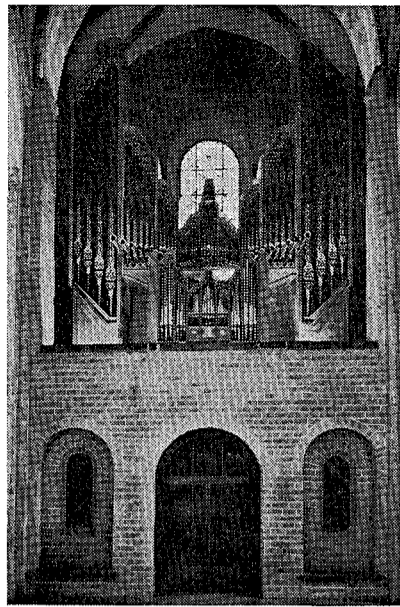
Gedekt 8 ft.
Prestant 4 ft.
Roerfluit 4 ft.
Octaaf 2 ft.
Nasard 1½ ft.
Sexquialter 2 ranks
Scherp 4 ranks
Dulciaan 16 ft.
Kromhoorn 8 ft.

BORSTWERK

Gedekt 8 ft.
Fluit 4 ft.
Prestant 2 ft.
Woudfluit 2 ft.
Siflet 1 ft.
Cimbel 2 ranks
Regaal 8 ft.

PEDAAL

Prestant 16 ft.
Octaaf 8 ft.
Octaaf 4 ft.
Mixtuur 6-8 ranks
Fagot 32 ft.
Bazuin 16 ft.
Trompet 8 ft.
Schalmei 4 ft.



ELIJAH IS WIDELY CHOSEN FOR FALL CHORAL PROGRAMS

Mendelssohn's Elijah seems to be the greatest favorite in some years on choral programs this fall. A few of the gala performances we have noted were: Rockefeller chapel choir, University of Chicago, Richard Vikstrom conducting; First Methodist Church, Ferndale, Mich., John B. Horner conducting; Ladue Chapel, St. Louis, Franklin Perkins conducting; First Presbyterian Church, Vineland, N.J., Walter D. Ross conducting, and Latrobe, Pa. Presbyterian Church, Robert Ivey conducting. Runner-up seems to be the Brahms Requiem—e.g. Huguenot Memorial Church, Pelham, N.Y., Ruth Branch, Church of the Covenant, Cleveland, Henry Fusner, and All Saints Church, Atlanta, Kathleen Quillen, FAGO, ChM.

PURVIS GUEST CONDUCTOR AT HOUSTON CHORUS FESTIVAL

Richard Purvis, Grace Cathedral, San Francisco, directed his Mass of the Holy Resurrection Oct. 22 at the sixth annual diocesan choral festival service at Christ Church Cathedral, Houston, Tex. The chorus of 350 voices from as far away as El Paso was assisted by brass and timpani with William Barnard at the organ. Brass also assisted on the Martin Shaw Processional and the Marcello Psalm 19.

PALM SPRINGS COMMUNITY CHURCH OPENS ITS WICKS

THREE MANUALS ARE PROVIDED

Mildred Kammeyer Plays Opening
Recital Nov. 12 as California
Building Is Dedicated

The Wicks company has completed a three-manual organ in the rebuilt Community Church of Palm Springs, Cal. The church and the organ were dedicated Nov. 12 with a service and a recital by Mildred Kammeyer.

The stoplist is as follows:

GREAT

Principal 8 ft. 61 pipes
Harmonic Flute 8 ft. 61 pipes
Gemshorn 8 ft. 61 notes
Dolcan 8 ft. 61 notes
Prestant 4 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 2 ranks 122 pipes
Chimes

SWELL

Violin Diapason 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Flauto Traverso 4 ft. 61 pipes
Quinte 2½ ft. 7 pipes
Flautino 2 ft. 5 pipes
Sifflöte 1 ft. 12 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremolo

CHOIR

Spitz Flöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Nason Flute 4 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Dolce 4 ft. 12 pipes
Nazard 2½ ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Tierce 1½ ft. 61 notes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAAL

Resultant 32 ft. 32 notes
Principal 16 ft. 12 pipes
Sub Bass 16 ft. 32 pipes
Gemshorn 8 ft. 32 notes
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Gemshorn 8 ft. 32 pipes
Flaute Dolce 8 ft. 32 notes
Quinte 3½ ft. 32 notes
Choral Bass 4 ft. 32 notes
Grand Cornet 8 ranks 32 notes
Trombone 16 ft. 12 pipes
Trompette 8 ft. 32 notes
Clarion 4 ft. 32 notes

THE CHOIR OF MEN AND BOYS of Christ Church Cathedral, Indianapolis, sang Bach's Cantata 115, Ready Be My Soul Always, with orchestral accompaniment Nov. 26; Robert Hobbs conducted.

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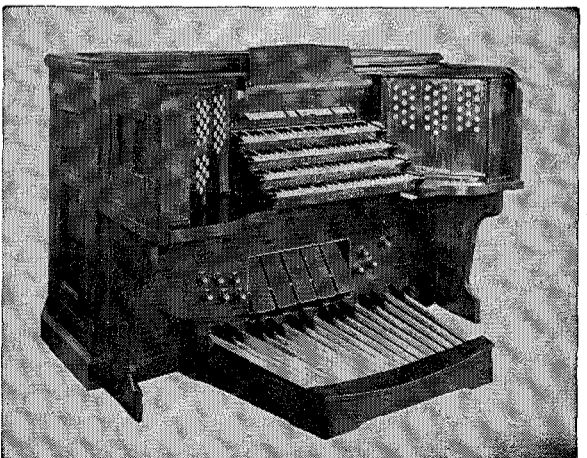
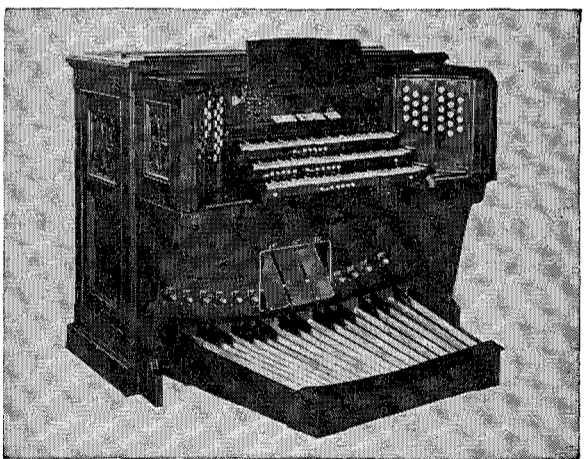
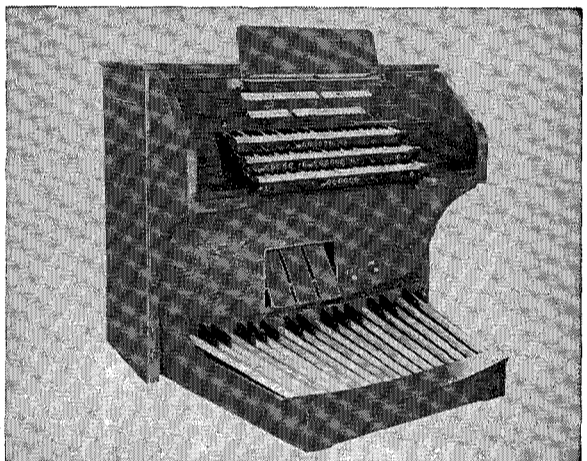
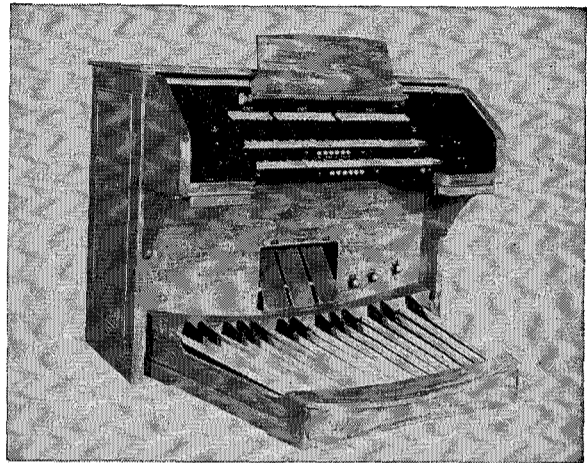
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CONSOLES BY REISNER truly offer many distinct advantages. Their unusually attractive appearance clearly shows the work of master craftsmen. The response of the all-electric action is fast and positive. Installation can be made quickly and easily with the added assurance of the minimum of service.

Catalogs and price lists available to organ builders and servicemen.



ANDERSON

(Continued from pg. 31)

tune. These are improvised 95% of the time at the Dreikönigskirche. Occasionally, a Bach chorale prelude from the Orgelbüchlein is used. The degree of complexity varies, as does the type of treatment. The pieces are usually in a strict polyphonic style, the conciseness and originality of which constantly amazes. Since the service opens with a hymn, the organ chorale prelude also serves as the opening voluntary.

At the Saturday Vespers, Walcha opens with a large-scale work, usually Bach, includes a chorale prelude in the middle of the service, and closes with free improvisation (unless he has chosen the Prelude and Fugue in E-Flat Major or the Toccata and Fugue in F Major, for example, in which case the respective fugues appear at the close of the service). These pieces take on most often the form of a fantasia or prelude and fugue, a French overture, or another chorale prelude or chorale fantasia. In the space of two years, I found Walcha very unpredictable, and constantly fresh. While I was there, he improvised for the first time in his life on B-A-C-H, saying that, until then, he felt the challenge too great.

I well remember a Saturday before Easter, when we heard the partita of Bach, "Sei gegrüßet, esu gütig" as the opening voluntary. For the last hymn, we sang "O Traurigkeit, O Herzeleid." Walcha improvised at the close a double fugue on the chorale, first one fugue, then the other (including all fugal devices such as augmentation, diminution, inversion, stretto), finally a fugue uniting the two themes. At the height of the execution of this last fugue, the pedal reeds were brought on with the Easter chorale, "Christ lag in Todesbanden." The experience is one I shall never forget. He knows all the verses of all the hymns in the book, and varies the accompaniment accordingly. He sings along as he plays (the congregations always sing in unison).

He attended a service once, for which his assistant played. The middle hymn

had so many verses that verses 11 and 13 were to be sung after the Sermon. His assistant played verse 11, then closed his book quickly and changed combination. I'm sure Walcha would have no musical disorder in his church if he could himself prevent it, so a loud, unmistakable voice began singing verse 13. We all joined in, and the flustered assistant grabbed his book to find the page, set a combination, and joined us somewhere in the second phrase!

No technical feat seems beyond Walcha's capability. The fast-moving sixteenthths in a fugal improvisation all find their place in the pedal part, in any key or in inversion. The unusually stiff action of the Jakobikirche organ in Lübeck did not hinder his desired tempi in any way. He is a master at the technique of "thumbing out," and often employs this in his chorale prelude improvisations.

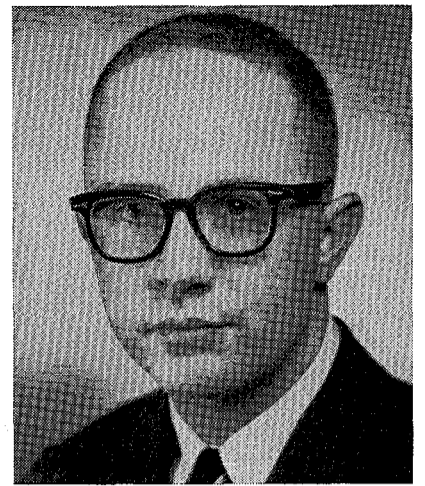
Perhaps a few words should be said about Walcha's endeavor as a composer. His 25 Choralvorspiele (Peters Edition) are well known to Americans. They are representative of his service improvisations, though in my estimation they do not equal the best of the actual improvisations I have heard. He hopes to have time to issue another volume of these, and also to compose some free works in the near future.

To hear Walcha play away from his home environment is to witness a great artist at work. He will not tolerate a rushed, last-minute practice session, or a registration scheme which is only a hasty adaptation of usual practice. He prefers to arrive early and acquaint himself well with the organ and the room. He plans the registration with sensitive listening, both from the organ console and away from it. Each instrument is employed in a way most suited to its individual characteristics. Walcha regulates his touch minutely. Taking the acoustics into account, he adjusts the amount of staccato, marcato, leggiero employed, and the length of breathing places, to the response of the room. In this way, the organ remains subservient to him, and more capable of carrying out his interpretation. Walcha is not

interested in long tours, yet he succeeds in reaching thousands, always playing to a full house.

The professor spends mornings with his students, giving each an hour lesson weekly. Before the Hochschule bought its fine, new organ from Rudolph von Beckerath, lessons were taught on the former organ of the Dreikönigskirche (a large three-manual electric action instrument by Förster und Nikolaus), except in winter, when the church was too cold. Then a small, thirteen-stop tracker instrument by Förster und Nikolaus at the Hochschule was used. This summer, Karl Schuke of Berlin finished a large, three-manual tracker action instrument for the Dreikönigskirche, installed in the rear organ gallery of the large, high, neo-Gothic edifice of red Main sandstone. The reverberation period is approximately 4½ seconds, and the organ sounds to good advantage. The large choir gallery on the north side of the nave has a new, one-manual continuo-positiv of four-stops by Werner Bosch of Kassel. This portable organ is also used for Händel Concerti, an excellent playing edition of which was made by Walcha for Schott Edition. The scant outline of an organ part left by Händel is skillfully improvised in idiomatic style by Walcha. Almost weekly during the school year, the students of the Church Music Division (Kirchenmusikabteilung) at the Hochschule, of which Professor Walcha is the chairman, met together at the small organ to play for one another, discuss topics of mutual interest, hear the professor tell of his concert trips, or undertake special projects such as the playing of the complete Orgelbüchlein or Clavierübung Part 3, on successive evenings, each student playing a few numbers. We would often sing a chorale prelude from the Orgelbüchlein, dividing up into four parts, and using some nonsense syllable, with or without organ support. The American Fulbrighters are an integral part of the student community.

Living in a modest apartment on the south edge of the city of Frankfurt, the Walchas know the meaning of rest and



being close to nature. He takes a walk in the Stadtwald (forest) near his home each day that weather permits. Due to his phenomenal powers of concentration, he requires much less practice and work at the organ each day than the ordinary performing artist, but undertakes each new task with industry and devotion. He possesses two fine Ammer harpsichords, one of which he keeps at home, the other in the recording studio of Dr. Erich Thienhaus in Hamburg. This year he completed his recordings of the complete Bach harpsichord works for Elekrola. Having completed this task, he will no longer perform the harpsichord works, so that a large segment of his repertory can be released, to be replaced by other literature. His house organ is the finest instrument of that type I have ever seen. Voiced on low wind pressure, it has a kaleidoscope of tonal possibilities, yet cannot be heard in the adjoining apartment. Built by Förster und Nikolaus in 1956, it has twelve stops on two manuals and pedal with tracker action. The manuals couple, and there is a tremulant affecting the entire instrument. The absence of mixtures is not noticed in the small room, the combining of up-perwork giving the desired effect. In

Specification of the Austin Organ to be built for

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<u>GREAT:</u>	<u>SWELL:</u>	<u>POSITIV</u>	<u>PEDAL</u>
16' Quintaten	16' Gedeckt (Ext. 8' Rohrflöte)	8' Nason Flute	32' Untersatz
8' Principal	8' Viola	8' Gemshorn	16' Principal
8' Bourdon	8' Viola Celeste	4' Prestant	16' Bourdon
4' Octave	8' Rohrflöte	4' Koppelflöte	16' Quintaten (Great)
4' Spitzflöte	8' Flauto Dolce	2' Oktav	16' Gedeckt (Swell)
2-2/3' Spitzquint	8' Flute Celeste, T. C.	2' Nachthorn	8' Octave
2' Fiffteenth	4' Principal	1-1/3' Nasat	8' Spitzflöte
2' Flachflöte	4' Waldflöte	1' Siffelöte	8' Rohrgedeckt (Swell)
IV-VI Fourniture	2-2/3' Nasard	II Sesquialtera	4' Choralbass
III Scharf	2' Blockflöte	III Scharf	4' Blockflöte
8' Trompete	1-3/5' Tierce	II Cymbel	2' Flöte
	IV Plein Jeu	8' Krummhorn	IV Mixture
	16' Fagot	4' Rohr Schalmei	32' Contra Posaune
	8' Trompette	Tremolo	16' Posaune
	4' Clairon		16' Fagot (Swell)
	Tremolo		8' Posaune
			4' Regal

This organ will be given to Dartmouth College in memory of Basil G. Austin, one of the founders of the Austin firm, by his son Basil F. Austin. Completion 1963.

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so small a room, the 8-ft. stopped flute in the pedal often serves well as a flue foundation.

The specification:

MANUAL 1
 Quintadena 4 ft.
 Prinzipal 2 ft.
 Oktav 1 ft.
 Regal 8 ft.

MANUAL 2
 Metallgedackt 8 ft.
 Rohrflöte 4 ft.
 Blockflöte 2 ft.
 Quinte 1½ ft.

PEDAL
 Subbass 8 ft.
 Nachthorn 2 ft.
 Dulzian 16 ft. (wood resonators)
 Schalmey 4 ft.

Walcha's repertory may seem very restrictive and incomplete by American standards. Yet his very greatness is due to the measure and intensity of his specialization. As gracious and willing as he is to acknowledge the diversity of our taste, and that of other countries as well, so grateful should we be for the gift and contributions of the great 20th century artist.

WALCHA DESIGNS ORGAN IN FRANKFURT CHURCH

THREE KINGS OPENS SCHUKE

Instrument in Own Church Opened by Noted German Organist with Two All-Bach Recitals

The Berlin organ building firm of Karl Schuke has built a new three-manual organ for the Three Kings Church, Frankfurt, West Germany, Helmut Walcha's church. Professor Walcha provided the design and played the two all-Bach dedicatory recitals Sept. 9 and 10 included in the recital pages of the November issue.

The organ is built in a classic-style case, free-standing in the room, with the Oberwerk above the Hauptwerk and the Brustwerk enclosed in a swell box below the Hauptwerk. The pedal is in towers on either side and is cantilevered out from the main section with a passageway below. The

key action is tracker with slider chests and electric stop action and electric combination action. The organ contains 3040 pipes and is approximately 23 feet wide and 29 feet high. It was built between the summer of 1960 and the summer of 1961 at a cost of \$40,000.

The stoplist is as follows:

HAUPTWERK
 Quintadena 16 ft. 56 pipes
 Prinzipal 8 ft. 56 pipes
 Spielflöte 8 ft. 56 pipes
 Rohrflöte 8 ft. 56 pipes
 Oktave 4 ft. 56 pipes
 Nachthorn 4 ft. 56 pipes
 Nassat 2½ ft. 56 pipes
 Oktave 2 ft. 56 pipes
 Flachflöte 2 ft. 56 pipes
 Mixtur 5-6 ranks 312 pipes
 Trompete 8 ft. 56 pipes

OBERWERK
 Metallgedackt 8 ft. 56 pipes
 Quintadena 8 ft. 56 pipes
 Prinzipal 4 ft. 56 pipes
 Rohrflöte 4 ft. 56 pipes
 Quintflöte 2½ ft. 56 pipes
 Oktave 2 ft. 56 pipes
 Nachthorn 2 ft. 56 pipes
 Terz 1½ ft. 56 pipes
 Siffelöte 1 ft. 56 pipes
 Scharff 4 ranks 224 pipes
 Rankett 16 ft. 56 pipes
 Krummhorn 8 ft. 56 pipes
 Tremulant

BRUSTWERK
 Holzgedackt 8 ft. 56 pipes
 Blockflöte 4 ft. 56 pipes
 Quintadena 4 ft. 56 pipes
 Waldflöte 2 ft. 56 pipes
 Sesquialtera 2 ranks 112 pipes
 Quinte 1½ ft. 56 pipes
 Oktave 1 ft. 56 pipes
 Cymbel 3 ranks 168 pipes
 Regal 8 ft. 56 pipes
 Regal 4 ft. 56 pipes
 Tremulant

PEDAL
 Prinzipal 16 ft. 30 pipes
 Subbass 16 ft. 30 pipes
 Quintbass 10½ ft. 30 pipes
 Oktave 8 ft. 30 pipes
 Gedackt 8 ft. 30 pipes
 Oktave 4 ft. 30 pipes
 Koppelflöte 4 ft. 30 pipes
 Bauernflöte 2 ft. 30 pipes
 Rauschfeife 3 ranks 90 pipes
 Mixture 5 ranks 150 pipes
 Posaune 16 ft. 30 pipes
 Trompete 8 ft. 30 pipes
 Schalmey 4 ft. 30 pipes
 Cornett 2 ft. 30 pipes
 Tremulant

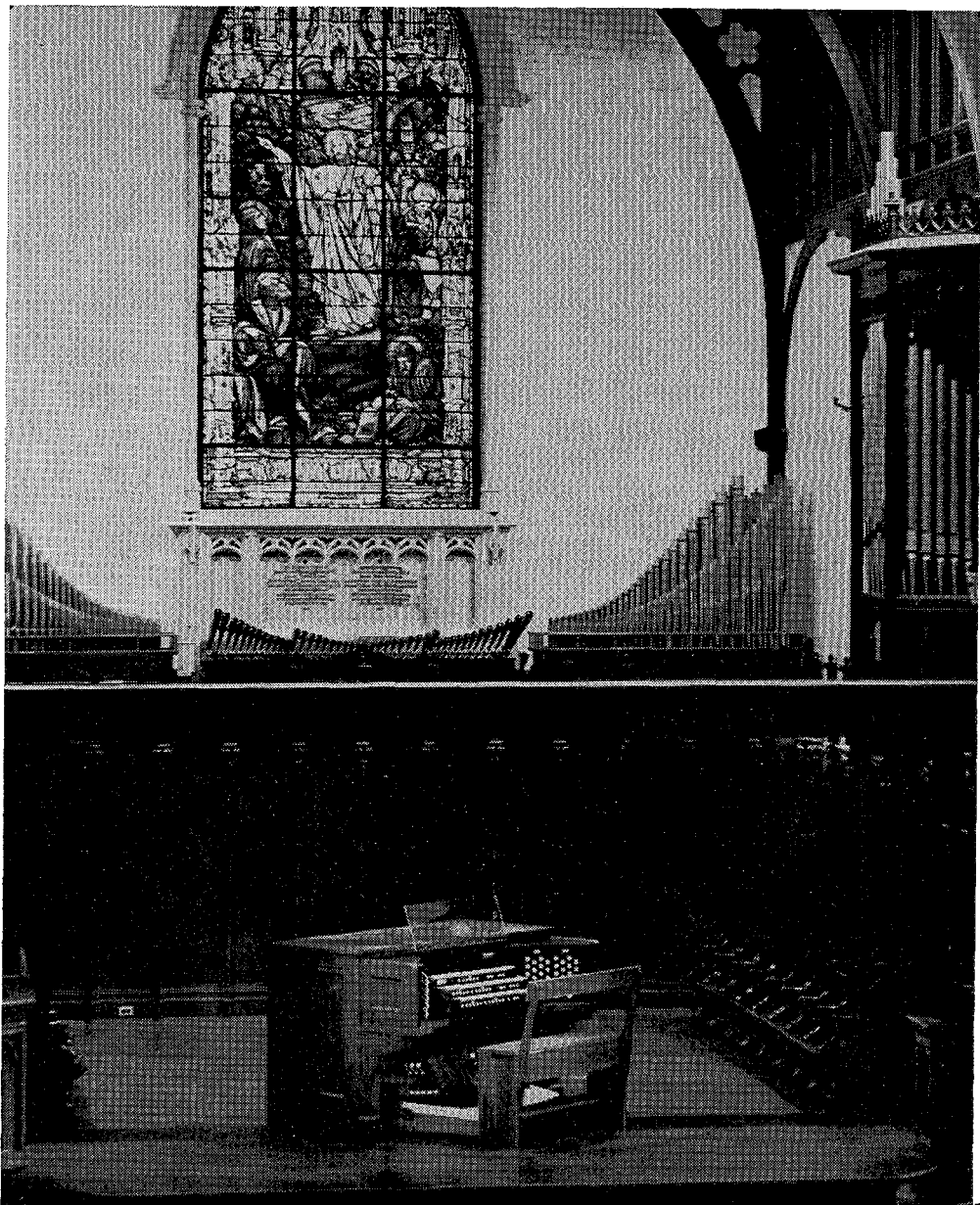
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	IMPROPERIA (The Reproaches on Good Friday) (Alto or Bar. Solo)—T. L. Victoria (332-13575)	.25
	JESU, DULCIS MEMORIA (Jesus, Only to Think of Thee) — T. L. Victoria (332-13383)	.25
Easter	VERE LANGUORES (Surely He Hath Borne Our Grievs) — T. L. Victoria (332-13380)	.25
	SATB—a Cappella	
	CHRIST IS RISEN (Old Polish Carol) — arr. Kozinski (312-40295)	.25
	CHRIST OUR LORD (Early Carol) — arr. R. H. Hallagan (312-40470)	.25
	GARDEN HYMNS FOR EASTER — arr. H. Cowell (312-40224)	.25
	THIS DAY IS THE DAY WHICH THE LORD HATH MADE — A. Maltzoff (312-40287)	.25
	SATB—with Piano (or Organ)	
	AT THE LAMB'S HIGH FEAST WE SING (Bar. Solo) G. Blake (312-40393)	.25
	JACOB'S VISION (English Hymn) Arr. W. Ehret (312-40478)	.25
	LORD IS RISEN INDEED, THE — G. Blake (312-40408)	.25
NOW AT THE LAMB'S HIGH ROYAL FEAST (organ) G. Moschetti (312-40260)	.25	
RESURRECTION (with Sopr. Solo) — G. Young (312-40449)	.25	
RING THE JOY-BELLS (Carol) — G. Blake (312-40409)	.25	
SING WITH ALL THE SONS OF GLORY (with Sopr. Solo) G. Blake (312-40351)	.25	
WHO ARE THESE IN BRIGHT ARRAY? G. Blake (312-40373)	.25	
	CANTATAS — SATB	
	AND YET HAVE BELIEVED (2 Sopr. Ten. Bar. and Bass Soloists, Junior Choir, Adult Choir, with Organ or Piano) — G. Lynn	1.25
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GRACE CHURCH IN NEW YORK



Owen Brady, AAGO, assumed new duties Nov. 1 as organist and choir director of All Saints' Episcopal Church, Beverly Hills, Cal., succeeding Harry Q. Mills. He comes from two years at a similar post in St. John's Episcopal Church, Los Angeles. He also served the First Baptist Church, Los Angeles, for seven years. At his new post he has four choirs and plays a three-manual Casavant.

Mr. Brady is also organist and music director of the Westwood Temple, Los Angeles and serves Harvard School for Boys, North Hollywood, and the Polytechnic School, Pasadena. His wife Janet is a singer; they have four children.

Mr. Brady has provided background music for many films and for TV. He recorded the organ tracks for Song Without End, the life of Franz Liszt. He lectures for the Symphony Previews of the Los Angeles Symphony Orchestra.

He attended the University of Colorado where he studied organ with Everett Jay Hilty. After three years in the U.S. Navy he attended Juilliard. He studied organ with David McK. Williams, E. Power Biggs and Vernon de Tar and choral conducting with Robert Shaw, Julius Herford and Hugh Ross. He has recorded on RCA Victor with the Robert Shaw Chorale and on Capitol with Roger Wagner.

Mr. Brady's father is the Rev. C. H. Brady of the clergy staff of St. James Episcopal Church, Los Angeles. Mr. Brady is a member of the board of directors of the Los Angeles Community Concert association, the largest of its kind in the country.

PHILADELPHIA CHURCH
TO HAVE NEW SCHANTZ

FRANKFORT MEMORIAL PLANS

Methodist Edifice in Quaker City Will
Have 3 Manuals — Minister of
Music is Beryl Obermann

A new three-manual Schantz is planned for the Frankfort Memorial Methodist Church, Philadelphia, Pa. Provisions will be made in the console for the present echo division. Beryl Obermann is minister of music. Negotiations for the Orrville, Ohio, company were in the hands of Ed. Manzum, its Philadelphia representative.

The stoplist:

GREAT
Principal 8 ft. 61 pipes
Quintaton 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes

SWELL
Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 73 pipes
Viole 8 ft. 73 pipes
Viole Celeste 8 ft. 61 pipes
Prestant 4 ft. 73 pipes
Rohrflöte 4 ft. 12 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Fagotto 8 ft. 12 pipes
Fagotto 4 ft. 12 pipes
Tremulant

CHOIR
Gedackt 8 ft. 73 pipes
Flauto Dolce 8 ft. 73 pipes
Flute Celeste 8 ft. 61 pipes
Koppelflöte 4 ft. 73 pipes
Nazard 2 2/3 ft. 61 pipes
Koppelflöte 2 ft. 12 pipes
Tierce 1 1/2 ft. 61 pipes
Cromorne 8 ft. 73 pipes
Tremulant

PEDAL
Contrebass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft. 32 pipes
Contra Viola 16 ft. 12 pipes
Quinte 10 2/3 ft. 32 notes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Viole 8 ft. 32 notes
Super Octave 4 ft. 12 pipes
Flute 4 ft. 32 notes
Bourdon 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Fagotto 16 ft. 32 notes
Trompette 8 ft. 32 notes
Fagotto 8 ft. 32 notes
Fagotto 4 ft. 32 notes

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A Gress-Miles organ of four manuals, 56 ranks, 3006 pipes is to be completed in 1962, for the Huguenot Memorial Church, Pelham, N.Y. This organ replaces an instrument installed by Acolian-Skinner in the early 1940's. A few ranks are retained such as the cor Anglais and flute celeste. The beautifully carved case, from a previous organ installed when the church was built, will be re-used and its pipes made to speak again.

The oberwerk and brustwerk are enclosed and the hauptwerk, positiv and pedal unenclosed.

Ruth Branch, past-dean of the Westchester County AGO Chapter is organist and choir director of this large Presbyterian church and directs an active musical program.

HAUPTWERK

Quintaton 16 ft. 58 pipes
Principal 8 ft. 58 pipes
Rohrlöte 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Nasat 2 1/2 ft. 46 pipes
Superoctave 2 ft. 58 pipes
Mixture 4-6 ranks 312 pipes
Trumpet 8 ft. 58 notes
Tremulant

POSITIV

Gedeckt 8 ft. 58 pipes
Principal 4 ft. 58 pipes
Rohrlöte 4 ft. 58 pipes
Octave 2 ft. 58 pipes
Spitzquint 1 1/2 ft. 58 pipes
Scharf 3-5 ranks 254 pipes
Krummhorn 8 ft. 58 pipes
Tremulant

OBERWERK

Bordun 8 ft. 58 pipes
Salicional 8 ft. 58 pipes
Unda Maris 8 ft. 46 pipes
Prestant 4 ft. 58 pipes
Spielflöte 4 ft. 58 pipes
Hohlflöte 2 ft. 58 pipes
Sesquialtera 2 ranks 92 pipes
Scharf 3-4 ranks 220 pipes
Chalumeau 16 ft. 58 pipes
Trompette 8 ft. 58 pipes
Cor Anglais 8 ft. 58 pipes
Clairon 4 ft. 12 pipes
Tremulant

BRUSTWERK

Lieblich Gedeckt 8 ft. 58 pipes
Flaute Dolce 8 ft. 58 pipes
Flute Celeste 8 ft. 46 pipes
Querflöte 4 ft. 58 pipes



Frederick M. Barnes, FTCL, ChM, took over duties Nov. 12 as organist of the First Baptist Church, Pasadena, Cal. following retirement of Alice McMichael. He was former organist of the First Congregational Church, Los Angeles, and has appeared as organ soloist at the annual Bach festival and recitalist on the West Coast.

Mr. Barnes studied organ with Archibald Sessions and theory with Ernest Douglas. He attended the University of Southern California and did further study with Warren Martin, Westminster Choir College.

He is a board member of the Los Angeles AGO Chapter. He has composed for organ, choir and solo voice.

Principal 2 ft. 58 pipes
Sifflöte 1 ft. 58 pipes
Zimbel 3 ranks 174 pipes
Singend Regal 8 ft. 58 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Quintaton 16 ft. 32 notes
Quintflöte 10 1/2 ft. 7 pipes
Principal 8 ft. 32 pipes
Rohrgedeckt 8 ft. 5 pipes
Quintflöte 5 1/2 ft. 7 pipes
Octave 4 ft. 12 pipes
Rohrlöte 4 ft. 5 pipes
Superoctave 2 ft. 12 pipes
Rohrpfeife 2 ft. 12 pipes
Mixture 2 ft. 5 ranks 160 pipes
Posaune 16 ft. 32 pipes
Chalumeau 16 ft. 32 notes
Trumpet 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Cornett 2 ft. 14 pipes
Tremulant

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




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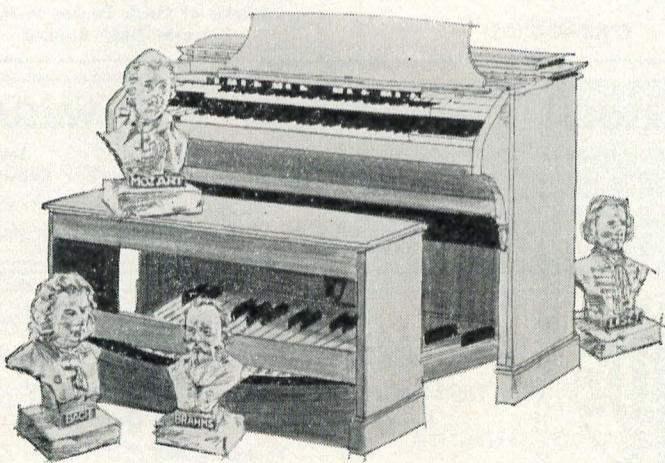
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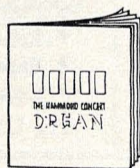
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William E. Gray, Jr. has been appointed organist-choirmaster of the Brainerd Methodist Church, Chattanooga, Tenn. He comes from the First Methodist Church, Columbia, Miss. where he directed an active music program for three years and took part in many church and community activities.

Mr. Gray has served as sub-dean of the Baton Rouge, La. AGO Chapter and as program chairman of the South Mississippi Chapter. He is a member of Phi Mu Alpha Sinfonia.

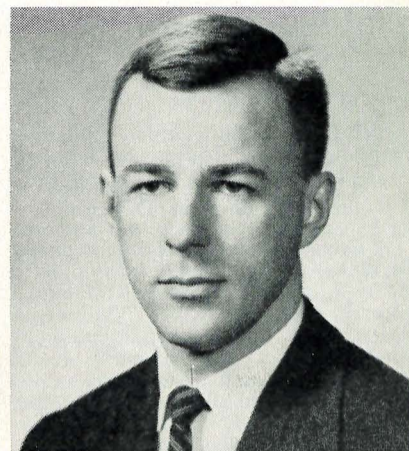
He assumed his first church position at the First Methodist Church, Waynesboro, Miss. at the age of 12. His early study was with Mrs. M. V. Mackrell, Laurel, Miss. He has his BM from Louisiana State University where he studied with Frank Collins, Jr. Advance study followed in New York City with Ernest White and Edward Linzel.

Brainerd Church is one of Chattanooga's larger churches.

Robert Roubos, Mississippi Southern College is serving the Columbus Church on an interim basis.

HEINZ ARNOLD CONDUCTS ORGAN WORKSHOP IN ALTON

Organists of the Alton, Ill. area attended a workshop Nov. 18 at the First Baptist Church conducted by Heinz Arnold, FAGO, Stephens College, Columbia, Mo. The workshop followed a recital the evening before. Various topics such as hymn playing, anthem and solo accompaniment, processions and recessions and registrations were covered.



William Bliem, former faculty member of the Hartt College of Music, University of Hartford, and organist and choir director of Immanuel Lutheran Church, Meriden, Conn. has been named director of the Augsburg Lutheran Church, Toledo, Ohio. He has bachelor degrees from the Philadelphia Conservatory and from Boston University and a master of music degree from Boston University. He continued post-graduate study at Hartt College and at Middlebury College language school. In Hartford he was also a cappella director of two choirs of the Center Congregational Church, Hartford, organist and choir director of the Simsbury Methodist Church, and accompanist for the Choral Club of Hartford. He has played and directed more than 40 recital and cantata programs in the Boston and Hartford areas.

At Augsburg Church, Mr. Bliem will have charge of a six-choir program and a series of cantata and organ recital programs. His Nov. 5 recital appears on the recital page.

AN OPERA FOR CHRISTMAS by Alfred Neumann, a half-hour work for soloists, choir, brasses, drama group, timpani, celesta and organ was performed three times Dec. 3 under the composer's direction at Christ Congregational Church, Silver Springs, Md.

BRAHMS' Song of Destiny and Britten's Rejoice in the Lamb were sung by the choir and soloists at New York's Church of the Resurrection Nov. 26 with David Hewlett conducting and Samuel Walter as guest organist.

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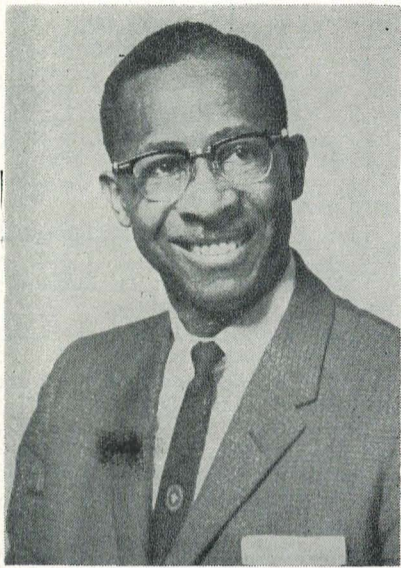
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Arthur A. Phillips has been appointed organist-choirmaster of St. Luke's Episcopal Church, New York City. Born in New York City, he is a graduate of the Juilliard School and has studied with Lilian Carpenter, Norman Coke-Jephcott, Harold Friedell and David McK. Williams. He is a Fellow of Trinity College of London (FTCL).

He has given recitals in Bermuda, Kingston, Jamaica, Boston and New York. He and his wife, also a Juilliard graduate, and their 10-year-old son have appeared in "family concerts" here and abroad.

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WICKS REDESIGNS AT URBANA

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The Wicks company has completed the rebuilding of the large four-manual organ in the auditorium of the University of Illinois at Urbana. The console and most of the pipework were retained from the former Casavant. New reeds and mixtures were added to supplement the previous design. New chests, relays and a complete reworking and voicing were provided.

The present stoplist:

GREAT

Diapason 8 ft. 61 pipes
Second Diapason 8 ft. 61 pipes
Clabella 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Double Trumpet 16 ft. 61 pipes
Post Trumpet 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Chimes 21 tubes

SWELL

Stopped Flute 8 ft. 68 pipes
Geigen Diapason 8 ft. 68 pipes
Viola Gamba 8 ft. 68 pipes
Vox Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Flauto Traverso 4 ft. 68 pipes
Nazard 2 1/2 ft. 68 pipes
Flautino 2 ft. 68 pipes
Mixture Dolce Cornet 3 ranks 183 pipes
Contra Fagotto 16 ft. 68 pipes
Oboe (Orchestral) 8 ft. 68 pipes
Trompette 8 ft. 68 pipes
Schalmei 8 ft. 68 pipes
Musette 4 ft. 68 pipes
Tremolo

CHOIR

Quintadena 16 ft. 68 pipes
Geigen Principal 8 ft. 68 pipes
Melodia 8 ft. 68 pipes
Dulciana 8 ft. 68 pipes
Flute 4 ft. 68 pipes
Piccolo 2 ft. 68 pipes
Clarinet 8 ft. 68 pipes
French Trompette 8 ft. 68 pipes
Mixture 3 ranks 183 pipes
Tremolo

SOLO

Diapason 8 ft. 61 pipes
Gross Gedackt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Concert Flute 4 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Bombard 8 ft. 61 pipes
Bombard 4 ft. 12 pipes

PEDAL

Open Wood 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Quint 10 1/2 ft. 32 notes
Octave 8 ft. 32 pipes
Cello 8 ft. 12 pipes
Gedeckt 8 ft. 32 pipes

Bourdon 8 ft. 12 pipes
Open Wood 8 ft. 12 pipes
Flute 4 ft. 12 pipes
Trombone 16 ft. 32 pipes
Trombone 8 ft. 12 pipes

AMERICAN HYMNS ARE BASIS OF FESTIVAL LED BY DE TAR

A festival of American hymns from 1640 to the present day was performed Oct. 23 at New York's Church of the Ascension. Metrical psalms, southern folk hymns, Negro spirituals, Moravian and outstanding 19th and 20th century hymns, Billings and Ives were represented.

Vernon de Tar, FAGO, directed and also played hymn preludes by Barber, Goodman, Pinkham and White.

A THANKSGIVING choral festival Nov. 19 at Calvary Presbyterian Church, Riverside, Cal. featured music by Peeters, Matthews, Gardner, Bairstow, Marcello, Wood, Oldroyd and Coombs. Brass assisted John Schneider, director.

HARVARD CHOIR TAKES PART IN ENGLISH MUSIC PROGRAM

The Harvard University choir with John Ferris conducting joined the Hamilton Madrigal Singers and the church's own choir in an evening service of English music Nov. 12 at the Maple Street Congregational Church, Danvers, Mass. The service, arranged by William MacGowan, was on the occasion of the opening of new divisions of the Schlicker organ in process of installation. Brass sextet, timpani and Lois Pardue at the organ joined the choir in providing music by Byrd, Weelkes, Parry, Purcell, Vaughan Williams and Locke.

STOUT APPOINTED TO STAFF OF EAST CAROLINA COLLEGE

Carl Edward Stout has been appointed to the staff of East Carolina College, Greenville, S.C. after serving a year as graduate assistant in music. He holds

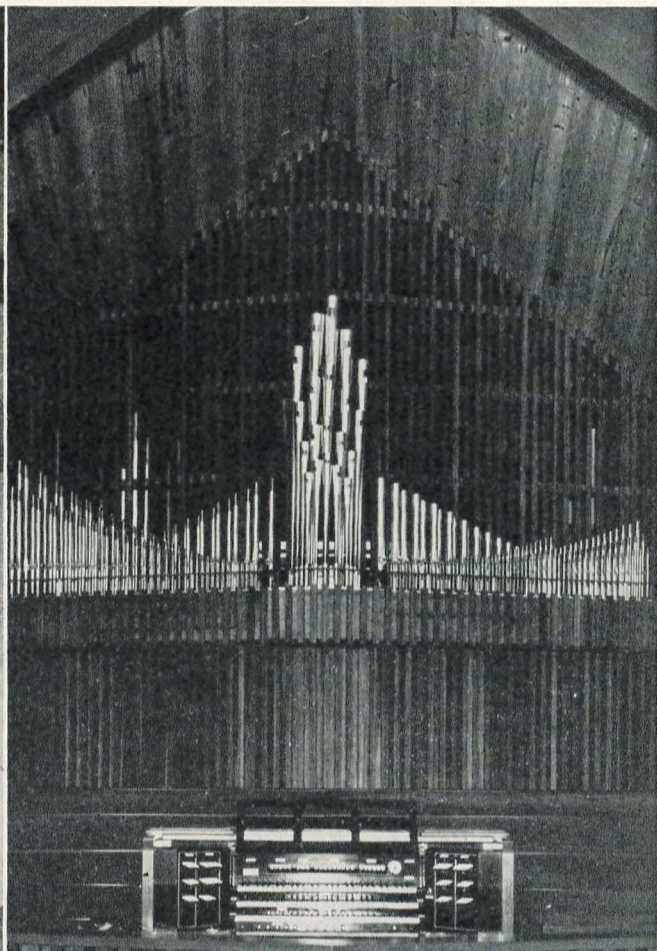
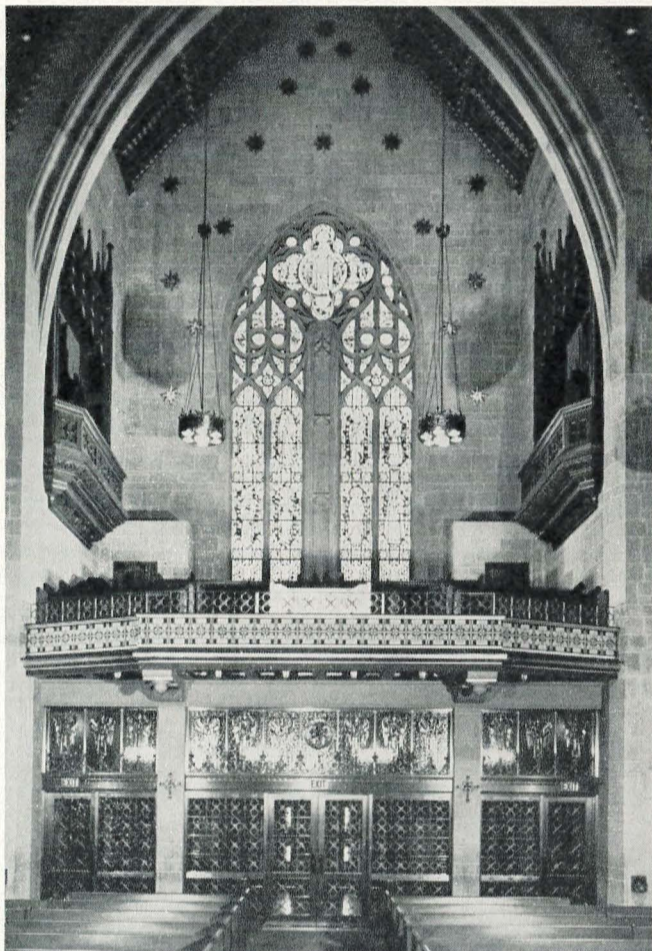
the bachelor of music degree from Syracuse and the master of music from East Carolina. He is dean of the Rocky Mount-Kinston AGO Chapter and is a member of the diocesan music commission of the Episcopal Church in North Carolina, he is organist and choirmaster of the Church of the Good Shepherd, Rocky Mount.

ANTHEM AND HYMN CONTEST WINNERS ARE ANNOUNCED

Winners of the 300th anniversary contest sponsored by the First Presbyterian Church, Jamaica, N.Y., have been announced.

Ross Hastings won the anthem contest with God Be Merciful. Judges were Frank Chatterton, John Castellini and Robert Baker.

John Leo Lewis won the hymn contest with Lord of All Nations. David Hugh Jones, Clarence Dickinson and the Rev. John Wallace were judges.



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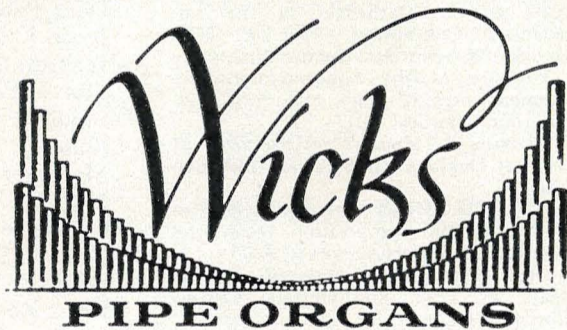
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Events of the Year 1961 in the Organ World in Review

Organists and others identified with church music or organ building who received special honors or retirement salutes were:

Carl G. Alexis honored on 40th anniversary at First Lutheran, Rockford, Ill.

Susie D. Allen honored for 50 years in choir of United Church, Raleigh, N.C.

Helen M. Bellman honored for 30 years at St. Andrew's Episcopal, College Park, Md.

Duane Branigan, University of Illinois, elected president of the Music Teacher's National Association

Lee H. Bristol, Jr. awarded honorary doctor of laws, Findlay, Ohio, College and Missouri College, Marshall, Mo.

Dr. Hattie May Butterfield retired from St. John's Episcopal, Fort Smith, Ark.

Dr. John F. Carré honored for 40 years, First Presbyterian, Racine, Wis. and awarded honorary doctor of laws, Carroll College, Waukesha, Wis.

Sister Ann Cecile granted leave for summer of study at Académie Internationale D'Ete, Nice, France

Dr. Melville Charlton honored for 55 years at Duryea Presbyterian, Brooklyn, N.Y.

Ethel Churchill completed 64 years, First Congregational, Quechee, Vt.

Mrs. Harold O. Clayton retired after 20 years at First Methodist, South Bend, Ind.

Thomas Curtis retired from Bowling Green, Ohio, State University

Frank H. Godley completed 15 years at St. Andrew's United, Moose Jaw, Sask.

C. Hugo Grimm honored for 50 years at Isaac M. Wise Temple, Cincinnati, Ohio

Tom Robin Harris won National Federation of Music Club's organ student auditions

Sir William H. Harris retired from St. George's chapel, Windsor, England after 28 years

Katherine Dodsley Hedeen honored after 32 years at First Presbyterian, Sioux City, Iowa

Crandall K. Hendershott honored after 30 years at St. Bartholomew's, Cleveland, Ohio

Dr. Hugh Dodgson honored with stained glass window after 30 years at St. Luke's Episcopal, Atlanta, Ga.

Theodore A. Hunt honored on retirement after 15 years at First United Presbyterian, Columbus, Ind.

Charles Kendrick won young artist award of Society of American Musicians

C. Jules Laframboise retired as president of Casavant Frères, Ltd. after 52 years with firm

W. B. Lindsay retired from Schmitt, Hall and McCreary

Catherine McGarry honored after 30 years, St. Joseph's RC, Seattle, Wash.

Joseph J. McGrath honored for 35 years at the Cathedral of the Immaculate Conception, Syracuse, N.Y. and for 25 years at Syracuse University

Florence Maltby honored upon retirement after 42 years, Memorial Presbyterian, Newark, N.J.

Bernard R. Mausert retired after 27 years at Oaklane Presbyterian, Philadelphia

Dr. Max Miller granted leave to study German Composition techniques and improvisation

Otto Moellering, honored for 20 years at First Presbyterian, Corpus Christi, Tex.

Earl V. Moore honored by the National Association of Schools of Music at 36th annual meeting

Carl F. Mueller retired after more than 50 years at the organ bench

Dr. Henry Overley honored on retirement from Kalamazoo, Mich., College

Mary Jo Paolano won Gruenstein award, Chicago Club of Women Organists

Donald M. Pearson granted fellowship for research project

Cora Conn Redic honored for 50 years active AGO membership

Henry Rosevear inaugurated as presi-

dent of RCCO at St. Catharine's convention

Leland B. Sateren given research grant for study of college music departments

Melville Smith won Grand Prix du Disque

Dr. Leo Sowerby received citation for his contribution to the music of the Episcopal Church

Phillip Steinhaus awarded honorary doctor of music, Parsons College, Fairfield, Iowa

Paul Stroud honored for 10 years at Evangelical Lutheran, Los Angeles

Bell Sydnor retired after 50 years at St. John's Episcopal, Petersburg, Pa.

Dr. Walter Teutsch elected life fellow to l'Institut International des Arts et des Lettres, Switzerland

Joel Weingartner, Johnson City, N.Y. won \$150 prize in organ student competition

Dr. John D. White, Kent, Ohio, State University, won anthem contest of Central Presbyterian, Rochester, N.Y.

Edward B. and Myrtle Whiteredge honored for 25 years at Wollaston Congregational, Quincy, Mass.

Dr. Harry Chase Whittemore honored after 65 years, Grace Episcopal, Manchester, N.H.

Julian R. Williams for 35 years at St. Stephen's Episcopal, Sewickly, Pa.

Among notable appointments listed in THE DIAPASON in 1961 were:

Dorothy Addy to First Methodist, Wichita, Kans.

Donald B. Aird to University of Minnesota

Allen C. Allbee to St. Andrew's Memorial, Yonkers, N.Y.

Harold G. Andrews, Jr. to Guilford Park Presbyterian, Greensboro, N.C.

Donald S. Baber to St. Paul's EUB, Hagerstown, Md.

Dr. Robert S. Baker to directorship of school of sacred music, Union Seminary, New York City

John L. Baldwin, Jr. to department head, Hamilton College, Clinton, N.Y.

Eugene Barton to Butler, N.J. Methodist

Jan Bender to Concordia Teacher's College, Seward, Neb.

Herman Berlinski to Hebrew Union College, Jewish Institute of Religion, New York City

Felix R. Bertrand to Assumption Cathedral, Moncton, New Brunswick

James W. Biggers, Jr. to St. John's Episcopal Church and Day School, Tampa, Fla.

Dr. Arthur Birkby to University of Wyoming

Elmer F. Blackmer to Redeemer Lutheran Church, Fort Wayne, Ind.

Norman Blake to St. Paul's School, Concord, N.H.

Willis Bodine to First Presbyterian, Gainesville, Fla.

David Boe to University of Georgia, Athens, Ga.

Richard Bouchett to Church of the Good Samaritan, Paoli, Pa.

William F. Brame to Fountain Presbyterian Church, Fountain, N.C.

Lewis Bruun to Old First Church, Newark, N.J.

John Bullough to Hartford Seminary Foundation and First Church of Christ, Hartford, Conn.

Ralph Burrier to Westminster Choir College, Princeton, N.J.

Eugene R. Butler to First Methodist, Wichita, Kans.

Lloyd E. Cast to All Saints Cathedral, Albany, N.Y.

Robert V. Cloutier to Emmanuel Church, Baltimore, Md.

Esther Cupps to Sligo Seventh Day Adventist, Takoma Park, Md.

Paul Danilewski to Good Samaritan Episcopal, San Francisco

Richard Allen Davis to Christ Episcopal Church, Bayridge, Brooklyn, N.Y.

Stanley L. Defries and William S. Partridge, Jr. to First Baptist, Washington, D.C.

Edward P. Diemente to Hartt College of Music, University of Hartford, Conn.

William A. Eberl to director, Wisconsin Conservatory, Milwaukee

William Eifrig to Valparaiso, Ind. University

Dr. C. Harold Einecke to Cathedral of St. John the evangelist, Spokane, Wash.

Steve Empson to Queen of Angels, Chicago

Nancy Ferguson to St. Paul's Evangelical Lutheran, Richmond, Ind.

Ray Ferguson to University of Michigan, Ann Arbor, Mich.

Grigg Fountain to Northwestern University, Evanston, Ill.

Elwood E. Gaskill to Harvard Church, Brookline, Mass.

William James Graham, Jr. to Central Presbyterian, Kansas City, Mo.

Richard Grant to All Saints, Brookline, Mass.

William J. Gravesmill to Toledo Museum of Art

John E. Hamersma back to Calvin College, Grand Rapids, Mich.

J. Allen Hansen to St. Stephen's Episcopal, Port Washington, N.Y.

Paul I. Hanson to United Lutheran, Oak Park, Ill.

Harold Heeremans appointed chairman, music department, University College, New York University

Charles Leroy Hickman, Jr. to administrative associate to director, school of sacred music, Union Theological Seminary, New York City

David W. Hinshaw to St. Clement's Episcopal, El Paso, Tex.

James Houseman to Zion German Presbyterian, Philadelphia

John Huston to Temple Emanu-El, New York City

Robert J. McCluskey, Jr. to Grace Episcopal, Ocala, Fla.

Bruce G. McInnes to Moses Brown School, Providence, R.I.

Marian McNabb to Peabody Conservatory, Baltimore

Dr. George Markey to Madison Avenue Presbyterian, New York City

Paul Maynard to St. John's Lutheran, New York City

B. W. R. Memmott to Preakness Reformed, Wayne, N.J.

Thomas Messinger, David Lang and William J. Maul to graduate assistantships, Washington University, St. Louis

David Mulbury to St. Michael's Episcopal, New York City

Frieda Ann Murphy to Mount Olivet Lutheran, Minneapolis

Mary Cheney Nelson to St. Michael's in the Hills Episcopal, Toledo, Ohio

John Ken Ogasapian to St. Anne's Episcopal, Lowell, Mass.

William Osborne to Dennison, Ohio, University

Charles Perrault to presidency of Casavant Frères, Ltd.

David Pizarro to University of North Carolina, Chapel Hill, N.C.

These Finished Their Tasks Last Year

In the following list are the names of organists and others identified with church music or organ building who died in the year 1961 or too late in 1960 to be included in last year's listing:

Mrs. Harry W. Shugart, Knoxville, Tenn., Oct. 4, 1950
Sybrand Zachariassen, Denmark, Oct. 11, 1960
Harry E. Spencer, Waco, Tex., Nov. 3, 1960
Charles Budden, Tucson, Ariz., Nov. 15, 1960
Ernest M. Skinner, Duxbury, Mass., Nov. 27, 1960
Robert A. Requa, Worcester, Mass., Nov. 28, 1960
William Percival Fitzsimmons, London, Eng., Dec. 3, 1960
Franz Moench, St. Petersburg, Fla., Dec. 16, 1960
Ernest Edward Adcock, England, Jan. 2, 1961
Mrs. J. S. Frank, Oklahoma City, Jan. 4, 1961
Arthur R. Temple, Castro Valley, Cal., Jan. 6, 1961
Pearl Myrvalde, San Jose, Cal., Jan. 20, 1961
Arthur H. Snider, Dayton, Ohio, Jan. 28, 1961
Jane Whittemore, Hillside, N. J., Feb. 3, 1961
Mildred Hazelrigg Drenning, Topeka, Kans. Feb. 4, 1961
William Keck, Modesto, Cal., Feb. 7, 1961
J. Wesley Jones, Chicago, Feb. 11, 1961
Dwight M. Steere, Danville, Ky., Feb. 16, 1961
Frances E. Kreamer, Paterson, N.J., Feb. 23, 1961
Harry William Myers, Louisville, Ky., March 6, 1961
Dora Poteet Barclay, Fort Worth, Tex., March 21, 1961
Jessie J. Miller, Ottumwa, Iowa, March 22, 1961
Welford D. Clark, Evanston, Ill., March 23, 1961
Elta I. Frederick, Greenville, Pa., March 24, 1961
Frederic Curtis Butterfield, Melrose, Mass., March, 1961
Elmer J. Frank, Sandusky, Ohio, April 14, 1961
Margaret Holden Rippey, Portland, Ore., April 18, 1961
Mrs. C. H. Sebring, Winston-Salem, N.C., April 20, 1961
Charlotte Lockwood Garden, Plainfield, N.J., May 19, 1961
Cora A. Stuckman, Nappanee, Ind., June 6, 1961
Edith F. Tuttle, Bangor, Maine, June 6, 1961
Doris Rosetta Gratian, Kenney, Ill., June 15, 1961
Berrian Rankin Shute, Clinton, N.Y., June 17, 1961
Dr. Hunter Mead, Pasadena, Cal., July 2, 1961
Mrs. Thomas T. Stuhltrager, Philadelphia, July 12, 1961
Geoffery Hawkes, London, England, July 17, 1961
Leo Ayn, Rutland, Vt., July 19, 1961
Ora Phillips, Chicago, Aug. 8, 1961
Mark Dickey, Cambridge, Mass., Aug. 21, 1961
Walter D. Hardy, Connecticut, Aug. 23, 1961
Dr. Francis W. Snow, Boston, Mass., Sept. 6, 1961
Robert W. Strobel, Nashville, Tenn., Sept. 6, 1961
Edmond A. Verlinden, Milwaukee, Wis., Oct. 6, 1961
Katharine Moore, Dayton, Ohio, Oct. 11, 1961
M. P. Möller, Jr., Hagerstown, Md., Oct. 20, 1961

Thomas Spacht to St. Bernard College, Cullman, Ala.
 Carl B. Staplin to Evansville, Ind., College
 Carroll L. Thompson to Mississippi College, Clinton, Miss.
 Philip Treggor to Immanuel Congregational, Hartford, Conn.
 John S. Uzen to St. Patrick's Church and Academy, Syracuse, N.Y.
 James Vail to University of Southern California and St. John's Episcopal, Los Angeles
 Lloyd Alan Walser to New York Institute for the Education of the Blind
 William Whitehead to First Presbyterian, Bethlehem, Pa.
 John E. Williams to St. Andrew's Presbyterian College, Laurinburg, N.C.
 Grady Wilson to Bushnell Congregational, Detroit, Mich.
 Leo Wirtz to Our Lady of Mount Carmel, Chicago

Among specifications for new and rebuilt organs in THE DIAPASON for 1961 were:

FIVE MANUALS

Steinmeyer
 St. Lawrence, Nuremberg, Germany
Von Beckerath
 St. Joseph's Oratory, Montreal, Que.

FOUR MANUALS

Aeolin-Skinner
 Mars Hill College, N.C.
Austin
 Church of the Heavenly Rest, New York City
 St. Luke's Episcopal, Atlanta, Ga.
Hill, Norman and Beard
 Cathedral of All Saints, Halifax, N.S.
Kney and Bright
 Aeolian Hall, London, Ont.
Moller
 Boston Avenue Methodist, Tulsa, Okla.
 First Baptist, Gainesville, Ga.
 First Methodist, Wichita, Kans.
 Holy Trinity Lutheran, Lancaster, Pa.
 Memorial auditorium, Ohio University, Athens, Ohio
 Trinity Episcopal, Tulsa, Okla.
Odell
 Westminster Presbyterian, Bloomfield, N.J.
Schantz
 First Presbyterian, Flint, Mich.
Steinmeyer
 Gustav Adolph Church, Nuremberg, Germany

THREE MANUALS

Aeolian-Skinner
 Cathedral of St. John the Evangelist, Spokane, Wash.
 First Methodist, Boise, Idaho
 First Methodist, Santa Barbara, Cal.
Allen
 First Presbyterian, Syracuse, N.Y.
Angell
 First Church of Christ Scientist, Scarsdale, N.Y.
Austin
 Bethesda Methodist, Salisbury, Md.
 Central Lutheran, Yakima, Wash.
 First Baptist, Clarendon, Arlington, Va.
 First Baptist, Laurinburg, N.C.
 First Congregational, Stratford, Conn.
 First Presbyterian, Baltimore, Md.
 First Presbyterian, Lake Charles, La.
 Hobart and William Smith Colleges, Geneva, N.Y.
 St. Ambrose Episcopal, Harlem, New York City
 St. James Episcopal, Hartford, Conn.
 St. John's Lutheran, Philadelphia
 St. Peter's Lutheran, Middletown, Pa.
 Temple Keneseth Israel, Elkins Park, Md.
 Union Church, Hinsdale, Ill.
Casavant
 Asbury Methodist, Salisbury, Md.
 Christ Episcopal, Corning, N.Y.
 East Heights Methodist, Wichita, Kans.
 First Presbyterian, Gastonia, N.C.
 Madison Avenue Presbyterian, New York City
 Notre Dame du Cap Basilica, Cap de le Madeleine, Que.
 Peace Lutheran, Saginaw, Mich.
 St. Bernard, Mount Lebanon, Pa.
 St. Joseph's, New Bedford, Mass
 St. Philip's Anglican, Vancouver, B.C.
Frazee
 Bethany Congregational, Foxboro, Mass.
Hill, Norman and Beard

Hyde Park Chapel, London, England
 Third Avenue United, Saskatoon, Sask.
Hillgreen-Lane
 Good Shepherd Episcopal, Lookout Mountain, Tenn.
Holtkamp
 Fisk University, Nashville, Tenn.
Holzinger
 California Heights Methodist, Long Beach, Cal.
Keates
 First United, St. Thomas, Ont.
 North Street United, Goderich, Ont.
Kuhn
 Grace Lutheran, Dover, Ohio
McDowell
 First Congregational, Tucson, Ariz.
Moller
 Brighton Presbyterian, Rochester, N.Y.
 Calvary Episcopal, Summit, N.J.
 Ebenezer Lutheran, Chicago
 First Presbyterian, Niles, Mich.
 Manhattanville College, Purchase, N.Y.
 Northside Baptist, Richmond, Va.
 Overbrook School for the Blind, Philadelphia
 St. John's United, Chambersburg, Pa.
 St. Patrick's, New Orleans, La.
 Westover Hills Methodist, Richmond, Va.
Pels
 Presbyterian Church, Belleville, Pa.
Reuter
 Belmont Methodist, Nashville, Tenn.
 Dawson Memorial Baptist, Birmingham, Ala.
 Dowd Memorial Chapel, Boys Town, Neb.
 First Evangelical Free Church, Rockford, Ill.
 Good Shepherd Episcopal, Austin, Tex.
 Northwood Christian, Indianapolis, Ind.
 Trinity Episcopal, Victoria, Tex.
 Trinity Presbyterian, Clearwater, Fla.
Rodgers
 Memorial Coliseum, Portland, Ore.
Schantz
 Bible Institute, Los Angeles, Cal.
 Church of Our Saviour, Akron, Ohio
 Covenant Presbyterian, Springfield, Ohio
 First Church of Christ Scientist, Aurora, Ill.
 First Methodist, Sturgis, Mich.
 Grace Methodist, Oil City, Pa.
 Kent State University, Kent, Ohio
 Lutheran Church of the Resurrection, Augusta, Ga.
 Our Saviour's Lutheran, Beloit, Wis.
 Presbyterian Church, Doylestown, Pa.
 Redeemer Evangelical Covenant, Chicago
Schlicker
 Grace Lutheran, Eau Claire, Wis.
 Kenmore Methodist, Buffalo, N.Y.
 Southern Baptist Seminary, Louisville, Ky.
Steinmeyer
 St. Sebald, Nuremberg, Germany
Stoll
 Trinity Episcopal, Oshkosh, Wis.
Swain and Kates
 East Bay Interstake Center, Oakland, Cal.
Tellers
 Grace Episcopal, Brooklyn Heights, N.Y.
 Grace Episcopal, Elmira, N.Y.
 Presbyterian Church, Drexel Hill, Pa.
 Richmond Avenue Methodist, Buffalo, N.Y.
 St. Hyacinth's R.C., Dunkirk, N.Y.
 St. John's Evangelical Lutheran, Passaic, N.J.
Verschueren
 First United, Sydney, N.S.
Walcker
 Central United, Stratford, Ont.
 Lutheran Church, Heidelberg, Germany
Wauchope-Hardenstine
 All Souls Parish, Biltmore, Asheville, N.C.
Wichlac
 Morgan Park Baptist, Chicago
Wicks
 First Congregational, LaCrosse, Wis.
 First Evangelical Lutheran, LaCrosse, Wis.
 St. Olaf Lutheran, Austin, Minn.
Woods
 St. Andrew's Episcopal, Cleveland, Ohio

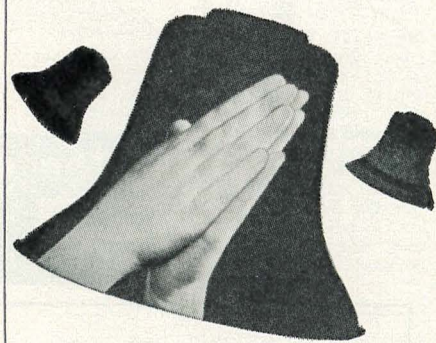
TWO MANUALS

Aeolian-Skinner
 St. John's Episcopal, East Hartford, Conn.

Allen
 St. Paul's Lutheran, Westport, Conn.
Austin
 First Congregational, Kalamazoo, Mich.
 Hopkins Center, Dartmouth College, Hanover, N.H.
Austin-Schoenstein
 R. T. Rice home, Mi Wuk Village, Cal.
Baldwin
 Faith, Hope and Charity Chapel, New York City
Barlow
 First Presbyterian, Waterville, N.Y.
Casavant
 Church of the Assumption of Our Lady, St. Hyacinthe, Que.
 St. Octave, Montreal-West, Que.
Church Organ
 Simpson Methodist, Perth Amboy, N.J.
Delaware
 Christ Methodist, Snyder, N.Y.
Flentrop
 Christian Science Society, Batesville, Ark.
Fritzsche
 Lutheran Church, Hanover, Pa.
Gress-Miles
 St. Mary the Virgin, Chappaqua, N.Y.
Hillgreen-Lane
 Emmaus Lutheran, St. Paul, Minn.
Kefer
 St. John the Evangelist, North Vancouver, B.C.
Holloway
 Main Street Christian, Rushville, Ind.
Holtkamp
 Holy Cross Lutheran, Toledo, Ohio
Holzinger
 First Lutheran, Culver City, Cal.
Jos Stevens
 Flor Peeters studio, Mechelen, Belgium
Keates
 All Saints Anglican, King City, Ont.
McManis
 Holy Cross Lutheran, Kansas City, Mo.
Moller
 First Methodist, Iola, Kans.
 Henry Beard home, Barrington, Ill.
Mudler-Hunter
 Epiphany Lutheran, Pleasantville, N.J.
Noack
 St. Thomas Chapel, New York City
Odell
 Presbyterian Church, Leonia, N.J.
Pels
 First E. and R., Bremen, Ind.
Reuter
 Holy Name R.C., Duquesne, Pa.
Schantz
 First Evangelical Lutheran, Beaver Dam, Wis.
Schlicker
 Resurrection Lutheran, St. Louis, Mo.
Tellers
 Holy Cross, R.C., Buffalo, N.Y.
Verschueren
 St. John the Baptist R.C., Syracuse, N.Y.
Von Beckerath
 Queen Mary Road United, Montreal, Que.
Walcker
 Erlser Kirche, Frankfort, Germany
 Lutheran Church, Büsingen, Germany
 Lutheran Church, Essen, Germany
 St. Peter's, Rheinhausen, Germany
Wicks
 St. Edmund's Episcopal, Elm Grove, Wis.
Foreign organists who visited America to play or teach in 1961 were:
 Marie Claire Alain
 Pierre Cochereau
 Marcel Dupré
 Fernando Germani
 Peter Hurford
 Francis Jackson
 Lady Susi Jeans
 Piet Kee
 Jean Langlais
 Sir William McKie
 André Marchal
 Flor Peeters
 Allan Wicks
Fulbright grants for foreign study were received by:
 Harold Chaney
 Carl S. Fudge, Jr.
 Antone Godding
 G. Arthur Hills
 Joan Johnson
 Raymond A. Kotek
 Edward Ludlow
 Nina Sackett
 Nancy Walker
 Marianne Webb

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WANTED—MISCELLANEOUS

WANTED — ORGANIST-CHOIRMASTER required for Zion United Church, Moose Jaw, Saskatchewan, Canada. Senior and Junior choirs. Three-manual organ recently rebuilt. Excellent opportunities for private classes in piano, organ and voice. Applicant state experience, qualifications and date available. Please apply in writing to: Chairman of Music Committee, Zion United Church, Moose Jaw, Saskatchewan, Canada.

WANTED — BACK ISSUES OF THE DIAPASON to Dec. 1909, volume or single issues. State wanted price and dates. A. E. Miller, 3212-34th Avenue South, Minneapolis 6, Minn.

WANTED — E. M. SKINNER 8 FT. spitz flute and 8 ft. flute celeste (or flauto dulce and celeste). Write, stating price and condition, A-3, THE DIAPASON.

WANTED — DUO-ART ORGAN ROLLS. State title, catalog number. Describe condition. D. A. Strassman, 5506 W. Brooklyn, Milwaukee 16, Wis.

COMPOSER, PROMINENT AMERICAN, will compose anthems and other works for festivals, dedications, etc. Address A-7, THE DIAPASON.

WANTED—RANK OF BRASS TRUMPETS, 15 in. pressure. J. H. Thomas, 422 E. State St., Olean, N. Y.

WANTED — USED TWO OR THREE-manual Austin console. Leon Brown, 6 Lake Circle, Saugus, Mass.

WANTED—MISCELLANEOUS

WANTED — TO BUY — ORGAN BLOWER delivering 1,400 CFM at 7 in. WP, powered by 3 HP, 1165 RPM, single-phase motor. Spencer preferred, will consider other make. Jack Murphy, 2132 Cliff Park, Fort Worth 15, Tex.

WANTED — USED SKINNER PITMAN chests suitable for rebuilding. Condition unimportant. Also Spencer or Kinetic blower, two or three HP. May I hear from you? H. P. Strand, 138 Wyoming Ave., Malden 48, Mass.

WANTED — REEDS AND RESONATORS from Vocalion, Orchestrelle or any other type that operates on force bellows principle. Balmer, 805 N. Wabash, Chicago.

WANTED — PERSON TO SELL NEW pipe organs in Philadelphia, Pa. and surrounding areas. Full or part-time. Address A-5, THE DIAPASON.

WANTED — ASSISTANT EDITOR, PART-time, send resumé on editing experience and music education, New York City. Address A-13, THE DIAPASON.

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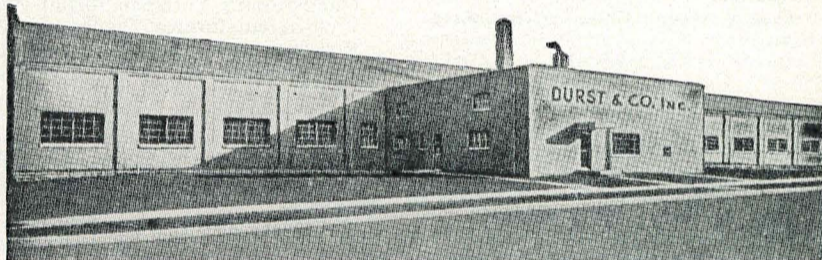
WANTED—ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. H.

WANTED—ARTISAN KITS, WIRED, UN-wired. Frank B. Frank, 205 Castle Bldg., Tulsa, Okla.

OUR NEW 1962 CATALOGUE ILLUSTRATING A COMPLETE LINE OF ORGAN SUPPLIES, PIPES & TOOLS IS NOW AVAILABLE.

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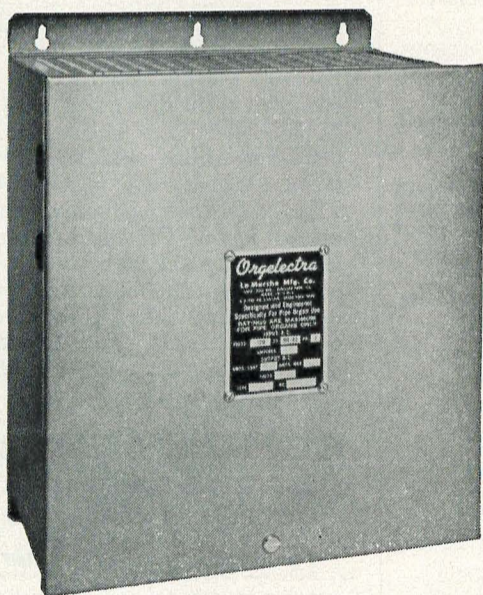
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CLASSIFIED ADVERTISEMENTS

POSITIONS WANTED

POSITION WANTED — EXPERIENCED music teacher with MS, graduate study and European experience, seeking supervisory music position or college work beginning in September, 1962. Address A-14, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster-teacher. Experienced in Roman Catholic liturgy. Experienced in all choirs, preferably boys' choir. Excellent reference. Married. Available for early 1962. Presently employed. Address A-15, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster seeks Lutheran congregation with serious regard for liturgy and music in creative atmosphere. Address A-12, THE DIAPASON.

POSITION WANTED — ORGANIST-choir director, MM degree, experienced with multiple choirs, seeks permanent position. Address M-4, THE DIAPASON.

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FOR SALE — AEOLIAN ORCHESTRELLE (player). Recently reconditioned and tuned, fine instrument, 18 stops, plus vox humana. Fifty classical and semi-classical rolls included. Henry G. Hall, RD 1, Box 7, Monroe, N.Y.

REED ORGAN OWNERS — ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Send stamp. Finch, 266 Sweeney, North Tonawanda, N.Y.

FOR SALE — WURLITZER STYLE 165 two-manual and pedal console (6-rank spec.). 8 ft. flugel horn 8½ in. wind. Broken set Wurlitzer brass trumpets (will sell separately). Steinert, 16507 Lilac, Detroit 21, Mich.

FOR SALE — FIVE-YEAR OLD TWO-manual Reuter console. Four pistons each manual; no general pistons; 34 tablets. Blond finish. Excellent condition. Address A-10, THE DIAPASON.

FOR SALE — In excellent condition, two-manual Reuter console and organ, 17 ranks of pipes. Rebuilt five years ago. Church moving to larger building. Address A-11, THE DIAPASON.

FOR SALE — TWO-MANUAL REUTER coupler type console, almost new 8 ft. trumpet and 4 ft. Schalmel. Cliff Beguelin Organ Service, 1607 Learnard, Lawrence, Kans.

FOR SALE—HARPSICORDS, CLAVICHORDS by Neupert, world's finest, oldest maker. American or European delivery at reasonable prices. Catalogs on request. Magnamusik, Sharon, Conn.

FOR SALE — E. M. SKINNER ORGAN, four manuals, 39 stops, 43 ranks. Call or write Toledo Pipe Organ Company, 4011 Vermaas Ave., Toledo 12, Ohio.

FOR SALE

NEW LEE SILENT SUCTION UNIT (model RO-6S) for electrifying most reed organs with from 2 to 6 sets of reeds, now available for immediate delivery at \$65, shipped prepaid. These are completely assembled in soundproof enclosure, fully guaranteed, and include tubing flanges, switch, instructions, etc. (Everything for a complete electrification.) Write for complete information on these assembled units and also money-saving unassembled kits. We also manufacture units for player pianos. Lee Music Mfg. Co., Box 595, Tujunga, Cal.

FOR SALE — SKINNER REEDS, FROM Opus 530. Beautiful condition. English horn 8 ft., clarinet 8 ft., French horn 8 ft., vox humana 8 ft., \$50 each. Leather lipped diapason 8 ft., \$10. All 7½ in. wind. Will crate and ship express collect \$5 extra per rank. F. Fairchild, 23 Wood Ridge Lane, Sea Cliff, L.I., New York.

FOR SALE — TWO-MANUAL, FOUR-rank Kilgen pipe organ, 28 stops, excellent condition, easily adaptable to any chamber installation, \$2,000. Contact Norman Ueleke, c/o Grace Methodist Church, Cape Girardeau, Mo., (120 miles south of St. Louis).

FOR SALE — GENUINE KILGEN replacement parts for all Kilgen pipe organs. Manufactured with original dies and to original specifications. Immediate delivery on most items. Kilgen Manufacturing Co., P.O. Box 402, Boyne City, Mich.

FOR SALE — SIXTEEN FT. TUBA, 10 in. pressure, mitered to 9 ft., 73 pipes. Chest for same, all in excellent condition, \$750. Eight ft. tromba, 9 in. pressure, 61 pipes, excellent condition, \$180. Edgar Mangam, 23 S. Front St., Philadelphia 6, Pa.

FOR SALE— THREE-MANUAL WICKS horseshoe, theatrical-type console. Excellent shape, intact, wired. 85 tabs. Remote combination actions and relay for same console also available. Make offer. Write Arnold Larson, Garnaville, Iowa.

THE POSTHORN, JOURNAL OF THE theatre pipe organ hobby, starting its third year serving Theatre Organ Club members everywhere. Memberships open. Write TOC, 18445 Ventura Blvd., Tarzana, Calif.

FOR SALE — SPENCER ORGOBLO, two HP, two-phase blower. Just overhauled, excellent condition. Highest bidder. Address A-4, THE DIAPASON.

FOR SALE — INDIVIDUAL PIPES, reeds or resonators from Wurlitzer brass trumpet. Address A-9, THE DIAPASON.

FOR SALE — WURLITZER POSTHORN, 61-note complete, \$450. Address A-8, THE DIAPASON.

FOR SALE

FOR SALE — VOX HUMANA, FLUTE, salicional, viol de gamba, 49 notes. Four-rank chest 49 notes, single chest 49 notes, 12-note flute ext. 8 ft. and chest, Zephyr blower 5½ in. wind, 37-note Wurlitzer xylophone with action (8 bars missing), broken sets pipes, vox, flute, gamba, VD, Aeoline and diapason, 4-rank chest (needs repair), two sets swell shutters with action, generator, regulator, two tremolos, Kilgen theatre console, 2 manuals (partly restored). Will trade all for spinet electronic organ. E. A. Boise, 585 Winona Blvd., Rochester 17, N.Y.

FOR SALE — MÖLLER TWO-MANUAL, one-chamber unit pipe organ, five ranks, diapason, string, celeste, flute and oboe, built 1948, detached console, dark oak finish, in first class condition, reason for selling, new larger church being built and new Casavant being built. H. J. Milliman, 3806 W. 69th St., Des Moines 22, Iowa.

FOR SALE — BARTON ORGAN PARTS: bourdon flute unit 16-8-4-2, open diapason 8-4, tibia 8-4, string 8-4, kinura 8 ft., trumpet 8 ft., vox humana 8 ft. Also Kilgen two-manual console. Total price of above \$300 to cover storage charges. P. K. Gorten, 2111 Passold St., Saginaw, Mich.

FOR SALE — THIRTEEN-RANK MARR and Colton theatre organ with full percussions. Beautiful console. New leather work throughout but does need some rewiring. Must be removed by Dec. 31st. Bargain. Address A-6, THE DIAPASON.

FOR SALE — TWO-MANUAL ESTEY electric reed organ and bench. Excellent practicing organ, good condition, 9 stops, 1 coupler, 30-note pedal with light walnut, \$350. W. K. Betz, 111 Fairview Ave., New Providence, N.J.

FOR SALE — HARPSICORDS, TWO stops, made in New York, \$750 in walnut. Also available in kit form for home workshop assembly, \$150. Write for brochure, Zuckermann Harpsichords, 115 Christopher Street, New York 14, N.Y.

FOR SALE — EIGHT-FT. VOX HUMANA, 49 pipes, \$35; 97-note unit flute chest, \$25. Minister of Music, First Presbyterian Church, 150 South Ashland, LaGrange, Ill. FLectwood 4-0771.

FOR SALE — LARGE LOWREY CHURCH organ. Electronic, over 50 stops, chimes, harp. Built-in speakers. New and bargain. 1518 Third, Albany, Ga.

FOR SALE — HARPSICORDS, CLAVICHORDS, custom built. Write for free catalogue, John Paul Company, Parkway, Waldron-Heathfield, Sussex, England.

FOR SALE — BALDWIN MODEL 10 organ in excellent condition. Write Box 177 Oak Ridge, Tenn.

FOR SALE

FOR SALE — THREE-MANUAL ORGAN built 1929 by Lewis and Hitchcock. Has 34 ranks plus chimes, drawknob console, complete, including blower etc. Address inquiries to Chairman, Organ Committee, St. Thomas' Episcopal Church, 18th and Church Streets, N.W., Washington 6, D.C.

FOR SALE—HARPSICORDS, SPINETS, clavichords and clavinettes by Kurt Wittmayer, de Graaf, a.o. Top makes recommended by outstanding harpsichordists and specialists for European prices. Import representative: Niek Verkruijsen, P. O. Box 8104, Philadelphia, Pa. Write for catalogues and details.

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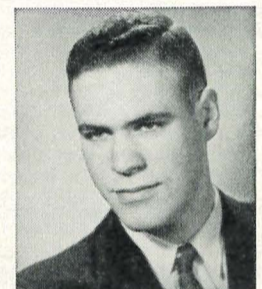
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