

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## WALTER HOLTkamp IS SUDDENLY STRICKEN

### THROMBOSIS FATAL TO BUILDER

Poister, Douglass, Blodgett Play for  
Memorial Service — Son Will  
Carry on Business

Walter H. Holtkamp, one of the most respected and influential organ builders in America, died Feb. 11 in the Lakewood Hospital, Cleveland. He was 67.

Mr. Holtkamp was stricken with a thrombosis attack at the Lakewood Presbyterian Church where he had just closed the contract for a new organ. He died a few hours later.

Born in St. Mary's, Ohio, Walter Holtkamp had lived in Cleveland since the age of 12 when his father, Henry H. Holtkamp joined the Votteler firm. This company became Votteler, Holtkamp and Sparling and, with the death of the senior partners, Holtkamp.

Walter Holtkamp began his association with the firm upon his return from service in world war I. He is often called "the father of the classical revival of America" since his position in the Cleveland Museum of Art was the first of its kind in this country and the first of a long list of distinguished instruments whose design has touched every organist and builder of our generation.

Memorial service was held Feb. 17 at St. Paul's Episcopal Church, Cleveland Heights, with organists Arthur Poister, Walter Blodgett and Fenner Douglass paying musical tribute to the man with whom all had been closely associated and on whom he had exercised such a profound influence.

Walter H. Holtkamp, Jr., associated for some time in his father's business, will carry on the tradition of his father and his grandfather. Mary and David Holtkamp also survive their father as do three sisters and grandchildren.

THE DIAPASON will include a listing of Mr. Holtkamp's most notable instruments and a tribute to his memory in the April issue.

## BUMPER CROWDS FOR BIGGS NEED DUPLICATE RECITALS

In a two-week period in January four recitals by E. Power Biggs had to be played in duplicate to accommodate the demand for tickets. Two events were scheduled in advance as duplicates: at the Kenmore Methodist Church, Kenmore (Buffalo) N.Y. Jan. 14 afternoon and evening and at St. Norbert's Abbey Church, De Pere Wis. Jan. 24 and 25. Capacity crowds filled the churches for both occasions.

At Myers Park Presbyterian Church, Charlotte, N.C. Jan. 21 and at the Collegiate Methodist Church, Ames, Iowa Jan. 28, demand for tickets for afternoon recitals so exceeding the seating capacity that both recitals were on short notice repeated the same evenings to full churches both times.

The Schlicker at Kenmore was described in the November 1961 issue, the Reuter at Ames in the November 1960 issue and the De Pere Casavant in the December 1958 issue.

THE 1962 Music Industry Trade Show and Convention will be held June 24-28 in New York City.



## ROBERTA BAILEY ARTISTS' ACTIVITIES ARE DETAILED

January and February found Virgil Fox playing at Alexandria, Va., Rock Island, Ill. Lubbock and Fort Worth, Tex., Marietta, Ga. and Nassau, BWI. In March he will play: at the Riverside Church (4), Anderson, Ind. (20) Jamestown, N.Y. (23) Canton, Ohio (25) and London Ont. (27). His five-week tour after Easter which will take him to the West Coast, Texas and Canada is completely sold out.

Richard Westenberg played a Jan. 30 recital in Christ Chapel, the Riverside Church. He has arranged for Nadia Boulanger to conduct a performance of the Fauré Requiem April 15 with choir at the First Unitarian Church, Worcester, Mass.

Pierre Cochereau and his wife returned to Paris on the new liner France after playing 16 recitals and conducting six master classes in a 35-day period. He will not be in this country again until 1963-64 because of the celebrations planned in observance of the 800th year of the Cathedral of Notre Dame.

Karl Richter will fulfill his cancelled tour of last fall in October and November 1962. Recitals have been scheduled at Winthrop College, Rock Hill, S.C. and Brigham Young University Provo, Utah. This tour will follow a short South American one.

## JEWISH TEMPLE HEARS 3RD ANNUAL MEMORIAL RECITAL

Temple Emanu El, Cleveland, heard its third annual memorial organ recital Jan. 26 preceded by a Sabbath service. The service had prelude and postlude by Berlinsky and the composers of the service music were: Piket, Binder, Sulzer, Freed, Saminsky and Goldfarb.

Pauline Cole Bushman's memorial recital opened with an improvisation on holiday themes and included: Rosh Hashonah, Olenick; Yom Kippur, Berlinsky; Chanukah, Ancis, and Dorian Toccata, Bach.

## NORTHWESTERN U HOLDS ITS 12TH CONFERENCE

### BERLIOZ REQUIEM IS HEARD

Grigg Fountain Introduced in 3  
Sessions — Carl Weinrich  
Recitalist & Speaker

The 12th midwinter conference on church music held in Lutkin hall on the Evanston campus of Northwestern University was not, we think, of quite the interest and vitality of some of its predecessors. Visitors from a distance, often coming in considerable number, must have guessed from advance promotion that this might be the case, for only a comparative few came from afar and even the Chicago area was not represented as heavily as usual. The total of only 93 were registered, as compared to 112 last year and 153 in 1960, when Marchal was starred in four recitals.

### 8,000 hear Berlioz

Though the conference was without any real session on choral problems — a lack several people noted unhappily — the event of primary importance in the weekend this year was a choral one: an extraordinary and very welcome performance Feb. 4 of the gigantic Berlioz Requiem as a major pre-conference event. Dr. Thor Johnson held remarkable control over a very large group of people in this rare opportunity to hear the work. A crowd of more than 8,000 jammed McGaw hall, the field house which more usually houses basketball games. The sound projection was surprisingly good as the big orchestra on the basketball court, 500 singers in west bleachers and four brass groups responded very flexibly to Dr. Johnson's direction.

The chorus was not as intense and as overwhelming as one might have wished or even have expected from its size and the strings did not have the power and sheen of the Chicago Symphony Orchestra. But this was a student-community achievement of high order reflecting wise and careful planning and the knowing use of rehearsal opportunities. The musical experience it provided both performers and listeners was one not often matched. The high and extremely taxing tenor solo part in the Sanctus was negotiated admirably by David Lloyd.

Northwestern's choral union, symphony orchestra and bands were joined by choruses from Kendall, North Park and Wilson Junior Colleges, Evanston Township high and North Shore Country Day school choruses and the Elgin choral union. John Paynter was band director and William Ballard co-ordinated the choruses.

### Grigg Fountain

Most of the daylight hours Feb. 5 were given over to sessions with Grigg Fountain, certainly a valuable addition to the faculty of the sacred music division of Northwestern's school of music. Replacing the scheduled demonstration rehearsal of the university a cappella choir, his first session was an impromptu one — a kind of open lesson in ensemble performance involving organ, three string players and two singers with the Buxtehude Jesu

## SWANN JOINS ORGANISTS ON COLBERT-LABERGE LIST

Frederick Swann has joined the eminent group of organists who play recitals under the banner of the Colbert-Laberge concert management. Organist of the Riverside Church and director of music at the Interchurch Center, New York City, Mr. Swann has played extensively throughout this country, Hawaii and among South Pacific islands. He has served widely both as recitalist and as oratorio accompanist. In addition to frequent recitals at Riverside and the Interchurch Center he has played this season in Evanston, Ill., St. Paul, Minn. and Rapid City, S.D. where he opened a new Austin at the First Congregational Church. He plays at St. Paul's Chapel, Columbia University March 1, on the City Hall organ, Portland, Maine March 21 and for the Northern New Jersey Chapter March 30 at the First Presbyterian Church, Passaic.

## HASKIN CONDUCTS CONCERT TO HONOR CHURCH'S 150TH

The 150th anniversary of the First Presbyterian Church, Buffalo, N.Y. was observed Jan. 28 with a sacred concert. Squire Haskin, organist and choirmaster, conducted the professional choir, a chamber orchestra and Peter Van Dyck at the organ in: Sing Joyfully, Mundy; Provideban Dominum, Lasso; Unser Wandel ist im Himmel, Schütz; Sonata, God's Time Is Best, and Magnificat, Bach.

## GERMANI HONORED BY POPE — SUCCESSFUL GERMAN TOUR

Pope John XXIII has conferred the Cross of Knight Commander of the Order of St. George the Great on Fernando Germani. He also received the Silver Medal from the Italian government.

He has just returned from a successful tour of Germany which included ovations in Cologne and Essen.



Meine Freude as the lesson sheet. All the comments, the questions and the give-and-take were interesting and informative. Several, however, mentioned to us how clarifying a few appropriate comments from Mr. Fountain might have been.

In his two historical lectures, what Mr. Fountain had to say was too valuable and interesting to have been given such a once-over-lightly final preparation. Much of it was read from scrawled pencil notes and most of his not really ready musical illustrations were prefaced by apologies. Some pruning and careful editing, with longer and better prepared musical examples in Mr. Fountain's first-rate style of playing would have given the visitors more than they paid for and would have justified stretching the lectures across two sessions.

Mr. Fountain's ready wit and sharp mind were more in evidence in the rather spicy question period at the end of his second session.

#### Carl Weinrich

After a long free period for browsing among publisher exhibits and for dinner, a considerably augmented crowd in Lutkin hall welcomed Carl Weinrich, guest recitalist for the conference. Mr. Weinrich's ingenuity in registration, his fine realization of ornaments and his variety of organ touches have always impressed us both in recital and on his many admirable recordings. These qualities have been increasingly marred the last three or so times we have heard him in recital by a progressive breakdown in his rhythmic continuity. This recital came perilously near rhythmic chaos. The Bach "big" G minor fugue, for example, ended fully half again as fast as it began. We are sincerely troubled at this alarming symptom in one of our justly famed players and we pray that something can arrest its progress. The well-balanced program Mr. Weinrich played included:

Concerto 5 in F, Handel; Sonata 1, Hindemith; Fantasie and Fugue in G minor, Bach; Fantasie in Echo Style, Sweelinck; Chorale in B minor, Franck; Noël 10, Daquin; Cortège and Litany, Dupré.

Bach's "big" A minor fugue and In Three Is Joy were added.

Mr. Weinrich remained for the Feb. 6 morning session to lecture on Present Trends in Organ Design, a field in which he is eminently qualified to speak with authority and conviction.

A school of music convocation, as usual, stamped *finis* on the conference.

#### MARY MOORE GRENIER PLAYS IN 4 STATES IN MARCH, APRIL

Mary Moore Grenier will play March recitals: for New Hampshire AGO Chapter, First Congregational Church, Manchester (5); Christ Chapel, Riverside Church, New York City, Abend-musiken series (14); Trinity College, Hartford, Conn. with string orchestra (22). She will play carillon and organ recitals April 29 for the North Shore AGO Chapter at Seabury-Western Seminary, Evanston, Ill.



Herbert D. Bruening observed his 25th anniversary Jan. 21 as musician in the Evangelical Church of St. Luke, Chicago, and teacher in its Christian day school. Special note of his work was taken in the four morning services and at the annual dinner-report meeting in Memorial hall.

Mr. Bruening succeeded Herbert H. Gross in 1937 as the director of the church choir and a year later he followed Carl J. Rupprecht as chief organist and director of music.

His alma mater, Concordia Teachers College, River Forest, Ill., made its 1919 graduate an honorary doctor of laws in 1960 in recognition of his services as an educator and musician in the Lutheran Church, Missouri Synod.

Mr. Bruening has been a frequent contributor to the columns of THE DIAPASON since 1920. He was one of those especially invited to write for the golden anniversary issue in 1959.

He was an editorial associate of LUTHERAN EDUCATION from 1941-1961 and has lectured widely on church music. He has been guest organist in a dozen states.

Married to Edna Schaefer in 1922, Mr. Bruening is the father of two married children and the grandfather of three boys and four girls.

#### WALKER ON SUMMER STAFF OF GUILMANT ORGAN SCHOOL

The Guilmant Organ School, Willard I. Nevins director, again is offering a summer course of five weeks intensive study beginning July 5 and closing August 8.

Charles Dodsley Walker, organist and choirmaster of New York's Church of the Heavenly Rest and conductor of the Canterbury choral society, will conduct classes in choir training and Mr. Nevins will have the organ master classes and the course of private organ lessons.

#### LIST LENTEN ORGAN SERIES FOR ROCKEFELLER CHAPEL

A Lenten series of Tuesday evening organ recitals at Rockefeller chapel, University of Chicago, will be played by: Edward Mondello March 13; Benjamin Hadley March 27; Robert Lodine April 3; Grigg Fountain April 10, and Robert Anderson April 17.



### LENT AND EASTER — RECENT PUBLICATIONS Mixed Voices and Organ (unless stated otherwise)

BACH — Alleluja (from Motet VI) (P6106a)	.....	\$ .15
Motet II: The Spirit also helpeth us (P6102)	.....	.90
Motet III: Jesus, my great pleasure (P6103)	.....	.90
Motet VI: Praise the Lord, all ye nations (P6106)	.....	.75
BERGER, J. — Psalm 100: Shout to the Lord (unacc) (P6250)	.....	.30
Psalm 121: I lift up my eyes (unacc) (P6261)	.....	.30
BRUCKNER — Jesus, our Savior (acc opt) P6380	.....	.25
Vexilla Regis Prodeunt (unacc) (P6319)	.....	.30
BUXTEHUDE — JESU, JOY AND TREASURE (P6158)	.....	.60
(2 Violins, Bassoon, V'cello) ad lib, each \$.15)		
HOVHANESS — Alleluia (P6170)	.....	.30
Gloria (English-Latin) (P6433)	.....	.30
Let them praise the name of the Lord (P6450)	.....	.30
MAGNIFICAT (English-Latin) (Org or Orch acc) (P6108)	.....	1.50
O For a Shout of Sacred Joy (P6148)	.....	.25
Psalm 28: Unto Thee will I cry (P6149)	.....	.25
Psalm 61: From the End of the Earth (P6255)	.....	.25
Psalm 148: Praise ye Him (P6141)	.....	.30
Sing aloud unto God our strength (Motet, unacc) (P6287)	.....	.25
KAY, U. — O Praise the Lord (Psalm 117) (unacc) (P6229a)	.....	.30
Sing Unto the Lord (Psalm 149) (unacc) (P6136a)	.....	.30
PACHELBEL — Magnificat (Latin) (P6087)	.....	.80
PEETERS, FLOR — ENTRATA FESTIVA. Processional and Recessional for Organ, 2 Trumpets, 2 Trombones (Timpani and Unison Chorus ad lib). Score and Complete Set of Parts	.....	3.50
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PINKHAM — EASTER CANTATA (SATB, Brass, Percussion) (P6393)	.....	.90
(2 Horns, 4 Trumpets, 3 Trombones [Tuba ad lib])		
O Lord God (Psalm Motet) (Psalm 94) (acc ad lib) (P6355)	.....	.25
Why Art Thou Cast Down? (Psalm Motet) (Psalm 42) (P6366)	.....	.25
ROEM — All Glorious God (Hymn Anthem) (unacc) (P6389)	.....	.20
Christ the Lord is ris'n today (unacc) (P6390)	.....	.20
Sing, My Soul (Hymn Anthem) (P6386)	.....	.20
TITCOMB — CHRIST THE LORD IS RISEN TODAY, Anthem for Mixed Voices with Organ and Trumpets (P6388)	.....	.30
(2 Trumpets in B <sub>b</sub> [ad lib], each \$.30)		
WILLAN — O Sing unto The Lord A New Song (P6016)	.....	.20
O What Their Joy and Their Glory Must Be (P6066)	.....	.20
Praise to The Lord, The Almighty (P6266)	.....	.30
Rejoice, Ye Pure in Heart (P6065)	.....	.20
We Sing The Praise of Him Who died (P6224)	.....	.25

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**SMITH COLLEGE SPONSORS  
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Sunday evening recitals by members of the department of music of Smith College were resumed Feb. 4 with a recital in Helen Hills Hills chapel by Philip Prince, acting university organist. The second recital, of contemporary chamber music, was Feb 11 in Sage hall.

The department sponsors a festival of contemporary music March 11-18 with the New York Woodwind Quintet, the Fine Arts Quartet, the Smith and Amherst glee clubs and the Smith-Amherst symphony orchestra and a number of soloists, lecturers and panelists. The festival will close with a service at which the Britten Missa Brevis will be sung. Mr. Prince will play Langlais' Rhapsodie Gregorienne and Donovan's Two Chorale Preludes on American Folk Hymns.

**K U CHOIR AND BRASS HEARD  
ON MIDWINTER CONCERT TOUR**

The 60-voice University of Kansas concert choir and the university brass choir appeared Feb. 2 at the Auditorium, Reorganized Church of Latter Day Saints, Independence, Mo. to climax a four-day tour.

Clayton Krehbiel directed the choir in Bach's Sing Ye to the Lord; Schütz' Magnificat; Der Abend, Zumschluss and Nachtens, Brahms; All Pleasant Things, John Pozdro; The Wonder of the Starry Night, Weed, and To St. Cecilia, Dello Joio. The brass choir assisted in the Dello Joio and was directed by Kenneth Bloomquist in three other works.

GILBERT BECAUD'S large new Christmas cantata, L'Enfant à l'Etoile, for baritone solo, choirs and orchestra received its first public performance Jan. 7 at the Palais de Chaillot, Paris, with Albert Wolff conducting the Elisabeth Brasseur choir and the Pasdeloup orchestra.

**MARKEY OPENS CASAVANT  
WITH RECITAL AND SERIES**

George Markey will play the inaugural recital March 4 on the new 74-rank Casavant organ in the Madison Avenue Presbyterian Church, New York City (described in THE DIAPASON for July, 1961). His program will be designed to show the three aspects in which the organ is to be used: as a solo instrument; to accompany voices, and as an ensemble instrument with other instruments.

The program will also include a new work, Sing Unto the Lord, by Dr. Seth Bingham, FAGO, organist emeritus of the church, with the composer conducting and with Dr. Markey and a brass quartet accompanying.

Dr. Markey will begin a series of Wednesday evening programs March 7 continuing through April 11. Programs appear on the recital pages.

**MINNEAPOLIS PUBLISHER'S  
CLINIC ATTENDED BY 325**

About 325 musicians from 12 states attended the annual Augsburg Church music clinic Jan. 6 in Minneapolis, Minn. Choral directors, music students and others from Illinois, Iowa, Michigan, North and South Dakota, Nebraska, Ohio, Wisconsin, New York, Pennsylvania, Alaska and Minnesota attended the all-day session sponsored once a year by the Augsburg Publishing House, Minneapolis.

Speakers were Daniel Moe, University of Iowa; Linden Lundstrom, Rockford, Ill.; Leland Sateran, Augsburg College, and Paul Ensrud, St. Olaf, Northfield, Minn. Original anthems were introduced by Johannes Reidel, University of Minnesota, and Robert Wetzler of the publishing house.

VERNON DE TAR directed the Verdi Requiem Feb. 26 at New York's Church of the Ascension; the March 26 service of music will contain early English church music.

**THE DIAPASON**

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**MARCH 1962**

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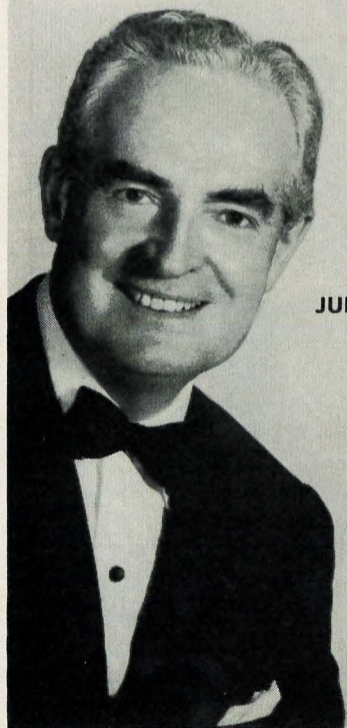
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## European Festivals in Our Field for 1962

Readers planning a summer in Europe will be interested in these details of festivals involving organ and church music:

### Nuremberg

The Nuremberg 11th annual International Organ Week June 23 through July 1 will follow last year's format rather closely (see November issue). The recitals will pit Jeanne Demessieux playing all Messiaen against Rudolph Zartner playing works of Hugo Distler the first evening. Luigi Tagliavini, Bologna, will play old and modern Italian organ music and Bach. Michael Schneider, Berlin, will play Bach and modern German composers. The "young organist" evening will feature Susi Meserli, Bern, Switzerland, and Karl Hochreiter, Speyer, Germany.

Raffael Kubelik will conduct the choir and orchestra of the Bavarian radio network June 28 in Mozart's C minor Mass.

An evening entitled Ars Nova will consist of modern sacred music including Webern's Cantata 2. The Bamberg symphony will again be heard in a concert, this time playing a Bruckner symphony and a modern sacred work for orchestra.

Marius Voorberg will direct the famed choir of Radio Hilversum in old Netherland and modern works for choir. The Windsbacher Boys under Hans Thamm will again sing in the Lorenzkirche and Dr. Max Loy will conduct the Nuremberg teachers chorus and top soloists in the Beethoven Missa Solemnis.

### Haarlem

The judges for the Haarlem 12th International Organ Improvisation Competition July 2-6 and the faculty for the summer academy July 7-27 were listed in the January issue. The plan for this month-long combination is almost exactly as last year and offers the same opportunity for short trips and sightseeing.

### Ghent

Orgel Centrum of Ghent, Belgium

has its 10th organ festival this summer — a series of recitals on Wednesdays in the Cathedral St. Bavon. The series is closely allied with the Festival of Flanders. In July the recitalists will be: Arno Schönstedt, Herford, Germany (5); Konrad Philippe Schuba, Konstanz, Germany (12); Victor Hens, Antwerp, Belgium (19); Piet van den Kerckhof, Rotterdam, Holland. In August: Gunther Fischinger, Gmünd, Germany (2); Alois Forer, Vienna, Austria (9); Jan Leopold, Brussels, Belgium (16); Simon Jansen, Amsterdam, Holland (23); Milan Slechta, Prague, Czechoslovakia (30). Olivier Messiaen of Paris will play Sept. 4 and the series will close Sept. 11 with a recital by its director, Gabriel Verschraegen of Ghent.

### Coventry

In connection with the consecration of the newly completed Coventry Cathedral May 25 a festival extending to June 16 will include opera, drama and symphony. Especially in our field are the premiere of Benjamin Britten's A War Requiem, the Chapel Choir of King's College, Cambridge, and organ recitals by David Lepine, Jin Repek (Prague), David Willcocks, Allan Wicks, Francis Jackson and others.

### Kassel

The International Musicological Congress will be held Sept. 30 — Oct. 4 in Kassel, West Germany. Two general themes will provide the bases of its meetings: Types of Music and Their Social Backgrounds and Music from 1830 to 1914. On the first theme free research reports will be heard and four work groups will concern themselves with music documentation, the history of the theory of music, the problem of structure in today's music and the professional questions of young musicologists. Two principal lectures will alternate with short reports and question periods.

On the second theme the approach will be handled in the form of reports on separate countries with free discussion limited to 15-minutes per speaker.

The professional programs will be interspersed with an opera performance, concerts and exhibits. For information: Gesellschaft Für Musikforschung, Heinrich Schütz Allee 35, Kassel-Wilhelmshöhe, Germany.

## ORGAN AND CHURCH MUSIC

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Garth Peacock

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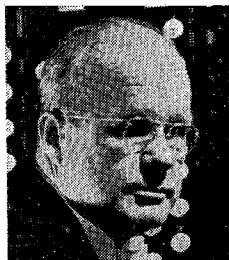
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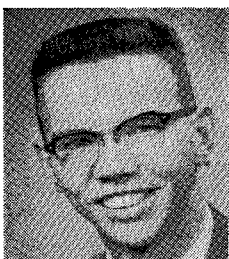
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### Seasonal Anthems

(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

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"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

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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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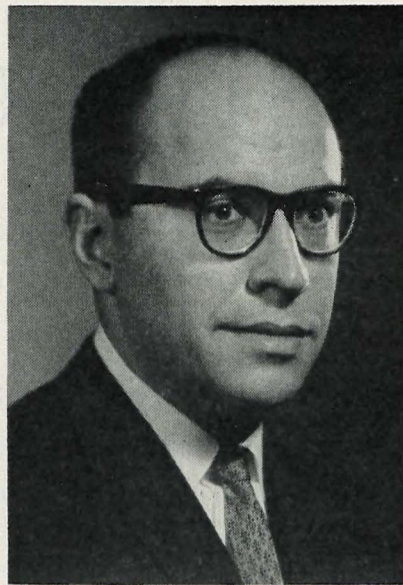
For information, write David N. Johnson, Workshop Coordinator, St. Olaf College, Northfield, Minn.

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Donald Ingram becomes organist and choirmaster of St. Paul's Episcopal Cathedral, Buffalo, N.Y. on March 1.

He leaves the Kenmore Methodist Church where he has served four and a half years, conducting four choirs with an enrollment of 180. His 54-voice chancel choir has sung many concerts in Western New York and has performed several major oratorios. A large new organ was installed within his tenure at Kenmore.

Mr. Ingram has bachelor and master degrees in music from Syracuse University where he studied with Arthur Poister. Study of voice and choral techniques was with Dr. Helen Hosmer, Potsdam, N.Y.

He serves as sales manager and staff organist for the Schlicker Organ company.

At the cathedral he will direct a choir of men and boys and a girls' choir.



Raymond F. Glover has been appointed organist and choirmaster of Christ Church Cathedral, Hartford, Conn. as of March 1. He leaves a similar post at St. Paul's Cathedral, Buffalo.

Mr. Glover began his service at St. Paul's 24 years ago as chorister under DeWitt C. Garretson with whom he received his first organ instruction. He became assistant organist and in 1954 organist. A graduate of the University of Toronto where he studied with Healey Willan, he received his MSM degree in 1954 from the school of sacred music, Union Theological Seminary, where he was a student of Robert Baker and the late Hugh Porter. He has also been director of music at the Nichols School, Buffalo, and a member of the faculties of Alfred and Evergreen Conferences.

He has served as chairman of the music commission of the Episcopal diocese of Western New York and has been an active member of the Buffalo AGO Chapter. The Buffalo Cathedral Choir has been heard in yearly nationwide broadcasts Easter Eve and has made appearances in the artist series at the Albright art gallery and with the Buffalo Philharmonic orchestra under Joseph Krips.

### CENTURY 21 EXPOSITION

See the great "space age" World's Fair, Seattle, after the A.G.O. Convention, July 2-6. Write today for descriptive folder to Convention Tour Office, Rm., 1302, 530 W. 6th St., Los Angeles 14, Calif.

## SWAIN & KATES BUILDS FOR ST. MARY'S COLLEGE

REBUILDING IS 10 YEAR PLAN

Festival Recital at California Chapel  
Repeated for Audiences of 1,000  
— New Works Are Heard

A festival recital was held Jan. 12 and 13 dedicating the newly rebuilt three-manual, fifty-six rank pipe organ in the Chapel of our Lady, St. Mary's College, Cal. The recital, which was repeated the second evening, was heard by a combined audience of 1,000 persons.

Instruments in use were the organ, a recorder, a harpsichord and the carillon. Two new works for the organ and minor carillon were featured. The artists were Audrey Kursinski, American Recorder Society; Brother U. Benedict, College organist and carillonneur; Robert Douglas, organist of the East Bay Interskate Center, Oakland; Robert Kates, Montclair Presbyterian Church, harpsichordist for the evening.

The St. Mary's College Chapel is in the Spanish architectural style with a rich wooden beamed ceiling. It seats 725. The acoustic is resonant but without heavy reverberation. It has proven ideal for the production of a rich, clean organ tone.

The original instrument is a sixty-year-old tubular-pneumatic Murray M. Harris of 40 ranks. Imported pipe work comprises the additions and substitutions which make up the present 56 ranks.

A modification and expansion program for the 1960-70 period will bring the organ to an ultimate total of 82 ranks. These take the form of modest additions to the present divisions, replacement of pedal borrows with new ranks, a new positiv organ and a pair of horizontal Spanish trumpets 8 ft. and 4 ft. The refurbishing of the free-standing organ case is being undertaken by the brothers at the college.

The design and execution of the organ plan is under the direction of Brother Benedict and Mr. Kates of Swain and Kates, Inc., Oakland. The tonal work is by William Swain of the same firm.

The stoplist:

**GREAT**  
Quintaton 16 ft. (prepared)  
Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Rohr Pommer 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Flute 2 ft. (prepared)  
Larigot 1 1/2 ft. 61 pipes  
Italian Principal 1 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Carillon 3 ranks 183 pipes  
Dulzian 8 ft. 61 pipes

**SWELL**  
Lieblich Gedeckt 16 ft. 61 pipes  
Montre 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Flute Harmonique 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Traversflute 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Cymbelstern p  
Cymbelstern f

**CHOIR**  
Concert Flute 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Unda Maris 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Singend Gedeckt 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Harmonic Flute 2 ft. 61 pipes  
Tierce 1 1/2 ft. 42 pipes  
Septieme 1 1/7 ft. 37 pipes  
Cymbal 4 - 7 ranks 367 pipes  
Bombarde 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes

**PEDAL**  
Open Diapason 16 ft. 30 pipes  
Bourdon 16 ft. 30 pipes  
Subbass 16 ft.  
Principal 8 ft. 30 pipes  
Cello 8 ft. 30 pipes  
Hohl Flute 8 ft. 30 pipes  
Choral Bass 4 ft. 12 pipes  
Octavin 2 ft. 12 pipes  
Mixture 4 - 6 ranks  
Posaune 16 ft. 30 pipes  
Trumpet 8 ft. 30 pipes  
Clarion 4 ft. 12 pipes  
Cornet 2 ft. 12 pipes



**McDONALD LEADS BUSY MARCH  
COLBERT-LABERGE SCHEDULE**

Among Colbert-LaBerge recitals listed for the near future are: Donald McDonald: St. Luke's Methodist, Oklahoma City March 12; Lincoln, Neb. (15); St. Luke's, San Francisco (19); First Presbyterian, Fresno, Cal. (20); Stockton, Cal. (21) and Utica, N.Y. (26) all under AGO chapter sponsorship. He will play April 1 at the Towson, Md. Methodist Church.

William Teague plays for the Lake Charles, La. AGO Chapter March 5, George Markey April 13 for the Rochester, N.Y. Chapter and Ray Ferguson the same date for the Cincinnati Chapter.

Catharine Crozier will tour widely in late April and May. Her major March engagements will be: a recital March 16 at the Auditorium of the Reorganized Church of the Latter Day Saints, Independence, Mo. followed by a five-day workshop there with her husband Dr. Harold Gleason; and March 25 on the Boston Symphony Hall series.

Jean Langlais has added two dates to his tour listed in the January issue: March 20 at the Church of the Holy Faith, Santa Fe, N.M. and April 5 at Notre Dame Cathedral, Montreal.

Alexander McCurdy and Flora Greenwood will play an organ and harp program March 13 at the Memorial Methodist Church, White Plains, N.Y. and will participate in the Brahms Requiem April 9 at Old First Church, Newark, N.J.

**NORTHWESTERN FORCES JOIN  
HOST CHOIR FOR KING DAVID**

The choral union, soloists and orchestra of Northwestern University will combine with the chancel choir of the First Methodist Church, Evanston, Ill in a performance March 4 at the church of Honegger's King David.

William Ballard will conduct the work using the original orchestration, and Austin Lovelace will be at the organ.



Marilyn Mason is seen at the console of York Minster where she played Jan. 27 on her tour of seven recitals in Britain. Following the program she was a guest at the annual dinner meeting of the York Organists Association.

Her first recital on her return will be March 18, for the AGO chapter in Clinton, Iowa. The following evening she will play for the Chicago Club of Women Organists at St. James Cathedral.

She will be heard at Columbia College, Takoma Park, Md. (25), for the Norfolk, Va. AGO Chapter (27) and for the San Diego Chapter plus master class (30).

She will remain on the coast to play for the Sacramento Guild Student Group April 1, the Spokane, Wash. Chapter April 3 (with master class) and for the Portland, Ore. Chapter April 6.

On her way back she will open the new Reuter organ at the Colorado Woman's College, Denver, April 8 with a master class for the Rocky Mountain Chapter the following day. She will play April 12 for the Winnipeg RCCO Centre at the Westminster United Church.

EDWARD MONDELLO will play March 6 for the Memphis, Tenn. AGO Chapter, March 13 in Rockefeller Chapel, University of Chicago and April 3 for the Cincinnati AGO Chapter.

**KÖRNER RECOVERY REPORT —  
LEAVES FAMED CHURCH POST**

Reports from Nuremberg indicate that Professor Walter Körner is still not completely recovered from his fall last July 20 in the Bavarian Alps and has withdrawn from his post as organist and choirmaster of the Lorenzkirche, main center of International Organ Week activities. Mr. Körner, who originated the festival, is pictured in our November Nuremberg issue.

According to correspondence, the details of the serious accident were these: In the course of the ascent of a small mountain in the Allgau, Southern Bavaria near the Austrian border and some 60 miles east of the Bodensee, while trying to get a better view of the landscape, Professor Körner lost his footing on a stone and fell about 100 feet down the rocky slope. He lay unconscious for nearly four hours with his arms crossed under his back. Severe muscle injury and a brain concussion hospitalized him completely until the end of November. Muscle therapy and retraining is proceeding satisfactorily but his right hand and arm still have limited usefulness.

K.M.D. Schnauffer of Munich has been announced as Professor Körner's successor at the Lorenzkirche.

**ORATORIO SOCIETY OF NJ  
LISTS ALL-BACH PROGRAM**

The Oratorio Society of New Jersey will be heard March 4 in an all-Bach program in Memorial auditorium, Montclair, N.J. State College. Jesu meine Freude, Singet dem Herrn ein neues Lied, Christ lag in Todesbanden and solo cantata 51 are the featured compositions.

Janet Wheeler is guest soprano soloist and Muriel Robinson the conductor.

DAVID HEWLETT directed Honegger's King David Jan. 28 at New York's Church of the Resurrection; Samuel Walter and David Lowry were organists. The Feb. 25 program included the Poulenc Gloria and Lili Boulanger's Psalms.

**FLOR PEETERS REPORTS BUSY  
EUROPEAN RECITAL SEASON**

Flor Peeters played a late Autumn recital tour in Great Britain with recitals in Leamington Spa, Bristol, Portsmouth, Croydon, Cambridge, Ampleforth Abbey, Bradford, Middlesbrough, Edinburgh, Aberdeen, Belfast and London. At the end of November he made a quick trip to the United States for the dedication of the new Holtkamp organ in St. John's Abbey, Collegeville, Minn.

In his own country of Belgium Mr. Peeters played a Handel program in the City Hall of Ghent and recitals of Bach and Old Masters in Turnhout and Geel, and in the Brussels Palais des Beaux Arts. He opened a new organ in Wiesbaden, Germany in February.

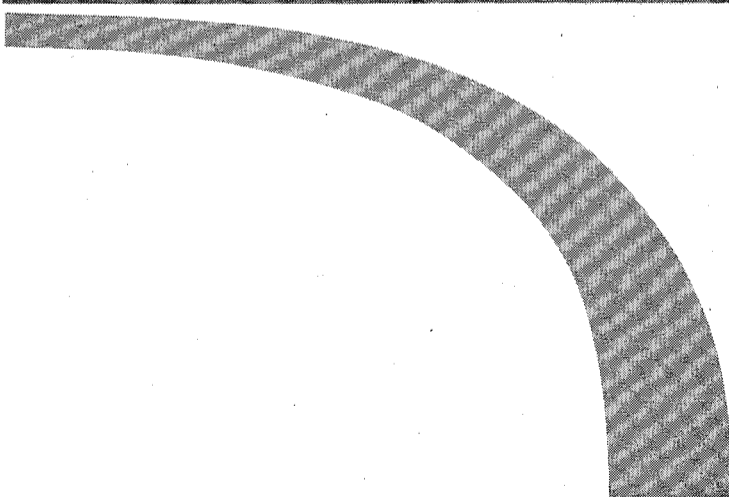
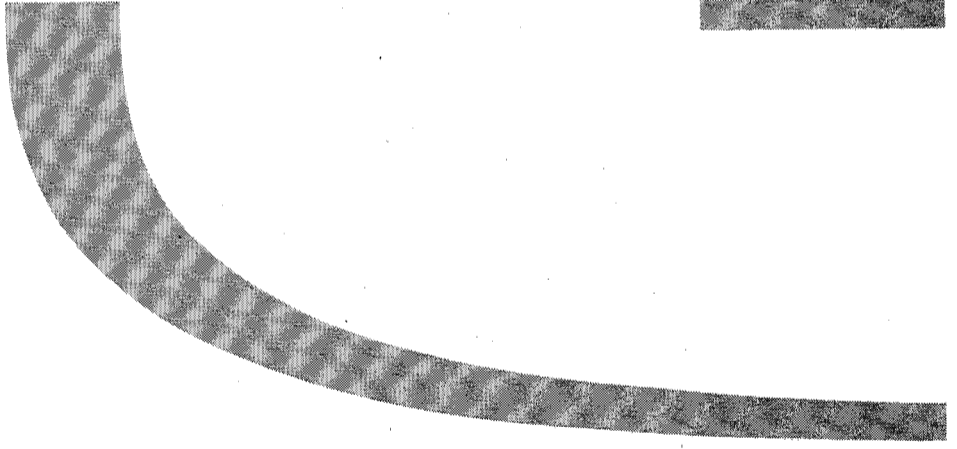
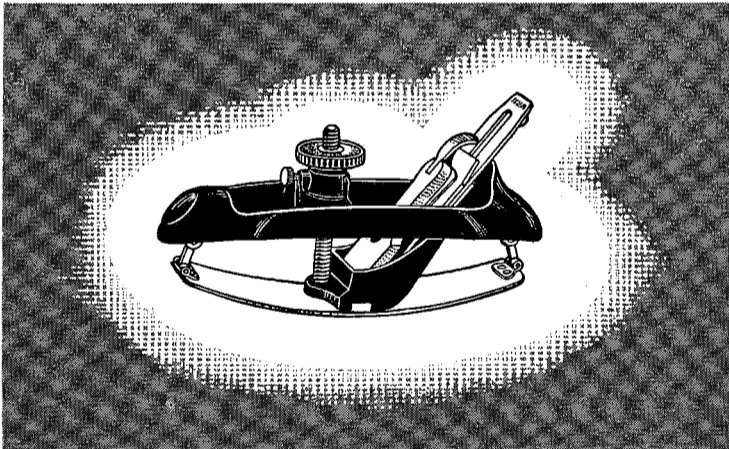
He will make his seventh American tour next fall.

**MAEKELBERGHE IN 2ND SERIES  
OF SPONSORED BROADCASTS**

August R. Mackelberghe is in the midst of his second year's series of sponsored broadcast organ recitals which follow the Detroit Symphony radio programs. The recitals vary in length from 30 to 55 minutes, governed by the length of the symphony programs.

This season's series began Oct. 8 and will continue through March; it has offered a comprehensive coverage of organ literature. A program usually contains one or two large works and some pieces of smaller scope. Various organs have been used including those at St. John's Episcopal Church, St. Mary's Convent chapel, Monroe, Christ Church, Cranbrook, Eastern Michigan University, Ypsilanti, the Jefferson Avenue Presbyterian, the Boulevard Temple Methodist and the Holy Name Church, Birmingham.

Mr. Mackelberghe's Christmas Suite for women's voices, string orchestra and harp received its first performance Dec. 5 by the Madrigal Club of Detroit, its TV premiere Dec. 22 and its radio premiere Dec. 23.



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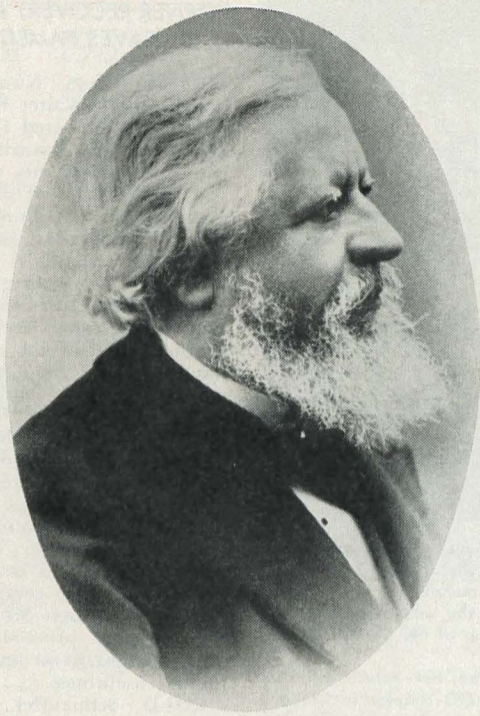
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# Alexandre



# Guilmant

by Marcel Dupré

**A**nniversaries always revive memories and my mind is crowded by them on this 125th anniversary of the birth of Alexandre Guilmant, my great master.

His centenary was commemorated in Paris 25 years ago at the Church of Trinity where he was organist for 30 years; a program of his works was performed by some of his pupils who had won a first prize in organ in his class at the National Conservatory: Abel De-caux, George Jacob, Joseph Bonnet, Alexandre Cellier, Olivier Messiaen, the present organist of the Church of Trinity, and myself. That very evening, March 12, as the concert was drawing to its close, another great master, Charles Marie Widor, was passing away. Thus, within a century, at the two poles of life, their two names are inscribed in the history of music.

My relations with Guilmant started at a very early date since I was only three weeks old when I was "introduced" to him, in May 1886 as I heard later. Guilmant, a friend of my family, with whom my father had studied seven years, had come to Normandy for a concert. On his way, he stopped at Rouen, my native city, to visit my mother and to her delight, bending over my cradle and taking my tiny hand in his own, prophesied: "he will be an organist."

My father was naturally my first teacher. I was eight years old when I played a Bach prelude for Guilmant in my home and again two years later. Children are supposed to ignore stage-fright but I remember how tremulous I was on both occasions. In 1897, I improvised before him for the first time and, a few months later, a new organ having been installed in the church of St. Vivien, at Rouen, I was offered the post of organist which Guilmant insisted on my accepting. He himself dedicated the instrument in June 1890 but decided that I should play the opening piece which was Bach's Prelude and Fugue in C minor, a dangerous honor for a child of 12.

He very likely remembered his own childhood for he also had started the study of music early with his father who was organist at the Church of St. Nicolas at Boulogne-sur-mer, in the North of France, and at 12 years had substituted for him before being appointed choirmaster of that church at 20 when he also taught in the Boulogne Conservatory.

It was in 1860 that Guilmant made the acquaintance of Lemmens, the great Belgian organist, professor of organ at the Conservatory of Brussels. He had heard him in Paris and his marvelous playing had excited him so that he went to Brussels to study with him (as Widor was to do some years later) taking a lesson every day and practicing hard eight or ten hours a day. His debt to Lemmens was as great as mine to him and it was from Lemmens that he inherited the Bach tradition which his master had received from Hesse of

Breslau and which he was to transmit to his pupils.

At 12 I became Guilmant's pupil, first in Paris, rue de Clichy, where he had a little four-stop organ which had been built by his father, and two years later in Meudon, in his villa where he had a beautiful music-room erected for the three-manual organ built by Cavaillé-Coll which I have had the privilege to install in my own music-room in Meudon, in 1925, close to Guilmant's home.

I studied with him ten years until I got my first prize in organ at the Conservatory in 1907, then begged him to continue an extra year as I wished to work on César Franck's compositions which he had told us he had played for him on the organ of the Cavaillé-Coll factory and scrupulously noted down all his indications concerning his interpretation.

I often think of my very first lessons

with him. They lasted three hours, from 4 to 7 p. m.: piano, organ, harmony, counterpoint, improvisation. Then, with my father, we stayed for dinner; Mrs. Guilmant, a perfect hostess and a wonderful help to her husband throughout her life, always made those occasions an enchanting moment. We then rushed to the station across the road and took our train to Paris and Rouen.

Guilmant was the strictest of teachers. He would stop me almost at each bar for the slightest detail and I had to repeat my bar until he considered every little point was right. But he was always patient and gentle: Had I skipped a sharp or a flat or a silence, he would just say: "put on your glasses, Marcel;" and, with a blush, I quickly corrected my oversight. One can imagine the benefit of such discipline applied to a child.

Later, when I entered the organ class

at the Conservatory where Guilmant taught for 17 years, I found him just as strict with grownup students. Nothing passed unnoticed; "You cannot obtain perfect clarity," he would repeat to us "unless you get absolute precision, that is, if you give each note its exact value. Always remember this which is of supreme importance: it is as imperative to release a note exactly in time as it is to strike it on the beat. All depends on this.

When, in my turn, I was appointed at the head of the organ class at the Paris Conservatory where I taught for 28 years until I became its director for two years, I just followed the path which had been opened by my master, trying to put into practice the precious methods I had been privileged to learn from him. It is thus only fair to recognize how deeply indebted to Guilmant the French school of organ-playing remains.

This is just as true as concerns America where he formed so many pupils of great talent such as Clarence Eddy, William Carl, Charles Galloway, Dr. Ev-ersden among those I approached.

Besides, his own playing was a magnificent illustration of his teaching. The perfection of his technique, his brilliant virtuosity which never exceeded the speed of the right tempo, his smooth legato and marvelous clarity thanks to which all the inner parts of the most complex polyphony were brought out, his splendid musical phrasing soon made him famous.

In 1862, on April 28, he was invited to dedicate the new great Cavaillé-Coll organ at the Church of Saint-Sulpice in Paris, together with César Franck and Saint-Saëns. (The centenary of that celebrated organ will be commemorated this year.)

In 1867, he was again invited to dedicate the great organ at Notre-Dame and in 1878 another great organ having been installed by Cavaillé-Coll at the Salle des Fêtes in the Trocadero, several dedicatory concerts were given, some of them by Guilmant.

He then started giving on that organ his famous historical concerts which revealed the organ works of celebrated composers of different schools from the 16th to the 19th century: Gabrieli, Palestrina, Byrd, Titelouze, Scheidt, Frescobaldi, Buxtehude, Pachelbel, Dandrieu, Clérambault, Bach, Couperin, Boëly, Mendelssohn, Lemmens.

Year after year, these concerts attracted big crowds and created quite a sensation.

But Guilmant's celebrity spread abroad too. He went to Russia where he played at Riga, in Italy where he gave a series of recitals in Rome, in England, and finally, in the United States.

One can easily imagine the tremendous impression which was produced by Guilmant's appearance in America

Guilmant standing on the stairs to his music room.



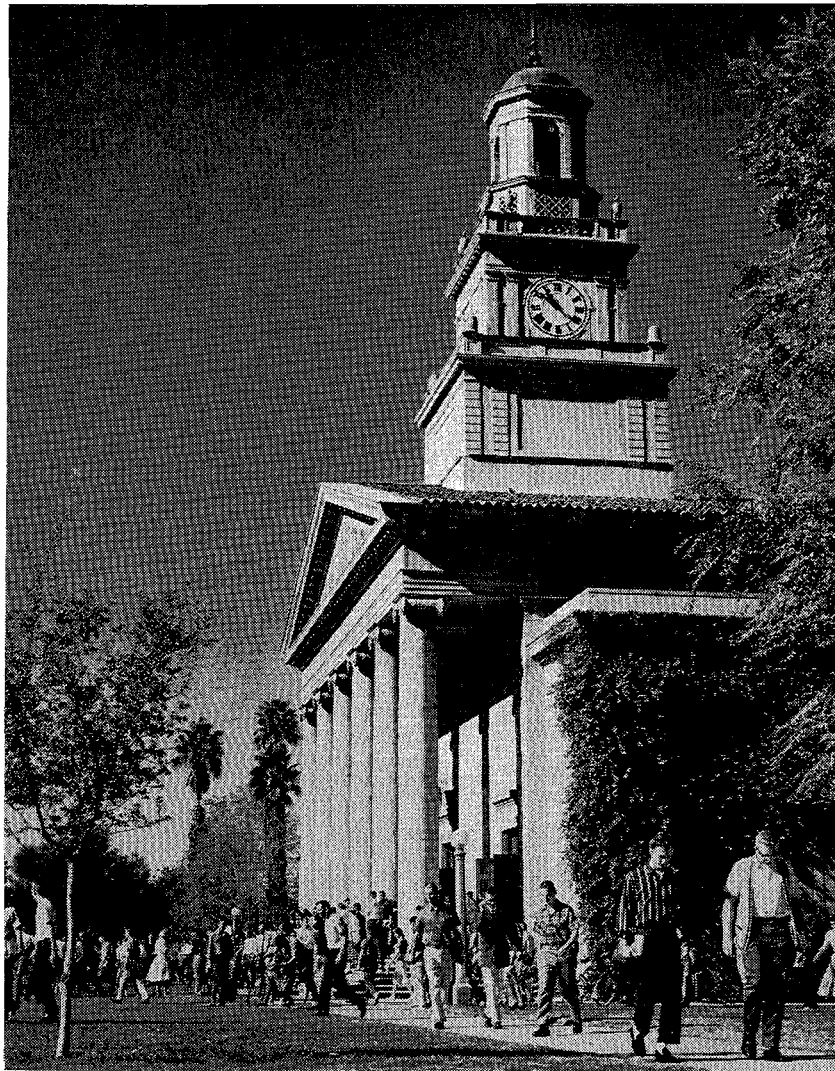
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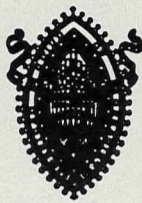
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## Long Beach Day 2nd of International — Tagliavini Featured

Draw a mental picture of a caravan of twenty or more bus loads of convention delegates. They are on their way to Long Beach and San Pedro for the second day of the "International" national convention held July 2-6 in Los Angeles County. Tuesday has been designated "Long Beach Day." Special air-conditioned buses will be provided for both sightseeing and for transportation to the many diversified events of the day.

The morning tour will first take a look at the MGM Studios near Los Angeles, followed by a drive around the beautiful Pacific coast line of the Palos Verdes Peninsula, terminating in San Pedro at Mary, Star of the Sea Catholic Church. There a recital will be played on the Reuter organ by Luigi Tagliavini, Italian organist, harpsichordist and musicologist.

After the recital the caravan continues to the exotic Reef restaurant at the Long Beach harbor for a "Luau" luncheon, Polynesian style. Here official pictures of the convention will be taken where the ocean view provides a beautiful setting for a historical recording of this memorable "International" occasion.

The afternoon tour goes to the Long Beach First Congregational Church for a lecture, "New trends in organ composition," by Hector Zeoli of Argentina. This will be followed by a recital on the Möller organ by Clarence Ledbetter, organist-choir director at the National Presbyterian Church, Washington, D.C. He is planning a European tour in late spring and will fly directly from Europe for the "International" convention.

The committee has planned for the recreational interests of the delegates, many of whom are vacationing, making it possible to get around easily without traffic worries and to see many of the show places which Los Angeles County has to offer. This is your vacation! The twenty-bus caravan (still air-conditioned) will take the visitors as if by magic to the "International"

world of fantasy: Disneyland. Dinner there and three full hours to "pull out all the stops!"

Wednesday? You will find its activities outlined in the April issue. Watch for it!



Luigi Tagliavini is professor of organ at the Conservatory of Music Claudio Monteverdi, Bolzano and professor of the history of music at the University of Bologna. Immediately after the "International" national he will teach again in the international academy of organ in Haarlem. He is chairman of the commission for the care of historical organs of Emilia. He has composed and recorded many compositions and is joint editor of the magazine L'Organo.

### Springfield

The Springfield, Mass. Chapter met Jan. 16 at the Second Congregational Church, Holyoke for a Singing for Fun program. Dean Lee Flathers was hostess for the evening. Members were entertained by the Westover Air Force Base choir under the direction of Sgt. Harry R. Hough, Jr. Following the program a social hour was held in the parish hall.

FRANKLIN P. TAPLIN

### Brockton

The Brockton, Mass. Chapter met at the Unitarian-Congregational Church, West Bridge-water Jan. 22. Emma Nelson showed colored slides taken on a trip to Sweden and adjacent countries.

FRANK W. REYNOLDS

## Zone Chairmen Announced For National Organ Playing Competition

It is important that all applicants for the 1962 national organ playing competition, to be held at the national convention in Los Angeles, file applications with their local chapters at once.

Local chapters will then select the candidates for the zonal competitions; the winners in these contests will be eligible for the convention finals.

A recital at the national convention and other prizes await the successful contestant for 1962. Full details for the competition may be secured from the Guild national headquarters, 630 Fifth Ave., New York 20, N.Y.

Names and addresses of Zonal chairmen are repeated for contestants' convenience. They were on page 12 of the September issue with states in zones.

- Zone 1** — Doris Helen Smith, 2555 15th NE, 334 Culp Apts., Seattle 5, Wash.
- Zone 2** — Dr. Frank W. Asper, 200 North Main St. Salt Lake City, Utah
- Zone 3** — Dr. Adolph Steuterman, 102 N. Second St., Memphis 3, Tenn.
- Zone 4** — James E. Bryan, 3355 Princeton Ave., Philadelphia 49, Pa.

VIOLA LANG DOMIN  
ALICE GORDON-SMITH  
JOHN CARTWRIGHT  
CHARLES DODSLEY WALKER  
WILLARD IRVING NEVINS  
Competition Chairman

### Worcester

The Worcester, Mass. Chapter sponsored Donald McDonald in recital Jan. 15 at the All Saints Episcopal Church. The program included music by Raison, Bach, Widor, Langlais and Duruflé.

The chapter met Jan. 22 for its regular meeting at the First Unitarian Church with Richard Westenburg as host. John Kneller, Aeolian-Skinner Organ Company, explained the acoustical reverberation system developed by the company, using equipment which had previously been set up in the church. As a part of the demonstration Mr. Westenburg played several organ numbers and the choir sang a group of athenms.

ELIZABETH WARDEN

### New Haven

The New Haven, Conn. Chapter met Jan. 14 at St. John's Episcopal Church. Details of the Feb. 10 organ competition were discussed. Judges for the contest were Luther Noss, and H. Frank Bozyan, both of Yale University and Frank Brieff, conductor of the New Haven Symphony. Following the business meeting the following program was heard: Fred North — Wachet auf and Prelude and Fugue in B flat, Bach; St. Columba, Willan; Ellsa Allen — Aria, Peters; Three Elevations, Benoit; Aria, Handel; Allan Birney — Warum betrübst du dich mein Herz, Scheidt; Aus tiefer Not, Bach; Lois Wetzel — Toccata, Bicinium and Fugue, Distler; Donald Parsons — Largo, Sonata 12, Purcell; Prelude 1, Bloch; Agincourt Hymn, Dunstable; Nun komm der Heiden Heiland and Jesu meine Freude, Bach.

LAWRENCE J. LANDINO

### Westerly Branch

The Westerly Branch held its Jan. 15 meeting at the First Baptist Church, Quonochontaug. A stereo tape recording of a program played on the Allen electronic harpsichord, by Wilbur Hollman, Cedar Crest College, Allentown, Pa., was heard. Following this members heard, for the first time on the air, WPFM, Providence's stereo station, broadcasting revolutionary FM stereophonic music. Edward Taillon, Sound Craft stereo equipment, explained the new sound in music and a question period followed.

The chapter held its annual Christmas party Dec. 18 at the Fortnightly Society club rooms. The program included Dickens' Christmas Carol, narrated by Ronald Coleman and an appearance of Santa who distributed gifts. The evening closed with the singing of traditional carols.

ALBERT M. WEBSTER

### New Hampshire

The New Hampshire Chapter met Jan. 29 at St. Joseph's Cathedral for a talk on Catholic church music by the Rev. Robert Goodwin, host director. Recordings of Gregorian chants were played. After the program, in charge of host organist Josephine Coakley, refreshments were served. Dean Trevor Rea announced the March 5 Mary Moore Grenier recital and the student recital March 11 with Irving D. Bartley, FAGO, University of New Hampshire, as chairman.

DOROTHY J. FRENCH

### Monadnock

The Monadnock Chapter met Jan. 28 at the First Baptist Church, Keene, N.H. A short business meeting with Dean James Ingerson presiding was conducted before the recital of the Rev. Jet E. Turner. His program appears on the recital pages.

YVONNE BONNEAU

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# News of the American Guild of Organists—Continued

## New London

The annual pastor-organist dinner of the New London, Conn. Chapter was held Jan. 15 at the First Baptist Church with Mrs. Charles Morrill as hostess. The Rev. Thomas Stack, chairman of the liturgical commission of the Roman Catholic diocese of Norwich, spoke about liturgy and music and described his success in reviving the active participation of the people in the services of his own church.

RICHARD W. HYDE

## Merrimack Valley

The Merrimack Valley Chapter members invited their ministers to the annual joint meeting Jan. 9 at the Calvary Baptist Church, Lowell where F. Victor Scalisi, host minister, was the featured speaker. Holy Scriptures and music, how they tie in together, how one reinforces the other to create the proper atmosphere for worship, was the general topic of the evening. Each clergyman was asked to say a word on the subject. The variety of opinions and associated reminiscences made an interesting prelude to Mr. Scalisi's talk. Bertran T. Muller, dean, acted as master of ceremonies.

BERTRAND T. MULLER

## Hartford

The Hartford, Conn. Chapter sponsored William Teague in its annual public recital Jan. 16 at the Asylum Hill Congregational Church. A reception for Mr. Teague followed the recital at the home of John Bullock, sub-dean.

The chapter held its annual youth choir festival Jan. 21 at the First Church of Christ, Congregational, West Hartford. The 275 high school choristers were under the direction of Gordon Stearns, Sr.

DAVID E. HARPER

## Hudson-Catskill

The Hudson-Catskill Chapter met Jan. 19 at the home of Carl Harris, Philmont, N.Y. Alec Wyton and Mrs. Wyton were guests. Mr. Wyton talked about the Cathedral of St. John the Divine and answered questions concerning the choir, organ, etc.

Several members, including Dean Loton E. Springstead, attended a workshop and recital by Jean Langlais Jan. 29 at the First Congregational Church, Pittsfield, Mass.

The chapter met Feb. 19 at the First Baptist Church, Hudson. The Rev. Garry A. Cooper, chaplain, gave a talk on hymns, "bad and good." The nominating committee met to discuss new officers.

CLAYTON J. WALTERMIRE

## Westchester County

The Westchester County Chapter met Jan. 20 for a choral reading session led by Dean Dr. DeWitt Wasson. A number of pieces by members were included.

CAROLE MAE OLSEN

## Suffolk

The Suffolk Chapter met Jan. 7 at the home of Robert Othmer, Northport, N.Y. Mr. Othmer explained that the house had been especially designed and constructed to accommodate the four-manual organ he bought from the Society of Ethical Culture, New York City. He described the organ and the difficulties in moving in the large console and huge DC motor. The group toured the organ which is installed in the basement and speaks through the grills in the floor in two corners of the living room. Mr. Othmer demonstrated by playing three numbers. A buffet supper was served by Mrs. Othmer.

ERNEST A. ANDREWS

## AFRICAN MUSIC HEARD

The Jan. 16 meeting of the Northern Valley Chapter was held at the Oradell, N. J. Reformed Church with Ruby Thompson as hostess. She and her Columbia professor husband played tape recordings of native African music made on their recent stay in Ghana and Nigeria. Mrs. Thompson explained African rhythm, described the progress being made in music and displayed several musical instruments used by the Africans. Mr. Thompson showed slides of African culture and arts. The evening was both informative and enjoyable. A social hour followed; African periodicals and printed matter were on display.

Earle Goodman was host for the Dec. 12 meeting held at the Methodist Church, Ridgewood. A program of traditional and new Christmas music used handbells with Mr. Goodwin explaining their use and effectiveness. A social hour followed.

ELLA MARTIN

## Queens

The Queens, N.Y. Chapter met Jan. 15 at the Grace Episcopal Church, Jamaica, for an Artists and Composers' Night. Following a brief explanation by Dean Anna L. Schuh concerning the academic purposes of the Guild, David E. Schmidt played Nun komm, der Heiden Heiland, Buxtehude and Carillon. Vierne — two of the numbers required to obtain a certificate of associate. Original compositions by members Margaret Shaw Belsky, Horace Fishback, Carlton Innis, AAGO and Joseph Kantro included vocal solos, with the composers accompanying. Doris Kane, AAGO, ChM also assisted as accompanist. Horace Fishback played his Four Offertories for the Organ and made comments on the source of the hymn tunes used. Host organist Richard N. Amend, AAGO, concluded the program with: The Nativity, Langlais; Lord How Great Are My Transgressions, Zechiel; The Old Year Now Has Passed Away, and Fantasie in G major, Bach. Lily Andujar Rogers, FAGO, ChM, and Anna Shoremount Rayburn, FAGO, ChM were responsible for the program.

DAVID E. SCHMIDT

## New York City

The New York City Chapter sponsored a recital by Pierre Cochereau Jan. 16 at St. Thomas Church. There was a large attendance.

The chapter met Jan. 29 at the First Presbyterian Church with Willard Nevins as host. Alec Wyton, George Powers, Bronson Ragan and Svend Tollefsen demonstrated, at the blackboard, how to work out Guild examination problems.

LILIAN CARPENTER

## Nassau

The Nassau Chapter met Dec. 10 at the Cathedral of the Incarnation, Garden City, N.Y. A short business meeting preceded the evening program which consisted of a review of the evensong music by Norman Hollet, FAGO, host organist. A social hour and refreshments followed the meeting.

The chapter sponsored the St. Kilian's choir Feb. 11 at St. Kilian's RC Church, Farmingdale. Open to the public, the program consisted of a survey of music from Gregorian chant to the modern idiom.

P. C. EYRICH  
NANCY M. CHRISTENSEN

## Monmouth

The Monmouth Chapter's Feb. 5 meeting was held at the Evangelical Lutheran Church, Manasquan, N. J. Students of members were heard in recital. Earl Miller played Jig Fugue in C, Buxtehude; William Lowden: Toccata and Fugue in D minor, Bach; Marlene Michlon. From God I Will Not Depart, Buxtehude, and Steven Zilanetz: Saviour of the Heathen, Come, Bach. A talk on tone production was given by Herbert Burtis with tape recordings to demonstrate. Refreshments were served by choir members.

The chapter held its Jan. 8 meeting at the Holy Trinity Lutheran Church, Red Bank. Talks on both early and later Baroque periods were given by Gaylord Mount and Arthur Reines, respectively. Virginia Hornberger played a recital of music of the periods: Toccata in D minor, Froberger; Da Jesus an den Kreuze stund, Scheidt; Wie schön leuchtet und Von Himmel hoch, Pachelbel and Pasacaglia, Toccata and Fugue in F, Buxtehude. Members were given a demonstration of choral techniques and participated in a rehearsal of the Mozart Requiem led by Alden Hammond, director of the Shrewsbury Chorale and members were served refreshments by ladies of the choir. No business meeting was held.

MARGUERITE JACKSON

## Northern New Jersey

The Northern New Jersey Chapter met Jan. 9 at the Ridgewood Christian Reformed Church with Esther Tanis as hostess. Members participated in a lively round-table discussion on various topics relating to the duties and responsibilities of organists and choir directors. A display table featured liturgical service music. Dean John Rose presided at the business meeting. A social hour followed with Florence Jehn and her committee supplying the refreshments.

CLARA HOOGENHUIS

## Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Jan. 8 at the Trinity Cathedral, Newark to hear the recital by Alice Gordon-Smith, Newell Guillan and James McGregor listed in the recital pages. Following the program refreshments were served by host Clifford Welsh.

MURIEL PETERSON ROBINSON

## Central New Jersey

The Central New Jersey Chapter met Jan. 15 at the Bethany Presbyterian Church, Trenton with Marian Hoppock, dean, in charge. After a business meeting members played new or interesting music they used recently in services.

The chapter met Feb. 5 at the Mifflins Piano Company. After a buffet dinner served by Mr. and Mrs. Mifflin, Jerry Gerrard showed slides of organ pipes and the number of harmonics in each tone family, indicating how the electronic instruments make use of harmonics. He played a program of music by Edmundson, Purvis, Gerrard, Hollins and Marcello.

LOUISE B. CLARY

## Auburn

The Auburn, N.Y. Chapter met Jan. 19 at the Temple B'nai Israel for the Sabbath service. A explanation of the service, symbolism of the building and the divisions in the Jewish faith preceded the service. The sermon dealt with the history of the 40 years wandering of the Jews after they fled from Egypt. After the service all were invited to Oneg Shabbat, a social hour held after services. This was the beginning of a plan of the chapter to visit various services in the district.

## Pre-Convention Event to Use Theatre Organ Described in TIME

Theatre organ (they insist on that spelling) buffs can participate in something right up their alley in a pre-official event at the International national convention.

Richard Simonton, whose Mighty Wurlitzer was described in *Time* for Feb. 2 as "one of the largest home installations in the U.S." will have an "open house" at his Toluca Lake residence. He has a 63-seat movie theatre in the basement. The organ is a 36-rank, four-manual Wurlitzer of the same size as the one at the Detroit Fox which figured so largely at that Milkman's Matinee at the 1960 convention. Guess who will be playing and you will probably be right.

Information on a spectacular event at the close of the convention, for which the American Association of Theatre Organ Enthusiasts will deserve credit, will be given in a later issue.

## Lockport

The Lockport, N.Y. Chapter met Jan. 11 at the First English Lutheran Church for a winter rehearsal of the seventh annual choir festival to take place May 20. Sponsored by the chapter the festival of church music will be directed by John W. Becker. Eight choirs and their conductors and organists were present for the meeting on interpretation. Cecil A. Walker, festival chairman, announced that a similar rehearsal would be conducted with both senior and youth choirs participating. Refreshments were served concluding the meeting.

The chapter met Jan. 14 at the home of Gladys Stahler. Committee chairmen made their reports and details were discussed for the choir festival. The chapter made plans to attend the meeting of the Buffalo Chapter at which Robert Fountain was to discuss and demonstrate rehearsal techniques. It was announced the Buffalo Chapter was to sponsor Ray Ferguson in recital Feb. 11. Susanne Stahler, an exchange student to Equador last summer, gave a talk accompanied by pictures of the peoples and country around Cuenca, Equador. Refreshments were served by Mrs. Stahler.

## Elmira

The Elmira, N.Y. Chapter met Jan. 22 at the Holy Trinity Lutheran Church for a program of organ, harpsichord and choral music. Mrs. William E. Short played Divinum Mysterium and O Trinity of Blessed Light, Van Hulse as organ solos and joined the Rev. Oliver Francisco, harpsichordist in Voluntary 1, Stanley; Concerto 5, opus 4, Handel and Voluntary 5, Stanley. The Rev. Francisco played Rondeau, Rameau and Sonata 2, Durante, on the harpsichord. The Rev. John A. Kaercher directed and Mrs. Kaercher accompanied the choir in works of Billings, Cherubini and Vaughan Williams.

## Buffalo

The Buffalo, N.Y. Chapter met Jan. 22 at the Church of the Transfiguration with Dean Emilie Yoder Davis as host organist. Robert Fountain, Oberlin College, held a three-hour session on rehearsal techniques using Ave Verum Corpus, Byrd; Jesu Priceless Treasure, Bach, and Psalm 150, Rochberg as illustrations.

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# News of the American Guild of Organists—Continued

## Rochester

The Rochester, N.Y. Chapter met Jan. 16 at the Asbury First Methodist Church. David Berger arranged the following program of music suitable for the average organist and appropriate for an instrument of limited resources. Players explained their music and the registrations used. Marian Craighead, host organist — Liturgical Improvisation 2, Olroyd; Brother James, Wright; Johan de Groot — Prelude and Fugue, Fischer; Ein feste Burg ist unser Gott and Fughetta, Pachelbel; The Noble Nave, Crawford; Roberta Gary — Three Chorale Preludes, Walcha; Voluntary in D, Boyce; Kent Hill — Two Psalm Verses in Tone 1 and Verse 5 from the Magnificat, Cabezon; Two Fantasies, Santa Maria; O God, Thou Faithful God and Rejoice Greatly, O My Soul, Karg-Elert.

RUTH FAAS

## Niagara Falls

The Niagara Falls, N.Y. Chapter met Dec. 4 at the First Congregational Church for a program of Christmas music by the girls handbell choir and soloists of the First Presbyterian Church, Lockport. Under the direction of Mrs. Ferrin Fraser the program included numbers by the handbell choir, vocal and trumpet solos, group singing and organ solos by Mrs. Fraser. Mrs. Franklin J. Schweitzer was chairman of the committee for the event. A social hour followed.

## Philadelphia

The Philadelphia Chapter met Jan. 13 for a dinner-meeting at the First Baptist Church. Academic members conducted the program of literature for organ and choirs. Ruth Flower, AAGO, discussed music suitable for junior choirs; Claribel Thompson, AAGO, handled literature for the senior choir patterned on the liturgical church year; music for choirs and organ with instruments was suggested and demonstrated by Henry Cooke, AAGO, ChM. Mr. Cooke was assisted by flutists and a double quartet.

JANET DUNDORE

## Syracuse

The Syracuse, N.Y. Chapter met Feb. 5 at the First Methodist Church for its annual member's recital. The program played on the new Casavant organ was: Roy Kehl — Messe pour les Paroisses, Benedictus, Offertoire sur les Grands Jeux and Plein Jeu, Couperin; Jack Beggers — Dies sind die heiligen zehn Gebot and Toccata in F, Bach; Mary Frances Cuninghame — Stations of the Cross 3 and 4, Dupré; Finale, Symphony 5, Vierne. A short meeting followed.

PHYLIA C. SCHUMAKER



Pictured above with the charter members of the Westminster College, New Wilmington, Pa. Student Group are Raymond H. Ocock, faculty advisor, and William T. Bolyard, director of student affairs.

The group was granted its charter Oct. 30. Officers are: John Walker, president; Carolyn Baxter, vice-president; Shelia Sanders, secretary-treasurer. The group plans a tour to Cleveland, Ohio to look at organs and will also invite guest lecturers and performers to the campus.

JOHN WALKER

## Pittsburgh

The Pittsburgh, Pa. Chapter met Jan. 22 at the South Avenue Methodist Church with Nan Cloake Neugebauer as host organist. Following dinner dean Robert McCoy introduced guests and conducted a brief business meeting. Renel Lahmer, chairman of the young organists contest, announced that flyers giving the requirements and procedures regarding the 1962 contest are now available. The preliminaries are to be held March 24 and the finals March 26. The award this year for second prize will be \$50.00. The program for the evening was conducted by Dr. Donald R. Beikman and Dr. James C. Hunter, both of Duquesne University. Together they gave a lecture-recital on Baroque styles of organ composition and their influence on Bach. Dr. Beikman lectured and Dr. Hunter demonstrated the organ.

BERTA MARSH FRANK

## Chester

The Chester Chapter sponsored an organist-clergy dinner Jan. 20 at the Trinity Episcopal Church, Swarthmore, Pa. The dinner was prepared by the women of the chapter. John Buterbaugh, representative from the Möller Organ Company, was the speaker of the evening.

JOANNE MUIR

## Central Pennsylvania

The Central Pennsylvania Chapter met Jan. 19 at the Roman Catholic Cathedral of the Blessed Sacrament, Altoona. Assistant rector Father Paul Panza explained the symbolism involved in the building. Lee Materia, student of Robert Frank, demonstrated the Steimmeyer organ. The unusual four-manual console was explained to the group.

IOLA PRETZ

## Harrisburg

The Harrisburg, Pa. Chapter held its Jan. 8 meeting in the choir loft of St. Patrick's Cathedral. Host organist Bernard Wert conducted a program on chant and the art of chanting. Using chapter members as a chorus Mr. Wert gave the group a practical introduction to the various modes as they are used in Gregorian chant. The use of the organ in accompanying was demonstrated. Following the meeting a social hour was held.

GUY MCCOY

## Allegheny

The Allegheny Chapter met Jan. 23 at the First Methodist Church, Olean, N.Y. Mrs. W. Beckley Dwyer, dean, conducted the business session and then turned the meeting over to Mrs. Samuel Carr, host director, who spoke on present trends in choir music. She illustrated her talk with music passed out to members. Host organist J. Edgar Pelton and Mrs. Carr composed the committee for the social hour which followed.

PHILIP F. SMITH

## Williamsport

The Williamsport, Pa. Chapter sponsored Leonard Raver, SMD, Pennsylvania State University, in a recital Jan. 14 at the Covenant-Central Presbyterian Church. Dr. Raver played two programs on the harpsichord and the following program on the organ: Concerto 3 in G major, Soler; Our Father Who Art in Heaven and Fugue in G major, Buxtehude; Toccata in F, Bach; Variations on a Noël, Dupré.

ERMA M. WINNER

## Lehigh Valley

The Lehigh Valley Chapter sponsored an anthem clinic Jan. 13 at St. Paul's Lutheran Church, Allentown, Pa. In charge of the meeting was Norman Grassman who selected some anthems for members to sing and analyze for use with their own choirs. Members were enthusiastic over an original Epiphany anthem by member Marvin Beinema.

MARIA GALATI

## District of Columbia

The annual joint meeting of the District of Columbia, Alexandria and Montgomery County Chapters was held Jan. 15 at the Westmoreland Congregational Church, Washington with Everett Leonard, dean of the DC Chapter presiding. The Jan. 23 Pierre Cochereau recital at St. Matthew's Cathedral and the Feb. 16 recital by Robert Baker at the National City Christian Church were announced. Following the business meeting Joseph Miranda, AAGO, played an organ recital.

W. LASH GWYNN

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St. Paul's School  
Concord, N. H.

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Faith Lutheran Church  
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# News of the American Guild of Organists—Continued

## Reading

The Reading, Pa. Chapter met Dec. 9 at the Lutheran Church of the Atonement, Wyomissing. Grace W. Starr was host organist for the anthem clinic. Several anthems were suggested by members while the remainder of the group reviewed them as they sang. Members participating were Lester Yeager, Elsie Fidler, Barbara Bair and Leroy F. Remp, Jr.

The chapter met Jan. 13 at the Memorial Methodist Church of the Holy Cross for an organist-clergy discussion. Marguerite A. Scheifele was host organist. The Rev. John B. Frantz, Robert S. Clippinger and Dr. Samuel Shirk were participants in the discussion. Clergy, Choir, Congregation; the Role of Each in Worship.

LERoy F. REMP, JR.

## Cumberland Valley

The Cumberland Valley Chapter met Jan. 15 at St. John's Lutheran Church, Hagerstown, Md., with Asher Edelman as host. The Rev. M. Eugene Fisher was introduced as the new chaplain and offered the invocation. Mr. Edelman played a brief recital on the 65-rank Möller organ assisted by his son Asher Edelman, Jr., baritone. Mr. Edelman played: Thanksgiving, Purvis; Fantasie Invoilate, Peeters; Christus Natus Est, Barrow; Fiat Lux, Dubois. Mr. Edelman, Jr. sang songs by Siegel and Clifford. After the host gave an account of a recent trip to the famed organ in the Mormon Tabernacle, Salt Lake City, Dean Ferree LeFevre presided at the business meeting.

HILDA CLOPPER

## Patapsco

The Patapsco Chapter met Dec. 2 at the home of Norman E. Ross, sub-dean, Baltimore, Md. Peter Radcliffe, tenor, sang four songs accompanied by Mr. Ross. Chaplain Frisby announced that a memorial tablet honoring Matthew Henson, explorer, now decks the hall of the State House, Annapolis. A business meeting and refreshments concluded the evening.

The chapter met Jan. 6 at the home of Luther Mitchell, Baltimore. Dean Celia McCleod presided over the business meeting and gave an interesting report of the mid-winter conclave. A Christmas party followed at which carols were sung, refreshments served and gifts exchanged.

FRANCES CHAMBERS WATKINS

## Alexandria

The Alexandria, Va. Chapter held its annual combined meeting with the District of Columbia and Montgomery Chapters Jan. 9 at the Westmoreland Congregational Church, Washington. Joseph E. Miranda, AAGO, played a recital on the Aeolian-Skinner organ.

BARBARA HANSON

## Chesapeake

The Chesapeake Chapter met Jan. 18 at the University Baptist Church, Baltimore. After a short business meeting which included a tentative report of the financial aspects of the mid-winter conclave, Eugene Belt directed a program of choral literature for the small choir. A group of eight singers sang anthems and motets selected by the program committee as especially appropriate as general anthems for a small choir. A lively discussion followed the performances.

G. R. WOODHEAD

## Delaware

The Delaware Chapter met Jan. 15 at the Zion Lutheran Church, Wilmington. Rita Krapf, chairman for the evening, introduced host pastor Newmeyer who extended greetings and gave a general history of the new church. Mrs. Krapf, Mrs. David Evans and Carolyn Conly Cann were the trio that sang numbers by Lehmann, King and Harker. Carolyn Clark sang three numbers by Lehar, Speaks and Puccini. Carolyn Heinel was the accompanist. Daniel Krapf conducted a tour of the new church and explained in detail the modern architecture and new devices employed within the structure.

CAROLYN CONLY CANN

## Richmond

The Richmond, Va. Chapter met Jan. 9 at the Grace Covenant Presbyterian Church. After dinner Suzanne Kidd, Westhampton College, showed colored slides of her trip to Europe.

The chapter sponsored Mrs. Lou White Winfree in the following recital Jan. 30 at the Westover Hills Methodist Church: A Mighty Fortress Is Our God and To Our Beloved God, Hanff; Jesus My Joy and Fantasie and Fugue in G minor, Bach; Blessed Are Ye Faithful Souls and Behold A Rose Is Blooming, Brahms; Meditation, Praise to the Living God, From Depths of Woe and Now Thank We All Our God, Peeters; Brother James, Wright; Scherzo, Grace.

REGINALD E. SLAUGHTER

## Central North Carolina

The Central North Carolina Chapter sponsored Max Smith, New York City, in a recital Jan. 22 at the auditorium, Meredith College. Mr. Smith played: Toccata and Fugue in F, Buxtehude; Variations on Warum betrübst du dich, mein Herz, Scheidt; Sonata 1, Hindemith; Prelude in E flat, Kyrie, Gott Vater in Ewigkeit, Gloria, Allein Gott in der Höh', Credo, Wir glauben all' an einen Gott, Vater unser im Himmelreich, Fugue in E flat, Bach; Epilogue, Langlais.

WILLIAM F. BYRD, JR.

## Greenville

The Greenville, S. C. Chapter met Jan. 16 at the First Presbyterian Church. Dean Charles Ellis presided over a short business meeting. Robert L. Van Doren, FTCL, spoke about the Guild examinations giving reasons for taking the exams and related them to the purposes of the Guild. Edwin D. Clark was host for the social hour which followed.

The chapter sponsored George Lucktenberg, Converse College, Spartanburg, in the following harpsichord recital at Christ Church parish house, Jan. 21: Les Folies Francaises, ou les Dominos, Couperin; Four Sonatas, Scarlatti; Concerto in the Italian Style, Bach.

STEPHEN FARROW

## Charleston

The Charleston, S.C. Chapter met Feb. 5 at the Westminster Presbyterian Church with Mrs. W. A. Rowe as host organist. The Rev. Hubert Vance Taylor, Columbia Theological Seminary and chapel choir director, gave a lecture on the evolution of the hymn in England during the 18th century.

SUSANNE L. TAYLOR

## Greenwood

The Greenwood, S. C. Chapter met Jan. 24 at the home of Dr. A. Elbert Adams who conducted the program, Dr. Schweitzer at the Organ. He played several tapes of Albert Schweitzer and compared his playing of Bach, Franck and Mendelssohn with the playing of E. Power Biggs and Marilyn Mason. Dean William Bobo reminded members of the February choral workshop meeting.

MARGERY S. LIGHTSEY

## Savannah

The Savannah, Ga. Chapter met Jan. 15 at the First Baptist Church with host organist Dwight James Bruce in charge of the program. Mr. Bruce conducted a program of recorded organ and orchestral music of Bach, Corelli and Mozart. The program was closed with the playing of the Poulenc Concerto. Mrs. John Gardner, sub-dean, presided at the business meeting which followed.

An executive meeting was held Jan. 12 at the home of William B. Clarke, dean. Some Marilyn Mason records were played. Miss Mason was sponsored by the chapter Feb. 20 at St. Paul's Lutheran Church.

ELIZABETH BUCKSHAW

## Knoxville

A large group attended the Knoxville, Tenn. Chapter's Feb. 5 meeting at St. John's Episcopal Church. Following dinner, Jack Edwin Rogers, host and organist of St. John's, read a paper on The Purpose of Worship and the Role of the Organist in the Worship Service. Members were given the opportunity to play the three-manual Schantz organ.

WILLIAM DORN

## Augusta

The Augusta, Ga. Chapter met Jan. 22 in the Lutheran Church of the Resurrection with A. B. Harley as host. Mrs. Milton E. Norris, dean, presided. Royston Merritt led a discussion on organ registration for church services. He demonstrated on the new Schantz organ. Members inspected the console which had the names of Purcell, Buxtehude, Bach, Mendelssohn and Luther engraved on one of its panels. A social hour concluded the meeting.

BEULAH SPRINGSTUN BURNETTE

## Knoxville

The Knoxville, Tenn. Chapter met Jan. 8 at the Sequoyah Hills Presbyterian Church with Maurice Peterson as host. Many ministers from local churches were present to celebrate minister's night. Mr. Peterson announced the completion of the new front organ by Möller. The program featured Warren Rutledge, Maryville, Tenn. in a varied and well-sung selection of folk ballads.

WILLIAM DORN

## Nashville

The Nashville, Tenn. Chapter met Jan. 16 at the First Presbyterian Church for a dinner meeting with Cyrus Daniel, FAGO, as host. Mr. Daniel, substituting for the scheduled lecturer, played: Prelude to Parsifal, Wagner; Bird in the Garden, Rogers; Cuckoo, Lemare; Suite, Maleingreau. Members of the executive planning committee for the 1963 regional convention held their meeting after the recital with Dean Scott Withrow presiding.

ELEANOR DUBUISSON FOSSICK

## Memphis

The Memphis, Tenn. Chapter met Jan. 8 at St. John's Episcopal Church for a dinner with host organist Richard T. White as speaker of the evening. Dean Billy Christian presided over the business meeting which followed. Members and guests adjourned to the choir room for a discussion on Guild examinations led by Mr. White. At the close of the session Dean Christian awarded Memphis' first choirmaster certificate to Mrs. Fred M. Niell.

The chapter sponsored a program of organ and harpsichord music Feb. 5 at the McLean Baptist Church. Larry C. Allen played: Prelude in D major, Fischer; Allein Gott, Armsdorff; Chromatic Fugue and Fantasie and Toccata in E minor, Pachelbel; Fantasie in C major, Bach; Psalm 20, Marcello; My Heart Is Ever Yearning, Brahms; Adagio, Symphony 3, Vierne; Prelude on Quanta Qualia, Edmundson. Harpsichord numbers played by Lamar R. King, AAGO, included Aria with variations, Pachelbel and Concerto in D major, Vivaldi-Bach.

MRS. FRED M. NIELL

## Esther Cupps

organist

Sligo Church  
Columbia Union College  
Washington, D. C.

## GORDON FARNDALL

Mus.M., A.A.G.O., A.R.C.O.

North Central College  
Naperville, Illinois  
ORGAN CHURCH MUSIC

## NORLING

St. John's Episcopal Church  
Jersey City Heights New Jersey

MARIANNE

## WEBB

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## JULIAN

## WILLIAMS

Mus. Doc.

Sewickley Pennsylvania

## HALSTEAD McCORMAC

First Presbyterian Church  
East Los Angeles College  
Los Angeles, California

Music Department Chairman  
San Gabriel High School

## JOHN D. MORRISON

M.Mus., A.A.G.O.

Queens College  
St. Martin's Episcopal Church  
Charlotte, North Carolina



# News of the American Guild of Organists—Continued

## Fort Myers

The Fort Myers, Fla. Chapter sponsored K. Michael Cohen in recital Feb. 5 at the First Baptist Church. His program: Prelude, Fugue and Chaconne, Buxtehude; Credo Fugue, Bach; Dearest Jesus, We Are Thine and What God Resolves Will Come About, Krebs; Prelude, Clérambault; Trumpet Tune and Bell Symphony, Purcell; Siciliana and Allegro giusto, Concerto, Cimarosa; Fanfare, Lemmens; Benedictus, Reger; Fling Wide the Gates, Karg-Elert; Vivace and Andante Sostenuto, Partita, Koetsier; Pièce Héroïque, Franck. Joseph V. Henderson assisted on the flobe and English horn.

Mrs. Charles H. Staples

## Daytona Beach

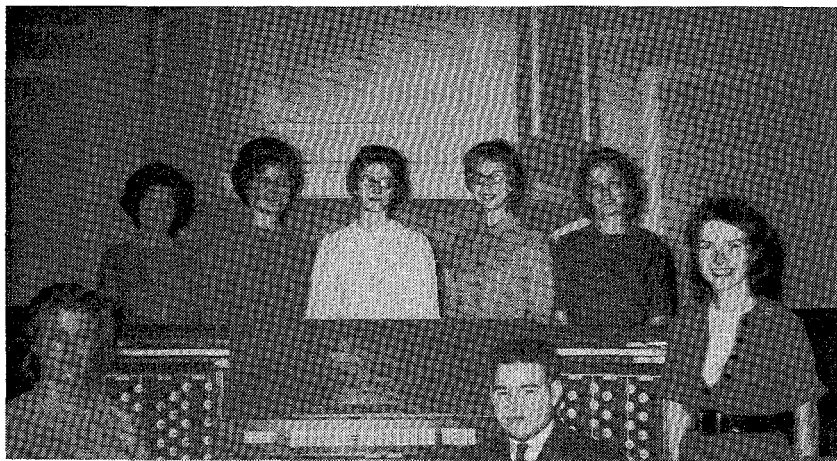
The Daytona Beach, Fla. Chapter met Jan. 23 for a clergy-organist-choirmaster dinner in the Union Building, Stetson University. Dean Bernard M. Beach, Jr. served as toastmaster. The Rev. J. Hilton Olive gave the invocation. Jack Jones, president of the Student Group, welcomed the chapter. Following dinner, the following program was played by members of the student group: Organ and brass choir — Canon Noni Toni, Gabrieli; Sonata Pian' e Forte, Gabrieli; Providebam Dominum, Lassus; Toccata, Bonelli; Organ with orchestra — Sonatas K 224, K 328 and K 336, Mozart; Concerto in G minor Poulenc. Ruth Richardson Carr is sponsor of the group and Ruth Elliot was program chairwoman.

Ruth K. King

## Tampa

The Tampa, Fla. Chapter sponsored a choral workshop Feb. 5 at the Seminole Heights Methodist Church. Donald Mathis, St. Petersburg, illustrated choral techniques while the choir sang several anthems. Music used was: The Lord Bless You and Keep You, Lutkin; Lord, Make Me Thine Instrument, York; Ave Verum, Mozart; Praise Him, Bach. Members joined the choir in singing Once to Every Man and Nation, York with Julia Hayman, host organist, at the console. Billy Head, sub-dean, announced further plans for the coming Florida state convention May 7, 8 and 9. Refreshments were served at the social hour that followed.

Mrs. Arthur Teska



Pictured above are members of the new Meridian, Miss. Guild Student Group. The group met Dec. 29 at the First Baptist Church for the following program: Carol Jolly — Elevation, Guilman; Hymn Transcription, Thompson; Carroll Freeman — Three Variations on a Choral Prelude, Sweelinck; Vin Harwell — Prelude and Fugue in F, Bach.

Mrs. Robert Powell and Valerye Bosarge are sponsors for the group. Rachel Corey read the Purpose and Creed of the Guild; Kay Shirley talked about student group expansion; Objects of the Guild were given by Dixie Birdsong, and Linda Walker talked about music ministry in Africa.

Mrs. Robert Powell  
Valerye Bosarge

## North Louisiana

The North Louisiana Chapter sponsored a junior choir festival Jan. 26-28 at the First Methodist Church, Shreveport. Mabel Stewart Boyter, Atlanta, Ga. was guest conductor. Combined youth choirs from twelve area churches sang anthems by Rowley, Bach, Kountz, Rawls, Gounod, Marley, Marryott, Young, Perris-Handel and Willan. James P. Lamberson was accompanist. Dr. D. L. Dykes, host pastor, gave the invocation and benediction. The offertory prayer was led by Chaplain R. J. Werberg. Joseph M. Running played the prelude and professional, Mrs. Charles C. Clark played the offertory and Mrs. Harold Booth played the postlude. Co-chairmen of the festival were William C. Teague, Ronald E. Dean and Norman Z. Fisher.

Eva Neil H. Clark

## Miami

The Miami, Fla. Chapter met Feb. 9 at the Temple Israel for a short business session presided over by Dean Clayton Breneman. The group then attended the regular Friday evening service at the synagogue with Rabbi Narol officiating and Warner Hardman at the console of the new Schantz organ. A reception and open discussion period ended the evening.

Gertrude Prosser

## Palm Beach

The Palm Beach, Fla. Chapter met Jan. 22 at the home of Mrs. Robert Atkisson. A stereo tape recording, made on the new organ at the Bible Conference auditorium, Boca Raton, was played by Robert Pereda. Included in the program was Mr. Pereda's Berceuse. At the social hour which followed several new members were welcomed.

Elsie Hart Robertson

## Lakeland

The Lakeland, Fla. Chapter held its regular monthly meeting Jan. 9 at St. David's Episcopal Church. Eric W. Berg, host, gave a lecture on the volunteer choir. He made reference to some of the problems encountered such as balance, intonation, enunciation. A number of possible methods were suggested to correct those problems. He also discussed the vocal action and its control. A business session followed in which detailed preparations were made for the March 3 Jean Langlais recital.

Theodore H. Harre

## Muscle Shoals

The Muscle Shoals Chapter met Jan. 21 at the First Baptist Church, Florence, Ala. The following program was heard: Noel Morse — O Man Bewail Thy Grievous Fall, Bach; Mrs. A. B. Cranwell — My Inmost Heart Dost Yearn, O World, I E'en Must Leave Thee, Brahms; George Jackson, organist and Mrs. W. R. Norton, pianist — Canzonetta Poétique, Schumann; Kammenoi-Ostrow, Rubinstein; Mrs. L. S. Doster — Elevation, Benoit; Exaltate Deo, Vincent Williams. Mrs. Walter Urben, guest soprano, sang a group of four religious songs.

Mrs. O. H. Dodson, Jr.

## New Orleans

The New Orleans Chapter sponsored Dr. Austin C. Lovelace, Evanston, Ill., in a lecture and recital Jan. 28 and 29 at the Chapel of the Holy Spirit and St. Charles Avenue Christian Church. A buffet supper preceded the workshop on church music. The program of service on church music in the recital section.

Fern Traugott

## Lincoln

The Lincoln, Neb. Chapter met Feb. 5 at Walt's Music Store for its business meeting and program. Further plans were made for the Donald McDonald recital to be played March 15 at the Holy Trinity Church. Dr. Clyde William Young conducted the program which consisted of the history of organs, stops and registrations. He played recordings of famous old European organs to demonstrate his material. Walt's store furnished refreshments which were served by Rosanna Wheaton, Ron Sherk and Mr. and Mrs. Dale Underwood.

Mrs. Dale Underwood

**JOSEPH L. SULLIVAN**  
GRAND RAPIDS CATHEDRAL  
*Organist and Master of the Choir*  
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122 Oakes Street, S.E.  
Grand Rapids 3, Michigan

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Trinity Episcopal Church  
Swarthmore College  
SWARTHMORE, PENNSYLVANIA

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

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

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

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Diocesan Music Advisor  
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**ARTHUR CARKEEK**  
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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  
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**THOMAS H. WEBBER, JR.**  
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**DONALD INGRAM**  
ST. PAUL'S CATHEDRAL  
Buffalo

**gloria meyer**  
St. John's Methodist Church  
Temple Israel  
MEMPHIS TENNESSEE

**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

**EDWARD MONDELLO**  
UNIVERSITY ORGANIST      ROCKEFELLER MEMORIAL CHAPEL      UNIVERSITY OF CHICAGO  
MANAGEMENT:  
JANE HARDY 5810 WOODLAWN AVE.,  
CHICAGO 37, ILL.



## NEW TRI-STATE CHAPTER

The first program meeting for the newly-organized Tri-State Chapter was held Jan. 14 in the United Hebrew Temple, Joplin, Mo. The program of service music of the Hebrew faith was given by Karl Meyer, baritone, Karen Williams, soprano and M. Raymond Payne, organist. Mr. Payne played Ancient Hebrew Prayer of Thanksgiving, Gaul; Lamentation, Castelnovo-Tedesco. Miss Williams and Mr. Meyer sang service music.

The organization meeting was held in December in Baxter Springs, Kans. Of the members in the tri-state area of Missouri, Kansas and Oklahoma, the following were elected officers: Jerry Byrd, dean; Johnny Kemm, sub-dean; Mrs. Johnny Kemm, treasurer; Mrs. Harvey Poole, registrar; Ruth Thomas, secretary; Naomi Dillon and Mrs. Lloyd Clinton, auditors; Mr. Payne, librarian; Addie Weaver, Mrs. Millard Knock and Howard Clayton, executive committee.

RUTH THOMAS

## St. Joseph

Members of the St. Joseph, Mo. Chapter met Jan. 23 at the First Christian Church for the annual music materials study meeting. Members brought choral and organ music, and an assortment of new materials seen at the Des Moines regional convention was available for study. Plans were made at the meeting for city-wide Guild Sunday Feb. 25. Individual churches were to feature special music on that date to call attention to the rich heritage of church music.

The chapter will sponsor Roger Nyquist in recital March 18 with a massed choir from various churches participating.

COLIN A. CAMPBELL

## North East Iowa

The North East Iowa Chapter sponsored Jesse M. Knight, baritone, in a recital Jan. 21 at the junior high school auditorium, Ollwein, Iowa. Marlene Gartz was the accompanist.

ANN KUTSCHAT

## St. Louis

The St. Louis, Mo. Chapter dinner meeting and choral workshop held Jan. 15 at the Union Methodist Church was attended by 150 hardy persons who braved the miserable winter night. Milton Bennett was host. The program for the evening had the fanciful title "How to get non-singers (organists) to teach non-singers (choir members) how to sing." Dr. Lewis E. Whitehart, Illinois Wesleyan University, conducted the program and the fantasy suggested in the title soon turned into substantial ways and means for getting desirable results.

ROBERT M. WEBBER

## Red River Valley

The Red River Valley Chapter met Jan. 19 at the Temple Beth-El, Fargo, N.D. for a special service entitled Sing unto the Lord a New Song in observance of Jewish Music Month. The music of the service featured a variety of Jewish religious compositions based on traditional biblical texts and written by Jewish composers. Modern Israeli folk music of religious character and based on a biblical motif was also heard. Participating in the service were Helen Jentz, organist; William Preston, cantor; Rabbi Saul Diamant. Clarinet, oboe, flute and harp assisted. Following the service a reception was held.

ALLAN F. NILLES

## Kansas City

The Kansas City Chapter held its annual Christmas dinner and program Dec. 18 at the National College. The Cantata Singers, under the direction of Henry J. Faust and accompanied by Putnam Porter, sang a program of music ranging from Victoria, Bach, Schubert to Britten.

The chapter held its annual Guild-clergy dinner Jan. 15 at the First Lutheran Church with more than 150 in attendance. Regional Chairman Howard Kelsey, Washington University, St. Louis, was the dinner speaker. Dean Ehlers, assisted by the chaplain, the Rev. Gilbert C. Murphy, held an initiation service for new members. Special dinner guest was John Weaver, the third artist on the subscription series who played his recital following dinner. His program appears in the recital section. Violette Williams announced the program Jean Langlais was to play Feb. 19 and announced that Flor Peeters will appear on the 1962-63 recital series.

VIOLETTE HEMBLING WILLIAMS

## Clergy and Laymen Discuss Church Music

At the Jan. 21 meeting of the Waterloo, Iowa Chapter held at the Westminster Presbyterian Church a panel was held to get the viewpoints of church music from the clergy and the layman.

The panel, moderated by Dean Philip Hahn, was composed of Fr. John Stark, Herbert Hake, State College of Iowa, and the Rev. Dr. David Bluhm. No organists were on the panel.

The panel discussed such questions as: the function of music in worship; limitation or non-limitation of musical styles, forms and instruments in the church; the degree to which outside professional help should be used in the music program; whether the music of the church should reflect the tastes of the congregation or whether the church musician should strive to elevate the standards; to what degree should the minister control the selection of music in the church; what can be done to improve congregational singing, and feelings concerning improvisation and change of key in hymns.

An informal question and answer session and discussion followed, giving the organists chance for rebuttal.

BRUCE BENGTSON

## Central Missouri

The Central Missouri Chapter met Jan. 26 at the Arthur Lang home, Columbia. Dean Perry Parrigin presided over a business meeting concerning the chapter's annual all-day workshop to be held March 20 in the First Baptist Church, Wesley Selby, Denver, Colo. will conduct the two sessions on organ repertoire suitable for church services, the role of organist-choirmaster, and choral music for the service. Donald R. M. Paterson, Stephens College, showed numerous slides of organs and church architecture taken last summer while studying at Fontainebleau.

JACQUELINE RAITHEL

## Salina

The Salina, Kans. Chapter met Jan. 23 in Fitzpatrick auditorium, Kansas Wesleyan University. After the film Singing Pipes the group went to the University Methodist Church for a program by students of Harry Huber and George Brown. Mr. Huber's students played the following program: Chorale and Prayer, Böllmann — James Moon; March of the Magi Kings, Dubois — Eileen Stevenson; Cathedral Prelude and Fugue in E minor, Bach — Janice Albright; Prelude and Fugue in C minor, Bach — Larry Parsons. Mr. Brown's students sang numbers by Mendelssohn, Verdi, Handel and Benedict. Miss Albright and Mr. Parsons were accompanists for the soloists. A social hour followed.

ELINOR ASCHER

## Clinton

The Clinton, Iowa Chapter met Jan. 14 at St. John's Lutheran Church. The host organist, Mrs. Paul Burgdorf, played a short program of Bach chorale preludes followed by the talk A Summary of the Life and Works of Johann Sebastian Bach. The choir sang part 1, The Christmas Oratorio, Bach. Dean James A. Winn presided over the business meeting. A Lenten recital series was planned with Marilyn Mason to appear as recitalist March 18. A coffee hour followed.

MRS. PAUL BURGDORF

## Western Iowa

The Western Iowa Chapter met at Briar Cliff College chapel Feb. 4 as guests of Sister Mary DeCascia, OSF. Sister DeCascia played a program of Bach Chorale Preludes on the 28-rank Möller organ. Members adjourned to the Normandy restaurant for dinner following the program.

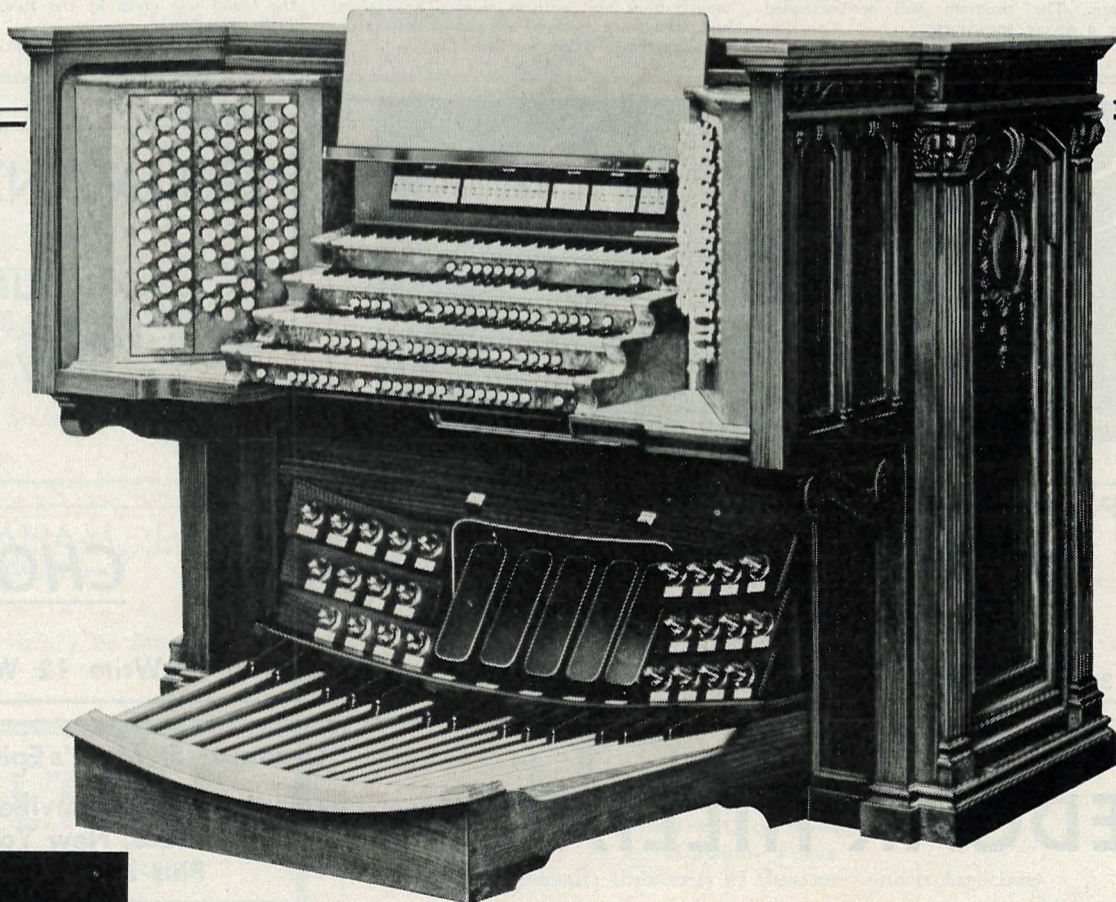
CATHERINE NYLEN

## Dubuque

The Dubuque, Iowa Chapter met Feb. 4 at the chapel of Christ the King, Loras College. The Rev. Albert Carman, of the college music department, played the following recital: Sleepers Wake! and Prelude and Fugue in C minor, Bach; Medieval Suite, Langlais; Concerto in A minor, Vivaldi-Bach; Vision of the Church eternal, Messiaen; Suite for Organ, Reger; Carillon-Sortie, Mulet.

MARK NEMMERS

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# News of the American Guild of Organists—Continued

## Buena Vista

The Buena Vista Chapter met Jan. 14 at the Little Theatre, Buena Vista College Storm Lake. Dean Frances Heusinkveld presided over the business meeting. The program in charge of Hilvie Johnson was a film of a Marilyn Mason recital.

VIRGINIA BOGGS

## Twin Cities

The Twin Cities Chapter met Jan. 16 at the Joyce Memorial Methodist Church, Minneapolis, Minn. for a recital by Evangeline Mitchell, Rochester, Minn. Her program: Toccata and Fugue in F major and Wie schön leuchtet der Morgenstern, Buxtehude; Ich ruf zu dir, Herr Jesu Christ and Pastorale in F major, Bach; Sketch in F minor and Sketch in D flat, Schumann; Carillon, Roberts; Rhythmic Trumpet and Primavera, Bingham; Tu es petra, Mulet.

LILLIAN C. SANDBERG

## East Central Illinois

The East Central Illinois Chapter met Dec. 12 at St. Peter's United Church of Christ, Champaign with Dean Elisabeth Hamp as hostess. The program consisted of a lecture-recital by Regional Chairman Lawrence Apgar, AAGO, Earlham College, Richmond, Ind. The lecture was an exposition of the Bach canonic variations on Vom Himmel hoch. The group participated in singing in portions of the program. A social hour followed with refreshments served by Betty Frederickson, Betty Matzdorff and Mary Jean Shoke.

ELISABETH HAMP

## Danville

The Danville, Ill. Chapter met Jan. 16 at the home of Dean Florence Shafer, Holiday Hills. Program Chairman Edna Brand introduced Marilyn Hardy who played the following program: Melody, Alfred Reed; Ein feste Burg, Peeters; Prelude in D minor, Bach; Lord Jesus Walking by the Sea, Weinberger. The Rev. Charles Crockett and his nominating committee met preceding the meeting to select the slate of officers for the coming season. Refreshments were served at the conclusion of the meeting by Mrs. Shafer and Maxine Leisch.

CLEO ICE

## North Shore

Grigg Fountain, new Northwestern University organist and director of chapel music, gave a lecture recital Jan. 8 for the North Shore Chapter at St. Luke's Episcopal Church, Evanston, Ill. With a small group of university students he demonstrated different ways of relating the chorale prelude to the rest of the church service. Various combinations of instruments, voices and organ were used to illustrate. The program was well-attended despite a severe snowstorm.

DIANN FORDHAM

## Milwaukee Contest Winners Announced

The Milwaukee, Wis. Chapter held its annual contest for young organists of the area Feb. 4 at the Ascension Lutheran Church. The winners this year, all college students, were: first prize — Richard Benedum; second prize — Patricia Pless; third prize — a tie between Marilyn Misfeldt and Joyce Tostrud.

Judges this year were Gertrude Gates Stillman, Viola Filter and Dr. O. M. J. Wehrley. Contest arrangements were handled by Robert C. Legler.

The four students will appear in recital at the Ascension Church March 11, at which time they will be awarded cash prizes.

The contest is designed to stimulate the interest of young organ students. Works from two periods, hymn playing and sight reading are the essentials of the competition.

WALTER DERTHICK

## Northeastern Wisconsin

The Northeastern Wisconsin Chapter met Jan. 21 at the First Congregational Church, Appleton. Following a business meeting a discussion of choral techniques was led by Dr. Stanley Linton, Oshkosh State College.

ALICE MUME

## Chippewa Valley

The Chippewa Valley Chapter met Jan. 15 at the First Congregational Church, Eau Claire, Wis. for a dinner meeting. Preparations for the Feb. 18 youth choir festival were made. Nine choirs of 350 voices were to participate. The meeting concluded with a reading and study of new choral music with several members conducting.

PETER A. FADNESS

## Chicago

The Chicago Chapter continued its successful subscription series with a recital by David Craighead Jan. 22 at Rockefeller Chapel reported elsewhere in this issue. The chapter also co-sponsored a choral workshop Jan. 27-28 at the auditorium of the Peoples Gas building with Dr. Elaine Brown and Sonya Garfinkle heading the lecture-demonstrations. The chapter is cooperating in the Loop recital series at St. Peter's Church.

The experiment with area meetings is being continued with six separate areas reporting such activities as organ crawls, carillon demonstrations and anthem sings. The interest and attendance at these has grown despite unusually severe winter weather.

## Rockford

The Rockford, Ill. Chapter met Feb. 19 at the Trinity Lutheran Church. Richard Litterst, Mrs. Arthur Johnson, Celeste Bengtson and Richard Meves played a recital for the group. Mrs. Hilton Hotchkiss was chairman for the meeting.

The chapter sponsored a junior choir festival Feb. 25 at the Emmanuel Lutheran Church. About 500 voices representing 15 congregations participated. Richard Litterst and Clarence Helsing were co-directors and Mrs. Stanton Olson was accompanist. Mrs. Arthur Johnson and Karin Nelson played the prelude, offertory and postlude. The choirs sang numbers by Dickinson, Darst, Freylinghausen, Caldwell, Stainer, Treharne, Kountz, Camalleri, Handel and Davis.

LINNEA E. CARLSON

## Muncie

The Muncie, Ind. Chapter met Jan. 22 at the Holy Trinity Lutheran Church. A welcome was given by host minister, the Rev. Frank Stevenson. A short business meeting was conducted by Elizabeth Meloy, sub-dean. Greta Wilson played Lord, Keep Us Steadfast in the Word and A Mighty Fortress Is Our God, Buxtehude; He Who Will Suffer God to Guide Him, Bach. The Rev. Canon Frederic P. Williams, department of Christian education director, Episcopal diocese of Indianapolis, spoke on Liturgy. A group discussion was held after the talk.

MRS. JAMES CORY

## Fort Wayne

The Fort Wayne, Ind. Chapter met for dinner Jan. 16 at the Redeemer Lutheran Church. A brief business meeting was presided over by Dean Darwin Leitz. David Wilson, sub-dean, announced topics and places of meetings for the next four meetings. Robert Lodine, MusD, FAGO was introduced and gave a brief description of the numbers he played on his program listed in the recital pages.

FLORENCE H. FIFE

## Dayton

The Dayton, Ohio Chapter held its 10th annual Guild service Feb. 4 at Christ Episcopal Church. A. Edward Kerr, FRCO, host organist and dean, played March on a Theme by Byrd, Thiman and accompanied and directed the choirs in the service of evensong, which included Magnificat and Nunc Dimittis in D written by Dean Kerr for the service. Burton Weaver played Improvisation, Langlais and Litanies, Alain. The devotional message based on the religious principles of the Guild was given by the Rev. Gordon S. Price, chaplain.

FLORA B. REED

## Evansville

The Evansville, Ind. Chapter sponsored Dr. Robert Lodine, FAGO in a church music workshop and recital Jan. 14 and 15 at Trinity Methodist Church on the 40-rank Wicks organ recently installed. About 100 church musicians and several ministers attended the workshop and about 600 attended the recital. His program appears in the recital pages.

CLIFFORD B. KINGAID

## Saginaw Valley

The Saginaw Valley Chapter met Jan. 23 at the Memorial Presbyterian Church, Midland, Mich. with Dean Kent Dennis presiding. Following the business session Dr. F. T. Meisel and Dr. Kent S. Dennis gave a report on registration. Refreshments were served by members of the choir.

MRS. WILLIAM H. TAYLOR

## Western Michigan

The Western Michigan Chapter held its Jan. 8 meeting at St. Alphonsus Church, Grand Rapids. Sub-dean Joan Boucher was in charge of the program. After a lecture on the music to be played a program of student chamber music by Bach, Corelli, Couperin and Mozart was heard. It was performed by an instrumental group with organ. A short business meeting followed and refreshments were served.

CATHERINE LOBBES

## Central Ohio

The Central Ohio Chapter met Jan. 15 at the A. W. Brandt organ factory, Columbus. Dean Lowell Riley conducted a short business meeting and introduced guests. Harold Weaver, of the organ company, gave a talk on the development of organs from the tracker action to the present day electro-pneumatic action. He concluded with slides of pipe makers and pipe voicers at work as well as some installations of organs in the area. Members had an opportunity to see components of the organ and to witness demonstrations of their functions. Also on display was an amusing scrap book of notes left for repairmen from distraught organists with organ problems. The hosts invited members for refreshments following the meeting.

ELEANOR CLINGAN

## Akron

The Akron, Ohio Chapter met Jan. 8 at the First Evangelical and Reformed Church. Barbara Jones, host organist, played a 15 minute recital as guests assembled. Robert Wervey, organ builder, gave the talk Mixtures, Mutations, Registration and Imagination. He illustrated by using the new four-rank mixture he is installing in the organ. After a tour of the organ chambers refreshments were served by Ruth Swartz and her social committee.

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# News of the American Guild of Organists—Continued

## Sandusky

The Sandusky, Ohio Chapter held its regular meeting at Trinity Lutheran Church Jan. 15. The group was reminded that Jan. 21 was the Sunday chosen by the committee to use music by Mendelssohn in their services. Calvin Critchfield gave a report on the progress of the choral clinic that was to be held in February at the First Congregational Church, with Gerhard Schroth, Chicago, as conductor. Miriam Rogers and Elsa Wendschuh conducted the program: highlights from *Building a Church Choir*, Harry Robert Wilson and Jack Lawrence Lyall, and *The Singer's Manual of English Diction*, Madeleine Marshall.  
MRS. CLAIR SARGEANT

## Cincinnati

The Cincinnati chapter held an organ crawl Jan. 2, arranged by Sub-dean Albert Meyer. The crawl began at the Covenant First Presbyterian Church to inspect the four-manual Austin that was recently rebuilt after being destroyed last year in a fire. Host organist Harold Frederick played a number. The tour continued to St. John's Unitarian Church where members were invited to play the two-manual McManis tracker organ. At the Zion E and R Church host organist Richard Genger played several numbers on the two-manual Schantz organ.

The chapter met Feb. 6 at the North Presbyterian Church with Roger Heather as host. An executive board meeting and business meeting preceded the program with Dean Ruth Andree Eckel presiding. Students from the classes of Wayne Fisher and Parvin Titus participated in a student competition with Karen Musser winning first prize and John Gibbons placing second. The program played by the students included works by Bach, Dupré, Buxtehude, Franck.  
MRS. CARL H. HEIMERDINGER

## Danville

The Danville, Va. Chapter held its regular dinner meeting Jan. 15 at the Mount Vernon Methodist Church. Preceding the dinner Dean John Shelton presided over a brief business meeting at which time it was announced that the theme for the spring junior choir festival will be Religious Music of the Master Composers. Following the dinner Everett Amos spoke on proper registration for different types of composition, illustrating his talk at the organ.  
CHRISTINE H. HICKS

## Salt Lake City

The Salt Lake City, Utah Chapter sponsored Ray Ferguson in recital Jan. 30 at the Mormon Tabernacle. His program included works of Bach, Distler, Brahms, Bruhns, Ammerbach and Liszt. At a reception in the Aviation Club after the recital Alexander Schreiner praised the recitalist.  
SARAH C. THOMAS



Skyline of Beautiful Long Beach, one of three host cities for July convention, as delegates will see it from Luau luncheon at the Reef.

## Canton

The Canton, Ohio Chapter met Jan. 22 at the First EUB Church for an organist-clergy banquet. The Rev. Tom B. Homrighansen was toastmaster and Dr. George Y. Wilson, AAGO, Indiana University, Bloomington, was the evening's speaker. Sleight of hand magic tricks were performed by the Rev. Larry Kettlehake. Chaplain Roger W. Koerner gave the Invocation and Benediction.  
MARVELLE B. HORN

## Fort Worth

The Fort Worth, Tex. Chapter met Jan. 8 at the Broadway Baptist Church with Dean Otto Grunow presiding. Announcement was made of the Jan. 12 recital by William Teague. His program is listed in the recital pages. The current revisions of the chapter constitution and by-laws were discussed. Following the dinner the program for the evening was the annual exchange recital with Dallas Chapter. Clyde Holloway played the program listed in the recital section.  
FRANCES SCHUESSLER

## Albuquerque

The Albuquerque, N. M. Chapter held its regular meeting Jan. 15 at Our Lady of Fatima Roman Catholic Church. The program for the evening, under the direction of Father Holola, included an explanation of the Catholic liturgy illustrated by representative recordings. Also explained were the vestments worn by the priest during a service.  
GLENN L. NELSON

## Central Arizona

The Central Arizona Chapter held a hymn festival Jan. 15 at the Trinity Episcopal Cathedral, Phoenix. More than 150 members from various choirs throughout the Salt River Valley participated. Prior to the festival the choirs had voted on fifteen hymns for the occasion. William Fairfield Brown, Dr. Robert Lamm and Martin Stellhorn acted as the festival committee and rotated the direction and accompaniment. The chapter was to co-sponsor Pierre Cochereau Feb. 11 at St. Agnes Church.

## Corpus Christi

The Corpus Christi, Tex. Chapter met Dec. 12 at the South Shore Christian Church. The program included choral numbers by the choir under the direction of Hill Winfrey, accompanied by Mrs. A. T. Nichols. Carols were sung under the direction of Art Nicholas. A social hour with refreshments followed.

The Corpus Christi, Tex. Chapter sponsored a field trip to Victoria Jan. 19. A dinner hour was held followed by an organ tour led by Rubin Frels, organ builder. Members were then entertained in the home of Mr. and Mrs. Frels who played a number for two pianos. Mr. Frels also demonstrated his harpsichord. Refreshments were served during the showing of slides of European organs with commentary by Mr. Frels.  
GERALDINE RUSSELL

## Dallas

The January meeting of the Dallas Chapter was postponed from Jan. 22 to Jan. 26 because of hazardous driving conditions caused by ice and snow. The program of this annual ministers night was a panel discussion, Church Music from the Pulpit, Choir Loft, Pew which proved interesting and enlightening. John Newall was moderator, the Rev. Benjamin Harrison represented the clergy, Dr. Eugene Ellsworth organists and choir directors and Harold Adams the layman.

The Dec. 11 meeting was at the City Temple. Dinner was served by ladies of the church. The program was given by the bell choir of the Tyler Street Methodist Church directed by a chapter member, the Rev. T. J. Barcafer. The choir of the host church sang a program of Christmas music directed by Florence Brush.  
WINIFRED BEDFORD

## Houston

The Houston, Tex. Chapter sponsored a concert of music for organ and instruments Jan. 22 at the First Presbyterian Church. The following program was played: Kathryn Ault—Concerto 5 in F major, Handel; Piece in Free Form, Langlais; Charles Pabor—Sonatas for organ and strings in C major, K 336, E flat K 67 and C major K 328, Mozart; Robert Bennett—Concerto in G minor, Poulenc. William Barnard was conductor. Strings and timpani assisted.

## Alamo

An after-Christmas meeting and dinner was held by the Alamo Chapter Dec. 29 at the home of Donna Mae Perry, San Antonio, Tex. Following dinner and discussion of Christmas musical activities Mrs. Howard P. Conwell showed slides and pictures taken on a recent European trip.  
EDWIN C. BREEZE

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# News of the American Guild of Organists—Continued

## Texarkana

The Texarkana Chapter met Jan. 20 at St. James Episcopal Church. David Ogle gave the talk How the Organ Became an Integral Part of the Church. Irene Pelley played: Prelude in A minor, Handel; Vivace and Allegro, Concerto Grosso 8, Corelli; Kyrie Eleison, Karg-Elert; Homage to Perotin, Roberts. How Brightly Gleams the Morning Star, Buxtehude and Finale, Symphony 1, Vierne, were played by Wendell Blake.

DOROTHY ELDER

## Los Angeles

The Los Angeles, Cal. Chapter met for dinner Jan. 8 at the University of Southern California with Dean Brown presiding. Esther Prud'homme read names of 17 new members and introduced those who were present. Dr. James Vail told of a placement service at the university for church musicians in the area. The following program with Dr. Irene Robertson at the organ was the third in a festival of contemporary music sponsored by the school of music: Entrata Festiva for organ and brass, Peeters; Cortège for organ and brass, Litaize; Sonata, Schroeder; Sonata da Chiesa for trumpet and organ, Gagnebin; Passacaglia, Tagliavini; Three Sacred Songs for alto, oboe and organ, Badings; Capriccio, Bijster; Partita for English horn and organ, Koetsier; Petite Suite for organ, Milhaud.

The chapter met Feb. 5 at the First Methodist Church, Santa Monica. After dinner Dean Rayner Brown introduced Gene Driskill, national convention chairman who gave a summary of the work of the various committees and also suggested things for members of the chapter to do to insure the success of the convention. Norgerto Guinaldo played numbers by Scheidt, Bach, Franck and Ginastera.

IRENE B. PIERSON

## Pasadena and Valley Districts

The monthly dinner meeting of the Pasadena and Valley Districts Chapter was held Jan. 8 at the Holliston Avenue Methodist Church, Pasadena. Dean Martha Farr introduced Ladd Thomas, program chairman, who presided. Guests of the evening were members of the student group from Occidental College and their president Harold Dougherty who spoke briefly on the aims and work of the group. Clarence Mader, national convention program chairman, spoke about some of the events to take place at the convention in July. The Rev. N. Robert Kesler, host minister, spoke on the subject All to the Glory of God. Lowell V. Lacey and Thomas Murray, both young students, played the program listed in the recital section.

GAYLORD B. CARTER

## Riverside-San Bernardino

The Riverside-San Bernardino Chapter sponsored its annual organ and instruments concert Jan. 14 at the Calvary Presbyterian Church, Riverside, Cal. The program: Entrata Festiva, Peeters; Psalms 19 and 18, Marcello — John Schneider, organ; The Shepherds at the Manger, Liszt-Dickinson; The Sleep of the Infant Jesus, Busser — Malcolm Benson, organ; Praise to the Lord, the Almighty, Bunjes — Kathryn K. James, organ; Sonata for Recorder and Organ, Don Stone — Dorothy Hester, organ; Jesu, Lead My Footsteps, Bach-Derick — Robert Derick, organ; Five pieces for Violin and Organ, Schroeder — Phillip Dodson, organ; Poeme Héroïque, Dupré — Margret Bray, organ and William B. Blanchard, conductor. Strings, brass, timpani, harp, flutes and recorder assisted.

A. THOMAS TALBERT

## San Diego

The San Diego Chapter met Feb. 5 at the First Methodist Church, La Mesa, Cal. Host Robert Cooper directed the chancel choir in a choir sermon demonstrating the history of church music. The choir sang excerpts from music sung on Sunday mornings and Dr. Herschel Ledgpath gave the narration. The chapel choir demonstrated a set of handbells with several numbers. Loella Cole, organist, played a solo. The choir ended the program with In the Year that King Uzziah Died, Williams.

HELEN F. HARTLEY

## Santa Barbara

The Santa Barbara, Cal. Chapter met Jan. 30 at the First Methodist Church for a dinner meeting. Dr. Leslie Spelman, FAGO, regional chairman, University of Redlands, spoke of the service playing certificate and the AAGO. Both performance and theory portions were fully explained and demonstrated.

MARION WALSER

## Chico

The Chico, Cal. Chapter met Jan. 15 for a meeting devoted to a choral music reading clinic held at the Trinity Methodist Church. G. Max Williamson, host, was in charge of the clinic which was attended by more than 50 directors and representatives from their respective choirs. The well-balanced choir read through one or two anthems with each director — the anthems being selected by the directors from their libraries. Both singers and directors were unanimous in their enthusiasm for the clinic experience. Refreshments were served by chapter members on the committee headed by Dean Marjorie Williamson.

CHARLES VAN BRONKHORST

## Contra Costa

The Contra Costa County Chapter met Jan. 22 at the Danville Presbyterian Church. After Dean Lois Lynn Hardy opened a short business meeting and welcomed all present it was announced that Frederick Freeman, dean emeritus, had passed away Jan. 20 and a moment of silence was observed after a short "in memoriam" of his activities was read by the registrar. A symposium on wedding and funeral music was conducted by the following panel of organists and vocalist: Dawn Davis, Thelma Vandevort, Lillian Burford, Grace Vigren and Mary Jane Jossey, soprano. Mrs. Jossey and Mrs. Burford performed musical examples. Marvin Workinger arranged a display of wedding and funeral music as well as Easter numbers. Refreshments were served after the program.

META S. LEACH

## San Jose

The San Jose, Cal. Chapter met Jan. 20 at the Trinity Episcopal Church with one of the largest attendances so far. William Erlendson discussed Early Polyphonic Music and Its Use in the Modern Church. Announcement was made that the chapter will be host chapter for the regional convention June 1963.

DOROTHEA MILLER

## Long Beach

The Long Beach, Cal. Chapter met Jan. 2 at the First Baptist Church. After a dinner Dorothy Bembridge, Sam Posthuma, Carol Dana and Dr. Peter Slack participated in the program.

MABEL PERSONS

## San Joaquin Valley

The San Joaquin Valley Chapter met Jan. 21 at St. James Cathedral for a preview in preparation for the Jan. 28 David Craighead recital, conducted by Richard Galloway. Plans were made for the Jane Keene and Ronald Huntington programs as part of the related arts series.

JEWELL WOOSLEY

## Spokane

The Spokane, Wash. Chapter sponsored the Mount St. Michel's choir in a concert of Christmas music Dec. 17 at St. Charles Parish. A reception followed in the parish hall.

The chapter met Jan. 21 with Dean Don Gorman presiding over the meeting. Plans for the Marilyn Mason recital in April were discussed. The members voted to support the organ division of the Greater Spokane Music Festival with a cash award to the winner. Following the meeting George Scott and Robert Kee played three concertos for two organs by Soler. Their program is on the recital pages.

FLORENCE THOMPSON

## Portland

The Portland, Ore. Chapter met Dec. 8 for a Christmas party at the home of Dr. D. Deane Hutchison. Members inspected his three-manual Kimball. Laurie Pratt's "Classic Chorale" group, accompanied by Catherine Dano Miller, sang seasonal numbers and an exchange of gifts followed.

The chapter met Jan. 12 at the civic auditorium for the annual minister-member banquet. Dinner music was supplied by harpist Marion Fouse. Howard Backlund, past-dean, was toastmaster. Hugh Ewart, concert master with the Portland Symphony, accompanied by Mrs. L. Edwin Beach, played several numbers. Speaker for the evening was Dr. John Berry, Pacific University. Catharine G. Alexander was chairman of the banquet committee and the decorations were supplied by Betty Ashton.

ROBERT L. MCCOY

## Eugene

The Eugene, Ore. Chapter met Jan. 9 at the Central Presbyterian Church. Host Albert Wagner played Chorale in B minor, Franck. Gloria Johnson played Cortège and Litany, Dupré. Bach's Lord Jesus Christ with Us Abide and Edmundson's From Heaven Above to Earth I Come were played by Shirley Berg. After a brief business meeting refreshments were served by Rose Stromquist, Miss Johnson and Mr. Wagner.

MARGARET GRAEFF

## Seattle

The Seattle Chapter met Jan. 8 at the Westminster Presbyterian Church. Richard Alden, University of Washington, gave an illustrated lecture on historic and contemporary trends in church architecture. Plans were announced for the annual chapter banquet and the Feb. 23 George Markey recital. The meeting was adjourned to a coffee hour.

GWEN FISHER

## Tacoma

A lecture demonstration by Edward A. Hansen, AAGO, Seattle, was featured at the January meeting of the Tacoma, Wash. Chapter. Repertoire suitable for the Lenten and Easter seasons was discussed along with other aspects of service playing. An informal hour followed the brief business meeting.

MRS. A. C. ADAMS

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*All correspondence should be directed to the general secretary*

### Brantford

The Brantford Centre met Jan. 20 at the Wesley United Church with Gordon Morrall as host. The recently installed Pels organ was the topic of Mr. Morrall's address to the group. The speaker compared the old organ to the new instrument. Wilfrid Woolhouse, AAGO, played: Concerto 1, Bach; La Jeunesse, Loelliet; Incarnatus, Bruckner; Allegro Vivace, Symphony 5, Widor. A business meeting followed at which members were reminded of the February Langlais recital. Patricia Keen and her committee served coffee bringing to a conclusion a very pleasant evening.

MARION M. CROZIER

### Toronto

The first scheduled event in 1962 drew a large number of members of the Toronto Centre to Bloor Street United Church Jan. 17. The meeting supplanted the usual New Year's party and began with a banquet in the church parlors. Most of the evening was devoted to a panel discussion centered about the theme of Plain Living and High Thinking. Sir Ernest MacMillan was the moderator and the panel members included David Ouchterlony, Dr. Victor Graham, John Weatherseed, John Hodgins, John Widgwick and John Hooper. Most of the topics common to such occasions (selection of hymns, wedding music, etc.) were dealt with in a very witty manner. The vote of thanks was tendered by Ronald Woolard.

JOHN DEDRICK

### Sarnia

The third annual clergy-organist dinner sponsored by the Sarnia Centre and the Port Huron, Mich. AGO Chapter was held Jan. 13 at St. Bartholomew's Anglican Church. Graham Steed, Windsor, gave a lively and provocative talk. He maintained that it is the duty of every organist to crusade against the shocking state of church music on this continent. The talk was followed by a long question and discussion period.

DAVID YOUNG

### Vancouver

The Vancouver Centre held its first meeting of the year Jan. 6 at the Ryerson Memorial Centre. Several members brought sets of Christmas anthems or carols and, in turn, directed the assembled company in the singing of them. Those with anthems to direct were: Joan Anderson, Horace Fowler, Burton Kurth, David Rogers, Morris Dean, Gordon Atkinson and Ernie Williams. The singing was greatly improved by the presence of quite a number of choir members. In discussion of the evening's activities during refreshments it was agreed that the time had been enjoyably and profitably spent.



Anton Heiller, renowned Viennese organist, will climax a summer on our side of the Atlantic, by being the foreign guest star of the convention of the Royal Canadian College of Organists.

The annual national meeting of the great boreal segment of the North American brotherhood of church musicians will be held this year in London, Ont. Aug. 28, 29 and 30.

Some of the other highlights so far announced include: the traditional College service with academic procession; a concert of Canadian works for organ and string orchestra; a recital by Gordon D. Jeffery, national registrar; a choral workshop directed by Lloyd Bradshaw, conductor of the Festival Singers; a concert of French Renaissance music by the London Singers directed by George Black and with commentary by Dr. W. K. Ferguson, and the recital of examination pieces which performs such an important function.

William Wickett, FCCO, is chairman of the convention committee.

### Hamilton

The Hamilton Centre sponsored Keith Hopkins, FCCO, in recital Jan. 29 at St. James United Church, Watertown, Ont. This was one of the events taking place under the direction of Kathleen Branigan, host organist, in connection with the installation of the new two-manual Casavant organ. Mr. Hopkins' recital: Diferencias, Cabezon; Prelude, Fugue and Chaconne and From God I Ne'er Will Turn, Buxtehude; Good News from Heaven, Pachelbel; Sleepers Awake, Krebs; Deeply My Soul Doth Long and Toccata and Fugue in D minor, Bach; Air with Variations, Handel; Greensleeves, Wright; The Modal Trumpet, Karam; O Traurigkeit, Willan; Carillon, Vierne. The choir provided a reception following the recital.

NORMA PLUMMER

### Victoria

The focal point of the Jan. 20 meeting of the Victoria Centre was the little one-manual West Gallery organ of Christ Church Cathedral. Catherine Shore demonstrated the 100-year old organ as a solo instrument in four 18th-century pieces. Three other numbers with Richard Proudman at the main organ showed it in the role of an antiphonal division. It took the part of an accompanimental instrument in Vaughan Williams' Five Mystical Songs with the cathedral choir and piano. After this public recital members heard Hugo Spilker describe his work in restoring the historic organ. Refreshments were served afterwards.

DAVID PALMER

### Kitchener

The Kitchener Centre held its Dec. 16 meeting at the Anglican Church of the Holy Saviour, Waterloo. Members enjoyed a turkey dinner served in the church hall. Following dinner Robert St. Marie played selections from his collection of stereophonic organ and choral records.

This year members usually active with an RCCO carol festival sat back and took it easy while schools and other groups took up most of the rehearsal time. The centre may be back with its junior choir carol festival next year.

ROBERT ST. MARIE

### Peterborough

The Peterborough Centre sponsored H. John Harris, FRCO, in a recital Jan. 13 at the All Saints' Anglican Church. His program: Prelude and Fugue in B minor, Der Tag, der ist so freudenreich, O Mensch, bewein' dein' Sunde gross and Heut' triumphiret Gottes Sohn, Bach; Choral Song and Fugue, Wesley; Ayre and Gavot, Arne; Paean, Whitlock; Pastorale and Pièce Héroïque, Franck.

The centre met Jan. 27 at the Trinity United Church for a survey on organ and choral church music illustrated by recordings and lectures by James Hopkirk and Robert Wight. Mrs. Garland expressed thanks to the two speakers.

ROBERT JOHNSON

### Pembroke

The Jan. 13 meeting of the Pembroke Centre was held at the home of Mr. and Mrs. F. C. Chadwick. A lively discussion was held regarding the aesthetic values of richly finished organ cases as compared with modern unenclosed organs. A. L. Stephen led members in an anthem fest, using unfamiliar works as well as his own organ and choral setting of Psalm 150.

FRED C. CHADWICK

### London

The London Centre held its annual dinner Jan. 31 at the Elmood Avenue Presbyterian Church. National President Henry Rosevear was the featured speaker. He gave a stimulating talk on the College and Our Work, and wished the centre every success in the national convention to be held in London in August. T. C. Chattoe, E. Terry and I. S. Blake proposed toasts to the Queen, the College and the ladies. Chairman W. H. Wicket presided over the meeting.

The centre held a business meeting Jan. 7 at the Church of St. John the Evangelist.

MARGARET NEEDHAM

### St. Catharines

The St. Catharines Centre met Jan. 28 at the Welland Avenue United Church to hear a travel talk on France, Austria, Switzerland and Italy by Dr. L. C. Swan, illustrated by colored slides. Tentative plans were made for a massed choir performance in aid of St. Paul Street United Church, recently gutted by a disastrous fire.

GORDON KAY

## LITTLE'S CANTATA SERIES CONTINUES THROUGH EASTER

George Little's Bach cantata series at the Erskine and American United Church, Montreal, included Cantata 102, Lord, with Thine Eyes Thou Seekest, Feb. 4 with the choir and chamber orchestra of the church assisted by the choir of the Fairmount-St. Giles United Church. Cantata 146, We Must Through Tribulation, will be heard March 4, and this year's series will close Easter Sunday, April 22 with Cantata 66, Rejoice Your Hearts.

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## New for Organ

The stack of organ music this month is not a tall one but its content is certainly up to standard.

Partly because of the impending season, but mostly because of the size and interest of the work, we mention first Seth Bingham's new fantasy on Easter themes, *He Is Risen* (H. W. Gray). A large work with many virtuoso opportunities, it is registered with minute detail. All its thematic material is familiar and recognizable throughout its skillful manipulation and the architecture is clear and easy to follow. Russell Green's *Fantasy on St. Theodulph* (All Glory, Laud and Honor) would be equally appropriate for Palm Sunday. This is a fairly difficult piece with a good deal of character which should have considerable appeal.

Two valuable volumes from Hinrichsen, available from C. F. Peters, contain two-staff realizations by Alan Booth of extracts from a source of almost unique historic importance: *The Buxheimer Orgelbuch* of the 15th century. Most serious teachers these days try to acquaint their students with the whole range of organ music and such editings as these are important tools for use in this task.

Number 18 in Novello's Early Organ Music series is Maurice Greene's *Voluntary 13* edited by Walter Emery — a good example of this early 18th-century style which many will use both for service and for programs. Arthur Wills' *Deo Gratias* is a brilliant piece with a running 16th note figuration suitable for a festival service or a recital.

Herman Berlinski has long since shown that he has a new flavor to add to music for the organ and his new *Three Preludes for the Festivals* (Tabernacles, Passover, Pentecost) are further evidence. All three of these will appear as often on recitals as in their intended place in Jewish services. Mercury is the publisher.

H. T. FitzSimons has just issued *Joy*

*Cometh in the Morning* by W. A. Goldsworthy which combines three separate thematic ideas into a pleasant and not difficult piece.

Dieter Schmeel's *Passacaglia* (Breitkopf and Härtel available through Associated Music Publishers) is an ingenious set of variations on five measures of the beginning of the *Aus tiefer Not* chorale. The latter part requires nimble fingers.

An *Intrada* by Sibelius came as a surprise to us from Southern Music. We were unaware that the great Finn had written for our instrument. The dignified work is not exactly organistic but would certainly be worth having and playing on various occasions. Southern also has a pleasant, light but inventive little *Andantino* by Richard Arnell.

—FC

## Sacred Songs

A few sacred songs have reached us recently. The solo (and we feel *fortunately*) seems to be playing an ever lessening part in our worship services, except of course in those few churches where choral music is not an accepted ingredient.

Carl F. Mueller has done a simple, pleasant accompaniment to the tune *Crimond* with the Scottish Psalter words *The Lord's My Shepherd* (Carl Fischer). It comes for medium or high voice and in three choral voicings.

Gordon Young's *Entreat Me Not to Leave Thee* (Galaxy) is an easy, natural setting of the familiar text from *Ruth*. Its narrow range makes its single key useful for all but low voices.

Walter E. Buszin has provided an English text for Anton Bruckner's *Jesus, Redeemer, Our Loving Savior* (C. F. Peters). The song covers a very wide range in reaching its climax and thus comes in a choice of two keys. The organ accompaniment is largely of a sustained character.

—FC

HAROLD FLAMMER, Inc. now operates Choral Press, Inc. Noble Cain will continue as editor.

## LOOP SERIES, 1ST IN YEARS, HEARD IN CHICAGO CHURCH

The first regular series of organ recitals within Chicago's famed Loop in the many years since the old Kimball Hall organ was sold and removed from its original home, are under way at St. Peter's Church, one of the few churches left in the area.

The three-manual Reuter at St. Peter's has been used for several visiting recitalists since its installation some seven years ago, but this is its first monthly recital series.

The plan was conceived by Father Fidelis Smith, OFM, PhD, of the schools of music and philosophy of DePaul University. The university school of music and the Chicago AGO Chapter are co-operating with the church in sponsoring and publicizing the programs.

Appropriately, Dean Robert Lodine, MusD, FAGO, of the Chicago Chapter played the opening recital Dec. 17. Herman Pedtke of the DePaul faculty played Jan. 21 and Dr. Arthur Becker, AAGO, dean of the DePaul school of music played Feb. 18.

Dr. Edward Eigenschenck, American Conservatory and Rosary College, will be the March 18 recitalist playing Drischner, Frescobaldi, Saint-Saëns, Schroeder, Smith and Vierne.

Sister Theophane, OSF, PhD, FAGO, Alverno College, Milwaukee, will be the Palm Sunday recitalist featuring the Dupré Stations of the Cross. Dr. Rudolph Kremer, Cornell University, will close the series May 20.

RICHARD ELLSASSER'S March dates are Big Spring, Tex. (4,5,6), Beaumont, Tex. (8,9), Tulsa, Okla. (11,12), Ames, Iowa (14) and Mount Pleasant, Mich. (20). In Texas and Oklahoma symphony appearances he will play concertos by Hanson, Guilmant and Don Gillis.

DR. LOTHAR KLEIN has joined the staff of Schmitt, Hall & McCreary, Minneapolis, as music editor. Study in Germany, wide experience in music education at the University of Minnesota, radio, television and newspaper columns contribute to his background.

# Oxford

CHURCH MUSIC

## WILLIAM WALTON

Sir William Walton celebrates his 60th birthday on March 29, 1962. His perennial successes *Belshazzar's Feast*, *Troilus and Cressida*, the 2 symphonies, and his many other symphonic works have won him his unquestioned place as the leading British composer of his generation. Oxford University Press has been privileged to be the publisher of all Walton's works.

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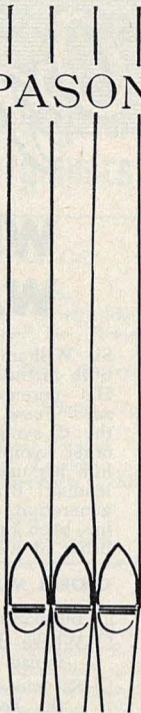
## FIRST PRESBYTERIAN CHURCH

UTICA, N.Y.

THE ANCILLARY ORGAN







The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication and do not necessarily reflect official policies or points of view of the elected officers of either the American Guild of Organists or the Royal Canadian College of Organists and should not be construed as such.

### Anniversaries

Anniversaries can be pleasant reminders of the beginnings of things. A couple of years ago this journal celebrated its golden anniversary with a, for us, very ambitious issue. The very seasons in our church calendar are thought of as anniversaries of events in the life of Jesus.

Several of our national holidays are anniversaries of the birth of our great men — two in the month just past. Birthdays are happy reminders both in the histories of men no longer living and in the lives of living men. This month we call attention to two men who have had a lasting influence on organists and organ music in America.

Alexandre Guilmant must have been a fabulous player, by any standards. No organist of his time played more widely or to greater acclaim. As a teacher and a scholar, his influence is still felt throughout the world, for two generations of organists from all countries owed their skills and their ideals to him.

Marcel Dupré, one of the last of the illustrious Guilmant family of students, has written us a warm personal tribute to the great man and Guilmant's granddaughter has loaned us some pictures new to our pages.

The American Guild of Organists owes S. Lewis Elmer a great debt for his superb organizational skill in his fifteen years as its head and for his continuing counsel since his retirement. We have asked George Mead to help us take appropriate notice of Dr. Elmer's 85th birthday occurring this month. Guild chapters the country over will recall with singular pleasure and gratitude his many visits which were so effective in extending the influence of our national organization and stimulating its three-fold growth.

May the organ world continue to be inspired and guided by such men as these!

### Ivory Tower

Martin E. Marty, associate editor of *Christian Century*, in warning clergy of the occupational disease of preaching to themselves instead of to their congregation, points out that "the clergy take their sermons far more seriously than do their pew-holders."

How many organists do you know equally or more guilty of the same withdrawal symptoms? Catch an average (is there such a thing?) church-goer unawares — preferably not in your own church — and get him to open up about the music. Then ask yourself how applicable his reactions could be to the inner sanctums of your own little citadel. There is no more wholesome way to start a cleansing self-inventory.

Clergy and musicians, we think, are nearly as apt to underestimate the tastes, interests and capacities of congregations as they are to overestimate them. The point is, too often, that they ignore them with a "father knows best" attitude. Not you, you say? Hmmm . . .

We have had indications of cases where clergy and music ministry shared the same ivory tower, beautifully complementing each other — or so they thought — yet completely bypassing the understanding and the needs of the paying customers.

This is not to say that any church musician should ever kowtow to the depths of music choice found to some degree in almost any group of people, whether in a congregation or anywhere else. It is the church musician's role to educate and to uplift as well as to provide inspiration and comfort.

But he can't do this if he loses his line of communication and looks down his nose at and thinks of his listeners (as one well-known virtuoso has been heard to brag he does!) as "slobs."

### Spring Chores

Only a little more than a fortnight after this issue has reached its readers on the North American continent, the blessed season we call Spring will be officially upon us. Certainly there never has been a season which will be greeted with more enthusiasm, for this has been a long, hard winter over much of the vast reaches of this great body of land.

As usual, we recommend pruning (choral and organ libraries) to remove dead wood and promote new growth, ploughing some new ground in the west 40 of repertoire, setting the furrows a little straighter, planting the seeds (of good church music) a little deeper than ever before, and fertilizing them even more richly (with loving care and plain hard work) than ever before.

Certainly your livestock (choirs?) will need very special attention this time of year and your farm buildings (choir rooms?) will need repairs and a coat of paint (we don't recommend whitewash!)

Perhaps your county agent, (AGO chapter?) has arranged some "short courses" (master classes?) you won't want to miss. If not, you will want to read your Department of Agriculture bulletins (THE DIAPASON?) with special care because in these days of highly competitive agriculture you won't want to be left behind.

Be glad you have such a productive field in which to do your work.

### Every Valley

It has struck us suddenly how many chapters of the American Guild of Organists have the word "valley" in their names. Our count is 16, or roughly six per cent of all our chapters. They range from Cape Fear Valley in North Carolina to Walla Walla Valley in Washington, and from Merrimack Valley in Massachusetts to San Joaquin Valley in California.

Indiana Chapters occupy more valleys than those of any other state, with three: St. Joseph Valley, Wabash Valley and Whitewater Valley. Pennsylvania's Lehigh Valley makes us think of railroads but North Dakota's Red River Valley urges us to burst into song.

Several other "valleys" are also named for rivers: Saginaw Valley in Michigan, Central Hudson Valley in New York, Chippewa Valley in Wisconsin and Illinois River Valley whose activities rarely reach our pages.

Cumberland Valley in Maryland and Northern Valley in New Jersey apparently do not borrow their names from rivers. Nor does the Pasadena and Valley Districts Chapter in California, one of our three hosts for what promises to be a record-breaking "international" AGO convention next summer. We hope, by the way, that every "valley" chapter shall be (no, not exalted!) represented and that the host "valley" chapter will take some special recognition of them.

Civilization, they tell us, has always followed the valleys — up the rivers on every kind of craft, along the banks by every kind of transportation or on foot. The influence of the Guild seems to have followed the same pattern.

### Netherlands Chamber Choir

No matter which side of the Atlantic one hears the Netherlands Chamber Choir or whether they sing sacred, secular or folk songs or even in opera (as in the Holland Festival last summer) they still sound different and, we think, better than any other choir in their league. And for this we feel that Felix de Nobel is almost completely responsible.

A widely varied program Feb. 7 drew a large crowd to Simpson theater in Chicago's Museum of Natural History and the ability to make French music sound French, old music sound old, new music sound new and all music sound vital and beautiful excited one of the most vocal responses we have ever heard for a choir. Mr. de Nobel's suavity and charm made even introductory remarks palatable.

The opening group of Clemens non Papa, Brumel, Compere and Lassus was followed by a group of five Elizabethan madrigals and the Palestrina Stabat Mater.

After the intermission came Samuel Barber's setting of three Reincarnations by James Stephens, a stunning *La Nuit* by Anthon Van der Horst and a gay, informal performance of the Three Chansons of Ravel.

The choir could have sung at least twice the three folksong encores which we heard. —FC

### Langlais in Chicago

A good organ with no problems and the feel he must sense of playing for a large, friendly audience must have played a great part in stimulating Jean Langlais Feb. 6 to by far the best playing we have heard him do. The organ was the brilliant Aeolian-Skinner in St. Paul's United Church of Christ, and the crowd was attracted by a program on the series which the church itself sponsors.

The major numbers were the Franck Pastorale played almost too freely but with great warmth and a rather fast but big-style performance of the Bach E flat prelude from *Clavierübung*, book 3.

Expected authentic style was almost equally present in the early music (*Dandrieu Offertoire sur les Grands Jeux* and four Pachelbel *Magnificat* verses) and in Mr. Langlais' own music. The familiar *Arabesque* on the Flutes led off, followed by two sections of his new American Suite. Boys Town is pleasantly warm and innocuous but Storm in Florida is, to us, entirely too reminiscent of the palmy days of the great movie palace. But both will be popular.

Hand Free by Richard Ross and a listenable improvisation on Kyrie themes completed the program. —FC

A FESTIVAL OF MUSIC by Randall Thompson was performed Jan. 21 at the First Presbyterian Church, Vineland, N.J. The church choir directed by Walter D. Ross was joined by the Glassboro College concert choir directed by Clarence Miller with George Decker at the organ.

### Looking Back into the Past

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

Three business firms in Portland, Ore. offered a pipe organ to the church winning the largest number of votes in a church popularity contest. Trinity Methodist was the winner

The Union Pacific and Burlington railroads agreed to give \$50,000 to the city of Denver, Colo. to install an organ in the city's auditorium in return for the rights to lay tracks on Market Street

Palmer Christian gave a recital in memory of his teacher, Alexandre Guilmant, Feb. 18 at St. James Church, Chicago

Chester H. Beebe, secretary of the National Association of Organists, became director of the Hope-Jones Unit Orchestra School, Brooklyn

M. P. Möller completed 149 organs in the year 1911

A Guild service Feb. 14 at New York's Cathedral of St. John the Divine had Mark Andrews, Frederick Schlieder and Miles Farrow as organists

*Twenty-five years ago these events made news in the March 1937 issue —*

More than 150 registered for the Northwestern University fifth annual church music conference

A total of 479 organs valued at \$1,438,454 was the best the depression year of 1935 could offer, according to the Department of Commerce Feb. 1 report. This compared with 1,799 in 1929 with a value of \$11,153,383

The Pilcher organ factory in Louisville, Ky. was recovering from severe flood damage

Events were announced for the AGO national convention June 14-17 in Cincinnati

Dr. R. Huntington Woodman celebrated his 76th birthday, 63 years as an organist and 57 as organist-choirmaster of the First Presbyterian Church, Brooklyn.

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

More than 2,000 attended a memorial service for Powell Weaver at the First Baptist Church, Kansas City, Mo.

Robert Noehren was guest lecturer and recitalist at the Northwestern University midwinter conference on church music

J. Edgar Weede was honored for 50 years of service *without pay* as organist and choirmaster of the High Street Methodist Church, Franklin, Va.

The John Wanamaker store in Philadelphia announced its Lenten series of organ and choral programs

Charles A. Sheldon, prominent Atlanta organist and organ designer, died Feb. 10

### Craighead at Rockefeller

Veteran Chicago organists could not recall when the big Ernest M. Skinner organ in Rockefeller chapel, University of Chicago, was ever played with as successful exploitation of its good points and veiling of its weaknesses. This sort of high praise summarizes opinion at the reception which followed David Craighead's recital Jan. 22, the second well-attended recital in the Chicago AGO Chapter's strong series this season.

A more successful Franck performance than Mr. Craighead's of *Grande Pièce Symphonique* would be hard to come by. Two sets of variations, Bach's partita on *O Gott, du frommer Gott* and Van der Horst's on *Psalm 8* were especially notable for ingenious registration, direct musical communication and a clear sense of architecture. The organ provided some genuine excitement in two sections (*Alleluia* and *Outburst of Joy*) from Messiaen's *Ascension* suite. The old action is hardly crisp enough to compete on the *Soler Concerto 3* with the Biggs-Pinkham record but even on this it sounded years younger than it often has.

The recital's effect showed itself in a good attendance at the well-organized workshop the following day. —FC



## Letters to the Editor

Rienstra on Beranek

Morristown, N.J., Jan. 20, 1962 —  
Dear Editor:

Dr. Beranek's article, *Some Aspects of Concert Hall Acoustics* in the December issue is very interesting and enlightening. An important point to note is the relative importance of reverberation time. Heretofore reverberation time had been considered the all-important phase of auditorium acoustics. Reverberation being "the sound that persists in an enclosed space, as a result of repeated reflection or scattering" has a direct influence on most of the items mentioned by Dr. Beranek. Reverberation time being the time in seconds for the sound to decrease 60 db directly affects only liveness, warmth and loudness or only 36 points out of 100 total.\*\*\*

The attributes of Dr. Beranek apply strictly to concert halls. As senior member of the firm Bolt, Beranek and Newman (Dr. Bolt is now with the National Science Foundation in Washington, D.C.) Dr. Beranek has facilities for determining quantitatively the items he mentioned. As for church acoustics the items should be reevaluated.\*\*\*

Concert hall characteristics can be determined quite closely because music is the main consideration. Churches on the other hand have to consider speech of equal importance to the music. Also the music demands more reverberation time than music in a concert hall.\*\*\* Good speech intelligibility and enhanced music can be obtained from the same acoustics if all the items are achieved and this without the aid of sound reinforcement except in very large auditoriums.

The item *intimacy* deserves particular attention. Intimacy must be obtained in church acoustics as well as in concert hall acoustics. However, two other items to consider are remoteness and musical enhancement. Remoteness does not mean loneliness; rather it connotes distance or a distant ethereal effect. Remoteness and enhancement are associated with certain types of reverberation. Therefore these types are the desirable ones within subjective limits. While intimacy requires small angles of reflected to direct sound, remoteness results in greater randomness of these angles. It is therefore quite possible that instead of a uniform decay rate of sound which acousticians have tried to obtain that two different decay rates may be desirable as recent listening tests have indicated. Since all remaining of Dr. Beranek's items apply to church acoustics and with the same importance, the added items must be obtained by reducing intimacy. A suggested valuation might be for churches 30% intimacy and 10% remoteness and musical enhancement. Since remoteness and enhancement are related to reverberation time the suggested values would bring the total for reverberation time items to 46, a more natural value for churches.

It is now possible to design the acoustics of an auditorium, submit this design information to a computer and listen to a recording as if made in a room designed according to the information submitted to the computer. Since listening is the final criterion for good or bad acoustics, the design can be readily changed and the process repeated until accepted acoustics are obtained.

Dr. Beranek's attributes are a very helpful contribution to the subject of auditorium acoustics. The point to note is that factors other than reverberation time also determine the acoustics of rooms.

ALBERT R. RIENSTRA

### PIUS X CHOIR, CANTICUM MUSICUM PERFORM MASS

Members of the Pius X Choir of Manhattanville College of the Sacred Heart, Purchase, N.Y. joined with the chamber group, Canticum Musicum, Feb. 9 at Carnegie Recital Hall for a performance of Guillaume de Machaut's *La Messe de Notre Dame*, believed the first setting of the ordinary of the mass by a single composer and perhaps the crowning musical work of the Middle Ages. Viola da gamba, recorders, krumphorns, shawn and basson were used in the program which also included music from 15th and 16th century Spain and 14th, 15th and 16th century Italy. Thaddeus Cykowski was director.

### BAROQUE CONCERT HEARD IN NORTH DAKOTA SCHOOL

A concert of Baroque music was heard Nov. 12-13 in St. Paul's Chapel, North Dakota State University, Fargo. A 16-voice choral group with a trio of strings, harpsichord and the Rev. Allan Nilles at the organ was directed by William J. Weiler in a program embracing Pachelbel, Lotti, Tomkins, Schein, Carissimi, Schütz, Frescobaldi, Corelli, Buxtehude, Graun, Handel and Bach.

### Another Engineer Speaks Up

Lincoln, Neb. Jan. 15, 1962 —  
Dear Sir:

For several months everyone from engineers to organists has plunged into print via your journal in ingenious efforts to prove that the well-constructed tracker organ with a decent complement of basic stops, mutations, mixtures and reeds which are musically voiced is either archaic, inadequate, sheer superstition, slow or un-American. These articles and letters have ranged from rhetorical diatribe through supposedly humorous satire to tables and charts of measurements which purport to relate to truth. One person attempts to prove that the art of music cannot be practiced on the organ because he has never found it; another attempts to prove that what one hears is impossible—rather like the engineer who proved the bumblebee cannot fly; a third asserts that organ music cannot be played on an organ with beautiful sounding pipes, but must have ranks with suitable 19th century names; a fourth hopes that a truly musical organ of any character will never be built because it would not be a suitable compromise. Ad nauseam. (Since Latin seems to be the measure of the true organist!)

As one engineer to another, I should like to say to Mr. Pigott that I found his basic assumptions hilarious, his methods doubtful or erroneous (as I understand his explanation), and the scope of his work inadequate for the purpose at hand. To Mr. Frederic I wish to say that I feel that Mr. Noack honored him by giving his article a reply; in any case his subsequent rebuttal was in what I find to be rather unique taste. (If Mr. Frederic wishes to measure the value of the tracker organ by the humor he finds in a name, I suggest he try mine!) And to other musicians who may read your columns, may I plead that these digressions are highly irrelevant musically?

The point is that once having heard the true beauty of *all* of the old ranks (*not* just the principal choruses, but the marvelous open conical and stopped flutes, the beautiful singing gedackt forms, the bright or pastoral reeds, and the exquisite mutations) in their contrasting loveliness and in their incredible cohesion, it is impossible to be satisfied with the mere bellowing of some large machine. Having heard a Schnitger chorus, a Riepp flute, Flentrop kupperprinzipsals, Kuhn mutations or a Holtkamp wooden krummhorn, who can be happy with a hooting-Annie? Why would any musician ever be satisfied with anything less than a sensitive, well-balanced tracker action ONCE he has played a fine one? No doubt the "modern" organ can be built to yield nearly any sound one could desire (even unto the braying of Balaam's ass) and it can be made to issue from even the most remote corners of the church basement—or from the steeple, if necessary. But that is not the point, either. Nor that the organ can be made sufficiently loud to drown out thousands of restless, tormented listeners.

The point is — or should be — that the organ is a *musical* instrument; it is an integrated organism, the purpose of which is to produce sensitive musical sounds without standing between the musician and his music any more than is necessary. Further, it is vital that it be both honest and efficient, that the player should have to work harder to get more sound, and that the mechanism be compact; it is not necessary to attack and surround the listener with pipes in every direction.

A tracker-slider chest organ can be built and built even better today. (They *are* being, both in America and in Europe.) They are far more compact and generally more efficient, at least up to rather large instruments. The rapid *and* responsive action and tone are no mere delusion; they are actual and they can be heard and sensed by both player and listener. The distinctly more musical quality of low pressure pipes is obvious. As one musician, I find it distinctly satisfying not to have electrically amplified Stradivarius violins; gigantic overblown bassoons; orchestras of 5,000 men; screaming flutes of double, triple and quadruple length; and a vast mechanism of some 10,000 pipes cavorting effortlessly, rather like an elephant which has become a butterfly in a nightmare.

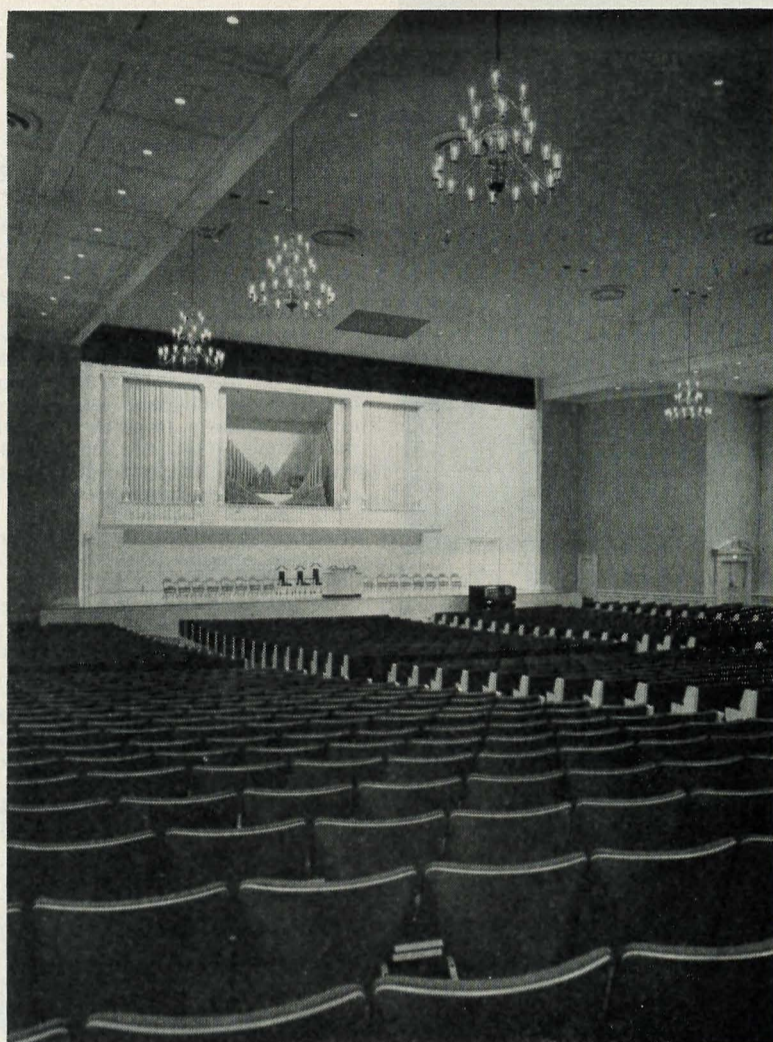
G. H. Butt, A.E.A.  
Associate Professor,  
School of Fine Arts  
University of Nebraska

### NEW GOEMANNE WORKS GETS FIRST PUBLIC HEARINGS

Noel Goemanne directed his choirs of boys and men in premier performances of his own *Missa Simplex* and *A Virgin Most Pure* at Christmas Eve mass at Our Lady Queen of Martyrs Church, Detroit.

His *Jubilate Deo*, commissioned by the choral society of St. Dominic's Church, Cleveland, will have its first presentation April 29 with the composer as guest organist.

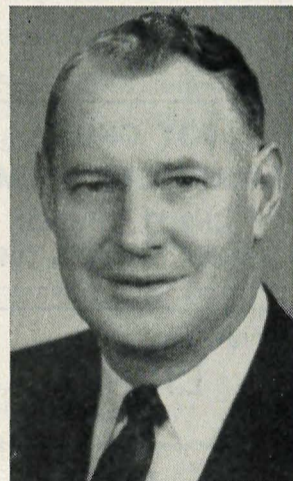
PARVIN TITUS conducted Stravinsky's *Symphony of Psalms* and Walton's *Belshazzar's Feast* Feb. 25 at Christ Church, Cincinnati; Britten's *Rejoice in the Lamb* and Dupré's *De Profundis* will be heard March 25.



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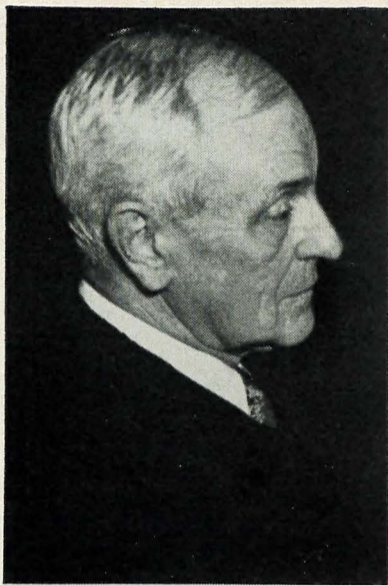
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Dr. Fred G. Ellis, organist of the Scottish Rite Temple for 40 years and organist at the First Presbyterian Church, Shreveport, La. from 1929 to 1949, died Jan. 19. He was a charter member of the North Louisiana Chapter and served for many years as its treasurer.

A resident of Shreveport since 1911, Dr. Ellis was graduated from the University of Western Ontario, London, Canada. He was a member of various local, state and national medical societies and was very active in the Masonic order.

**MILWAUKEE ORGANIST DIES AT 56; SERVED MAJOR POSTS**

Arthur Damkoehler, organist and choir director of the Hope Lutheran Church, Milwaukee, and an organ salesman, died suddenly of a heart attack Jan. 15. Since 1935 he has served several large Lutheran congregations in Milwaukee: St. Paul, Our Redeemer and Our Saviour.

A native of Preble, Ind. Mr. Damkoehler had played the organ since the age of 11. He is survived by his wife and three daughters, all of Milwaukee.

He had served the Milwaukee AGO Chapter in a number of capacities and at the time of his death was a member of the finance committee.

# NUNC DIMITTIS

**PROMINENT CALIFORNIAN PASSES AT WALNUT CREEK**

Thomas Frederick Freeman, FAGO, outstanding organist and teacher, died at his home in Walnut Creek, Cal. Jan. 20 at the age of 79. He was also a music columnist for 30 years.

A native of Canada, he studied in Berlin under Leopold Godowski. After moving to the Bay area, Mr. Freeman became a popular radio organist, broadcasting regularly from the Chapel of the Chimes, Oakland. He moved to Walnut Creek 40 years ago to engage in an active teaching career.

He was a past-dean of the San Francisco AGO Chapter and a founder and dean emeritus of the Contra Costa County Chapter.

He was the founder and a member of the Contra Costa County youth concerts and the Acalanes community concerts. He is survived by nieces and nephews.

Memorial services were held Feb. 3 at the First Unitarian Church, Oakland, where he had played for 25 years. Richard Purvis, Grace Cathedral, San Francisco, a friend of long standing, played.

**ACTIVE SOUTHERN CHAPTER CHARTER MEMBER DEAD AT 41**

Beth Boulton Rock, 41, charter member of the Muscle Shoals AGO Chapter died Jan. 27 at her home in Tuscumbia, Ala. She had served as assistant organist at the First Methodist Church, Tuscumbia, and director of the junior choir. She was often choir soloist and gave her talents to many church and community activities. She had held various offices in the AGO chapter and was elected treasurer for this year. She was on the faculty of Deshler high school at the onset of her illness.

Mrs. Rock is survived by her husband, two sons, a daughter, her mother, two brothers and a sister. Services were held in the church she had served with her former associate, Celeste Stanley, playing memorial music.

**SUB-ORGANIST OF WESTMINSTER ABBEY DIES GIVING RECITAL**

Dr. Osborne H. Peasgood, sub-organist at historic Westminster Abbey, died Jan. 25 at the age of 59. He was at a church playing a recital; he announced his last piece, Jeremiah Clarke's Trumpet Voluntary, played it, collapsed and died.

Dr. Osborne had served the Abbey ably since 1924.

Sir William McKie was recalled from his trip to his native Australia in the emergency.

**VETERAN ORGAN BUILDER DEAD AT NASHVILLE, TENN.**

Rufus James Hatch died Jan. 14 in Nashville, Tenn. after a long illness. Although inactive for the last four years of his life, he was regarded as an institution for 40 years by organists in Nashville and within a 50-mile radius.

Mr. Hatch served his apprenticeship with Casavant Frères in Canada. In the era of theater organs he had a hand in building, installing and servicing every large theatre organ in Nashville and surrounding towns. A long list of church organs was also dependent on him.

A graduate of the Philadelphia Hological School Mr. Hatch was an authority on photography and one of the earliest experimenters in color photography. His hobbies included boating and woodcarving. He was an honorary member of the Nashville AGO Chapter.

**TRUCK KILLS TEXAN — WIFE ALSO SERIOUSLY INJURED**

Hans L. Weigand, prominent Victoria, Tex. citizen, and organist and choirmaster for almost 40 years in the Trinity Lutheran Church was fatally injured Jan. 22 and his wife seriously hurt when a truck struck them as they were returning to their car after attending a concert in Corpus Christi.

Mr. Weigand, 63, was a leader in local cultural activities. At the time of his



Mabel G. Hanson, dean of the Hutchinson, Kans. AGO Chapter was killed Dec. 27 in a two-car crash near Hutchinson.

Mrs. Hanson was born Jan. 25, 1916, at Turon, Kans., and graduated from Bethany College, Lindsborg, with BM and BME degrees. She received her MME from the University of Wichita. She taught at Bethany College for seven years, serving as organist for the Messiah chorus broadcast nationally each year. She served the Bethany Lutheran and Messiah Lutheran Churches while living in Lindsborg.

She joined the staff at Hutchinson Junior College in 1951 and was organist for the First Methodist and then the First Presbyterian Churches. At the time of her death she was secretary of the Kansas Music Education Association and was one of the directors of the Hutchinson Community Concerts. She has served as organist for the Hutchinson community chorus for several years.

Her daughter, her parents and a brother survive. Sub-dean Inez Gustafson will act as dean of the Hutchinson Chapter until election of officers in May.

death he was president of the Civic Theater and treasurer of the Victoria music club. He was an active and interested member of the Victoria AGO Chapter.

Michael G. Toole played a memorial recital Jan. 30 at the Trinity Episcopal Church.

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The Aeolian-Skinner at the Asylum Hill Congregational Church, Hartford, Conn., whose plan was described in THE DIAPASON for November 1958, was opened Jan. 7 with a concert in which an orchestra from Hartt College of Music, University of Hartford, joined with organist Albert Russell in concertos by Bingham, Handel and Hanson with Dr. Moshe Paranov conducting, and with the church's oratorio choir in the Duruflé Requiem with Mr. Russell directing from the console. More than 1200 attended.

### Books

We have received galley proofs of a book about to be published by Bethany Press, St. Louis. *A Guidebook to Worship Services of Sacred Music* by Charles Huddleston Heaton is just what its title indicates. It is full of the most detailed information concerning everything involved in planning and carrying out music services of every conceivable sort and it prints in full actual programs of examples of such services gleaned from the files of dozens of leading church musicians. Suitable emphasis is given to the preparatory planning, the enlistment of co-operation, and the use of publicity and promotion to build enthusiasm and attendance. Chapter headings give an idea of the approach: The Purpose of Sacred Music; the Christmas Season; Hymn Festivals; Services of Anthems and Spirituals; Cantatas; Junior and Youth Choir Festivals; Adult Choir Festivals; Organ Dedicatory Services; Musical Services in Jewish Temples; the Pre-Easter and Easter Seasons, and Organ and Other Instruments.

*Sing for Joy* is a large and beautifully-made book for use with small children, prepared by Norman and Margaret Mealy for Seabury Press. Considerable suggestions as to its use and purpose are given and much care and understanding has gone into its organization. There is some co-ordination with the Hymnal 1940. It should be a helpful tool in earliest church school teaching. Our reservations are two: (1) the old one that our own experience indicates that even the smallest children are capable of and interested in a higher level of learning than educators seem willing to permit them, and (2) the attempt to teach tunes the tots will sing all their lives in excerpts or with newly concocted words that will cause later confusion. We illustrate what we mean on (2) with this example: the lovely tune of Drink to Me Only with Thine Eyes is still, after half a century, hopelessly chained in our mind to "Down in a green and shady bed, A little violet grew," as it appeared in our earliest school song book. —FC

### New Records

Already numbers from E. Power Biggs' new Columbia record, A Stereo Festival of French Organ Music, is getting a generous airing on FM radio. And small wonder! Mr. Biggs is sometimes unduly choosy about organs and once in a while has been known to play much less than his best when the organ he must use does not please him. He has, in fact, been accused of prima donna traits because of this.

But when he gets an organ he really likes, what comes out may be very exciting. Since the big Möller in St.

George's Church, New York City, has been one of his favorites from the day it was near enough completion for him to get his hands on it, you can expect that a record made there will be Biggs at his best. All those special Biggs qualities of rollicking humor and bounding rhythm are combined here with more warmth and musical showmanship than he has transferred to a disk for a long time.

The pieces are mostly familiar: Toccata, Symphony 5, Widor; Fantasia in E flat major, Saint-Saëns; Pièce Héroïque, Franck; Scherzo in E, Gigout; Finale, Symphony 1, Vierne; Litanies, Alain, and Variations on a Noël, Dupré. Don't expect tempos or conceptions to be the same as yours. The recording, especially in the stereo version (the monaural is called just French Organ Music) is a fine piece of engineering. We think all Biggs fans will treasure this one. Those who can take him or leave him will, we think, take him this time.

Waiting for us on return from Baltimore was a Christmas record in transparent green plastic accompanied with a Christmas card from Father Raphael. Waiting work was too urgent to give us any time to enjoy a record called simply Christmas in time for the February issue. St. Kilian's Boy Choir of Farmingdale, L. I. is being heard widely in the metropolitan area under Arpad Darazs' direction and it is good to have them on a record (issued by the Gregorian Institute of America, 2132 Jefferson Ave., Toledo 2, Ohio).

Most of the carols are familiar and the singing is mostly in two or three treble parts. It is in good tune and is precise in attack and release. The sound of boys' voices, naturally produced, has a certain quality of its own. This is not an over-slick professional performance. There are some rough spots in balance and the organ sometimes has an amateur flamboyance. But there is a lot to enjoy and perhaps to give next Christmas to someone special. — FC

### PALESTRINA GROUP SINGS AT CONNECTICUT COLLEGE

The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein gave the first program of its 21st season Jan. 21 at Harkness Chapel, New London. Its offering was the four-part Missa Conditor Alme Siderun by the Florentine, Giovanni Animuccia, Palestrina's predecessor as maestro di cappella at the Julian-Chapel of St. Peter's in Rome, (died 1571), and director of music at the Oratory of St. Philip Neri at San Girolamo. This is the second mass sung by the Society from the pen of this composer, traces of whose influence are to be discerned in the works of Palestrina. Arthur W. Quimby, head of the department of music at the College, presided at the organ with music of the period, and professor-emeritus Gerard E. Jensen conducted the devotions.

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# An Englishman Speaks of the Choirmaster's Role

By CHARLES CLEALL

May an English reader express himself on his conception of the rôle of the choirmaster? The issue revolves to a considerable degree about this question: are we primarily pastors or musicians?

This is an exhaustive subject: perhaps it cannot be resolved; perhaps the answer is that we must be both. The subject has occupied me both personally and in discussion with my choirs and my fellow musicians for many years. It may be of interest to readers of THE DIAPASON to consider some of the pros and cons which have moved me to work as I do today.

First, what are we up against if we work primarily as pastors? The singer without a voice, who cannot read, who says, "I am only in the choir as a church worker." That singer enjoys the work; whether anyone else enjoys the singer's work may be a different thing.

What are we up against if we work primarily as musicians? The singer who is so greedy for the sound of his own voice (which may be well produced and able to take difficult music in its stride at sight) that the sacred purposes of the choir are nothing to him; and even the choir as a choir is nothing to him. That singer, too, enjoys the work (if he is allowed his own way); whether anyone who knows him is led to prayer by him (instead of for him) may be a different thing.

We have a saying in England: If you have a tenor voice, you can make a living; if you can sing tenor, you can make a fortune. Most singers with solo voices are out of the reach of choirmasters in any but the leading churches of the city. Let us suppose there-

fore that our choirmaster is a capable exponent of his craft, keen to become a master of it: let us suppose that his choir (or choirs) consist of ordinary folk, who sing pleasantly enough in a rather flat and negative way, but who have no present power to sing splendidly, nor (if the truth were known) any great passion to sing splendidly in the future. His is the dilemma we have cited: If he makes his rehearsals interesting, and avoids provoking his choir by any challenge to high achievement, he will be popular and successful by worldly standards; I do not think he will be deeply happy, because he knows that his singers have greater powers than they are using, and that their non-use means that he himself is not giving to the full: if he faces his singers with the ideal, with the heavenly choir feebly imitated in Hollywood but so burningly near to him in his own imagination, they will kick; they will call him perfectionist — a man who takes infinite pains and gives them to other people.

Suppose he pursues his ideal: some singers are affronted; "Not sing on Sunday merely because I missed Friday rehearsal? I'll leave and join another choir," other singers are disturbed by the note of tension and discord; others frankly admit that they are out first and foremost for their own enjoyment, and that any real striving to reach the heights spoils that enjoyment; the minister is troubled: is he to have a hornet's nest in his choir pews unless someone rids him of this turbulent musician?

Few musicians can face the pressure that is brought to bear on the idealist. Nearly all pretend to believe the counsel of those who say, "Don't run at it like a bull at a gate: take it easy; aim to raise your standards by imperceptible degrees; hasten slowly; the race is to the tortoise, not the hare": in their hearts they know that this counsel is too simple; it takes no account of the "Thus far and no further" written on the banner of every human heart; we will all give graciously and generously — when it suits us. We hate

to give when it is expected of us: "To give and not to count the cost: to fight and not to heed the wounds"? We have no knowledge of such a thing.

And so my first word is this: to work on through fatigue and exhaustion till the work is done as we know it should be done; "To hope till hope creates from its own wreck the thing it contemplates" — "This is to be Good, great and joyous, beautiful and free". Perhaps Shelley overstates it, but it is certainly to feel utter satisfaction. When I am wrought up and irritable, I take out an old pair of shoes and clean them: I put polish on and rub; I put on more polish and rub till my muscles seize up; I put on still more polish and rub till I have to sit down and rub in slow motion: at last, the shoes seem to say, "OK: you win: we can't take it any more." Then a great content (and I mean "great": none of your soft pleased smiles) steals over me: my troubles are over the hill: I am at peace. This peace and content though lowly bought, is no mean thing. The same peace and content, brought by giving all you have to give (and how many of us have got within a hundred miles of that?) to your choir, and exacting from them all they have to give, is accompanied by an infinite exaltation of feeling that assents to the words of Ecclesiastes, "In the handywork of the craftsman is his prayer". You feel cleaned out: you are, for a moment, empty of self; you are pure.

My second word is, even when people know what you are after, they want the thing without paying the price. In Aldous Huxley's novel *Point Counterpoint* is a laboratory assistant named Ledwidge who ruminates one day that if angels are to have the wings ascribed to them by romantic painters, they must have sternums (that is, breastbones) five feet long. There are many singers (and choirmasters) who want the wings of an angel, but are not willing to put up with a five-foot sternum as a counterbalance. They want to be in a great choir, but they will not be disciplined or discipline themselves. They want to "Let their feelings



This communication from Charles Cleall, Hershaw Surrey England, seems as pertinent today as when he wrote it a few seasons ago. Holding the FRCO (Limpus Prize) and the ChM of the Royal College of Organists, he is a graduate and former professor of Trinity College, London.

run in soft, luxurious flow", and not give up their minds and hearts to the unremitting co-operation and direction that produce great art. What was it Goethe said? "Art is the outcome of a mighty earnestness?" "Oh, we're earnest alright: but you can be too earnest". Too earnest for what? You cannot be too earnest for might, or any other virtue on the heroic scale. Perhaps we are afraid of the embarrassment of finding ourselves carried away by the music: its passion recedes, and we are left out on a limb: but that is the difference between ordinary earnestness (that is prettily enthusiastic but hasn't really looked into things) and mighty

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earnestness, that knows grimly enough what it's about.

My third word is, what are we after? We are after beauty. What is beauty? There are as many answers as there are people. One fine answer is to be found in Kennedy Scott's book, *Word and Tone*. "The most beautiful thing is the most significant thing. Significant of what? Of the deepest concerns of nature and of human nature". Most people see beauty as the thing they are short of: as Kahlil Gibran says, the thirsty man says that a cup of water is beautiful, and hot and weary man says that cool and shade are beautiful. "But in all these things, you have spoken not of beauty, but of your need. And beauty is not a need: it is an ecstasy". Could it be better put? It is because beauty is not a need but an ecstasy that it is the proper aim of church musicians: we are there to help men worship; and worship is adoration — the highest, purest ecstasy. Our roots are in hell: out of our hearts come murders, fornications, wickednesses, in thought if not in deed: all of that has to be purged away (should I say, to be given?) away. If you give all you have to give, you are left empty of bad as well as of good) by work; work that takes your full mind, your full consciousness, your full heart: work that has so much of bitterness in it as it fights and vanquishes sloth, carelessness, wrong, selfishness, stupidity, misunderstanding, that our heart breaks before the work is accomplished, and even in accomplishment we are full of contrition to work so long and have so little to show: but our broken and contrite heart is not despised; it is the acceptable sacrifice; from the silence after our music come healing and joy.

My fourth word is, that our method must spring from our aim. I am, as many readers will be, a schoolmaster as well as a church musician. I regard my teaching as a pastoral office: in the school, I do not put my music first: I put my boys first (mine is a boys' school). Perhaps I am wrong there: but in the school it seems to me the first aim is the culture (that is, the fostered

growth) of human beings; the school often has to redress the home; to put right emphases that home puts wrong; to comfort where home condemns; to inspire where home frustrates; to encourage where home despises; to make strong where home weakens; to quicken where home deadens. So that the pastoral instinct is at least alive in me: but I do not find after long years of contemplation and debate that church appears to me as primarily an avenue for pastoral instinct: church appears to me as work appeared to Augustine, as the path of prayer direct to God. "Religion", says Professor Whitehead, "is what a man does with his solitariness". "This silence breathes a solitariness into the very essence of my being", says Gerontius in Cardinal Newman's poem. "Let each of you be alone, as the strings of the lute are alone, though they tremble with the same music", says Kahlil Gibran. Our knowledge of God is most deeply a silent, solitary knowledge: though we vibrate with music in the company of others, we are still alone with God: this conception helps and deepens our faith, rather than weakens it.

I do not ignore the fact that the choir-master, of all people, works with people: he is dependent of their good will; he must win their trust and their affection; some pastoral influence, at any rate, must be his. But in saying this we do not invalidate our contention that his first duty is to the music "in high heaven dwelling": he has to bring heaven to earth, so that "something infinite behind everything appears, and eternity is manifest in the light of day." Your American writer Dr. Overstreet writes in his book of group therapy: of the unique power to make whole possessed by a group of people; how much that power is increased by devotion to an ideal, particularly an ideal of tender beauty!

Most people have "lost the love they had" for the ideal, and "some have never loved Thee well": to be part of a group in active strenuous pursuit of the ideal is a tonic; it "gives us a sense of what is vital", to borrow St. Paul's

phrase; it shrivels our mountainous troubles to their proper trivial span; it exalts all that is of value in life. And so I say, musicians first, with a strong pastoral care and concern; sending forth our music like this—

Go, song of mine,  
And break the hardness of the heart  
of man.  
Say that his life began from dust,  
And in that dust shall sink supine.  
Yet say that his soul,  
Being purified by the spirit of grief,  
Shall seek its maker  
At the heavenly shrine.

#### THOMAS PECK IS APPOINTED TO POST IN CHICAGO CHURCH

Thomas Peck has been appointed director of music at Bethany Union Church, Chicago. His other choral activities include conducting the Grant Park symphony orchestra chorus and the Chicago Concert Singers. He is assistant to Margaret Hillis as conductor of the Chicago Symphony chorus and the chorus at Chicago Musical College, Roosevelt University, and is director of choral music of the Chicago Community Music Foundation.

#### BACH & COUPERIN FAMILIES ARE BASIS OF PROGRAMS

A program of music by the Bach family was heard Jan. 14 in the Morrison chapel of the Covenant Presbyterian Church, Charlotte, N.C. In addition to works by Johann Sebastian, compositions by Heinrich, Johann Michael, Johann Christian, Carl Philip Emmanuel and Wilhelm Friedemann Bach were heard. Sam Wilson and Martha Steppe were organists and Dr. Richard Peck harsichordist.

Music by the Couperin family was the Feb. 11 program and Bach's Christ Lay in Bonds of Death and Schubert's Mass in G will be heard with orchestra March 11. Dr. and Mrs. Peck direct the music of the church.

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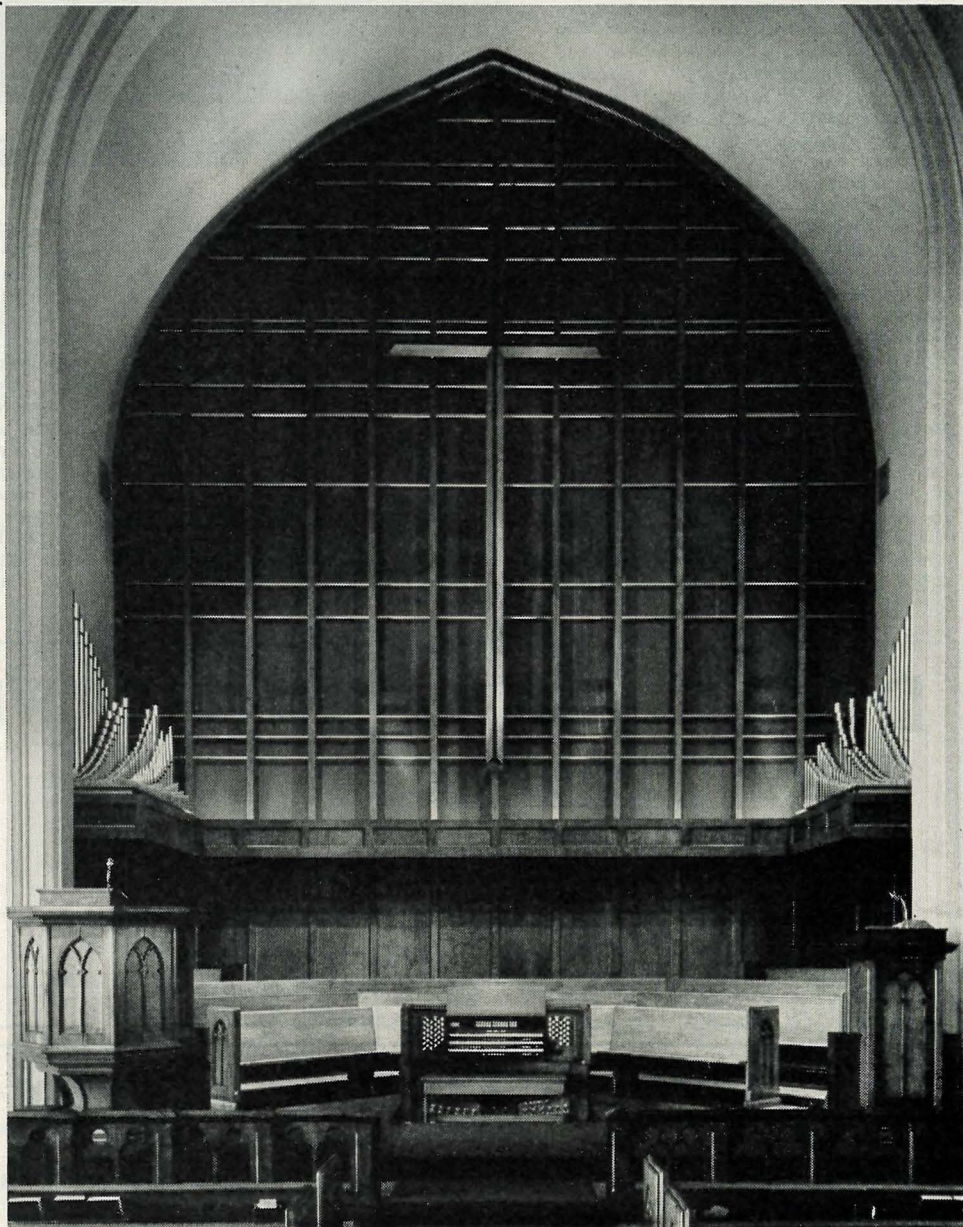
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# Happy Birthday!

by George Mead

MusD, AAGO,

AGO Vice-President

Birthdays are festivals all over the world. In times of stress and strain, under the threat of earthquakes, fire, flood and war human beings are still able to get together and salute the birthday boy or girl whose feast occurs on one glad day. In this month we who are organists and lovers of our profession offer congratulations to such a one. We may also congratulate ourselves.

The day we celebrate is March 23. The year we remember is 1877 when Samuel Lewis Elmer was born in Bridgeton, a town in that part of New Jersey where the little Cohansy River starts working its way south into Delaware Bay. Lewis Elmer followed his own current and worked his way north, by way of Philadelphia, Tuxedo Park and Brooklyn, over the 125 miles from Bridgeton to Times Square and the dozen extra blocks which brought him to 630 Fifth Avenue, the New York office of the American Guild of Organists. "Even the weariest river", we are told, "winds somewhere safe to sea", but this is no weary river we are discussing. Since 1877 the world has changed, empires have fallen and the old Victorian peace has broken down, leaving the world to its present-day confusion and sickness. Elmer, however, is doing very nicely, thank you.

His progress through the early years followed a pattern not unfamiliar to us in the musical profession. His church experiences included making music for Methodists, Episcopalians and Presbyterians. Throughout his life his sympathy and understanding for musicians who work in all the varying forms of man's worship have helped him to solve their problems and further their interests. For 22 years he headed the music department in an important high school in New York City, a career which can instill common sense and maturity in any musician if he can survive, which Doctor Elmer did handsomely. He has been a hard-working practical musician with the wisdom and balance which come from devotion and discipline.

When we think of Lewis Elmer today, we think immediately of the American Guild of Organists. The Guild was founded in 1896 when he was nineteen. He became a member in 1907 in the same year he began his thirty years of service at the Memorial Presbyterian Church in Brooklyn. When we visit the Guild office in New York and look at the pictures of the



SAMUEL LEWIS ELMER

Founders, those old pioneers with their fearsome dignity and beautiful whiskers, it is heart-warming to talk with Dr. Elmer who knew many of them well. He carries the history of the Guild in himself for he helped to make it and it helped to make him. As he held one office after another during its growth, he and his colleagues had to meet all the problems which arise in the development of any organization founded by mortal men. In 1943 he was chosen to be its head.

The job of being President of the A.G.O. is a formidable one and becomes more so with each passing year, as new questions have to be answered

and new battles have to be fought. The old title of Warden was dropped in 1949, but, with its suggestion of penal authority it did suggest the problem of keeping the bad boys and girls in order. The tasks of running an office, keeping up with the mail (sometimes fan and sometimes fanatic), placating disaffected members, co-ordinating the work of committees making trips to faraway chapters and at the end of the trips making speeches, all these and other tasks require a man who possesses the virtues which the late Mayor La Guardia used to invoke when he signed off his radio broadcasts: Patience and Fortitude!

The Presidency of the Guild dropped on the shoulders of Dr. Elmer at a happy moment when he was ready and able. The Guild needs a man in New York who is prepared to give without compensation hours and hours to details and decisions requiring judgment and discretion. This need is not easily met in a city where everyone is too busy. Most of us do not have to be reminded of what Lewis Elmer did while in office. Let us merely state that when he became President in 1943 the Guild had 99 chapters with a total of five thousand members; when he resigned in 1957 it had more than 250 chapters with about 14,500 members as well as fifty-five new student groups.

But most important to remember is the fact that this growth did not bring with it the lowering of standards which sometimes accompanies such expansion. Dr. Elmer has always borne in mind the original intent of the Guild and the hard core of responsibility which is set forth in the charter, namely the giving of examinations on a professional level of education and the constant encouragement of the members of our profession to meet the challenge of such tests. With all of his talent for organization of new groups and the popularization of the AGO idea, Dr. Elmer has kept reminding us that the charter with its fundamental emphasis on quality is our real reason for being.

This approach is at one with that of our neighbors in Canada and England with whom Lewis Elmer has had a long and close association. We may imagine what happiness was his when, at the time of the International Congress of Organists in London in 1957 which he himself had fostered and organized, he was made an honorary Fellow of the Royal College of Organists. This was, however, but one of the many honors and degrees which have come to him, adding dignity and letters to his name. But, in the long run, a man honors himself by his life and his works and the quality of dignity in its fine original sense of "worthiness", is a thing he may possess before any university is aware of it.

For his birthday we devote this space to him knowing that it is important in the story of men who have worked for our profession and held its standards high. Today he is chairman of the committee on AGO expansion, bringing to that job his unflagging zest and good judgment. As always he serves us, still expanding when many of his juniors are beginning to contract. Heartfelt greetings to you, Dr. Elmer! Good luck to you fellow-musician and friend! Happy birthday, dear Lewis, happy birthday to you!

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## New Choir Music

Easter music has finally started to arrive in quantity and with the great religious festival almost as late this year as it can be, and Lent itself not yet begun by the time this issue reaches most of its readers, there may still be many incomplete Easter music plans into which some new choral music can find its way. This will perhaps be more true in cases of short works than for cantatas or larger works, of which a few are coming in.

Lloyd Webber's *The Savior* (Novello) is the largest and most substantial work received this month. This Lenten cantata in three sections requires solos in all three voice divisions. Neither the sizable solos nor the choral parts make exorbitant demands. The writing is skillful in the time-tried British cantata style.

Kenneth Leighton's *Crucifixus Pro Nobis* (also Novello) fits into Holy Week, preferably Good Friday. About 15 minutes in length and requiring an expert tenor or soprano soloist, its text is 17th-century poetry by Patrick Carey and Phineas Fletcher. The choral parts assume an experienced choir capable of a comparatively unfamiliar idiom and of singing against an independent accompaniment. There is a limited division of parts. Herbert Howell's *A Hymn for St. Cecilia* sets a three-stanza poem of Ursula Vaughan Williams; it might be useful on a choral concert. The same composer's *Missa Aedis Christi* is a consistently interesting big English setting for a cappella singing; we find its *Gloria in Excelsis* especially impressive.

The Donald Cashmore issues which complete Novello's new list are a bit out of season but there will be a next year! His Ten Traditional German Carols come for SATB or for three voices (treble or bass); his *A Prayer for Epiphany* has a soprano solo.

Judah L. Wise has set translations of Hebrew texts for Southern Music in a conventional harmonic idiom which is more effective on the prayer texts of *Peace Be unto You and God of the World* than on his *Halleluyah* (Psalm 150). We are puzzled by Milton Fiske's two anthems on two familiar hymn texts — *Christ the Lord Is Risen* and *Songs of Praise the Angels Sing*. As he has written them, they would be very long and their accompaniments, designed for the piano, would not add much to their interest. David Diamond's a cappella *Prayer for Peace* makes some musical demands in matters of intonation and division. Its text is from traditional Hebrew.

Shawnee Press sends two anthems with words and music by Wihla Hutson: in *One in God* voices sing in unison except in the final stanza where men and women are in canon; there is more SATB in *O Thou Holy Spirit* plus some unison. Neither offer problems. Paul Holmes' unaccompanied *Hymn and Alleluia* has some long flowing phrases in the first section; the contrapuntal alleluia section is more rhythmic. Joyce Barthelson's *SA A Child's Prayer* seems to us a bit precious, both in text and music.

Several women composers head the H. W. Gray list. There is a spirited Polish Easter Carol arranged SA by Mary E. Caldwell and the same writer's combined choir *The Shepherd's Psalm*. Jane Marshall's *Great King of Glory* is largely unison and Emma Lou Diemer's *How Majestic Is Thy Name* entirely so; both are vigorous. Margrethe Hokanson's *The Lord Shall Bless Thee* uses baritone and soprano solos; choral parts are easy. Roberta Bitgood has simplified a bit of Buxtehude as a unison anthem for youth choir, *My Jesus Is My Lasting Joy*.

Also from Gray are: *Palm Sunday*, a straightforward anthem by Maurice C. Whitney; a festival combined choir *O for a Thousand Tongues to Sing* by John Huston, and a set of Twelve Intros by Eric Thiman with words from the Psalms.

Galaxy distributes some things from British publishers. Balulalow arranged by John Cozens is an entirely different carol from the one arranged by War-



Raymond C. Helsing observed his 50th anniversary as a church organist and choir director by conducting a performance of Handel's *Messiah*, Dec. 10 at the Bethany Covenant Church, New Britain, Conn.

Mr. Helsing began at the age of 11 when he could barely reach the pedals of an old pump organ. He has played virtually every type of church organ in eight states. He has played more than 50 dedicatory recitals in Indiana, Illinois, Wisconsin, Iowa and the Dakotas. He had a radio program for 14 years in Minneapolis. He has missed just 15 Sundays in his 50 years of service.

Mr. Helsing is a member of Worcester, Mass., Hartford and Twin Cities AGO Chapters.

A curious introit, *Behold Now, Praise the Lord* by John Lawson Baker could be effective. Two have Latin texts: a *Gloria in Excelsis Deo* by W. K. Stanton and Christopher LeFleming's SAB arrangement of the Agincourt Hymn, *Deo Gratias Anglia*.

For Easter in H. T. FitzSimons' Aeolian series are a pleasant SA *We Will Carol Joyfully* by Herbert Grieb, a big Charles Black *Worthy Is the Lamb* with an ornate accompaniment, and a practical An Easter *Alleluia* by Jean Pasquet. Margrethe Hokanson's version of *Praise to the Lord* has the addition of a trumpet obbligato; it comes SATB or SAB. Neither Stanley Glarum's largely block-harmony *I Will Praise Thee* nor Joseph Roff's climaxing *Blessed Be the Lord* have rehearsal or performance problems.

Carl Fischer's Easter offerings are both by Carl F. Mueller. The accompanied *King of Kings* is big in style while unaccompanied *The World Itself Is Blithe and Gay* is lighter, almost folk-like in character.

In Hope Publishing Company's list are two by Florence Jolley, both in free rhythm and both attractive: *Unto the Hills* and *We Would See Jesus*. Torrey Barcanic's *O Master of the Waking World* is straightforward, with unison and block harmony. Donald Hustad's *Easter Jesus Lives* and *So Shall I probably* tries to do too much in one piece — hums, high notes, divisions — and gets pretty cluttered up. Joseph Roff's *I Will Greatly Rejoice* has a tenor or soprano solo and much modulation but it is not difficult. Donald R. Whitman's *O Could I Speak the Matchless Worth* divides sopranos; it uses a familiar idiom well. A piano accompaniment and some unnatural prosody in Victor Hedgren's *The 23rd Psalm* detract somewhat from its simple tunefulness.

In other voicings Hope offers: an SA by Lester Groom on *Wondrous Love* with a little obbligato on a flute and an original choral interlude, and an SSA by the same arranger on *The First Noël* which gets a three-voice canon going. Three Seasonal Anthems for Junior Choir are original settings by David Smart of familiar hymn texts — one for Lent, another for Easter.

Mills, for some reason, is issuing a 20-year-old and decidedly dated Hugh S. Robertson arrangement of *Standin' in De Need of Prayer*. Jack Beeson's *I to the Hills Lift Up Mine Eyes* is too difficult for youth groups and must be designed for a woman's chorus.

From Associated Music Publishers come *Five Hymns of Thomas Tallis* edited by Noah Greenberg for the New York Pro Musica Antiqua series. They are all five-voice a cappella works



with Latin texts. The same publisher sends: John Castellini's big motet *In Paradisum* in linear counterpoint with Latin and English text; Joseph Goodman's *Crucem Tuam Adoramus* also with Latin and English text and in a similar idiom; and Gordon Binkerd's *Ad Te Levavi*, with similar intentions and specifications. These three should interest experienced a cappella groups. Joseph Roff's *I Will Extol Thee*, also unaccompanied, is in a simple idiom and possible for almost any choir. Daniel Pinkham's *SA Ave Maria* (Latin) is effective two-art writing.

Associated distributes these from BMI Canada: Healey Willan's *Missa Brevis 13 (Holy Cross)* with Latin and English text and the old master's choral know-how; a TTBB *Magnificat* by Auguste Descarries with Latin text and a fughetto on its *Gloria Patri*; Psalm by Otto Joachim with only German text, some spoken, and with some very high notes for soprano and low for bass; and, for usual situations at last, Eugene Hill's *O God of Earth* provides no problems for a good choir.

Peters sends Alan Hovhaness' *The God of Glory Thundereth*, a short and effective psalm setting with tenor solo and the highly individual flavor this composer always achieves.

The Rodeheaver, Hall-Mack Company issues a short Easter cantata, *Lord, I Believe* by Joseph Roff, within the capacities of volunteer choirs. There are solos for two tenors, two baritones and mezzo but they make few demands.

Our largest packet this month — and an impressive one it is — comes from Augsburg. Two volumes of chorale anthems based by Jean Pasquet on chorale preludes are interesting and provocative of ideas for use. Mr. Pasquet has assembled small preludes from many Baroque sources (Pachelbel, Buxtehude et al.) and has written several himself. He has then attached the vocal line of the chorale for unison singing by any group and has also included a standard SATB harmonization which also fits. Between the two volumes are 27 such treatments. The foreword gives useful instructions. Likewise of great usefulness is a series B of two volumes of Intros and Graduals for the Lutheran Service by contemporary composers. Obviously part of a continuing series, volumes 1 and 2 carry through from the beginning of Advent up through Easter Eve. They contain considerable material a non-liturgical director might also find uses for.

Augsburg's anthems fall into many categories. For Lent and Easter: A big 17-minute setting by Knut Nystedt of *The Seven Last Words from the Cross* is designed with a narrated or sung part for the Evangelist who carries the burden of the work; the choir parts, though not really difficult, require an experienced group. Paul Christiansen's *Tree of Glory* is also for a disciplined a cappella group with divisi and extreme ranges. Robert Wetzler has arranged F. C. Maker's *Christ Is Risen! Alleluia!* for combined choirs and trumpets.

Jean Berger has set four Pennsylvania Dutch texts (with English translation) as SATB anthems, and Augsburg has given them attractive covers. Directors of unaccompanied choirs should see all four of these "devotional songs." (*To Do God's Will, Thy Word with Me Shall Always Stay, A Rose Touched by the Sun's Warm Rays and Speak to One Another of Psalms.*)

A Pentecost anthem by Paul Fetler, *To Thee, O Comforter Divine*, is rather difficult a cappella fare as is his *You Did Not Miss Jerusalem* in the Augsburg concert series.

For general use from this publisher are two by G. Winston Cassler — *Credo*, a largely-chant setting of the Nicene creed, and a not difficult *Sing We Alleluia*. Marie Pooler's *Garden Hymn* is Southern traditional in source and is attractive. Leland B. Sateren's *So Dost Thou Give* is in a curious but interesting style of prosody; we wonder if the words could be made articulate. Paul Christiansen's *Kyrie* is arranged from plainsong. Johannes Riedel's *He Will Guide You* is arranged from Melchior Franck for Can-

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Quintaten 16 ft. 61 pipes  
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Quintflöte 4 ft. 24 pipes  
Octavin 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Chimes 21 tubes

### SWELL

Flute Conique 16 ft. 12 pipes  
Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Flute Conique 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Fagot 8 ft. 12 pipes  
Schalmel 4 ft. 61 pipes  
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### CHOIR

Holzgedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
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Nasat 2 2/3 ft. 61 pipes  
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Contrebasse 16 ft. 12 pipes  
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Quintaten 16 ft.  
Flute Conique 16 ft.  
Principal 8 ft. 32 pipes  
Bass Flute 8 ft. 12 pipes  
Flute Conique 8 ft.  
Choralbass 4 ft. 32 pipes  
Flute 4 ft. 12 pipes  
Rauschquint 2 ranks 64 pipes  
Double Trumpet 16 ft. 32 pipes  
Fagot 16 ft.  
Trumpet 8 ft. 12 pipes  
Fagot 4 ft.

tate Sunday. Jean Berger's *Trust in the Lord* is an unaccompanied piece of general usefulness. Kenneth Jennings' TTBB *We Adore Thee, Christ Our Lord* is an attractive setting of the *Adoramus Te*.

Many works for Advent and Christmas appear in the Augsburg list. Three are by Robert Wetzler: *Ah, Dearest Jesus, Holy Child*, with optional violin; unaccompanied *Hark, a Thrilling Voice Is Sounding, and Who Is the Child?* which might be especially effective as a dialog between junior and adult choirs as suggested. Paul Christiansen's *Mary's Child They See* is adapted for a cappella choir from an English tune while a Spanish carol is the basis of Oscar R. Overby's *Guest from Heaven*. Paul Fetler's *O Jesus Christ, All Praise to Thee* has a lively alleluia refrain. David H. Williams' *A Child Is Born in Bethlehem* is on a Dutch carol. James Neff's *Rejoice in the Lord* has some rather interesting resonances. Frank Pooler's *With Joyful Mirth* will be pleasant to sing; sopranos and basses divide. —FC

DAVID A. WEHR'S oratorio, *Prophet Unwilling* will receive its first performance March 7 at the Cathedral of the Rockies, Boise, Idaho.

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# Programs of Organ Recitals of the Month

George Markey, MusDoc, FAGO, New York City — Dedicatory on Casavog, Madison Avenue Presbyterian, March 4: Prelude and Fugue in D and Jesus Christ Our Blessed Saviour, Bach; Prelude, Fugue and Variation, Franck; Dorian Prelude on Dies Irae, Simonds; Concerto, Poulenc. Three numbers for choir will be included, March 7: Rigaudon, Campra; O God Thou Faithful God, Bach; Concerto 5, Handel; Carnival, Crandell; Benedictus, Reger; Toccata, Durufle. March 14: Prelude and Fugue in G, Bach; Gavotte, Martini; Concerto 10, Handel; Cantabile, Franck; Scherzo, Vierne; Noël and Tu Es Petra, Mulet. March 21: Introduction and Allegro, Walond; Nun bitten wir, Buxtehude; Prelude and Fugue in A minor, Bach; Sonata 1, Mendelssohn; Legend of the Mountain, Karg-Elert; Cortège and Litany, Dupré. March 28: We Thank Thee God and God's Time Is the Best, Bach; Canon in B minor, Schumann; Deck Thyself and a Rose Breaks into Bloom, Brahms; Cantique, Langlais; Cibavit Eos, Titcomb; Variations on a Noël, Dupré.

Erven Thake Thoma, St. Louis, Mo. — Graham chapel, Washington University, Jan. 14: Süsser Vater, Herre Gott, Isaac; Durch Adams Fall, Homilius; Wen nur den lieben Gott lässt walten, Von Gott will ich nicht lassen, Von Himmel hoch and Prelude and Fugue in A minor, Bach; Prelude in C major, Fugue in D minor, Andante, Moderato, Allegro and Prelude and Fugue in C minor, Bruckner; In festo corporis Christi, Heiller. First Presbyterian Church, Anderson, S. C., Dec. 31: Isaac, Homilius, some of the Bach, and Bruckner and Heiller as above plus — Domine Deus, F. Couperin; Swiss Noël 12, Daquin; Meine Seele erhebt den Herren, Bach; What Offering Shall I Bring to Thee, Elmore; Chant of Paix, Langlais.

James A. Bloy, Knoxville, Tenn. — The Magnolia Avenue Methodist Church, Jan. 28, dedication of new Möller organ: Fantasie in F minor, K 608, Mozart; In dulci jubilo, All Glory Laud and Honor, O Sacred Head, Sore Lounded, Christ Is Arisen and Prelude and Fugue in G major, Bach; Iam sol recedit igneus, Simonds; Wesleyan, Boylston and Work Song, Bingham; Communion, Purvis; Wondrous Love Variations, Barber; Fantasie and Fugue on B-A-C-H, Liszt; Trumpet Tune, Purcell.

Judith Richardson, Stanton, Va. — Trinity Church, for Mary Baldwin College, student of Dr. Carl W. Broman, Jan. 5: Chaconne, L. Couperin; Benedictus, F. Couperin; Toccata in E minor, Pachelbel; Trio Sonata 5 in C major and Fantasie and Fugue in G minor, Bach; Concerto 10 in D minor, Handel; The White Rock, Vaughan Williams; Dialogue sur les Mixtures and La Nativité Langlais; Litanies, Alain.

Maynard Cuppy, Mount Pleasant, Iowa — First Methodist Church for Iowa Wesleyan College senior recital, Jan. 14: Voluntary, Stanley; When in the Hour of Utmost Need and Sonata 1 in E flat, Bach; Toccata and Fugue in F, Buxtehude; Chorale in A minor, Franck; Litanies, Alain; Kleine Praludien und Intermezzi, Schroeder; Ein Feste Burg, Copley.

Camilla Rachal, Tim Pyron, and Michael Rudd, Baton Rouge, La. — Trinity Episcopal Church, Jan. 15: Miss Rachal — Dialogue sur les Grand Jeux, Clérabault; Come Saviour of the Gentiles, Bach; Incantation pour jour Saint, Langlais; Mr. Pyron — Carillon, Vierne; La Nativité and Te Deum, Langlais; Mr. Rudd — Prelude and Fugue in D major, Bach.

Ethel Sleeper Brett, Sacramento, Cal. — First Methodist Church, Jan. 26: Toccata, Monnikendam; Elegie, Peeters; Roulade, Bingham; Angelus, Snow; The King's Majesty, Sowerby; Spirit Wind, Shure; Wind and the Grass, Gaul; Andante Cantabile, Symphony 4 and Toccata, Symphony 5, Widor; Quartet in D minor, opus 52, Dupré. Strings assisted.

Gerhard Krapf, Iowa City, Iowa — First Methodist Church, Jan. 7: Aria dello Balletto, Frescobaldi; A solis ortus cardine, Praetorius; Prelude and Fugue in E major, Buxtehude; Sonata 2, Hindemith; Lauds, Moe; L'homme arme, David; Toccata, Adagio and Fugue in C, Das alte Jahr vergangen ist and Fantasie and Fugue in G minor, Bach.

Myrtle Regier Students, South Hadley, Mass. — Abbey Memorial chapel, Mount Holyoke College, Jan. 11: Christine Church — Diferencias sobre el Canto llano del Caballero, Cabezón; Ann Newell — Toccata, Scheidemann; Nancy Poland — Prelude and Fugue in B minor, Bach.

E. Power Biggs, Cambridge, Mass. — Kenmore Methodist Church, Kenmore, N.Y., Jan. 14; Myers Park Presbyterian Church, Charlotte, N.C., Jan. 21, dedication of new Casavant organ; St. Norbert Abbey Church, De Pere, Wisc., Jan. 24 and 25; Collegiate Methodist Church, Ames, Iowa, Jan. 28, dedication of new Reuter organ: Included in the programs were: Concerto 2 in B flat, Handel; Fanfare and Trumpet Tune, Purcell; Concerto 3 in G minor, Soler; Three Noëls with Variations, Daquin; Passacaglia and Fugue in C minor, Now Come, Saviour of the World, Sleepers Awake, a Voice Is Calling, All Glory Be to God on High and Rejoice, Ye Christians, Bach; Litanies, Alain; Pastorale in E major, Franck; Finale, Symphony 1, Vierne; Variations on America, Ives.

Jack Ossewaarde, New York City — St. Bartholomew's Church, Jan. 10: How Brightly Shines the Morning Star, Buxtehude; Seventh Psalm, van Noordt; Fugue in E flat (St. Anne), Bach; Aria, Symphony 6, Vierne. Jan. 24: Passacaglia and Fugue in C minor, Bach; Ave Maria, Liszt; Hour of Consecration, Bossi; Andante Cantabile, Symphony 4, Widor. First Congregational Church, Norwalk, Conn., Jan. 22: Chaconne in G minor; Couperin; Come, Saviour of the Gentiles, Rejoice Now, Ye Christian Souls and Passacaglia and Fugue in C minor, Bach; Improvisation, Karg-Elert; Scherzetto, Vierne; Carillon, DeLamarter; Air for Organ, Hancock.

Edward H. Hastings, Newton Highlands, Mass. — Congregational Church, Dec. 17: Noël Grand Jeu et Duo, Daquin; Noël avec Variations, Langlais; In dulci jubilo, Bach and Karg-Elert; Pastoral Symphony, Bach; Pastoral on a Christmas Plainsong, Thomson; Greensleeves, Purvis; Three Carol Preludes, Hastings; Carillon de Westminster. Dudley Street Baptist Church, Nov. 24: Allegro Moderato, Concerto 6, Arne; The Fifers, Dandrieu; Fanfare Fugue in C and Toccata and Fugue in D minor, Bach; Rondo for the Flute Stop, Rinck; Invocation, Snow; Now Thank We All Our God, Karg-Elert; Two Modal Pieces, Langlais; Brother James, Wright; Carillon de Westminster, Vierne.

Klaus Speer, Houston, Tex. — Clear Creek High school, League City, Tex., Feb. 20: Trio in D major, O Mensch, beweine dein Sünde gross and Partita in E minor (for harpsichord), Bach; Prelude, Fugue and Variation, Franck; Trio Sonata in G major for flute, oboe and harpsichord, Quantz; Trio Sonata in A minor (harpsichord), Telemann. Byron Hester, flutist, and Raymond Weaver, oboist, assisted.

Rev. Jet E. Turner, Keene, N.H. — First Baptist Church, for the Monadnock AGO Chapter, Jan. 28: The Old 100th and Trumpet Voluntary in C major, Purcell; Rondo in G, Bull; Prelude and Fugue in B minor and Concerto in G, Bach; Marche Fantastique, Ellsasser; Cantabile and Finale, Symphony 6, Widor. John Geilenberg, trumpeter, assisted.

Charles Shaffer, Hollywood, Cal. — Hunter Mead residence, Pasadena, Jan. 12 and 13: Praeludium in D minor, Pachelbel; Cantilena Anglica Fortunae, Scheidt; Passacaglia in D minor, Buxtehude; Offertoire sur les Grands Jeux, Couperin; Prelude and Fugue in F minor, Bach; Sonata 2, Hindemith; Diptyque, Messiaen; Paignon, Donovan; Fast and Sinner, Symphony in G, Sowerby.

Davis Folkerts, AAGO, New York City — Cathedral of St. John the Divine, Dec. 17: Passacaglia, Sonata 8 in E minor, Rheinberger; Toccata avanti il Recercar and Recercar Cromatico post il Credo, Frescobaldi; Canon and Fugato, Oih Isten U, O God, William Vogel; Gottes Sohn loven Kom, Purcell; Prelude and Fugue in G minor, Bach.

Rosemary Lentell, Independence, Mo. — Auditorium, Latter Day Saints headquarters, Jan. 14: The Prince of Denmark's March, Clarke; Sonata in E flat and Ich ruf' zu dir, Herr Jesu Christ, Bach; Now Thank We All Our God and Clair de Lune, Karg-Elert; Pastorale, Roger-Ducasse; The Fifers, Dandrieu; Pièce Héroïque, Franck.

Henry von Hasseln, Anderson, S.C. — Anderson College, Feb. 5: Psalm 19, Marcellus; The Faithful Shepherd, Handel; Flute Solo, Arne; What a Friend We Have in Jesus, R. K. Biggs; Now Thank We All Our God, Karg-Elert; What Child Is This, Purvis; Prelude in G major, Bach.

John Cartwright, AAGO, FTCL, New York City — St. Paul's Chapel, Jan. 30: Prelude and Fugue in C minor, Bach; Sonata 2, Arnell; Toccata, Sowerby.

David Craighead, Rochester, N.Y. — Bidwell Memorial Presbyterian Church, for the Chico, Cal. AGO Chapter, Feb. 1: Concerto in A minor, Vivaldi-Bach; How Brightly Shines the Morning Star, Buxtehude; Andante in F, Mozart; Toccata in F major, Bach; Pastorale, Roger-Ducasse; Noël 10, Daquin; Carillon, Sowerby; Prelude and Fugue in G minor, Dupré; Roll Call of Birds and The Hen, Rameau; Trumpet Tune and Air, Purcell.

Austin Lovelace, SMD, Evanston, Ill. — St. Charles Avenue Christian Church for the New Orleans, La. AGO Chapter: Nativité Suite, Held; How Brightly Shines the Morningstar, Pachelbel; Ah, Holy Jesus, How Hast Thou Offended?, Walcha; Wexilla Regis, Purvis; O Sacred Head, Now Wounded, Pepping; Saraband for the Morning of Easter, Howells; Fanfare, Jackson; Darkness Is Waning, Miller; Praise to the Lord, Webber; Pastorale, Freed; Dorian Chorale, Alain; Chaconne, Strategier; Lift Up, Ye Gates, David; Slane, Bohnhorst; Allegro, Fleury.

Arline M. Haskell, Wichita Falls, Tex. — St. George's Episcopal Church, Holbrook, Ariz., Dec. 17: Fantasie in G minor, Bach; Abide, O Dearest Jesus, Karg-Elert; Suite Gothique, Böellmann; Prelude on Song 46, Rigabody; Will o'the Wisp, Nevin; Pavane and Sigeradon, Elmore; The Coventry Carol, Walton; Gesu Bambino, Yon; Carol Rhapsody, Purvis.

Herbert Burtis, Red Bank, N.J. — St. Paul's Chapel, Columbia University, New York City, Feb. 27: Prelude and Fugue in D major, Bach; Sketches in D flat and F minor, Schumann; Deck Thyself, My Soul, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Mary Moore Grenier, Middle Haddam, Conn. — All Saints' Parish, Meriden, Dec. 15: Agincourt Hymn, Dunstable; Concerto 1 in G minor, Handel; All Glory Be to God on High, How Brightly Shines the Morning Star and Prelude and Fugue in A minor, Bach; Adagio and Rondo, K 617, Mozart; Noël in E, Daquin; La Nativité, Langlais; Greensleeves, Wright; The Coventry Carol, Gore; Bring a Torch, Williams; Silent Night, Barber; Variations on a Noël, Dupré; Doxology, arr. Biggs. Brass and strings assisted.

Ann Lord, Bloomington, Ind. — Christ Church Cathedral, Indianapolis, Feb. 16, student of Dr. Oswald Ragatz, Indiana University: Komm heiliger Geist, Von Gott will ich nicht lassen and Herr Jesu Christ, Bach; Scherzetto, Vierne; Tumult in the Praetorium, Maleingreau.

Amelia Smith, ChM, Jacksonville, Fla. — Grace Chapel Parish, Jan. 20 for Nuptial mass: A lovely Rose, Brahms; Blessed Jesu, at Thy Word and Jesu, Joy of Man's Desiring, Bach; Andante Religioso, Sonata 4, Mendelssohn; O Perfect Love, Barnby; Trumpet Tune and Trumpet Voluntary, Purcell.

Judith Eckerman Hancock, Bronxville, N.Y. — St. Bartholomew's Church, New York City, Jan. 31: Prelude, Fugue and Chaconne in D minor, Pachelbel; Six Pieces for Mechanical Clock, Haydn; Variations on a Noël, Dupré.

Stephen Young, New York City — James chapel, Union Theological Seminary, Feb. 4: Voluntary in G, Purcell; Toccata, Adagio and Fugue in C, Bach; Under the Green Linden Tree, Sweelinck; Chorale in B minor, Franck; Prelude, Toccata and Chaconne, Brockless.

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# Programs of Organ Recitals of the Month

Searle Wright, FAGO, FTCL, New York City — St. Paul's Chapel, Columbia University Jan. 9: Moderato and Andante sostenuto, Symphonie Gothique, Widor; In dir ist Freude, Das alte Jahr vergangen ist and In dulci júbilo, Bach; Nativity Song, Bingham; God Rest You Merry, Roberts. Jan. 25: Passacaglia and Fugue in C minor, Bach; Es ist ein Ros' entsprungen, Brahms; La Nativité du Seigneur, Messiaen.

Harry H. Huber, Salina, Kans. — University Methodist Church Dec. 10 and Clonmell Methodist Church, Gibbstown, N. J. Dec. 28: Good News from Heaven the Angels Bring, Pachelbel; How Lovely Shines the Morning Star, Buxtehude; Noël in G Daquin; Pastorale, Corelli; Come, Thou Saviour of the Gentiles, Bach; A Rose Breaks into Bloom, Brahms; Berceuse, Guilmani; La Nativité, Langlais; Noël, Huber; Veni Emmanuel, Clokey; Greensleeves, Purvis; Angels from the Realms of Glory, Matthews; Silent Night, Barber.

Gustav Bittrich, Elizabeth, N. J. — Christ Episcopal Church, Jan. 7: Prelude and Fugue in G minor, Buxtehude; Lob sei dem allmächtigen Gott, Puer Natus in Bethlehem and Gelobet seist du, Jesu Christ, Bach; A Lovely Rose, Brahms; Suite Noël, Templeton. Dec. 3: Prelude and Fugue in A minor and Advent chorales, Orgelbüchlein, Bach; Prelude in G major, opus 37, Mendelssohn; Prelude on a theme of Victoria, Britten.

Allen J. Sever, AAGO, New York City — St. Paul's Chapel, Columbia University, Feb. 13: Sonata 6, Mendelssohn; Pieces for a Musical Clock, Handel; Prelude and Fugue in E, Koetsier; Symphony 1, Vienne.

Irene Robertson, Los Angeles, Cal. — University of Southern California, Jan. 8: Entrata Festiva for Organ and Brass, Peeters; Cortège for Organ and Brass, Litaize; Sonata, Schroeder; Sonata da Chiesa for Trumpet and Organ, Gagnebin; Passacaglia, Tagliavini; Three Sacred Songs on Old English Verse for Alto, Oboe and Organ, Badings; Capriccioso, Bijster; Partita for English Horn and Organ, Koetsier; Petite Suite, Milhaud. Lester Remsen conducted brass and woodwinds. Enid Jacobsen, contralto assisted. Jan. 12: Concerto for Organ and Band, Rayner Brown. William A. Schaefer directed the Trojan Symphonic Band.

Ronald Dawson, Baldwin, Kans. — Grace and Holy Trinity Cathedral, Kansas City, Mo., Jan. 21 and First Methodist Church, Topeka, Feb. 4: Introduction and Trumpet Tune, Boyce; Das alte Jahr Vergangen, and O Mensch, bewein' dein' Sunde gross and Trio Sonata in E flat major, Bach; Schmücke dich, o liebe Seele, Herzlich tut mich verlangen and O Welt, ich muss dich lassen, Brahms; Pavane, Elmore; Greensleeves, Wright; Greensleeves, Purvis; Movement 4, The Ascension, Messiaen; Te Deum, Langlais.

Alan C. Bostwick, Staten Island, N.Y. — St. Paul's Chapel, Columbia University, New York City, Feb. 15: Fantasie, Sweelinck; Prelude and Fugue in F minor, Bach; Veni Creator and St. Patrick's Breastplate, Wyton; Sonata 2, Richard Arnell.

Ralph Kneecream, New York City — St. Paul's Chapel, Columbia University, Jan. 16: Sleepers, Wake, Come, Saviour of the Gentiles, O Whither Shall I Flee and Prelude and Fugue in A minor, Bach; Noël in G major, Daquin; Fantasie in F minor, K 608, Mozart.

John Weaver, New York City — St. Paul's Episcopal Church, Lansing, Mich. Jan. 25, First Congregational Church, Minneapolis, Minn. Jan. 21 for the Twin Cities AGO Chapter, Jan. 15 for the Kansas City AGO Chapter, First Lutheran Church and Jan. 7, St. Mark's Episcopal Church, New Canaan, Conn., dedication of new Austin: Included the following works: Concerto 4 in F major, Handel; Andante Quasi Allegretto, Battishill; Whither Shall I Flee?, Jesu, Joy of Man's Desiring, Praise the Lord, the Mighty King, Come, Saviour of the Heathen, Rejoice, Beloved Christians, Toccata in F major and Fantasie and Fugue in G minor, Bach; Fantasie and Fugue on B-A-C-H, Liszt; Scherzo and Cantabile, Symphony 2, Vienne; Andante Cantabile, Symphony 4, Widor; Toccata in G major, Weaver; Flute Solo, Arne; Finale in B flat, Franck; Litanies, Alain.

Elisabeth Hamp, Champaign, Ill. — Tolono Methodist Church, Tolono, dedication of new Allen, Dec. 10: Agincourt Hymn, Dunstable; Adagio, Mozart; Prelude, Air and Gavotte, Wesley; Dundee, Martyrdom and Nicaea, Willian; A Mighty Fortress, Walther; Monkland, Statham; Sleepers, Wake, Kröbs; O Come, Emmanuel and In dulci júbilo, Edmundson; In Lowly Bethlehem, Walcha; I Linger by thy Cradle and How Brightly Shines the Morning Star, Pepping; O Man, Bemoan Thy Grievous Sin, O Sacred Head, Now Wounded and Prelude and Fugue in E flat, Bach; Neander, Candlyn; Now Do We Pray the Holy Spirit, Buxtehude; Vision, Rheinberger; Rathbun, Bingham; Fanfare, Dubois.

St. Olaf College students, Northfield, Minn. —Boe memorial chapel, Jan. 16: Diane Eshleman — Fugue a la Gigue, Buxtehude; Celestial Banquet, Messiaen; Donald Olson — Prelude in A major, Bach; Kathryn Huss — Toccata in F, Bach; Rita Kanne — Modal Piece 1, Langlais; Wer nur den lieben Gott last walten, Bach; Edmund Lorman — Variations on a Noël, Daquin; Katherine Bidgood —Dorian Toccata, Bach; Sally Howard — Majesty of Christ, Messiaen; Rodney Rothlisberger — Prelude in D major, Bach.

Alexander Boggs Ryan, Ann Arbor, Mich. — St. Lucas Lutheran Church, Toledo, Ohio, Jan. 28, dedication of new Tellers organ: Rigaudon, Campra; Prelude and Fugue 14, Buxtehude; Basse et Dessus de Trompette, Clérambault; Récit de tierce en taille, Grigny; Con moto maestoso and Andante tranquillo, Sonata in A major, Mendelssohn; Fugue in E flat (St. Anne), Bach; Carillon in A flat, Sowerby; Clair de lune and Carillon de Westminster, Vienne.

Charlene Polvika Dorsey, Denton, Tex. — Texas Woman's University, Jan. 14: All Bach — Prelude and Fugue in G major; Prelude and Fugue in A minor; When We Are in Greatest Need and Come God, Creator, Holy Ghost; Passacaglia and Fugue in C minor; Awake, the Voice Commands; Rejoice, Beloved Christians; Fantasie and Fugue in G minor (Great).

H. Morley Jewell, FRCO, Hatboro, Pa. — St. Peter's Church, Germantown, Feb. 18: Chaconne, Purcell; Come, Let Us All with Fervor, The Old Year Now Hath Passed Away and In Thee Is Gladness, Bach; Solemn Melody, Davies; Sonata 6 in E flat minor, Rheinberger; Elfes, Bonnet; Carillon de Westminster, Vienne.

Eugene Wickstrom, Athens, Ohio — Helen Mauck Galbreath chapel, Ohio University, Jan. 21: Prelude and Fugue in F sharp minor and Fugue in C major, Buxtehude; Sonata 6, Mendelssohn; Crown Him with Many Crowns, Lord, The Word Abideth and Lord Christ, When First Thou Com'st to Men, Wickstrom.

Allan Willis, Fort Riley, Kans. — Main Post Chapel, Jan. 28: Overture to the Occasional Oratorio, Handel; In dulci júbilo, Herzlich tut mich verlangen and Toccata and Fugue in D minor, Bach; Prelude, Franck; Scherzo, Symphony 2, Vienne; Rhosymedre, Vaughan Williams; Variations on a Noël, Dupré.

James McGregor, Newark, N. J. — Trinity Cathedral, Jan. 8, for the Metropolitan New Jersey AGO Chapter: Dialogo per Organo, Bianchi; Four Verses and Canzona in D minor, Zipoli; Prelude and Fugue in E minor, Bruhns; Benedictus, Couperin; Dialogue, Dandrieu; Vom Himmel hoch, Bach.

Alice Gordon-Smith, Bloomfield, N. J. — Trinity Cathedral, Newark, Jan. 8 for the Metropolitan New Jersey AGO Chapter: Christmas Morn, Handel; Sonatina, God's Time Is Best, Bach; Les Cloches, LeBegue; Noël, Mulet; Sarabande, Jennings; Fiat Lux, Dubois.

Catharine Crozier, Winter Park, Fla. — Knowles Memorial Chapel, Rollins College, Jan. 3: Chaconne in G minor, Couperin; Chaconne in D minor, Pachelbel; Chaconne in E minor, Buxtehude; Chorale in B minor, Franck; Trio en Passacaille, Raison; Passacaglia and Fugue in C minor, Bach. Jan. 10: Moderato and Andante sostenuto, Gothic Symphony, Widor; Carillon, Berceuse, Prelude, Symphony 1, and Scherzo, Symphony 2, Vienne; Adagio, Symphony 6 and Toccata, Symphony 5, Widor. Jan. 17: Toccata in C, Sweelinck; Toccata, Mass of the Apostles and Toccata for the Elevation, Frescobaldi; Toccata in E minor, Pachelbel; Toccata 11 in C, Muffat; Toccata and Fugue in F, Buxtehude; Introduction and Toccata in G major, Walond; Toccata and Fugue in D minor, Bach. Jan. 31: Welwyn, Gore; Sonata in C major for Violin and Organ, Vivaldi; Sketch in D flat and Two Fugues on B-A-C-H, Schumann; Poem for Violin and Organ, Sowerby. Alphonse Carlo, violinist, assisted. Feb. 14: Les Cloches, LeBegue; Suite for a Musical Clock, Handel; Andante in F major, K 616 and Fantasie in F, K 595, Mozart; Suite for a Musical Clock, Hayden; Bells of Riverside, Bingham; Carillon, Sowerby; Carillon de Westminster, Vienne. Feb. 21: Chorale in E major, Franck; Credo, Adagio and Fantasie and Fugue on B-A-C-H, Liszt.

William G. Miller, Duquesne, Pa. — First Presbyterian Church Jan. 21: Opening Sentence, Van Hulse; Variations on Caballero's Song, Cabezon; Prelude and Fugue in F minor, Bach; Song of the Lonely Njeri, Saxton; Rigaudon, Campra; Pavane, Elmore; Galliard for a Festive Occasion, Milner; How Brightly Shines the Morning Star, Buxtehude; Pennsylvania Dutch Hymn-Tunes, Johnson; Ballade, Richard Coeur de Lion; Sicilienne, Paradis; Prelude, Fugue and Variation, Franck; Forest Green, Mercy and Liebster Jesu, Purvis; Now Thank We All Our God, Karg-Elert.

Clarence E. Whiteman, Greensboro, N.C. — Annie Merner Pfeiffer chapel Bennett College, Jan. 21: Veni Redemptor, Tallis; Von Himmel hoch da Komm ich her, Pachelbel; Passacaglia in D, Buxtehude; Kyrie, Gott heiliger Geist, O Lamm Gottes, unschuldig, Erbarm' dich mein, O Herre Gott and Fantasie and Fugue in G minor, Bach; Allegro Giocoso, Sonata in E flat, Bairstow; Fantasie in A, Franck; Prelude for the Day of Atonement, Berlinski; Incantation pour un jour Saint, Langlais.

Herman Pedtke, FAGO, Chicago — St. Peter's Church-in-the-Loop, Jan. 21: Mein junges Leben hat ein End, Sweelinck; Der Tag der ist so freudenreich, Buxtehude; Dorian Prelude and Fugue, Bach; O Gott du Frommer Gott, Herzlich tut mich verlangen and O Welt, ich muss dich lassen, Brahms; Movement 1, Sonata 2 (first performance), Becker; L'Ascension Suite, Messiaen; In dulci júbilo, Karg-Elert.

Lowell V. Lacey and Thomas Murray, Pasadena, Cal. — Holliston Avenue Methodist Church, Jan. 8, for the Pasadena and Valley Districts AGO Chapter: Mr. Lacey — Concerto, Walther; We All Believe in One True God, Praetorius; Carillon-Sortie, Mulet. Mr. Murray — Introduction and Passacaglia, Reger; Lied and Scherzetto, Vienne; Prelude and Fugue in B minor, Bach.

Verle Larson, Baltimore, Md. — MIT Chapel Cambridge, Mass., Jan. 21: Prelude and Fugue in E minor, Bruhns; Jesu Leiden, Pein und Tod, Vogler; Jesus Christus, unser Heiland der von uns den gottes Zorn wandt, Tunder; Chorale Preludes, Pepping; Dies sind die heiligen zehn Gebot and Fugue in B minor, Bach.

Wallace M. Coursen, Jr. AAGO, Glen Ridge, N. J. — St. Paul's Chapel, Columbia University, New York City, Jan. 11 — Toccata, Adagio and Fugue in C, Bach; How Brightly Shines the Morning Star, Pachelbel; Greensleeves, Wright; The Star Proclaims the King Is Here, Peeters; Pezzi Piccoli, Schroeder.

Paul J. Siffer, Oyster Bay, N. Y. — St. Paul's Chapel, Columbia University, New York City, Jan. 23: Processional (first NYC performance) La Montaine; Prelude and Fugue in E minor, O Lamm Gottes, unschuldig and Prelude and Fugue in C minor, Bach; Rondo alla Campanella, Karg-Elert.

Frank Speller, Bloomington, Ind. — Christ Church Cathedral, Indianapolis, student of Dr. Oswald Ragatz, Indiana University, Feb. 9: Nun lasst uns Gott den Herrn, Lübeck; Octaves, Demessieux; Trio Sonata 6, Bach; Toccata Gregorian, Speller.

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# Programs of Organ Recitals of the Month

William Teague, Shreveport, La. — Ed Landreth auditorium, Texas Christian University for the Fort Worth AGO Chapter, Jan. 12: Sinfonia, We Thank Thee, God and Lord Jesus Christ, with Us Abide, Bach; Psalm 94 Sonata, Reubke; Fanfare for Organ, Cook; Rapid Lyric, Sonata of Prayer and Peace, Bingham; Adagio molto e espressivo, Sonata in E minor, Nanney; Prelude and Fugue in B major, Dupré.

August Maekelberghe, Detroit, Mich. — Fort Street Presbyterian Church, Jan. 14: Chaconne, L. Couperin; Gloria from the Mass, F. Couperin; Come Saviour of the Heavens and Fugue in C minor, Bach; Marche Grotesque, Purvis; Chorale, Scherzo and Aria and Concert Piece, Peeters. Jan. 21, St. John's Episcopal Church: March, Handel; Andante, String Quartet, Debussy-Guilman; Partita 2, Bach; Concerto in G, Walther; Sketch, Schumann; Air Tendre, Lully; Toccata, Monnikendam. Jan. 28, St. Andrew's, Windsor, Ont.: Prelude, Fugue and Variation; Sonata in F minor, Mendelssohn. All recitals broadcast over Detroit radio stations WWJ and WWJ-FM.

Malcolm W. Cass, Portland, Maine — First Baptist Church, Yarmouth, Jan. 14: Trumpet Voluntary, Purcell; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Divertissement, Vierne; Cibavit Eos, Titcomb; Greensleeves, Purvis; Flute Solo, Arne; Introduction to the Occasional Oratorio and Largo, Handel; A Lovely Rose Is Blooming, Brahms; Intermezzo, Sonata 3, Borowski; Pièce Héroïque, Franck. City Hall auditorium, Portland, Jan. 24: Sleepers, Wake! a Voice Is Calling, Bach; Sarabande, Corelli; Concerto in D minor, Vivaldi; Trumpet Minuet, Hollins; Theme with Variations, Brinkler; Scherzo and Folk Tune, Whitlock; Cibavit Eos, Titcomb; Chant de Mai, Jongen; Swiss Noël with Variations, Daquin; Prelude and Fugue on B-A-C-H, Liszt.

David Mulbury, AAGO, ChM, New York City — St. Paul's Chapel, Columbia University, Feb. 6: Toccata in F, Bach; Sonata 3, Hindemith; Under the Linden Tree, Swelink; Very Slowly, Sonata, and Jubilee, Sowerby. Salem United Church of Christ for the Harrisburg, Pa. AGO Chapter, Feb. 20: The Bach, Hindemith, Sweelinck and Sowerby as above plus Komm heiliger Geist, Herwig; Vor dienen Tron tret Ich, Ach bleib bei uns, Herr Jesu Christ, Bach; Herzliebster Jesu and O wie selig, Brahms.

Donald Willing, Boston, Mass. — Private residence, San Angelo, Tex., Jan. 3: Movement 1, Concerto in B flat, Handel; Sleepers Wake!, Rejoice Now Christian Souls, Come, Saviour of the World, In Thee Is Joy, Fantasie and Fugue in G minor, Fugue a la Gigue, Bach; Fantasie in D major, Telemann; On Christmas Night, Milford; Trio in E minor, Beethoven; Scherzo in F sharp minor and Weinachten, 1914, Reger.

Richard D. Randolph, Walla Walla, Wash. — First Congregational Church for the Walla Walla Valley AGO Chapter, Jan. 7: Prelude and Fugue in G minor, Buxtehude; Musical Clocks Suite, Haydn; Suite Mediaevale, Langlais; Suite 5 in E major, Hindel and Lambert's Clavichord, Howells (both on harpsichord). Madrigal singers directed by Rae Constantine assisted.

Gerre Hancock, New York City — St. Bartholomew's Church, Jan. 3: Agincourt Hymn and Composition on a Plainsong, Dunstable; Fugue in G minor, Bach; The Journey of the Wise Men and God with Us, Messiaen. Jan. 17: Finale, Opus 18, Dupré; The Celestial Banquet, Messiaen; Four Preludes, Milhaud; Festival, Langlais.

Elise Matheny, Jackson, Miss. — Millsaps College Junior recital, Jan. 7, student of Donald D. Kilmer: Prelude, Fugue and Chaconne, Buxtehude; Pastoral and Fugue on Vom Himmel hoch, Pachelbel; Schübler Chorale Prelude, Bach; Movement 1, Sonata 6, Mendelssohn; Requiesscat in Pace, Sowerby; Nazard, Langlais; Cortège et Litanie, Dupré.

Christia Faith Basler, Sarasota, Fla. — Christ Episcopal Church for the Bradenton AGO Chapter, Jan. 7: Prelude and Fugue in E minor, Ich ru' zu dir, Herr Jesu Christ and Wer nur den lieben Gott lässt walten, Bach; St. Anne, Rockingham and Old 120th, Willan; Cantabile, St. Patrick's Breastplate, Clokey; Suite Gothique, Boëllmann.

Clyde Holloway, Dallas, Tex. — Broadway Baptist Church, FORT Worth, Jan. 8, for the Fort Worth AGO Chapter: Prelude and Fugue in E major, Lübeck; Pastorale in F major and Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K 608, Mozart; Psalm 94 Sonata, Reubke.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, Jan. 7: Marche en Rondeau, Charpentier; Lo, How a Rose, Brahms; March of the Magi, Dubois; Evening Bells and Cradle Song, Macfarlane; Shepherds' March, Yon; Elevation, Benoit; Grand Choeur in G minor, Guilman. Jan. 14: Prelude in C minor, Bach; Elevation in F major, Zipoli; Serenade, Foster; Prelude in F major, Dubois; Variations on an American Air, Flager. Jan. 21: Sonata in C minor, Mendelssohn; Rhosymedre, Vaughan Williams; Distant Chimes, Snow; Andante Cantabile, Widor; Praeludium, Kodaly; Grand Choeur, Jawelak. Jan. 28: Grand Jeu, DuMège; Episode, Copland; Fugue in C, Kerckhoven; Fantasie in F minor, K 608, Mozart; Am Meer, Schubert; Toccata, Suite Gothique, Boëllmann. Feb. 4: Prelude in G major, Bach; On Wings of Song, Mendelssohn; Preludio, Gabrieli; Le Jardin Suspendu, Alain; The Bells of St. Anne de Beaupré, Russell; Elevation in E major, Dupré; Festive March, Albert.

Grady Wilson, Ann Arbor, Mich. — Hill auditorium, University of Michigan, Jan. 4 and The Old Stone Church, Cleveland, Ohio for the Cleveland AGO Chapter, Jan. 8: Kyrie, Gott heiliger Geist, Bach; Von Gott will ich nicht lassen and Ciacona in E minor, Buxtehude; Fantasie in F minor, K 608, Mozart; Three Dances, Alain; Fantasy for Flute Stops, Sowerby; Prelude and Fugue on B-A-C-H, Liszt. Knowles chapel, Rollins College, Winter Park, Fla., Jan. 24: Fantasie and Fugue in G minor, Bach; Tierce en Taille and Basse de Trompette, DuMège; Pastoral, Roger-Ducasse; Fantasy for Flute Stops, Sowerby; Prelude and Toccata, Suite, opus 5, Duruflé.

Robert Kee, FAGO, Spokane, Wash. — For the Spokane AGO Chapter, Manito Presbyterian Church, Jan. 21: Westminster Carillon, Vierne; The Good Shepherd, Debussy; Grand Pièce Symphonique, Franck; Dies Irae, Simonds; Aquarelle, Delius; Prelude and Fugue in G, Dupré; Andante and Minuet, Concerto in C, Andante, Concerto in A minor, Andantino and Minuet, Concerto in G, Soler (with George Scott).

John C. Christian, Berea, Ohio — Lake-wood First United Church of Christ, Jan. 14: Prelude and Fugue in E Major, Lübeck; Paso in C major, Casanovas; Concerto in G major, Soler; Fantasie and Fugue in G minor, Bach; Thou Man of Grief, Remember Me and David, the King, was Grieved and Moved, Read; Prelude and Fugue in C major, Saint-Saëns.

C. Harold Einecke, MusD, Spokane, Wash. — Cathedral of St. John the Evangelist, Jan. 28: Prelude, Fugue and Chaconne, Buxtehude; God's Time Is Best, I Stand at the Threshold and Fugue in C major, Bach; The Musical Clocks, Haydn; Rondo in G, Bull; Ballade in D, Clokey; Schönster Herr Jesu, Schroeder; Impressions Gothiques, Edmundson.

John Stuber, Indianapolis, Ind. — Opening of Holloway organ Speedway Christian Church Dec. 10: Concerto 2, Handel; Introduction and Toccata in G, Walond; Voluntary in C, Purcell; Meine Seele erhebt den Herren and Fugue in G, Bach; Three Sonatas, Mozart; Chant de Paix, Langlais; Toccata, Symphony 5, Widor. A string quartet assisted in the Handel and Mozart. The choir also sang.

Arthur Croley, Nashville, Tenn. — Fisk University, Jan. 18: Toccata in D minor, Pachelbel; Adagio in C, Mozart; Duet in G (Clavierübung Part 3), These are the Holy Ten Commandments and Fugue in E flat, Bach; Dialogue for Mixtures and Nativity, Langlais, Air and Variations, Ten Pedal Studies, Peeters.

Richard Peek, Charlotte, N. C. — Woman's College of the University of North Carolina, for the North Carolina Music Teachers Association, Jan. 13: Prelude 9, Milhaud; Brother James, Wright; Sonata 2, Hindemith; Serene Alleluias of a Soul Longing for Heaven, Messiaen; Te Deum, Langlais.

F. Joseph Horning, Leetonia, Ohio — St. Patrick Church, Dec. 24: In dulci júbilo, Zachau; Joseph est bien Marie, Balbastre; Gesu Bambino, Yon; Greensleeves, Purvis. Dec. 25: Zachau and Purvis as above plus Ave Dieu le maitre de tout l'univers, Guilman.

R. Leon Constanzer, Elmira, N. Y. — Park Church, Dec. 21: Une Vierge Pucelle, LeBegue; A Babe Is Born in Bethlehem, Buxtehude; From Heaven Above to Earth I Come, Zachau and Pachelbel; A Christmas Pastoral, Valentini; Noël Grand Jeu et Duo and Noël Suisse, Daquin.

Wilbur Held, Columbus, Ohio — Trinity Church Jan. 2: 13 Chorales, Little Organ Book, Bach. Jan. 16: Concerto 1, Handel; Elegie, Peeters; Concert Variations, Bonnet. Jan. 23: Concerto 5, Handel; Whimsical Variations and Toccata, Sowerby. Jan. 30: Grande Pièce Symphonique, Franck.

Kenneth W. Davis, ARCCO, Leaside, Ont. — Leaside United Church: In a Great Cathedral and Scherzo for the Flutes, Crawford; O Little One Sweet, Coutts; Nun ruhen alle Wälder and Laudes Domini, Langlois; Oboe Tune, France; Rockingham, Silvester; The Modal Trumpet, Karam; Pastoral, Bancroft; Veni Creator Spiritus, Cook; Martyrdom, Scherzo, Miniature Suite and Prelude and Fugue in C minor, Willan.

E. Robert Ege, FAGO, Philadelphia, Pa. — Overbrook School for the Blind, dedication of new Möller organ, Jan. 14: Prelude and Fugue in G minor, Buxtehude; By the Waters of Babylon and Toccata in F, Bach; O Blessed Jesu and O World, I Now Must Leave Thee, Brahms; Chorale in E major, Franck; Pavane, Elmore; To Us a Little Child Is Born, Peeters; Rhythmic Trumpet, Bingham; Very Slowly, Sonata, Sowerby; God Among Us, Messiaen.

Mary Ann Lothringer, San Antonio, Tex. — St. Mark's Church Dec. 3: Introduction and Toccata in G, Walond; Nun bitten wir den heiligen Geist Buxtehude; Prelude and Fugue in B minor, Bach; Fantaisie in A, Franck; Aria, Peeters; Suite Mediaevale, Langlais.

Amy Cleary Morrison, Indianapolis, Ind. — Christ Church Cathedral, Feb. 23: Prelude and Fugue in D major, Bach; Evening Song 6, Van Hulse; Scherzo in G minor, Bossi; Symphony 1, Vierne.

Robert Anderson, Dallas, Tex.—Richardson auditorium, Southwestern College, Winfield, Kans., Jan. 5: All Bach — Fugue on the Magnificat; Pastorale in F; Wachet auf! ruft uns die Stimme; Meine Seele erhebt den Herrn; Kommst du nun, Jesu, vom Himmel herunter; Fantasie in G; Allein Gott in der Höh' sei Ehr; Der Tag, der ist so freudereich; Vom Himmel kam der Engel Schar; Vom Himmel hoch da komm ich her; Canonic Variations on Vom Himmel hoch; Prelude and Fugue in C major.

Fred Haley, Oklahoma City, Okla. — Catalina Methodist Church, Tucson, Ariz., Jan. 19, Spurgeon Methodist Church, Santa Ana, Cal. for dedication of new Reuter, Jan. 21 and First Methodist Church, Phoenix, Ariz., Jan. 23: Concerto in A minor, Vivaldi-Bach; In dulci júbilo, Herzlich mich thut verlangen, Kommst du nun and Prelude and Fugue in D major, Bach; Fantasie in C and Prelude, Fugue and Variation, Franck; Pasticcio, Langlais; Iam Sol Recedit Igneus, Simonds; Pavane, Elmore; Brother James, Wright; Variations on a Noël, Dupré.

Clarence Dickinson, AGO, MusD, LittD, New York City — First United Presbyterian Church, Oakland, Cal., Jan. 7: Trumpet Tune, Purcell; Rondo for Flute Stop, Rinck; Cathedral Prelude and Fugue, Bach; Chorale in A minor, Franck; The Garden, Alain; Adoration of the Lamb, Maleingreau; The Joy of the Redeemed, Berceuse and Allegro Maestoso, Dickinson.

Howard W. Vogel, Elizabeth, N. J. — Christ Episcopal Church, Feb. 4: Mein Jesus lass ich nicht, Walther; Ach blieb bei uns, Herr Jesu Christ, Hassler; In dulci júbilo, Bach; Chorale Prelude and Fugue, Brahms; Toccata, Monnikendam.

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# Programs of Organ Recitals of the Month

Roberta Bitgood, Detroit, Mich. — Redford Presbyterian Church, Jan. 21: Concerto in C major, Sachsen-Weimar, arr. Bach; Comest Thou Now, Lord Jesus, Down from Heaven, In dulci júbilo, Forty Days and Forty Nights and O Sacred Head, Now Wounded, Bach; From Heaven to Earth I Come, Pachelbel; How Brightly Shines the Morning Star, Buxtehude; Epiphany, Edmundson; All Glory, Laud and Honor, McKinley; An Easter Alleluia, Slater; On the Evening of the Ascension of Our Lord, Benoit.

Carl B. Staplin, Evansville, Ind. — Evansville College faculty recital, Bethel United Church, Jan. 21: Vive le Roi, Raison; Prelude, Fugue and Variation, Franck; Prelude and Fugue in B minor, Bach; Pieces for a Mechanical Clock, Haydn; Toccata, Reger; Eternal Purposes and God Among Us, Messiaen. Jan. 12, St. John's United Church of Christ, Vincennes, Ind.; Same as above with Psalm 19, Marcello in place of the Raison.

DeWitt Botts, Elmira, N. Y. — Park Church, Dec. 14: Dearest Jesus, We Are Here and Come, O Saviour of Mankind, Bach; Blessed Are Ye Faithful Souls and Lo, How a Rose Is Blooming, Brahms; Chorale, Jongen; Berceuse and Divertissement, Vierne; Chorale in A minor, Franck.

Robert Burton, Bloomington, Ind. — Christ Church Cathedral, Indianapolis, Feb. 2, student of Dr. Oswald Ragatz, Indiana University: Fugue in E flat and Movement 1, Trio Sonata 1, Bach; Medieval Suite, Langlais.

John Schaefer, Columbus, Ohio — Trinity Church Jan. 9: Prelude and Fugue in C minor, Bach; Fantaisie in A, Franck.

Ronald Arnatt, St. Louis, Mo. — Christ Church Cathedral Feb. 5: All-Bach: Alleluie, When in the Hour of Utmost Need and Prelude and Fugue in F minor. Feb. 12: Capriccio in C, Froberger; These are the Holy Ten Commandments, Johann Michael Bach; Cantabile, Franck; L'Apparition de l'Eglise Eternelle, Messiaen.

Harold G. Andrews, Jr., Greensboro, N. C. — Woman's College of the University of North Carolina, for the North Carolina Music Teachers Association, Jan. 12: All Buxtehude — Prelude and Fugue in D major; Ach Herr, mich armen Sünder; Magnificat Primi Toni; Gelobet seist du, Jesu Christ; Chaconne in E minor; In dulci júbilo; Wie schön leuchtet der Morgenstern; Puer natus in Bethlehem; Prelude and Fugue in G minor.

Newell Guillan, Newark, N. J. — Trinity Cathedral, for the Metropolitan New Jersey AGO Chapter, Jan. 8: In dulci júbilo, Bach and Dupré; Andante Sostenuto, Gothic Symphony, Widor; The Shepherds, Messiaen; Prelude and Offertory, The Nativity, Tournemire; From Heaven on High, Edmundson.

Michael Kearns, Toronto, Ont.—St. Anne's Church Dec. 24: Prelude and Fugue in E major, Rejoice Christians, The Glorious Day Hath Dawned, Sleepers, Wake and Come God, Creator, Bach; Chorale in A minor, Andantino and Cantabile, Franck; Fantaisie and Fugue on B-A-C-H, Liszt.

Clarence R. Warrington, Rochester, N. Y. — Eastman School doctoral recital, pupil of David Craighead Jan. 17: The Art of Fugue, Bach-Biggs. Repeated Sage Chapel, Cornell University Jan. 19.

Charles Dodsley Walker, New York City — Church of the Heavenly Rest, Jan. 8: Prelude and Fugue in D major and Trio Sonata 2 in C minor, Bach; Noël's Varies, LeBeque; Wie schön leuchtet der Morgenstern, Buxtehude; Chorale in E major, Franck; Land of Rest and Christian Union, Donovan; Variations on a Noël, Dupré. Feb. 7: Concerto 13 in F major, Handel; An Wasserflüssen Babylon, Schmücke dich, O liebe Seele and Fantasia and Fugue in C minor, Bach; Sonatina, Sowerby; Scherzetto, Arabesque and Finale, Symphony 1, Vierne. March 5: Fortuna, My Foe, Scheidt; Passacaglia in D minor, Buxtehude; O Lamm Gottes, unschuldig, Pachelbel; Fantaisie and Fugue in G minor, Bach; Schmücke dich, O liebe Seele, O Gott, du Frommer Gott, Es ist ein' Ros' entsprungen, Herzlich tut mich verlangen, Brahms; Sonata 2, Hindemith; Kleine Präludien und Intermezzi, Schroeder.

Arthur C. Becker Students, Chicago — De Paul University center theater, Jan. 17: Frances Jerecki — Prelude and Fugue in C and Jesu Meine Freude, Bach; Gladys Lisichetts — Fantaisie in G major, Bach; Diferencias, Cabezon; William Ferris — Prelude in B minor, Bach; Elegie, Peeters; Harry Krush — Concerto 10 in D minor, Handel; Sister Gerald Ann — Sonata da Chiesa, Andriessen; Anne Reiling — Prelude in G minor, Bach; Sister Mary Assumpta — Sonata Eroica, Jongen.

Dr. Edward Eigenschen, Chicago — St. Mary's Seminary, Techny, Jan. 21: Psalm 20, Marcello; We Pray Now to the Holy Spirit, Buxtehude; Passacaglia and Fugue in C minor, Bach; Office de l'Epiphanie, Tournemire; To Jehovah, Will I Sing, Now Praise, My Soul, the Lord, How Brightly Shines the Morning Star, All Glory, Laud and Honor, It Is Salvation Come Unto Us and I Love Thee with All My Strength, Drischner; Acclamations, Langlais.

Gordon Wilson, Winter Park, Fla. — Knowles Chapel, Rollins College, Feb. 7: Grand Jeu, DuMège; Diferencias sobre el Canto del Caballero, Cabezon; Nun komm der Heiden Heiland and Prelude and Fugue in F sharp minor, Buxtehude; Two Voluntaries, Bassett; Deux Danses a Agni Yavishita, Alain; Praise to the Lord and Now Sing We, Now Rejoice, Rohlig; Prelude, Meditation and Acclamations, Langlais. The chapel choir assisted.

Marie Schumacher Blatz, Washington, D. C. — Trinity Church, Jan. 14: Toccata, Muffat; Pastorale on Adeste Fideles, Adams; In dulci júbilo, Dupré; How Brightly Shines the Morning Star, Buxtehude and Dupré; Noël, Daquin; Chorale in A minor, Franck; Pastorale on a Christmas Plainsong, Thomson; Christmas, 1914, Reger; Carillon, Vierne.

Charles E. Richard, AAGO, Coral Gables, Fla. — St. Peter's Evangelical Lutheran Church, Jan. 14: Introduction and Allegro, Purcell; My Young Life Hath an End, Sweelinck; Salve Regina, Pergolesi; After a Trial, O World, I Must Leave Thee and Be Glad My Soul, Streicher; Fantaisie and Fugue in A minor, Bach.

Wallace Dunn, Wichita, Kans. — University of Wichita faculty recital, East Heights Methodist Church, Feb. 6: Concerto 2 in B flat major, Handel; How Brightly Shines the Morning Star, Buxtehude; Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Festivals, Langlais; Jesus, Still Lead On, Elmore; God Among Us, Messiaen.

Eugene H. Clark, San Francisco, Cal. — Trinity Presbyterian Church, Jan. 21: Concerto 10, Handel; Flute Solo, Arne; Fantaisie in G and Fugue in C (Fanfare), Bach; Fantaisie in F minor, Mozart; Sarabande and The Rhythmic Trumpet, Bingham; The Nativity and Te Deum, Langlais.

George L. Jones, Ph.D., Potsdam, N. Y. — Emmanuel Church, Boston, Mass., Dec. 20: Passacaglia and Fugue in C minor, Whither Shall I Flee?, By the Waters of Babylon and Abide with Us, Lord Jesus Christ, Bach; Choral, Symphonie Romane, Widor; Pièce Héroïque, Franck.

Robert Lodine, FAGO, MusD, Chicago — Trinity Methodist Church, Evansville, Ind., Jan. 15: Toccata and Fugue in F, Buxtehude; Toccata per l'Elevatione, Frescobaldi; Variations on Mein junges Leben, Sweelinck; Trio Sonata 1 in E flat, Bach; Chorale in A minor, Franck; Les Bergers and Desseins Eternals, Messiaen; Intermezzo, Symphony 6, Widor; Toccata, Sowerby. Reedemer Lutheran Church, Fort Wayne, Ind., Jan. 16 for the Fort Wayne AGO Chapter: Gloria Patri and Ave Maris Stella, Titelouze; Fantaisie and Les Carillons de Paris, Couperin; Pange Lingua and Basse de Trompette, Grigny; Offertoire sur les Grands Jeux, F. Couperin; Andante Con Moto, Boëly; Pastorale, Franck; Apparition de l'Eglise Eternelle, Subtilité des Corps Glorieux and Joie et Clarté des Corps Glorieux, Messiaen; Te Deum, Langlais. St. Chrysostom's Church, Chicago, Feb. 11: Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Three Psalms for Bass and Organ, Air with Variations and Ad Perennis Vitae Fonem, Sowerby. Frederic Griswold, assisted, St. Matthew's Episcopal Church, Kenosha, Wis., Feb. 25: Prelude and Fugue in D, Von Gott will ich nicht lassen and Wenn wir in höchsten Nöthen sein, Bach; Offertoire sur les Grands Jeux, Couperin; Chorale in B minor, Franck; Andante con moto, Boëly; Carillon, Sowerby; Subtilité des Corps Glorieux, Messiaen; Carillon de Westminster, Vierne.

Ronald Gould, AAGO, Youngstown, Ohio — For Youngstown AGO Chapter, St. Columba Cathedral Jan. 19: Trumpet Voluntary, Stanley; Earl of Salisbury, Byrd; Introduction and Toccata in G, Walond; Magnificat on Tone 5, Scheidt; Wie schön leuchtet der Morgenstern, Buxtehude; Toccata and Fugue in D minor, Bach; Sonata 3, Hindemith; Fantaisie in A, Franck; Le Jardin suspendu, Alain; Apparition de l'Eglise Eternelle, Messiaen; Prelude and Fugue on B-A-C-H, Liszt. Boy choirs assisted on Scheidt and Buxtehude.

Dennis Lane, Minneapolis, Minn. — Messiah Lutheran Church, St. Paul, Jan. 28: Chaconne, Couperin; Toccata and Fugue in C, Bach; Sonatas 1 in B flat and 3 in D minor for organ and strings, Corelli; Blessed Jesu, What Hast Thou Done? and He Whom the Shepherds Praised, Walcha; Praeludium in G minor, Kodaly; Elevation, Dupré; Trumpet Dialogue, Clérambault; Sonatas 10 in D, K 245 and 11 in G, K 274, for organ and strings, Mozart; Fugue, Honegger; Toccata, Gigout.

Thyra Pliske Leithold, DSM, Delavan, Ill. — First United Presbyterian Church, Jan. 7, dedication of organ: Concerto in A minor, Vivaldi-Bach; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais; Roulade, Bingham; Brother James, Wright; Trumpet Voluntary, Purcell; Carol Rhapsody and Contemplation on Tallis' Canon, Purvis; Finale, Symphony 6, Vierne.

Gordon C. Ramsey, New Haven, Conn. — Dedication of Pilgrim Congregational Church, Lexington, Mass., Jan. 7: Herr Jesu Christ, der ein'ge Gottes sohn, O Mensch, bewin' dein' Sunde gross and Ich ruf' zu dir, Herr Jesu Christ, Bach; Sonata 2 in C minor, Mendelssohn; Cantabile, Franck; Noël, Mulet; O Gott, du frommer Gott, Peeters; Carillon, Vierne.

Wesley Selby, Colorado Springs, Colo. — First Presbyterian Church, Jan. 26, for the Colorado Springs AGO Chapter: Organ Mass for Convents, Couperin; Prelude and Fugue in E flat major (St. Anne), Bach; An English Litany, Selby; Communion, Langlais; Fantaisie 1, Alain; Adagio for Strings, Barber; Lied to the Sun, Peeters.

Janet Kiehle, Poughkeepsie, N.Y. — For Housatonic AGO Chapter, St. John's Church, Salisbury, Conn. Jan. 17: All-Bach; Ach blieb bie uns, Wo soll ich fliehen hin, We nur den lieben Gott lasst walten, Kommst du nun, Jesu, Meine Seele den Herren, Wachtet auf, Sonata 4 and Prelude and Fugue in E flat.

Judith Holliday, Northfield, Minn. — Student of Enid M. Woodward, senior recital Carleton College Jan. 23: Prelude, Fugue and Chaconne, Buxtehude; Toccata, Martini; Tierce en taille, Messe solennelle, F. Couperin; Trio Sonata in C, Bach; Iam sol recedit igneus, Simonds; Fugue, Noehren; Le Banquet céleste, Messiaen; Variations on a Noël, Dupré.

George Powers, DSM, FAGO, New York City — St. Paul's Chapel, Columbia University, Jan. 18: Toccata 10 in F, Frescobaldi; Sonata 3, Hindemith; Dies sind die heil'gen zehn Gebot and Schmücke dich, O liebe Seele, Bach; Scherzo, Powers; Prelude and Fugue in G minor, Dupré.

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Hubertine Wilke, minister of music at the Park Hill Reformed Church, Yonkers, N.Y., received her first "contract" Jan. 20 after 50 years "on probation." Some 300 friends, present and past choir members and church associates honored her on her half-century as organist. So, as of Jan. 22, she has been engaged as "permanent organist and choir director" after "the longest temporary job in the history of music."

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A series of recitals on the Noehren organ in All Saints' chapel, Howe, Ind. Military School, began Feb. 11 with a program of Franklin S. Miller, organist and director of chapel music, and the lower school cadet choir. Dr. Walter W. Wade, AAGO, ChM, Tennessee Polytechnic Institute will play March 11, Myron Casner, FAGO, ARCO, Sturgis, Mich. will be heard April 1 and E. Thompson Bagley, also of Sturgis, will close the series in May. A program of choral and instrumental music is planned for April 15.

Miss Wilke received a scroll, a miniature of the chancel complete with organ, and many messages of congratulations. A charter member of the Westchester AGO Chapter, Miss Wilke received messages from the chapter and from the Guilman Organ School where she did post-graduate work.

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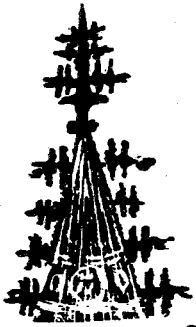
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### GUILMANT

(Continued from Page 8)

almost 70 years ago, first in Chicago, at the World's Fair, then in New York and the East in 1898 and, finally, at the Exhibition of St. Louis where he gave 40 recitals with 40 different programs on the organ which was then the largest organ in the world (148 stops) and was later acquired for Philadelphia by Rodman Wanamaker who had it gradually enlarged and brought to 451 stops. Again, after St. Louis, Guilmant gave a tour of 24 recitals.

I remember how eagerly I awaited his return from those voyages which, at that time, seemed rather fabulous and the flood of questions I poured on my master about the country and above all, about the organs which, though different from ours, he was greatly interested in. He certainly brought back great memories from America and the devotion of his pupils and the love of his many friends created a lasting bond between them to the end

and orchestra all of which provided in his time a repertory which organists badly needed.

As to his editions: "Les Archives des Maitres de l'orgue", including the music of past centuries, and his "Classical Organ School" remain as most precious contributions to the history of music.

Though few of his pupils are left, many belong to his school unawares. It is the case with pioneers. They carry the link which is to lighten the succeeding generations. His lofty ideal concerning the organ as a musical instrument always inspired his work and his teaching. Owing to him not only was organ technique developed, but Bach's works revealed to France first, then to America, and the standard of organ playing raised wherever his art was admired or through the disciples who flocked to him from all parts.

As for me, his memory is ever alive and when in my studio I play daily on his organ, close to his picture, it often seems as if he were sitting by me as



of his life. But his memory survived after him as was evinced by the foundation in New York of the Guilmant School which was to perpetuate the great master's teaching.

A mere look at the programs he performed during his life reveal how eclectic he was and his attitude towards new musical works showed how broad-minded he proved. From the first, he was an ardent supporter and admirer of Debussy whose *Pelleas and Melisande* roused such passionate controversy in Paris. He never missed a performance of the play at the Opera-Comique. He was also a passionate admirer of Wagner at a time when his genius had not yet won universal recognition. He went regularly to Bayreuth to attend the festivals and it was wonderful to hear him analyzing each opera with such intelligence, penetration and clarity.

If Guilmant was a great performer, he was a great improviser as well. His improvisations always borrowed one of the forms of music — chorales, preludes, fugues, symphonic movements — and were pieces of solid architecture through which his vivid imagination played freely. He was a pioneer in this field. To pay a full tribute to him, one must not omit his immense production: his numerous compositions including eight organ sonatas, fugues, hundreds of organ pieces, masses, numerous arrangements and transcriptions for organ

in my young years and I still feel with gratitude the power of his guidance.

### Guilmant on Organ Music in France

[Quoted from William C. Carl's series in THE DIAPASON for June, July and August 1936]

I should call Jean Titelouze the father of organ music in France. Like the Italian pioneers of organ composition, he wrote pieces in the Gregorian tonality. Unfortunately, little by little, his successors departed from the polyphonic style with the result that organ music in France underwent a degeneration similar to that in Italy.

About the middle of the present century, a well known-organist named Boëly endeavored to place French organ music upon a more solid basis, and to restore the old style not only of composition, but of playing. He made a valiant attempt to introduce Bach and other serious composers, but was unsuccessful. He simply sacrificed himself, for his efforts resulted in dismissal from his church. But M. Jacques Lemmens, from whom I had the honor of receiving instructions, was more fortunate. His efforts to introduce the best style of organ music in France began in 1852. His playing of Bach



was a complete revelation to French organists, and formed the foundation of a more serious style of playing and composition.

The development of organ playing and organ composition in France has been greatly aided by the skill of French organ builders, notably by the inventions of Aristide Cavaillé-Coll. The first notable product of the skill of the latter was the organ of the Basilique at St. Denis. It was he who devised the distribution of the wind at different pressures, which has resulted in greater steadiness of tone.

Organ playing may be divided generally into two schools. In one the organ is treated as an orchestra, the production of orchestral effects being sought, while the other holds that the organ has so noble a tone quality and so many resources of its own that it need not servilely imitate the orchestra. I belong to the latter school. Berlioz said: "The organ is pope; the orchestra emperor." In other words, each is supreme in its own way.

As between orchestra and organ, each has its great qualities and its faults. The organ has a certain solidity of resonance, while the orchestra's resonance is restless, feverish. The organ holds, sustains. On the other hand, one of the great faults of the organ is its lack of attack, or slowness of response. Here I may refer to a fault in technique which is often found. Many organists deem it wise not to press down the key too quickly or too far. I think, on the contrary, that the full pressure of the finger should be made at once, and the key held down solidly until released. As to pedaling, French organ pupils are now taught to hold the knees together and to use the heels much more than formerly. This method results in a quieter style of playing, and gives greater smoothness in phrasing, while it increases speed.

### Dr. Dickinson Reminisces

We wrote to Clarence Dickinson for possible listing of American students of Alexandre Guilmant and received this characteristic and charming letter in return:

My remembrance of Guilmant pupils is surprisingly scanty. When I was in Paris, Frederick Schlieder was studying with him at the same time, and the man in a Catholic church in New Orleans, and I believe somewhere near my age who came from Detroit and stayed on in Paris as organist of a Catholic church until a few years ago. Also a large Texan who could stretch a twelfth but had difficulty in playing because his fingers were too broad to go between two black keys. We were all out to dinner at Guilmant's beautiful home in Meudon one evening and I recall Guilmant mixing a salad and remarking, "Gentlemen, there is an art in everything, even to preparing a salad!" Whereupon we all observed how elegantly he did so.

His marvelous technique came from Lemmens. Of his many hints on interpretation I remember two, one when I was playing one of my own compositions and he stopped me with a favorite phrase (incidentally, of Vierne's) "Tenez un peu; I do not dare put a suggestion or they turn it into a real ritard, but the music certainly calls for it at the end of one phrase and the start of another." The other was when I played one of his brilliant pieces at a good fast clip and he remarked that it was too fast, and I rather nervily pointed to the Allegro con brio mark. With a kindly smile, he remarked, "I was younger then". And it was not from any lack of technique, for he was in his prime in 1900. When I was able to satisfy him in the playing of some big number, he was apt to say, "Mr. Galloway did that too." Galloway of St. Louis was one of his favorite pupils.

When I arrived in Paris I found a room in the Latin Quarter with a grand piano with a Cavaillé-Coll pedal-organ enclosed below it, left there by a pupil who became known as the leading organist of Minneapolis. He had a brother in Toronto with whom Mrs. Dickinson studied piano the year she was studying voice and taking a course in pedagogy. Again you will have to trace the name. I have never kept a diary, not even a list of pupils until the School of Sacred Music was founded

in 1928 and even there I am doubtful sometimes, there were so many. I am sure you have tapped your best source, Willard Nevins of the Guilmant Organ School. I believe the well-known organist of Holyoke in the first part of this century was a Guilmant pupil.

I am delighted that you are going to honor this great artist. His improvisations were greater than his compositions. I recall one Christmas Eve when Mrs. Dickinson and I and others were in the organ loft of La Trinité when he played for at least an hour. He began with Bach's Pastorale, the choir had sung Adeste Fideles and he ended a marvellous evening of appropriate organ music with a stupendous fugue on the theme of Adeste Fideles using the last movement of the Bach Pastorale as the counter theme. In his improvisation class in the Conservatoire he would give out themes from every type of composer, hear the various students try their hand and at the end of the session show many ways in which the theme could have been treated always in the same style as that of the composer. He often finished a tremendous improvisation of his own without the slightest variation from the composer's manner. We often hear people ask, "Why do we not have more really great improvisers in the United States?" This is the answer: not enough study of the art. In the Conservatoire at that time as least, there were three two-hour organ classes a week, one on the playing of the organ repertoire and two on improvisation with the great masters of the art to instruct, the ones whose influence was still felt — Franck, Widor, Guilmant and Vierne who was Guilmant's assistant and who took over when Guilmant was away on concert tours. Incidentally I never knew of a composition being played by a student that Vierne did not know by heart.

### ROBERT BATES WILL SERVE CHRIST CHURCH CRANBROOK

Robert Bates has been appointed organist and choirmaster of Christ Church Cranbrook, Bloomfield Hills, Mich. He received his AB degree in music (cum laude) from Harvard University and studied organ with Francis Snow in Boston. He also studied at the Concord, Mass. Summer School of Music where his organ teacher was Richard Tattersall, Toronto. While at Concord and Harvard he studied choral conducting with Dr. A. T. Davison and G. Wallace Woodworth.

Mr. Bates has directed music in the Bronxville, N.Y. schools, the Avon, Conn. School and was head of the music department at the Cranbrook School. He has held church positions at Christ Church, Bronxville, as assistant to Ray Brown; First Congregational, Detroit, and First Presbyterian, Greenwich, Conn. Before coming to Christ Church Cranbrook he was for seven years director of music at the Bushnell Congregational Church, Detroit.

### PHILADELPHIA ORATORIO CHOIR PERFORMANCE LIST

The Philadelphia Oratorio choir sang Mendelssohn's Elijah Feb. 4, Bruckner's Mass in E minor, Feb. 11, Handel's Judas Maccabaeus Feb. 18 and the Mozart Requiem Feb. 25 at the First Baptist Church. In March the schedule calls for The Prodigal Son, Debussy (4); Bach's Mass in B minor (11) with Frederick Swann as organist; Stabat Mater, Pergolesi, Magnificat, Charpentier and Gloria, Vivaldi (18); April: St. John Passion, Bach (8); Seven Last Words, Dubois (15); the Brahms Requiem (20) and an Easter carol service (22).

Judas Maccabaeus was sung Dec. 10 and Bloch's Avodath Hakodesh Jan. 28 for Reform Congregation Keneseth Israel. Earl Ness is completing his tenth year as director.

### ASSISTANT ORGANIST GOES TO MICHIGAN CHURCH POST

Hugh C. Garver III has been appointed assistant organist of the First Presbyterian Church, Adrian, Mich. His early organ study was with James Wallace of the University of Michigan and he has served as assistant organist in several other churches. His main study now is in the field of organ building.

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**DUKE SPRING MUSIC SERIES  
GETS UNDER WAY AT DURHAM**

Duke University, Durham, N. C. is sponsoring a series of musical events in the Spring semester. A recital by Carol E. Stout, Rocky Mount and East Carolina College, opened the list Feb. 4. Mildred L. Hendrix will play both March 4 and June 3. Her students and voice students will be heard March 18 and April 8. Easter music will be performed April 22 and the Mozart Requiem will close the series May 6.

**KARL MARKWORTH HONORED  
AFTER 50 YEARS AT CHURCH**

Karl Markworth, long-time member of the Milwaukee AGO Chapter was honored by the congregation of Trinity Evangelical Lutheran Church Jan. 14 on the occasion of his fiftieth anniversary as organist. He assumed full-time duties at the church Dec. 31, 1911.

In a period when music of lesser quality was popular Mr. Markworth pioneered organ and choral music of the great masters, especially Bach and Handel. He has composed many choral works.

Mr. Markworth was born on Christmas day in 1882 and came to Milwaukee after 10 years of teaching in Chicago. He has been made a life member of the Milwaukee Chapter.

**LSU IS SPONSOR OF 2-DAY  
SACRED MUSIC WORKSHOP**

The school of music and the general extension division of the Louisiana State University, Baton Rouge, sponsored a sacred music workshop Jan. 5-6. Among points of interest were a demonstration rehearsal of the 70-voice university a cappella choir by Dallas M. Draper; a panel discussion on the clergy-church musician relationship; work with youth choirs of various ages; a choral reading clinic; a sacred concert with Earl Redding directing the First Methodist motet choir and Camilla Rachal playing sacred music for the organ; an improvisation demonstration by Robert Powell, FAGO, Meridian, Miss; repertoire for the small organ demonstrated by Frank Collins and a hymn playing discussion led by Dr. A. E. Ellsworth, FAGO, Southern Methodist University, Dallas.

**SIRCOM RETIRES FROM POST —  
32 YEARS IN MINNEAPOLIS**

Dr. Rupert Sircom will retire at the end of June after serving for 32 years as organist and choirmaster of the Westminster Presbyterian Church, Minneapolis, Minn.

He came to Westminster Church in 1930 from his native New England where he studied with Everett Truette and Lynnwood Farnam in Boston and where he had been organist for the Apollo Club the Handel and Haydn Society and the Mendelssohn Club. He had also been active in radio in New York City, having played 1,000 radio recitals within three years there.

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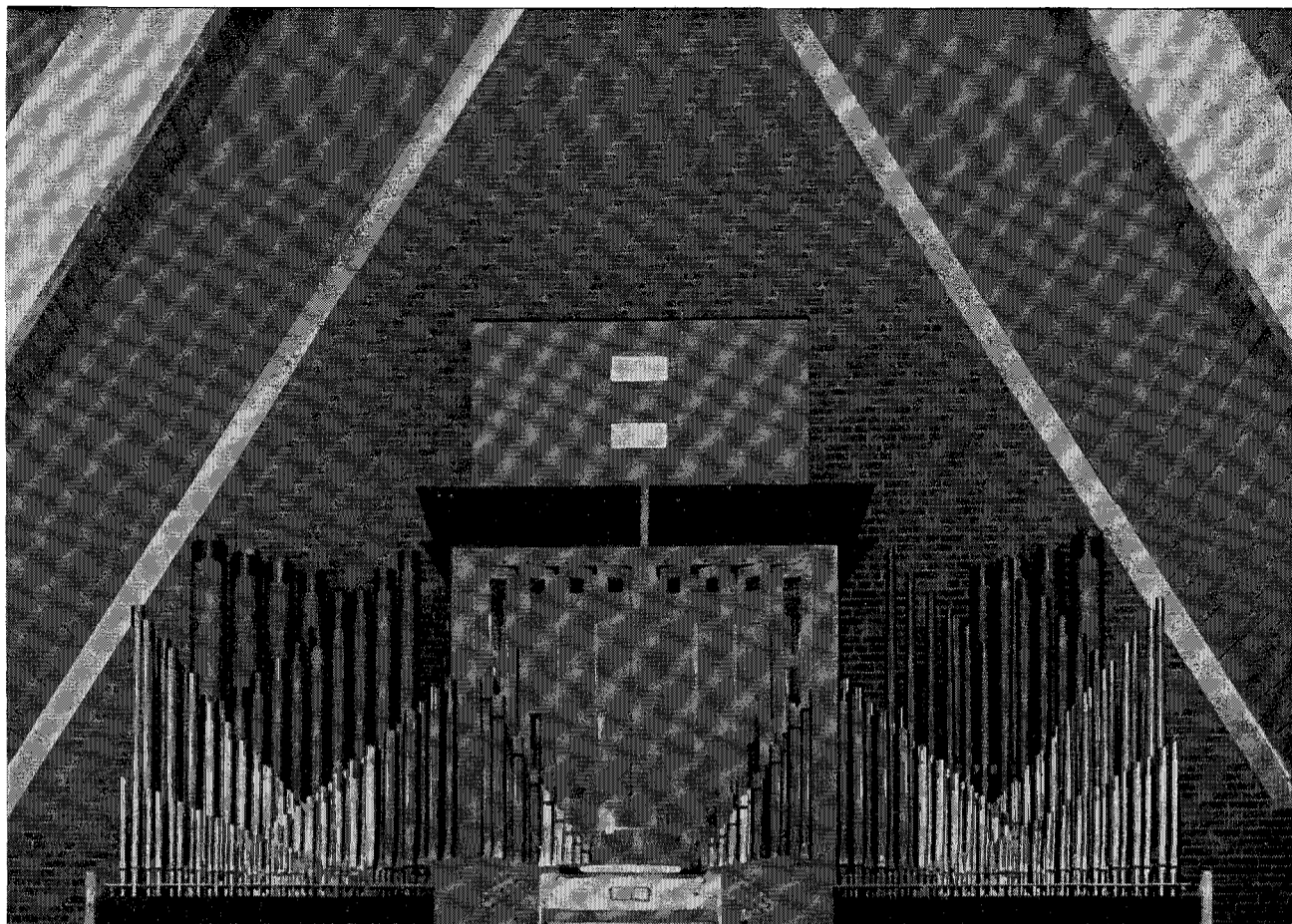
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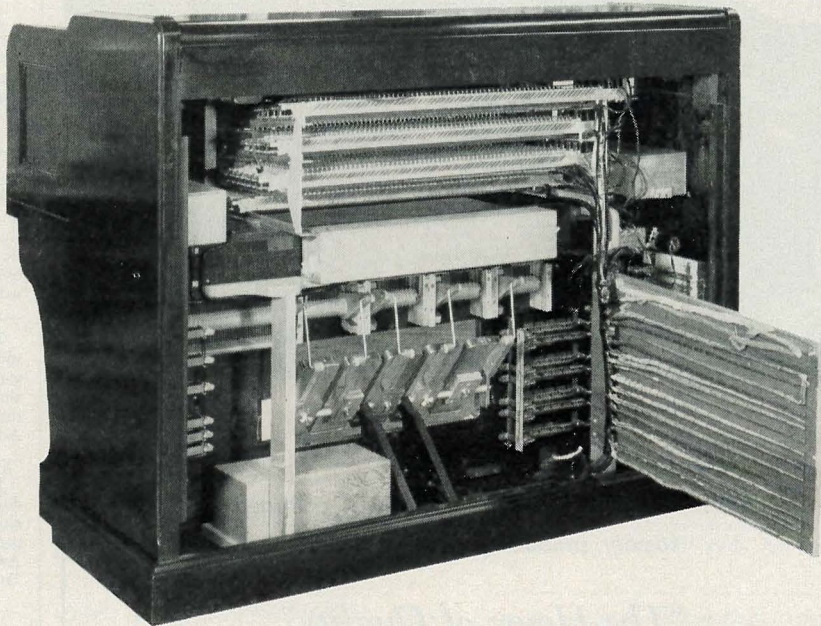
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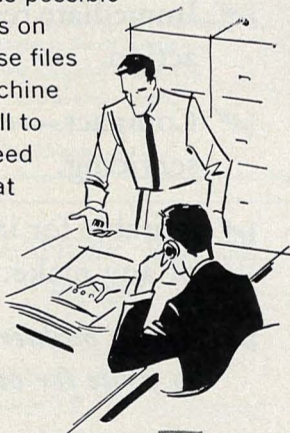
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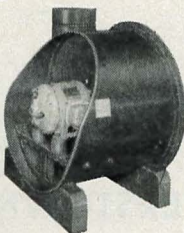


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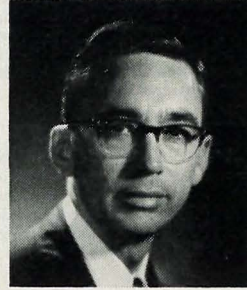
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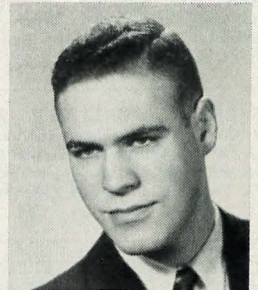
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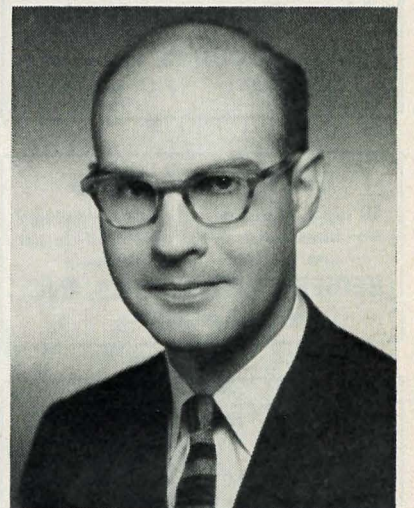
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