

# THE DIAPASON

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

Fifty-Third Year, No. 5—Whole No. 629

APRIL, 1962

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## LEE HASTINGS BRISTOL NEW HEAD OF WESTMINSTER

BECAME PRESIDENT MARCH 1

Leaves Distinguished Business Career  
to Direct Fortunes of Noted  
Choir College

Dr. Lee Hastings Bristol, Jr. educator, business executive and composer, has been elected president of the Westminster Choir College.

Dr. Bristol, who at 38 became the third president of Westminster, was until recently director of public relations for the products division of the Bristol-Meyers Company. A fifth generation alumnus of Hamilton College (1947) he also did graduate work at the University of Geneva, Switzerland. He holds a degree in organ from the Trinity College of Music in London and five honorary doctorates from American colleges.

As an educator, Dr. Bristol is the president of the Creative Education Foundation, which encourages teaching and research in the field of creative thinking. He is also a trustee of the Berkeley Divinity School, New Haven, Conn.

He is the author of *Seed for a Song*, biography of Bishop Robert Nelson Spencer, and is the composer of many published works in the choral and organ field. Dr. Bristol resides in Princeton with his wife and four children.

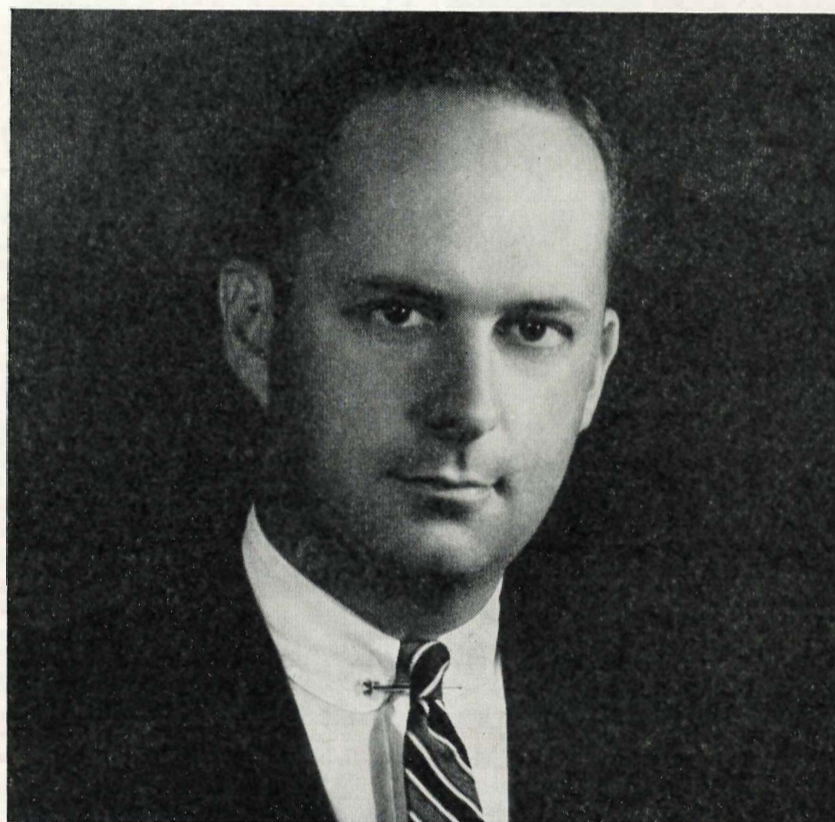
Dr. Bristol succeeds the Rev. Dr. William F. MacCalmont who has resigned. The founder and long-time president of the college was Dr. John Finley Williamson who with his wife, Dr. Rhea B. Williamson, developed the institution into an interdenominational, interracial college to prepare musical leaders for churches and schools.

## MORAVIAN MUSIC FOUNDATION FRIENDS MEET AT BETHLEHEM

Bethlehem, Pa., will be host to the Friends of the Moravian Music Foundation April 3 for the first annual meeting in the northern region. The speaker will be Dr. Hans T. David, University of Michigan, returning to Bethlehem for the first time in nearly 25 years. He is well known for his pioneering research in early American Moravian music and for his important articles and editions. He will be introduced by Dr. Donald M. McCorkle and some of his editions of musical selections will be sung by the Moravian College choir under Richard Schantz. The second Moramus award for distinguished services to American music will be presented at the meeting.

## CONNELLY CONDUCTS PROGRAM AT GENERAL SEMINARY CHAPEL

The Tallis choir of men and boys of St. Paul's Episcopal Church, Westfield, N.J., sang a program Feb. 16 at the chapel of the Good Shepherd, General Theological Seminary, New York City. Richard Connelly conducted and Edwin Flath was at the organ for a program which included Gibbons, Mouton, Palestrina, Schütz, Purcell, Bach, Greene, Boyce, Alain, Rubbra, Joubert and Howells.



Lee Hastings Bristol

## COLBERT-LABERGE GROUP ANTICIPATES BUSY SPRING

Catharine Crozier will be heard this spring (pre-convention) only as far west as Denver where she will play April 25 for the Rocky Mountain AGO Chapter. She will play and conduct a master class April 26-27 at Wheaton, Ill. College and will be sponsored by the Chicago Chapter May 1 at the First Presbyterian Church, Evanston. She will play May 3 at Lawrence College Appleton, Wis., May 6 at Methuen, Mass., May 9 at Montclair, N. J. State College and May 11 for the Charlotte, N.C. Chapter.

Wilma Jensen will play for the Columbus, Ohio Chapter April 24 and April 27 for the Pittsburgh, Pa. Chapter.

Claire Coci will play April 24 at the West Liberty, W. Va. State College, April 27 for the Columbus, Ga. Chapter and May 7 for the Southern New Jersey Chapter at the First Presbyterian Church, Bridgeton.

The Metropolitan New Jersey Chapter will sponsor Donald McDonald April 9 at the First Presbyterian Church, Morristown.

Ray Ferguson will play April 3 for the Cincinnati Chapter and April 13 for the Boulder, Colo., Chapter.

William Teague plays May 2 at St. Luke's Methodist Church, Houston and will conduct a junior choir festival and workshop May 4, 5 and 6 in Memphis sponsored by the Beethoven Club.

## NEW LISTS OF ORGAN BOOKS MADE AVAILABLE BY OLF

The Organ Literature Foundation, Nashua, N.H., has just issued two new supplements, lists 47 and 48 to its catalog. Among items on the list we noted Vente's *Die Brabanter Orgel*, reviewed by Lady Susi Jeans in last September's issue, and the rare two-volume Audsley's *The Art of Organ Building*.

## FLEISCHER TO PLAY RECITALS AT UNIVERSITIES

Heinrich Fleischer, University of Minnesota organist, will be heard at MIT, Cambridge, April 11, at Concordia College, Moorhead, Minn. April 25 and on the Minneapolis Bach Festival April 26. He will play May 13 at Marengo, Ill.

Dr. Fleischer will lecture and conduct master classes at the University of Minnesota organ institute with recitals July 3 and 5, and will appear July 25 on the summer recital series at the University of Wisconsin, Madison.

He plays weekly organ recitals each Friday over KUOM, University of Minnesota radio station.

## WEAVER IN BASIC TRAINING JOAN LIPPINCOTT FILLS IN

John Weaver is completing basic training at Fort Jackson, S.C. Joan Hult Lippincott, Westminster Choir College, will be interim organist at the Holy Trinity Lutheran Church. The series of monthly choral programs begun by Mr. Weaver will be continued by Mrs. Lippincott.

The Aeolian-Skinner company will completely rebuild and enlarge the 1930 organ in the church in Mr. Weaver's absence. The work should be completed soon after Mr. Weaver's release expected in November 1963.

## OWEN BRADY CONDUCTS BACH AT BEVERLY HILLS CHURCH

Owen Brady was scheduled to conduct Bach's St. Matthew's Passion April 1 at All Saints' Church, Beverly Hills, Cal. Choirs, soloists and the church youth orchestra were heard with Bob Mitchell, organist, and Stephen Tosh, harpsichordist.

## HOLTKAMP SPECIFIED FOR ROCHESTER CHURCH

MERGER OF CONGREGATIONS

Installation Late 1963 in New Edifice  
— George E. Klump Music Director,  
Barbara Klump Organist

The Lutheran Church of the Incarnate Word, Rochester, N.Y., has contracted with the Holtkamp Organ Company for a new three-manual instrument of 33 stops and 43 ranks, to be installed in late 1963. With the exception of the great, the organ will be placed across the rear gallery wall. The swell division will occupy the central position with the positive on two chests directly in front of it in a cantilevered V-shape extending outward horizontally over the gallery floor above the choir. The great will be cantilevered from the side wall near the gallery railing. The gallery will hold approximately 80 and is designed for use by several choirs as well as instruments.

The church, a recent merger of two congregations, is now building an entirely new structure of contemporary design. The gallery plan was given its final form by the late Walter Holtkamp working in co-operation with Maurice Salo, the church architect. The specification was drawn up by Mr. Holtkamp with George E. Klump, director of music for the church, as consultant. Barbara J. Klump is the organist. Final contract negotiations were handled by Walter Holtkamp Jr.

The design is as follows:

**GREAT**  
Quintet 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Cedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Hohflöte 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompette 8 ft. 73 pipes

**SWELL**  
Chimney Flute 8 ft. 61 pipes  
Gambe 8 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Octave Quinte 1½ ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Bassoon 16 ft. 61 pipes  
Fagott 8 ft. 73 pipes

**POSITIVE**  
Copula 8 ft. 56 pipes  
Praestant 4 ft. 56 pipes  
Rohrflöte 4 ft. 56 pipes  
Octava 2 ft. 56 pipes  
Nachthorn 2 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Fourniture 3 ranks 168 pipes  
Krummhorn 8 ft. 56 pipes

**PEDAL**  
Subbass 16 ft. 32 pipes  
Quintet 16 ft.  
Octave 8 ft. 32 pipes  
Flauto Dolce 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Schalmei 4 ft. 32 pipes

## WESTMINSTER CHOIR TO FILL TWO MAJOR DATES IN APRIL

The Westminster Choir will sing a program April 8 in the McCarter Theater, Princeton, N.J. The institution's symphonic choir will sing in the Beethoven Choral Fantasia April 26-29 with the New York Philharmonic orchestra in Carnegie Hall. Leonard Bernstein will conduct and Rudolph Serkin will be piano soloist.

**OPEN AEOLIAN-SKINNER  
IN NORTHWEST CHICAGO**

EDGEBROOK COMMUNITY CHURCH

Recitals by Arthur Clark and Virgil  
Fox — Preparation Is Made  
for Major Additions

The new Aeolian-Skinner organ in the Edgebrook Community Church, Chicago was opened by its organist Arthur Clark with an Oct. 29 recital listed in the December issue; a Virgil Fox recital followed Nov. 30 and the organ has since been visited by and demonstrated to various Guild and other groups.

The instrument is in the rear gallery of the new contemporary building. The Brustwerk and positiv are installed in functional display with location playing an important factor in accentuating their tonal contrast to the Hauptwerk. The unenclosed divisions are designed along German lines with the two enclosed divisions patterned after French concepts. The stop plan was drawn up by Joseph S. Whiteford, Aeolian-Skinner tonal director.

As its music program expands the church intends to enlarge the organ and preparation has been made for additional ranks. Except for the lower 12 notes of the 32-ft. Contre Basson, all windchests have been installed for growth from the initial 52 ranks to an eventual 64.

The specification is as follows:

**HAUPTWERK**

Quintade 16 ft. 61 pipes  
Spitzprincipal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Spitzflöte 8 ft. (prepared)  
Praestant 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Super Oktave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Rankett 16 ft. (prepared)  
Glocken

**BRUSTWERK**

Kupfer Bordun 8 ft. 56 pipes  
Gemshorn 4 ft. 56 pipes  
Rohr Nasat 2 2/3 ft. 49 pipes  
Zauberflöte 2 ft. 56 pipes  
Terz 1 3/4 ft. 49 pipes  
Scharf 3 - 4 ranks 188 pipes  
Tremulant

**POSITIV**

Nasalgedeckt 8 ft. 56 pipes  
Koppelflöte 4 ft. 56 pipes  
Spitzprinzipal 2 ft. 56 pipes  
Quinte 1 1/2 ft. 56 pipes  
Siffelöte 1 ft. 56 pipes  
Zimbel 3 - 4 ranks 188 pipes  
Tremulant

**RECIT 1**

Viole de Gambe 8 ft. 61 pipes  
Viole Céleste 8 ft. 61 pipes  
Flüte à Cheminée 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Flüte Harmonique 4 ft. 61 pipes  
Nazard 2 2/3 ft. (prepared)  
Octavin 2 ft. 61 pipes  
Tierce 1 3/4 ft. (prepared)  
Plein Jeu 4 ranks 244 pipes  
Voix Humaine 8 ft. (prepared)  
Tremblant

**RECIT 2**

Flüte à Quinte 16 ft. (prepared)  
Flüte à Quinte 8 ft. (prepared)  
Flüte Douce 8 ft. 61 pipes  
Flüte Céleste 8 ft. 61 pipes



Grave Mixture 2 - 3 ranks (prepared)  
Cymbale 4 ranks 244 pipes  
Basson 16 ft. 61 pipes  
Petite Trompette 8 ft. 61 pipes  
Chalumeau à Cheminée 4 ft. 61 pipes  
Tremblant

**PEDAL**

Contre Flüte à Quinte 32 ft. (prepared)  
Kontra Bass 16 ft. 32 pipes  
Quintade 16 ft.  
Flüte à Quinte 16 ft. (prepared)  
Contre Flüte Douce 16 ft. 12 pipes  
Prinzipal 8 ft. 32 pipes  
Gemshorn 8 ft. (prepared)  
Flüte à Quinte 8 ft. (prepared)  
Choral Bass 4 ft. 32 pipes  
Nachthorn 4 ft. (prepared)  
Blockflöte 2 ft. (prepared)  
Mixture 4 ranks 128 pipes  
Contre Basson 32 ft. (prepared)  
Bombarde 16 ft. (prepared)  
Basson 16 ft.  
Trompette 8 ft. (prepared)  
Basson 8 ft.  
Clairon 4 ft. (prepared)  
Chalumeau à Cheminée 4 ft.  
Glocken

**CLEVELAND CHURCH STAGES  
PLAY OF DANIEL IN FESTIVAL**

Henry Fusner was musical director for an ambitious production of the medieval Play of Daniel Feb. 11 and 12 at the Church of the Covenant, Cleveland. The production was part of an extensive religious arts festival which began Feb. 9 with lectures and illustrated talks on medieval art by curators from the Cleveland Museum of Art.

An exhibit of medieval manuscripts was provided throughout the festival. Sections of Bach's Mass in B minor were sung March 11 at a concert in the church.

**PONTIAC PROGRAM INCLUDES  
EDGAR BILLUPS & CONTRALTO**

Edgar Billups played four of Dupré's Stations of the Cross and Introduction and Allegro, Sonata on Psalm 94, Reubke, March 25 at All Saints' Church Pontiac, Mich. Alice Stentz, contralto, sang Bach Cantata 54, Wiederstehe doch der Sünde with string ensemble.



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## Army Chapel Musicians' Institute Held at Berchtesgaden

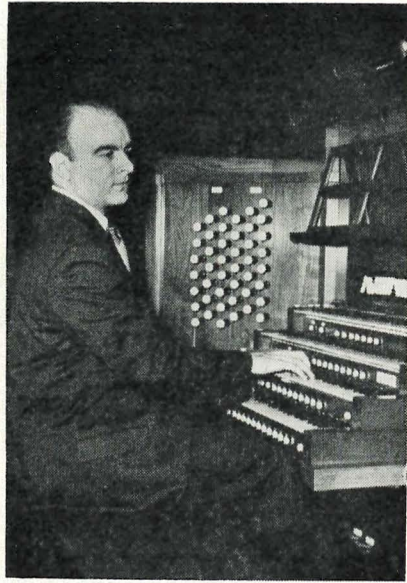
The fifth annual church music institute for chapel musicians of the United States Army in Europe was held Jan. 22-26 at the General Walker Hotel, Berchtesgaden, Germany. The institute was sponsored by the chaplain's division under the supervision of Lt. Col. Rowland C. Adams, Chief of Plans and Operations, and Major George H. Birney, Retreat House Chaplain in Berchtesgaden. Dr. Frederick M. Otto, representative of the Lutheran World Federation in Berlin, was director.

The massed choir of more than 500 chapel musicians was conducted by Malcolm Johns, Wayne State University, Detroit, Mich. He conducted a selection of anthems to be used by choirs at the army posts. Dr. William H. Reese, Haverford College, Haverford, Pa. conducted his own edition of Heinrich Schütz's *The Passion According to St. John*. The six workshops and their staff were: organ playing, Richard Carlson, Fort Wayne, Ind.; junior choirs, Marian Johns, Gross Pointe, Mich.; solo singing, Lt. Reid H. Bunger, executive escort of the 7th Army Symphony, Stuttgart; cantatas, Günter Mohrig, Patrick Henry Village Chapel, Heidelberg, Germany; chapel choir program, Samuel Richard Haynes, presently studying in Vienna, and contemporary motets, Renate Zimmerman, Academy of Pedagogy, Heidelberg. Horst Schäfer-Töns, leading oratorio and lieder singer of Berlin sang the part of the evangelist in the Schütz.

Heinz Werner Zimmerman, Evangelical Institute of Church Music, Heidelberg and noted composer gave three lectures on *The Life and Church Music of Hugo Distler*.

A brass choir from Berchtesgaden played a short concert of chorales.

THE ORATORIO choir of the Old Stone Church, Cleveland sang Dvorak's *Stabat Mater* March 4 with W. William Wagner conducting.



Alexander Boggs Ryan, AAGO, will become assistant professor of organ at Western Michigan University, Kalamazoo in June; he will head the organ department. He is a candidate for the AMusD degree at the University of Michigan. In Ann Arbor he has taught in the university school of music and has served as associate organist to Marilyn Mason at the Zion Lutheran Church. His doctoral studies include recital coaching with Miss Mason and Robert Noehren and musicology with Louise Cuyler and Robert Warner.

Mr. Ryan is a native of Fort Worth, Tex., a graduate of North Texas State University and has studied in Europe with Marcel Dupré; he played his debut recital at the Paris Conservatoire. Extensive recital engagements include appearances in New York, Washington, D.C., Detroit, Akron, Toledo, Fort Worth and Dallas. He was recitalist at AGO regional conventions in Wichita Falls, Tex. and in Toledo, Ohio.

As a resident of Texas, Mr. Ryan studied organ with the late Dora Poteet Barclay, Helen Hewitt, Roy Perry and Robert Ellis.

## THE DIAPASON

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Editor

DOROTHY ROSER  
Business Manager

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APRIL 1962

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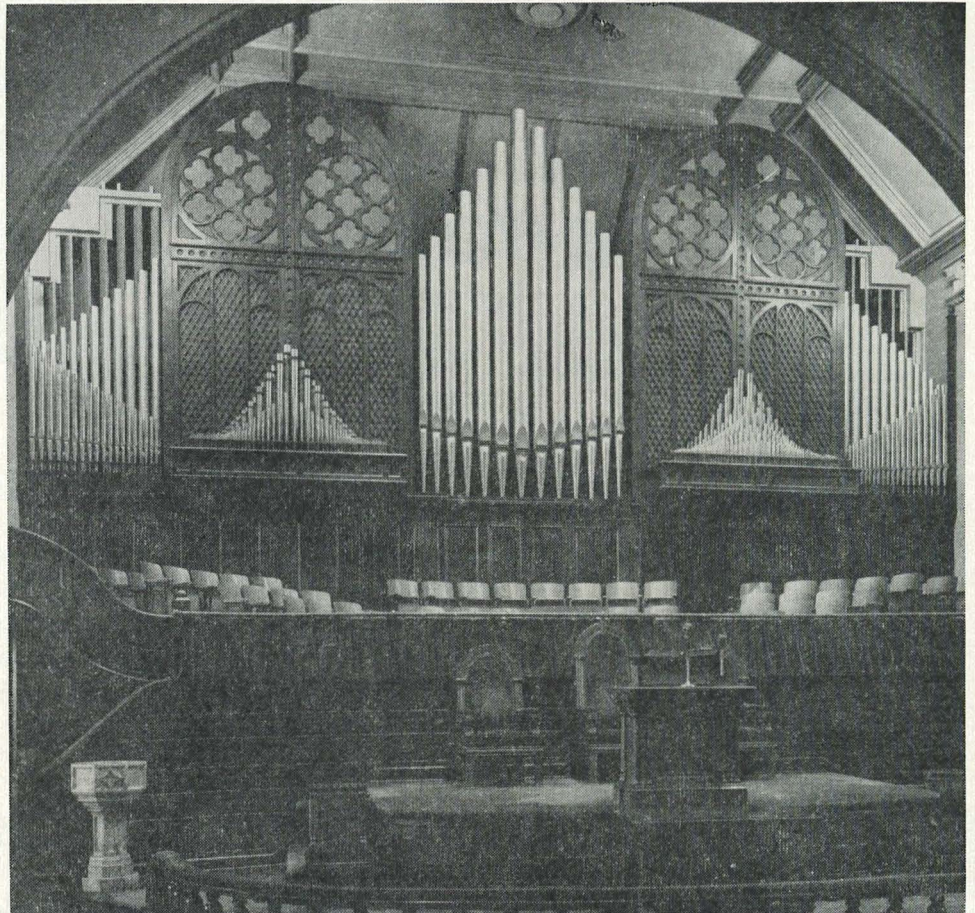
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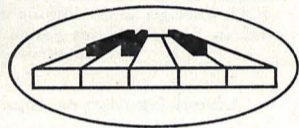
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Vogel — We Thank Thee, Jesus (SAB)	98-1148	.18
Willan — The King Ascendeth into Heaven (SA)	98-1381	.20

### PENTECOST

Bach — Come, Holy Ghost, God and Lord	98-1466	.18
Lenel — Come, Holy Ghost, God and Lord	98-1041	.22
Wienhorst — Come, Holy Ghost, God and Lord	98-1349	.18
Willan — Come, Holy Ghost	98-1552	.25
Willan — The Spirit of the Lord	98-1013	.22
Wolff — Love of the Father	98-1514	.30
Coombs — If Ye Love Me	98-1215	.22
Strube — Blest Spirit, One with God (SAB)	98-1099	.20
Lenel — Come, Holy Ghost, God and Lord (SAB)	98-1386	.20
Wienhorst — Come, Holy Ghost, God and Lord (SAB)	98-1562	.20
Lenel — Oh, Come, Creator Spirit, Come (SAB)	98-1387	.18
Wolff — Come, Holy Spirit, Come (SA)	98-1356	.20
Kindermann — Creator Spirit, By Whose Aid (SA)	98-1482	.20
Warner — Holy Ghost with Light Divine (SA)	98-1363	.22
Willan — Holy Spirit, Hear Us (SA)	98-1120	.20
Tallis — If ye Love Me (TTBB)	98-1520	.20

# Concordia MUSIC

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## TELLERS REDESIGNS ORGAN IN DELAWARE

### NEW ST. PAUL'S METHODIST

Church in Wilmington Moved Because of Highway Project — Lee C. Sistare Is Organist

The Tellers Organ Company, Erie, Pa., has been awarded the contract to build an organ for the new edifice of St. Paul's Methodist Church, Wilmington, Del. A projected highway through metropolitan Wilmington necessitated a new suburban site for the new \$750,000 church.

The organ has been designed along lines in keeping with the needs of the services. It will incorporate chestwork and pipes from the Möller in the church to be demolished. The new instrument will probably be the most extensive church organ in Delaware. Most pipes will be new, completing the scheme with some rescaled and re-voiced pipes from the old organ. Blowers and chests will be augmented with added pitman chests.

The main organ will be placed behind the choir in the rear gallery, with an echo-antiphonal section in one of the transepts. A four-manual draw-knob console will control the installation. Lee C. Sistare, organist of the church, collaborated with Howard S. Okie, Jr. of Tellers in the design in consultation with J. E. Cummings, Jr.

The stoplist:

#### GREAT

Quintaten 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Hohl Flute 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quintflöte 4 ft. 24 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Block Flute 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes

#### SWELL

Gedeckt 8 ft. 68 pipes  
Viole D'Gambe 8 ft. 68 pipes  
Voix Celeste 8 ft. 56 pipes  
Flute Celeste 2 ranks 124 pipes  
Aeoline 8 ft. 68 pipes  
Geigen 4 ft. 68 pipes  
Gedeckflöte 4 ft. 12 pipes  
Nazard 2 2/3 ft. 61 pipes  
Spitzflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 8 ft. 68 pipes  
Oboe 8 ft. 68 pipes  
Clairon 4 ft. 12 pipes  
Tremulant

#### CHOIR

Rohrbordun 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes

Koppel 4 ft. 61 pipes  
Chimney Flute 4 ft. 12 pipes  
Prinzpal 2 ft. 61 pipes  
Larigot 1 1/3 ft. 61 pipes  
Octav 1 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Clarinet 8 ft. 61 pipes  
Tremulant  
Harp

#### SOLO-BOMBARDE

Doppelgedeckt 8 ft. 68 pipes  
Gamba 8 ft. 68 pipes  
Gamba Celeste 8 ft. 56 pipes  
Doppelflöte 4 ft. 12 pipes  
Full Mixture 4 ranks 244 pipes  
Bassoon 16 ft. 12 pipes  
Bombarde 8 ft. 68 pipes  
Fagott 8 ft. 68 pipes  
French Horn 8 ft. 68 pipes  
Clairon 4 ft. 12 pipes  
Tremulant  
Carilionic Bells

#### ECHO ANTIPHONAL

Principal 8 ft. 61 pipes  
Cor de Nuit 8 ft. 61 pipes  
Dolce 8 ft. 61 pipes  
Unda Maris 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 12 pipes  
Flautino 2 ft. 12 pipes  
Mixture 3 ranks 183 pipes  
Vox Humana 8 ft. 61 pipes  
Tremulant  
Chimes

#### PEDAL

Contra Gedeckt 32 ft. 7 pipes  
Principalbass 16 ft. 12 pipes  
Soubasse 16 ft. 32 pipes  
Violone 16 ft. 32 pipes  
Quintaten 16 ft.  
Gedeckt 16 ft. 12 pipes  
Grossquinte 10 2/3 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Quintflöte 8 ft.  
Choral Bass 4 ft. 12 pipes  
Rohrflöte 4 ft.  
Mixture 4 ranks 128 pipes  
Bombarde 16 ft. 12 pipes  
Bassoon 16 ft.  
Bombarde 8 ft.  
Trompette 8 ft.  
Fagott 4 ft.

#### ANTIPHONAL PEDAL

Bourdon 16 ft. 12 pipes  
Lieblichflöte 8 ft.

### PHILADELPHIA CHOIR SINGS AMBITIOUS APRIL PROGRAM

The choir and soloists of the Tabernacle Presbyterian Church, Philadelphia, Pa. directed by Frances Weakley and accompanied by a chamber orchestra, harp and organ will sing the following April 11: Cantata 118, Bach; Alto Rhapsody, Brahms; Requiem, Fauré, and Mass, Stravinsky.

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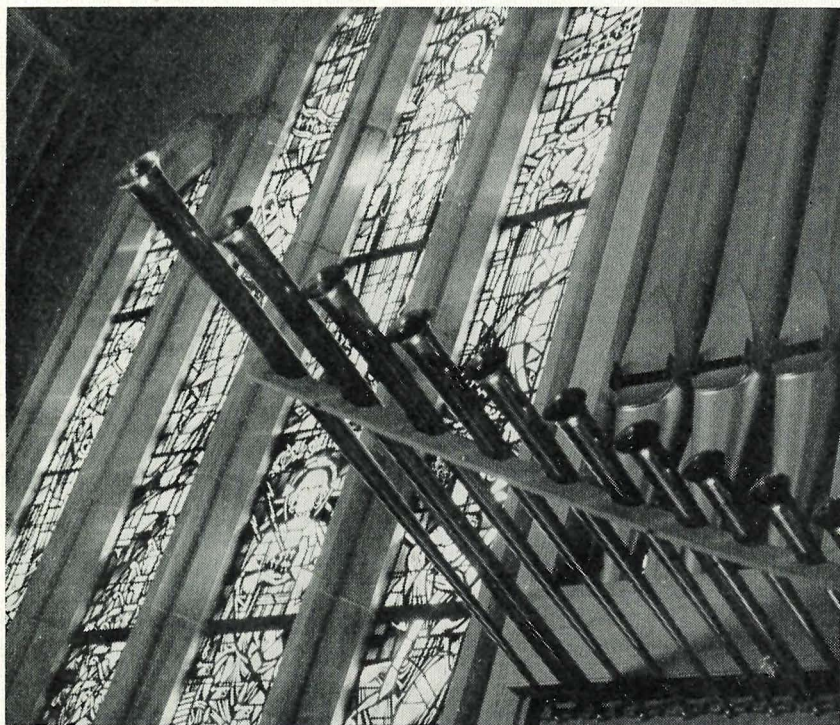
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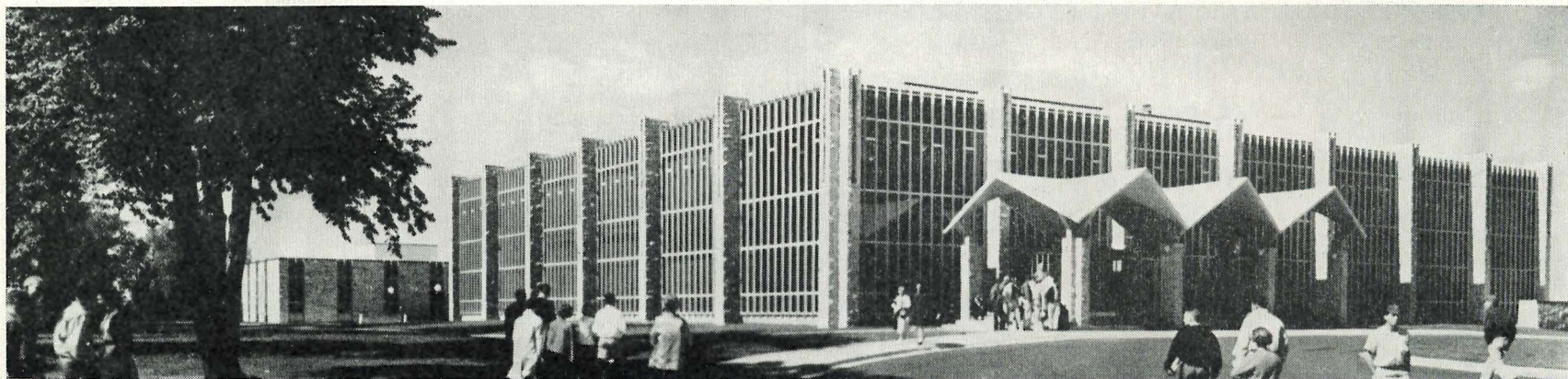
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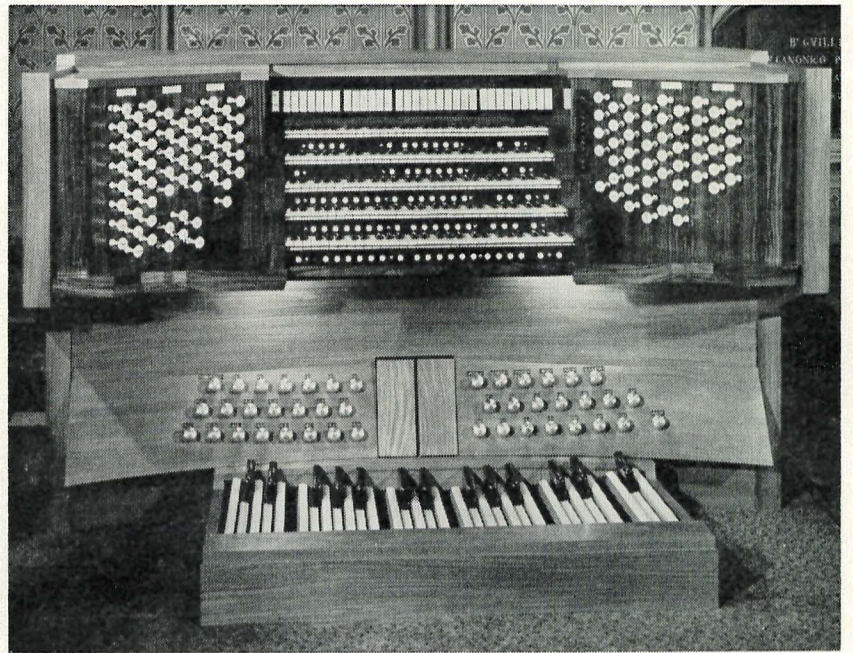
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The new console for the "grand orgue" at the Cathedral of Notre Dame in Paris will be used by Pierre Cochereau for the first time on Easter. The old console, almost a century old, will be on display in the Notre Dame Museum.

### Some Summer Workshops at American Schools Listed for Convenience

The summer conference, workshop and institute is very much a part of the American educational and professional life. In 1962 it promises to be no less dominant than in other recent seasons.

THE DIAPASON staff has tried to prepare information about these fine opportunities in a new form. By offering short digests of each, we hope to make possible comparisons in which each interested reader may select the advantages of special value to him.

Most of these meetings are college or university activities beyond the scope of regular summer sessions which take place on most campuses. Special emphasis on organ and church music has been indicated in reports from:

**Canacadea Chapter Workshop**, Alfred University, July 15-20. Virginia Cheesman, Melvin LeMon, Austin Lovelace, Charles Peaker. Organ and choral. Write Lois Boren Scholes, Alfred, N.Y.

**Colby Institute of Church Music**, Colby College, Waterville, Maine. Aug. 20-25. Thomas Richner, Phyllis Cobb, Leonard Raver. Organ and choral with small church emphasis. Write Prof. Everett F. Strong, Colby College, Waterville, Maine.

**DePauw University Church Music Conference**, Greencastle, Ind. April 24-25. Elaine Brown and university staff. Write Director of Church Relations, DePauw University, Greencastle, Ind.

**Eastman School of Music Workshop for the Church Musicians**, July 16-20. Clarence Mader, M. Alfred Bichsel, David Craighead, Allen I. McHose. Write Edward Easley, Eastman School of Music, Rochester 4, N.Y.

**Evergreen Conference**, Evergreen, Colo. Short school July 30-Aug. 4, long school Aug. 6-18. Thomas Matthews, Leo Sowerby, Ronald Arnatt, John Boe, Henry Beard. Write Registrar, Evergreen Conference, Evergreen, Colo.

**Guilmant Organ School Summer Session** July 5-Aug. 8. Organ and choral. Willard I. Nevins, Charles Dodsley Walker and staff. Write 12 West 12th Street, New York 11, N.Y.

**Loyola University of the South Summer Session** June 11-July 25. Elise Cambon and staff. Write 6363 St. Charles Ave. New Orleans 15, La.

**Michigan State University Church Music Workshop**, East Lansing, Mich. July 8-13. Austin Lovelace, Corliss R. Arnold, Madeline D. Ingram, Rosella Duerksen. Write Church Workshop, Continuing Education Service, Michigan State University, East Lansing.

**Minnesota, University of**, Minneapolis. Organ July 2-6, Heinrich Fleischer, Johannes Riedel, Erich Goldschmidt.

Choral July 2-13, Robert Shaw, Julius Herford, Donald Aird. Write Director 132, Center for Continuation Study, University of Minnesota, Minneapolis 14, Minn.

**Presbyterian Conference on Church Music**, Montreat, N.C. July 12-18. Haskell and Mabel Boyter. Write Box 1176, Richmond, Va.

**Redlands, University of, Church Music Conference**, Redlands, Cal. July 9-13. Searle Wright, Raymond C. Boese, Leslie P. Spelman, J. William Jones. Write Leslie P. Spelman, School of Music, University of Redlands, Redlands, Cal.

**St. Olaf College Organ and Choir Workshop**, Northfield, Minn. July 9-13. Carl Weinrich, Olaf C. Christiansen, David N. Johnson and staff. Write David N. Johnson, St. Olaf College, Northfield, Minn.

**Sewanee (Fourth Episcopal Province) Church Music Conference**, Monteagle, Tenn. July 10-19. The Rev. Harry R. Heeny, Jack Osseward, William C. Teague, Mildred Andrews, Adolph Steuterman and staff. Write Richard F. White, 322 Green Ave., Memphis, Tenn.

**Singing City Workshops**, Crozer Seminary campus near Philadelphia Aug. 6-12 and 13-18. Elaine Brown, Julius Herford and staff. Write Singing City, 35 E. 9th Street, Philadelphia 7, Pa.

**Syracuse University Organ Festival** July 16-20. André Marchal, Elaine Brown. Write Arthur Poister, 202 Crouse College, Syracuse University, Syracuse 10, N.Y.

**Union Seminary School of Sacred Music** summer session July 2-Aug. 10. Francis Hopper, Henry Woodward (Carlton College), Gustav Leonhardt (Amsterdam), Eric Routley (Edinburgh) and resident staff. Alumnus workshop June 19-21 Noah Greenberg, Arthur Poister. Write Secretary for summer courses, Union Theological Seminary 3041 Broadway, New York 27.

**Fred Waring Workshop**, Grove City College, Pa. July 1-Aug. 3. Final week sacred music workshop with Robert Shaw, Donald Craig and staff. Write Keith C. Swailes, Fred Waring Workshop, Delaware Water Gap 4, Pa.

**Wa-Li-Ro** school for choirmasters, Put-in-Bay, Ohio. July 9-13. Boy choir emphasis. Stanley Vann, Peterborough Cathedral, England; Leo Sowerby, James Hopkirk and staff. Write Paul Allen Beymer, Christ Church, Shaker Heights 22, Ohio.

**Washington University**, St. Louis. July 25-Aug. 31. Anton Heiller, organ and harpsichord master classes; Walter Buszin, pre-Bach; Leslie Chabay, Stephen Bardas. Write Department of Music, Washington University, St. Louis 30.

**Wisconsin, University of, Church Music Conference**, Madison, Wis. July 25-27. Heinrich Fleischer, Austin Lovelace and staff. Write Music Department, 548 State Street, Madison 6, Wis.

## Records

The use of recordings for teaching purposes is a device proved and established over a considerable period of time. Its use for choral teaching has been promoted successfully by several publishers. So it was to be expected that for illustrating and demonstrating its ambitious project, The Service Propers Noted, which Paul Bunjes has been preparing and to which we have called attention from time to time, Concordia would provide a good teaching record in its efforts to introduce these chants to as wide a group as possible. Even those church musicians who have not hitherto become committed to these chants should hear this record; it may have considerable missionary influence. The actual singing, performed by junior and senior choirs of Concordia Teachers College, River Forest, Ill. is certain to invite comparisons with recordings of traditional Gregorian in Latin and is not likely to profit from such comparisons. It lacks the finesse of phrasing and of the wonderfully impersonal and universal quality many chant records have; sometimes it approaches a wooden monotony. But for this record's purpose of illustrating, demonstrating and teaching, it is probably admirably designed and produced.

Periodically we receive a privately recorded release in which a player, usually a youngster, plays an ambitious program, often well. The cost of issuing such a record is surely more than the player, regardless of the extent of his acquaintance, is at all likely to receive from sales, since with so many recordings available by established players, few collectors will be likely to invest in the work of an untried unknown.

Our most recent such record is by Donald Wright entitled simply An Organ Recital and obtainable from the player himself at Suite 616, 37 South Wabash, Chicago. The engineering quality is good, the organ a particularly dry Schlicker in an unresonant room, the literature standard but good, the playing in that broad band of the spectrum between good student playing and that of the young artist professional. We wish him luck with it. — FC.

### BAROQUE MUSIC FESTIVAL SET FOR CHICAGO SUBURB

The large, striking contemporary edifice of the St. Paul Lutheran Church, Melrose Park, Ill. will be the scene April 29 of a festival of Baroque music. Victor Hildner, Concordia Teachers College, River Forest, will conduct a program of Eccard, Schütz, Hammer-schmidt, Purcell and J. M. and J. S. Bach. A choir of 25 and an instrumental group of 15 have been assembled for the festival.

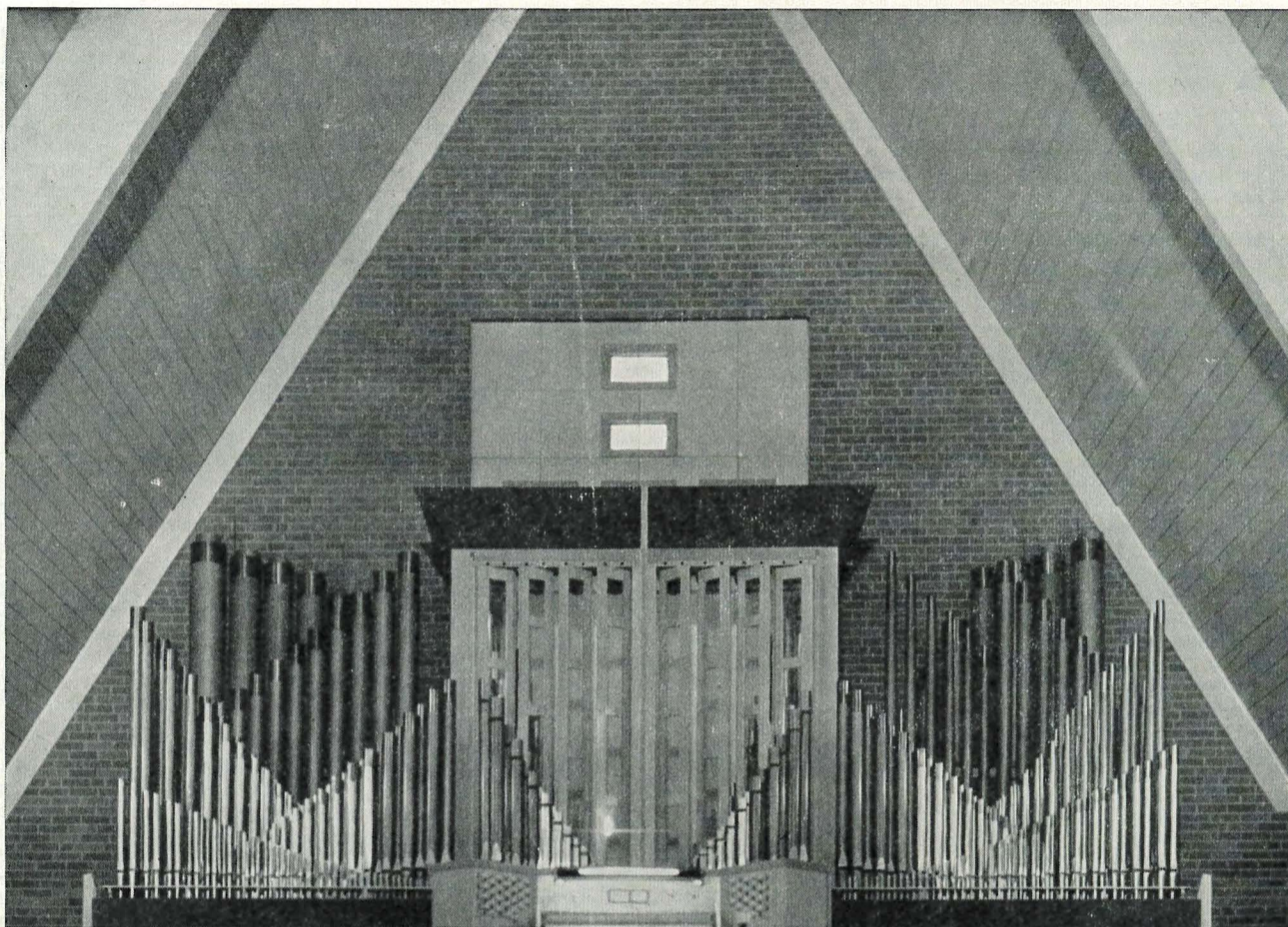
Kenneth Semmann, director of music at the church, will play a group of organ works including Concerto 6, Handel. A Vivaldi concerto for two trumpets and strings will also be featured.

### ERNEST WHITE HEARD IN DUKE CONCERT FOR ORGAN, STRINGS

Ernest White was assisted by 21 string players and 3 trumpets in a program Jan. 7 at the Woman's College auditorium Duke University, Durham, N.C. Opening with five Mozart Sonatas and an organ group by "high Baroque" composers, the program continued with arias from Bach cantatas, a Handel Largetto for solo violin and strings and Concertos 1 and 5 from Handel's opus 4.

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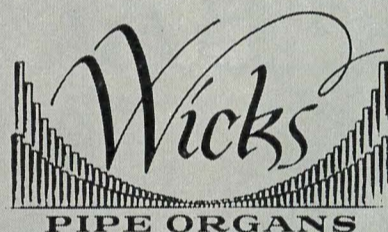
Paul Humiston and his wife were honored Feb. 25 on his 25th anniversary as organist and choirmaster of the Trinity Episcopal Church, Marshall, Mich. Nearly 300 guests attended the dinner at Schuler's Hotel, including many out-of-town friends. In honor of Mr. Humiston's service the church is enlarging its three-manual 1948 Möller organ about 30 percent to a total of 36 ranks.



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Only the pianists as old as I am, probably, could face a crowd of organists with less amount of inferiority complex. In our youth we were all busy playing one or the other organ work by Bach, transcribed for the piano by our predecessors like Franz Liszt and his pupils Eugene D'Albert and Carl Tausig, then later by Ferruccio Busoni and several other less known composers or pianists. Rarely a piano recital in those times would not begin with one of such transcriptions, and nobody in the musical press objected to such a practice, while the pianists got acquainted with the wonderful world of Bach's organ music. Since then the situation has changed radically. The critics started opposing the habit of pianists to play organ music, and I don't know how much of it is now familiar to the younger generations of pianists.

But whichever the instrument chosen by us, we will find in the music by Bach a number of signs which constitute the realm of "ornamentation," and the problem of a right interpretation of these numerous signs is the most difficult problem confronting a performer of Bach's music.

Albert Schweitzer calls this problem of ornamentation "a book with seven seals." There are over 200 books and tables dedicated to this subject and

Of all the sources of information on the subject of ornaments in Bach's music, some seem to be absolutely indispensable, and I would like to mention them to you. There is the essay by Bach's son, already mentioned, then the Tables (recommended by Ralph Kirkpatrick) like one by Johann Joachim Quantz from the year 1752, or one by Francois Couperin of the year 1713, or by Wilhelm Marpurg of the year 1755. Another important work of the 17th century is Leopold Mozart's *A Treatise on the Fundamental Principles of Violin Playing* translated in 1948. Of the more recent books, the most recommended are the following: *Music Ornamentation* by Edward Dannreuther of the years 1893-95; *The Interpretation of the Music of the 17th and 18th Centuries* by Arnold Dolmetsch edited in 1915 and again in 1946; *A Study of Ornamentations*, by Putnam Aldrich; *The Lost Tradition in Music* by Fritz Rothschild; then *The Interpretation of Bach's Keyboard Works* by Erwin Bodky, of only last year, and the *Preface to the Goldberg Variations* by Ralph Kirkpatrick. It is impossible to cover all these sources in one short hour, so I decided to mention them only occasionally, and concentrate my lecture on the table of ornaments which Bach himself wrote for his son Wilhelm Friedemann in the year 1720.

# Ornamentations in the music of BACH

by Alexander  
Borowsky

Address at AGO regional convention, San Francisco, June 29, 1961

edited between the years 1600 and 1800, not counting many more of them appearing in our century — which is a century of research above all, and about all. A son of Bach, Carl Philipp Emmanuel, fills 60 pages of his *Essay on the True Art of Playing Keyboard Instruments* in discussion of the ornaments, while Putnam Aldrich dedicates more than 600 pages to this subject. The abundance of advice found in all these books and tables does not facilitate much the task of deciphering the ornaments, as they contradict themselves at every step, and Dr. Bischoff, who edited the entire clavier music by Bach for the Steingraeber firm in Leipzig, speaks of enormous confusion found in the old books where different signs serve the same purpose, or the same signs could be used differently. It is no wonder that a sense of frustration and hopelessness may overcome the student of all these books in his efforts to find the one and only solution in every case, and we can understand Ralph F. Kirkpatrick when he calls the performing musicians "incredibly ignorant and falsely informed about the music of the 18th century, with its ornamentation."

Carl Philipp Emmanuel Bach speaks of the ornaments in the following way: "No one disputes the need for embellishments. This is evident from the great numbers of them everywhere to be found. They are, in fact, indispensable. Consider their many uses: they connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention; expression is heightened by them—let a piece be sad, joyful, or otherwise, and they will lend a fitting assistance; without them the best melody is empty and ineffective, the clearest content clouded."

This table is far from perfect; it contains only 13 signs, it omits some ornaments entirely, some are treated only in parts, it leaves many questions unanswered, and its terms are given, strangely enough, in three different languages (German, Italian and French). We must not forget that it was given to a boy hardly ten years old, but it is the one and only document on the ornamentation left us by the composer himself.

Giving advice to his son on how to play some ornaments, Bach did not mention in this table that the performers of his music were entitled to use their discretion in adding their own ornaments in playing his works, to improvise in this field as now the jazz musicians improvise in their art. Many ornaments which were not considered as essential were, mostly, omitted from the manuscripts.

Besides this, in all the fugues where the subject contained grace notes, these notes were indicated by the corresponding ornament mostly only at the beginning of the fugue, and a performer had to add them later on in the fugue, and here are some situations where the grace notes mentioned in the beginning either could not be applied, or had to be cut, it was left to the selection of the musician playing this work. In my demonstration following this lecture, I shall play the Fugue in E flat major, where Bach was generous enough to put "tr" in six places, but I shall play the trill eight times, and in some trills I have to interrupt this trill because it is unplayable otherwise. Bach followed the habits of his times, probably relying on the musician's thinking that those who played his music knew only too well what he would like them to do with his music, as they were either his relatives, his

pupils or his friends. How could he foresee that more than two hundred years after his death a Russian-born pianist would discuss his ornaments before an audience of American organists here in San Francisco? As it is now, he left us a terrific burden: to decide for ourselves what to do with his ornaments or the lack of them in his music.

Before proceeding with the discussion of separate ornaments, let us have a look at this table in its entirety; we can then make some important deductions concerning the ornaments. One of these deductions is that all the ornaments must start on the beat, and this means that the first note of any ornament must be played together with the notes in the other voices which could occur on the same place in the bar. It is one of the well-established rules for the music of the 18th century. The dissonances created by the simultaneous playing of the upper or lower auxiliary notes, which are, with the exception of mordents, the first notes of all the ornaments played together with the notes of other voices, produce this "stress and accent" mentioned by Bach's son as one of the services of the ornaments. Another deduction can be made about the speed at which the grace notes of the ornaments must be taken. It is a natural assumption that in almost all cases with the exception of an appoggiatura the grace notes must be played fast, as they are written out by Bach in 32nd notes. But this table does not reveal to us another important general rule which can be defined as "clean voice leading," which forbids the creation of intervals of fifths and octaves, or unisons, especially in a parallel motion, and also forbids changes in the outline of a melody. Bach's son writes in his essay: "Hence, as with all embellishments, the introduction of an appoggiatura must not corrupt the purity of voice leading." This rule has caused havoc with many ornaments, as its application sometimes contradicts the rule of starting a trill with the upper auxiliary note or the rule of holding the appoggiatura for the half value of the main note, a.s.o. This table by Bach bears the influence of the French style of playing the ornaments, as it conforms to the same solutions given by Francois Couperin. Therefore, the terms in Italian language seem so strange in this case.

Another anomaly of this table consists in the fact that Bach wrote it in a Clavierbüchlein for Friedemann, but used for his examples the soprano clef which he never used for his works for clavier.

We can now proceed to the analysis of separate ornaments of Bach's table: The first example in this table is called by Bach a *Trillo* (in Italian) for which he marks the sign with two oscillations.

The trill is certainly one of the most important ornaments in the music of the 18th century, and it is understandable that Bach gave to it the first place. But we know that he used other signs for the trill, one of which is a sign with three oscillations:

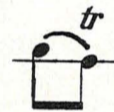
Also frequently encountered in the works for organ a sign similar to a thin wave-line, like this

then the sign with two letters "tr", and sometimes a sign of a small cross like +. Bach did not mention all these signs for a trill in his table for Friedemann, and we don't know whether there was any system in selecting one sign before the others, or whether they all were used by Bach indiscriminately, which was probably the case according to all writers on this subject. Bach described the execution of a trill in the following manner:

The trill starts with the upper auxiliary note and must be played rapidly, as four notes of it occupy only one-half of the main note over which the sign of the trill is placed



Must this execution of a trill be applied everywhere? Putnam Aldrich insists that the rule of starting a trill on the upper note is *inviolable*. Danreuther finds six cases in which the trill starts on the main, or real note, but his rules met a strong opposition from other writers. Marcel Dupré says that the trill should start on the real note when it is immediately preceded by the upper note. Erwin Bodky prepared a trill table with 24 examples where the trills cannot start with the upper note. If in most of these examples the trills are put on the short notes, they are encountered on the long notes also. Some of these examples are taken from the organ music by Bach, like the one from the choral prelude Christ lag in Todesbanden; another from the organ Trio; another from the Fugue of the Toccata in C major. More often a trill cannot start with the upper note in the so-called *sigh motives*, like in the Prelude in F minor, from the "48", because otherwise we must play parallel fifths, which is forbidden. Sometimes we can avoid the ugly parallels or changes in the essential melodic intervals by starting the trill with the main note on which we shall stop for a short while and then continue the trill with the upper note. In case of the descending interval of a second when the lower of the two notes has a trill and is tied to the preceding upper note, the first note of the trill can be only presupposed, but not played. This:



must sound like



All this leaves us with the realization that we must reconsider each case of a trill on its own particular merit, not always believing in the principle that all trills must start with the upper note.

After we have decided how to start a trill, we proceed to its tremolo, le tremblement, which consists of the repetition of two notes, one upper auxiliary, the other the main or real note. When one hears how symphony orchestra violinists play a trill in a Suite by Bach, one must conclude that each one of them plays a different number of notes in very rapid succession, and nobody knows how many notes he is playing precisely in a trill. Such is also the case with the majority of solo instrumentalists. I discard such an approach to the trill, and prefer to know exactly how many notes I shall assign to the trill in each case. From reading the old books we learn that the musicians of each subsequent generation found that the musicians of the preceding generation played much slower than they. This is typical of our modern times also. Now, if we go back ten generations to Bach's era, we must assume that we should play his trills much slower than trills of our modern music. Yet in order to distinguish a trill from passages of similar design we must play a trill's tremolo faster than all the notes surrounding it. In case of 32nds or even 16ths in a fast tempo, the trill must be played as rapidly as in the music of the 20th century, or we must slow the whole tempo down considerably. There is an observation that in long trills we can start the tremolo of it slower, then accelerate the motion imperceptibly. Another observation can be deducted from hearing how Wanda Landowska played trills in a slow movement. She definitely played them much slower in many instances, and

(Continued on page 36)







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## National Annual Meeting

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 14, 1962, at three o'clock in the choir room of St. Bartholomew's Church, 109 East 50th Street, New York City, for the following purposes: (1) To elect national officers and councillors; (2) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meeting held by local chapters for this purpose or to sign the proxy attached to the national ballot and mail ballot with proxy to national headquarters so that it will be received before May 14. National ballots in quantities are being sent to every dean and regent, thus enabling all members of chapters and branches to vote in the national election.

### Nominations for National Officers

**President** — Harold Heeremans, FAGO, ChM, FTCL. Organist and choirmaster, First Unitarian Church, Brooklyn, N.Y. Chairman, department of music, University College, New York University.

**Vice-president** — George Mead, MusDoc, AAGO. Organist and choirmaster, Trinity Church, N.Y. Conductor, Downtown Glee Club, N.Y. Opera translator. Composer and arranger (ASCAP). Winner, AGO DIAPASON prize for organ composition.

**Secretary** — Charles Dodsley Walker, FAGO. Organist and choirmaster, Church of the Heavenly Rest, N. Y. Founder and conductor, Canterbury Choral Society, N.Y. Faculty, school of sacred music, Union Theological Seminary, N.Y.

**Treasurer** — J. Clifford Welsh, AAGO, LTCL. Organist and master of the choristers, Trinity Cathedral, Newark, N.J. Organist and director of music, Temple Sharey Tefilo, East Orange, N.J. Presently member, national council.

**Registrar** — Hugh McEdwards, AAGO. Organist and choirmaster, All Saints' Church, Great Neck, N.Y.

**Librarian-historian** — S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FCCO. President of AGO, 1943-1958.

**Auditor** — Willard I. Nevins, FAGO. Organist Emeritus, First Presbyterian Church, N.Y. Director, Guilman Organ School. Editor, the *Choir Loft*, a regular Saturday feature of New York World-Telegram and Sun. Pupil of Joseph Bonnet in Paris.

**Auditor** — Alec Wyton, FRCO, ChM, FAGO, FRCCO. Organist and master of choristers, Cathedral of St. John the Divine. Associate professor of sacred music, Union Theological Seminary, N.Y.

**Chaplain** — The Rev. Joseph R. Foley, CSP, ChM. Priest of the Congregation of St. Paul (Paulist Fathers). Director of the Paulist Choristers of New York. Lecturer in Gregorian Chant, Peabody Conservatory, Baltimore, Md.

**Councillors (term ending 1965 — eight to be elected) —**

Ray F. Brown, MusDoc, AAGO. Director of music, General Theological Seminary, N.Y. Organist and choirmaster, Calvary Episcopal Church. Member of Joint Commission on Church Music and of Joint Commission on Revision of Hymnal of the Episcopal Church.

Donald Coats, Organist and choirmaster, St. James' Church, N.Y. Teacher of organ, school of sacred music, Union Theological Seminary. Board of Directors, Union Theological Seminary. Dean, N.Y. Chapter, AGO (2 terms).

Viola Lang Domin, AAGO. Faculty, Guilman Organ School. Organist and choirmaster, University Heights Presbyterian Church. Formerly on faculty, Manhattanville College of the Sacred Heart. Co-author of *Harmony at the Keyboard*.

The Rev. Hugh Giles, DSM. Organist and director of music, Central Presbyterian Church, N.Y. Head of organ department, Mannes College of Music.

Pupil of Charles Tournemire in Paris. Norman Hollett, FAGO, ChM. Organist and choirmaster, Cathedral of the Incarnation, Garden City, N.Y. Conductor, the Long Island Choral Society. Instructor in organ, Hofstra College, Hempstead, L.I. Former member of the national council.

James Philip Johnston, FAGO. Organist, Sacred Heart Cathedral, Newark, N.J. since 1959. Previously in Cincinnati, Pittsburgh, Dayton and Brooklyn. Graduate, Cincinnati College of Music.

Albin Dunstan McDermott, AAGO. Organist-director, Church of the Holy Name, N.Y. Radio broadcasts, KDKA, NBC, CBS, Mutual, WFDR. Composer of motets, masses. Contributor to organ periodicals.

Robert Lee Mahaffey, FAGO, LTCL. Organist and choirmaster, Christ Episcopal Church, Manhasset, Long Island, N.Y.

Ruth Milliken, AAGO. Organist-director, Wilton Congregational Church, Wilton, Conn. Accompanist and vocal coach, Juilliard School of Music, N.Y.

David Mulbury, AAGO. Organist and choirmaster, St. Michael's Episcopal Church, N.Y. National winner of the AGO organ playing competition in 1960.

Clinton Reed, AAGO. Organist and choirmaster, Chapel of the Intercession, Trinity Parish, N.Y. Organist, Temple Beth Abraham, Tarrytown, N.Y. Pianist, University Glee Club, N.Y. Organist, Downtown Glee Club, N.Y.

Allen Sever, AAGO. Organist and choirmaster, West End Collegiate Church, N.Y. Organist, Stephen Wise Free Synagogue, N.Y. Fulbright scholarship to Royal School of Church Music, Croydon, England, 1955-56.

Johannes Somary, ChM. Organist and choirmaster, Church of Our Saviour, N.Y. Chairman of music department, Horace Mann School. Member of music faculty, the New School. Musical director and conductor of the Amor Artis Chorale.

John Upham, AAGO, LTCL. Organist, St. Paul's Chapel, Trinity Parish, N.Y. Organist, Congregation B'nai Jeshurun, N.Y.

Edward Wallace, associate organist,

St. Thomas Church, N.Y. Assistant headmaster, St. Thomas Choir School.

**Nominating Committee** — John Holler, AAGO, Chairman; George Markey, MusDoc, FAGO; Clinton Reed, AAGO; Willard Sektberg, FAGO; John Upham, AAGO.

CHARLES DODSLEY WALKER  
National Secretary

## 1962 MIDWINTER CONCLAVE

The Oklahoma City Chapter will be host for the 1962 annual midwinter conclave held the week between Christmas and New Year's.

## Examiner Appointed

James E. Byran, FAGO, state chairman for Eastern Pennsylvania, has been appointed to the national examination committee.

## Yellowstone

The March meeting of the Yellowstone Chapter was the annual pastors' dinner held in the new Student Union building on the Rocky Mountain College campus. After dinner a panel of choir directors, organists and ministers discussed various aspects of the music program in the church, touching lightly on: selection of a new musician, contracts, selection of hymns and anthems. Plans were discussed for the Children's choir festival and high school choir festival in April.

MRS. ARMAND LOHOF

## Columbia Basin

The Columbia Basin Chapter sponsored Edward A. Hansen, AAGO, Seattle, in a recital Feb. 27 at the First Lutheran Church, Kennewick, Wash. His program included: Praise to the Lord, Walther; My Young Life Hath an End, Sweelinck; Prelude and Fugue in E flat, Bach; Carillon, Vierne; Sonata 1, Hindemith; O God, Thou Faithful God, Brahms; Prelude and Fugue in G minor, Dupré. A capacity audience was in attendance. A reception followed the program.

VIRGINIA F. MIAZZA

## Tacoma

The Tacoma, Wash. Chapter was invited Feb. 2 to the home of Byard Fritts. The new organ, being built by Mr. Fritts, was explained and demonstrated. A social hour followed.

MRS. A. C. ADAMS

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# News of the American Guild of Organists—Continued

## Convention Will Hear Six Organs in a Day

Six organs in one day! This is the line-up for Wednesday at the "international" national convention July 2-6 in Los Angeles County. Wednesday is Pasadena Day.

Exhibits and displays may be viewed all day, from nine in the morning. Other preliminary events at the Ambassador Hotel, convention headquarters, will be the "nothing sacred hour" and a demonstration-lecture by Don Gorman on the Sound and Behavior of Organ Pipes.

Conveniently near the hotel is the Westminster chapel of Immanuel Presbyterian Church where the first recital of the day will be played by Robert Glasgow, organist, MacMurray College, Jacksonville, Ill., and Harold Chaney, harpsichordist, San Diego State College. The organ is a recent three-manual Schlicker of 38 ranks.

Following the recital buses will load for the 20-minute drive to Pasadena. The first stop will be the Pasadena Presbyterian Church for a recital by Catharine Crozier on the new Aeolian-Skinner 108-rank organ completed last fall. Her recital will be repeated in the afternoon.

Anton Heiller's recital will be played on the 84-rank Schlicker to be completed at All Saint's Episcopal Church for the convention. His recital will also be repeated in the afternoon enabling various churches to serve lunch to the many delegates at convenient hours.

In the afternoon delegates will have an opportunity to inspect the 106-rank organ at the home of the late Dr. Hunter Mead which contains the largest pedal division on the west coast, and the 13-rank unenclosed studio organ in John Alden hall at the First Congregational Church described and pictured on another page.

After evening dinner in the Pasadena Civic Auditorium Exhibition Hall, the Los Angeles horn ensemble, with Dr. Orpha Ochse and Charles Shaffer organists, will be heard at the First Methodist Church. The program will include the prize-winning work for organ and horn solo, numbers for two antiphonal horn choirs, a selection for ten horns and a composition for eight horns and organ. The instrument is a 64-rank Skinner rebuilt by Aeolian-Skinner about 10 years ago. The horn ensemble was organized 10 years ago and has just completed a recording for Capitol entitled Color Contrasts. It has actually created literature for horns by stimulating composition contests and using the winning selections in their numerous concerts.

Back at the Ambassador a "happy hour" will have entertainment by a trio through the courtesy of the Los Angeles Organist Club.

### Stephens College GSG

The Stephens College, Columbia, Mo. Student Group sponsored Ronald Arnatt in a recital-lecture Feb. 7 at the chapel. His program, J. S. Bach's Musical Heritage, appears in the recital section.



Conventioners' view of Pasadena shows the beautiful city nestling at the foot of the great mountains.

### Spokane

The Spokane, Wash. Chapter met Feb. 18 at the home of Dean Don Gorman. At the short business meeting details for the Marilyn Mason recital April 1 were discussed. The slate of new officers was reported by the nominating committee. Mrs. Roy Johnson will fill the unexpired term of Frank MacCreary, former treasurer. George Scott, State College of Washington, Pullman, who played the opening recital on Dean Gorman's organ six years ago played the recital listed in the recital pages. The organ's resources have grown from 16 to 44 ranks in the interim. Mrs. Gorman served refreshments to the large group present.

FLORENCE THOMPSON

### San Jose

The Feb. 11 meeting of the San Jose Chapter at St. Patrick's Catholic Church, Watsonville, Cal. was in charge of John Flynn, who directed his men's choir in a program of Sacred Monody—Catholic Plain-song. Sharing the program was the Rev. Caroll Laupacher, S.J., University of Santa Clara. His program included Sinfonia, Cantata 29, and Fantasie in G major, Bach; Cantabile, Franck; Rhosymedre, Vaughan Williams, and Te Deum, Langlais. Following the program a business meeting was conducted and a social hour held at the home of Mr. Flynn, the host.

LOTTIE SCHUH  
DOROTHY MILLER

### Contra Costa

The Contra Costa County Chapter met March 5 at St. Paul's Episcopal Church, Walnut Creek, Cal. for the program Sacred Music Bridge: Synagogue to Church. Cantors Sheldon Merel and Henri Goldberg, and William T. Stone, host organist, participated in the program with their choirs providing the chorus. Refreshments were served following the program.

META S. LEACH

### San Diego

The San Diego Chapter sponsored a recital by Charlotte Tripp Atkinson Feb. 25 at the First Baptist Church for the chapter's scholarship fund. William C. Atkinson, flutist, shared the program which appears on the recital pages.

The chapter's March 5 meeting at the Central Congregational Church, La Mesa, was a program of music by local composers including Louise Blake, Dale Jergenson and Constance Virtue.

HELEN F. HARLEY

### Kern County

The Kern County Chapter met Feb. 12 in the rectory of St. Francis Church, Bakersfield, Cal. Committees were announced for the Virgil Fox recital in May. In the church the Marion and Girl's choirs sang works by Yon, Gruber, Refice, Rossini, Stehle, Plag, Lotti, Rheinberger and chant. John Harmon was at the organ for the program and Mrs. Frank McKenna played the prelude and postlude. Refreshments were served at the conclusion of the meeting.

PHYLLIS INDERMILL

### Los Angeles

The Los Angeles Chapter met March 5 for a dinner meeting at the Holman Methodist Church. Dean Raynor Brown introduced the composer William Grant Still who gave a talk on American music. Leon Simmons, host organist, played numbers by Bach, Lenel, Schroeder and Sowerby.

IRENE B. PIERSON

### West Texas

The West Texas Chapter met Feb. 19 at the First Baptist Church, Odessa, Tex. Dean George De Hart presided over the business meeting. Mr. and Mrs. Harlan Hall were hosts for the evening, leading a demonstration and discussion of Children's Choir Techniques.

MRS. HUGH DICKSON

### CHAPTER'S 10TH ANNIVERSARY

The Stanislaus, Cal. Chapter celebrated its 10th anniversary Mar. 4 at the First Methodist Church, Modesto. Host organist Glenn Shields Doun directed his hand bell choir in a varied program ranging from chorales to Latin-American music.

At the business meeting plans regarding the scholarship fund and annual choir festival, scheduled for Passion Sunday, were reviewed. To date 13 choirs with a total of 400 children are to participate in the choir festival.

SARA LUNDGREN

### Tulsa

The Tulsa, Okla. Chapter held its regular dinner meeting Feb. 6. Walter A. Brummer, Möller Organ Co., showed the film Sight and Sounds of Great European Organs.

The chapter sponsored a members recital March 6 at the All Soul's Unitarian Church. The following program was played on the McManis organ: Virginia Ridenhour—Prelude and Fugue in B minor, Bach; Eric Hubert—Little Fugues 1 and 2, Handel; Voluntary, Stanley; Edward A. Flinn—The Cuckoo, Daquin; Partita and Prelude and Fugue in B flat, Frescobaldi; The Rev. William E. Weldon, AAGO—O Lord to Me, Poor Sinner, Buxtehude; Fugue, Pachelbel; Credo, Bach; Flute Solo, Arne; Helen Walter—Rhapsodie 3 on Breton Melodies, Saint-Saëns.

MILDRED BRADLEY SMITH

### Oklahoma City

The Oklahoma City Chapter held its Jan. 8 meeting at St. Edward's chapel, Casady School. Following the business meeting led by Gale Enger, dean, Robert L. Moore gave a lecture demonstration on organ improvisation, its styles and techniques on the 1959 Aeolian-Skinner.

The chapter met for a dinner meeting Feb. 5 at the First Christian Church. After the business meeting members gathered in the Jewel Box theater at the church where Mildred Andrews, University of Oklahoma, gave the lecture Are You an Up-to-Date Musician?

On March 5 the chapter met at the First Baptist Church. After Dean Enger led the well-attended meeting in discussion of business at hand Dr. Thomas Matthews conducted the program How to Handle the Unchanged Boy's Voice. He used a group of young boys assembled from churches across the city for the purpose of demonstration.

### Central Arizona

The Central Arizona Chapter co-sponsored the only Arizona appearance of Pierre Cochereau Feb. 11 at St. Agnes Church, Phoenix. Dean Helen Donaldson chose the themes for Mr. Cochereau's improvisations. The chapter attended, in a body, the dedication of the new Casavant organ at the Church of St. Barnabas-in-the Desert Feb. 6 with Richard Purvis as guest recitalist.

THOMAS A. DONOHUE

### Southern Arizona

The Southern Arizona Chapter sponsored a recital Feb. 21 by Thomas Matthews, FAGO, MusD, in Grace Episcopal Church, Tucson. His program included: Agincourt Hymn, Dunstable; Sonata 1, Naumann; Echo Fantasie, Sweelinck; Prelude and Fugue in C major, Bach; Four Biblical Sketches, Van Hulse; Scherzo, Ratcliffe; Carillon, DeLamar; Holiday Trumpets, Sowerby.

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# News of the American Guild of Organists—Continued

## CHAPTER REACTIVATED

A meeting was held Jan. 15 at the University Methodist Church, Austin, Tex. to reactivate the Central Texas Chapter. It was decided to change the name to the Austin Chapter. The following officers were elected: The Rev. H. Myron Braun, dean; Otto J. Hoffmann, sub-dean; Richard D. Jones, secretary-treasurer; Jerald Hamilton, Dr. Stanford Lehmborg and Marguerite Grissom, executive committee; Dr. Robert P. Rapp, publicity chairman.

The chapter held its first meeting Feb. 22 at the Episcopal Church of the Good Shepherd. Franklin Mitchell, tonal director of the Reuter Organ Co., lectured on the new organ in the final stages of completion. Coffee was served by the women of the parish.

RICHARD D. JONES

## Fort Worth

The Fort Worth, Tex. Chapter held its Feb. 7 dinner meeting at the Texas Wesleyan College with Dean Otto Grunow presiding. The program by the Collegium Musicum was directed by Howard Skinner. This group devotes itself to music seldom performed. The numbers ranged from Mozart to Kodaly.

The chapter sponsored Virgil Fox in recital Feb. 13 at the Ed Landreth auditorium, Texas Christian University. His program was similar to the one found in the recital pages.

On Feb. 25 the chapter sponsored its annual all city youth choir festival following the theme The Church Year. More than 400 youths from 11 churches participated under the direction of Robert McGill. Numbers heard were by Holst, Willan, Cornelius, Bach, Lovelace, Clark and Rohlig. Ronald Hough played the prelude, Charles M. Segó was at the organ for the service and the postlude was played by Elza Cook.

FRANCES SCHUESSLER

## Alamo

The Alamo Chapter met Feb. 19 at the Laurel Heights Methodist Church, San Antonio, Tex. The program for the evening was a recital by Dr. Robert Anderson, FAGO, Southern Methodist University. His program appears on the recital pages. He also conducted a master class Feb. 18 at the Madison Square Presbyterian Church. Henry Holloway and Harry Currier were in charge of the arrangements for the programs. After the recital a reception was held.

EDWIN C. BREEZE

## Arlington GSG

The Arlington, Tex. Student Group met Feb. 10 at the home of Dennis Johnston. His two-manual electronic instrument, which he and his father constructed, was demonstrated. Each member played a number. The Virgil Fox recital was discussed and plans were made for all to attend as a group. The student group cards were distributed and subscriptions to THE DIAPASON discussed. Refreshments were served by Mrs. Johnston and Pam Crittende.

JERRY F. BACON

## Victoria

The Victoria, Tex. Chapter met Feb. 19 in the choir room of the Trinity Episcopal Church for a program on choral conducting techniques. William J. Stephens, Michael Toole and Wilbur Collins each directed the group in anthems by American composers. Dean Frank Gorton rehearsed a Gregorian chant. Members of various local choirs were special guests.

ELIZABETH D. STEPHENS

## Galveston

The Galveston, Tex. Chapter met Feb. 19 at the First Lutheran Church for a supper followed by a vesper service conducted by the Rev. Vernon Rabel. Glenn A. Lovstrand played Modal Trumpet, Karam; Pastore, James, Meditation, Huston, and Prelude on an Old Southern Hymn, Read. The choir sang numbers by Means, Manz, Willan, D. H. Williams.

MICHAEL F. COLLERAINE

## Texarkana

The Texarkana Chapter met Feb. 24 for a recital by Lola Watson and Mrs. J. W. Perkinson in the Rose Hill Baptist Church. Mrs. Perkinson played these contemporary works: O God in Heaven, Look Down on Me, Pennick; Benedictus, Reger; Communion, Purvis. Miss Watson played Chorale Prelude, Willan; Sortie, Dubois and Benediction, Karg-Elert. The two organists had on display sample copies of organ music reviewed in the AGO Quarterly and THE DIAPASON.

DOROTHY ELDER

## Lubbock

The Lubbock, Tex. Chapter held its Jan. 7 meeting at the home of Cecil Bolton and Harold Dutton. Colored slides of the Möller organ factory were shown with explanatory remarks. Refreshments were served after the program.

The Feb. 4 meeting was a recital by Judith Henry Glass at the First Presbyterian Church. Her program appears in the recital section.

CECIL BOLTON

## Corpus Christi

The Corpus Christi, Tex. Chapter met Feb. 13 at St. Thomas Episcopal Church for a dinner meeting honoring the clergy and choir directors. Following dinner a panel discussion was led by a minister, organist, choir director and a layman.

GERALDINE RUSSELL

## Central Arkansas

The Central Arkansas Chapter met Feb. 13 at the Christ Episcopal Church. The program for the evening was The Selection and Playing of Service Music. Mrs. Conrad Farrell served as chairman of the committee and Mrs. Jack Smith and Kenneth Thompson were correlators. The following was heard: John Summers — Benedictus, Reger and Tallis Canon, Purvis; Mrs. T. W. Hercher — The House Upon a Rock, Weinberger, and On a Tune, Cameron; L. M. Phillips — Fugue on the Magnificat, Pachelbel and All Glory, Laud and Honor, Bender. Mrs. Farrell, host organist, directed the choir in Direct Our Steps This Day, Wilson, and For This Cause, Friedell.

HERMAN HESS

## DICKINSON FESTIVAL

The Houston, Tex. Chapter sponsored a Clarence Dickinson festival Feb. 6 at the South Main Baptist Church. Dr. Dickinson played several of his own organ numbers and directed a mass choir made up from members' choirs.

About 250 singers participated in the program of Dr. Dickinson's choral works. Brass, strings and hand bells were used along with organ accompaniment. Charles Lively was at the organ for the anthems and service.

Dr. Dickinson's organ numbers heard were: Allegro Maestoso and Intermezzo, Storm King Symphony; Andante Serioso; Berceuse; Joy of the Redeemed.

ROBERT C. BENNETT

## Fort Smith

The Fort Smith, Ark. Chapter held its annual membership recital March 4 at St. John's Episcopal Church. The program was: Dr. Hattie May Butterfield — Toccata, Pachelbel; Manna, Purvis; Fanfare, Bradley; David Huffstetler — Lord Jesus Walking on the Sea and Hear, O Israel, Weinberger; Chorale in E minor, Langlais; Canyon Walls, Clokey; Don Hendrickson — Two Chorale Preludes, Dupré; Prelude and Fugue in G, Bach; Mrs. Conrad Steiner — Toccata in D minor, Bach; What Is the World to Me, Peeters; Cantilene, Langlais; O God, Our Help in Ages Past, Fleischer; Clyde D. Dollar — Psalm 21, Blekkenhorst; Psalm 92, Kousemaker; Antiphon 3, Dupré; Bishop's Prelude on Veni Creator, Dollar. Choral, solo and other combinations were heard. Edna Earle Massey directed the Northside high school chorus in the choral numbers.

KATHLENE KECK

## Wichita

The Wichita, Kan. Chapter met March 20 at the new Temple Emanu-El. Members of the Wichita Church Musicians Guild joined chapter members for a program on Jewish symbolism. A tour of the new building followed the formal program. The April 17 meeting was announced and will be held at the First Evangelical and Reformed Church. James Robertson, conductor of the Wichita Symphony will be the guest speaker.

DOROTHY ADDY

## Central Nebraska

The Jan. 8 meeting of the Central Nebraska Chapter was held in the choir room of St. Cecilia high school, Hastings. The program was a panel discussion on the planning of music in relation to the church year with Dean Dorothy Tirrell as moderator and Winifred Flanagan, Msgr. Francis Sherman, Joan Tallis and Margaret Scharf as panel members.

The chapter met Feb. 5 at Fuhr hall, Hastings College. James Tallis demonstrated a new two-manual Speerhake harpsichord and the Challis clavichord. He spoke on the harpsichord: the instrument, its technics and its relationship to the clavichord and piano. His remarks were followed by performances by himself and two of his harpsichord students, Marilyn Stulken and Carolyn Day.

MARGARET SCHARF

## Omaha

The Omaha, Neb. Chapter met Feb. 11 at the First Central Congregational Church. Dean Mildred Rush presided at a brief business meeting. A handbell ringing session comprised the program in which all in attendance participated. Roger Arnold, host organist, arranged and directed the program.

The chapter met March 4 at All Saints Episcopal Church with Cecil Neubecker as host organist. The art of organ accompaniment for solo and choral singing was the program conducted by Mrs. Stanley Chard, Mrs. Charles McBride, Roger Arnold, Roger Wischmeier and Mr. Neubecker. For discussion and demonstration texts used included Handel's Messiah and Mendelssohn's Elijah along with solo and anthem material.

CATHERINE ANDERSON

## Lincoln

The Lincoln, Neb. Chapter met Mar. 5 at the new Piedmont Park Seventh Day Adventist Church for a business meeting and program. Final preparations were made for the March 15 Donald McDonald recital at Holy Trinity Church. Mrs. Verle Morris, host organist, took members on a tour of the new church. After the pastor was introduced Bob Cahill demonstrated the new Allen instrument. After the demonstrations Josephine Waddell and John Cole also played for the group. The remainder of the evening was spent addressing postal cards to advertise the coming recital while listening to recordings of the numbers Mr. McDonald was to play. Scores were also available to the group for examination. Mrs. Morris served refreshments.

MRS. DALE UNDERWOOD

## Central Missouri

The Central Missouri Chapter met Feb. 16 at the Owen Wise home, near Columbia. At the business meeting final plans were completed for the Wesley Selby all-day workshop March 20 at the First Baptist Church, Columbia. Dean Perry Parrigin turned the meeting over to hostess Lavenia Bruce Wise who played light selections on the Hammond. Refreshments were served at the end of the meeting.

JACQUELINE B. RAITHEL

## Kansas City

The Kansas City, Mo. Chapter sponsored Jean Langlais in a recital Feb. 19 at the Grand Avenue Methodist Temple with more than 500 persons in attendance. At the dinner meeting preceding the recital 200 members and guests were served French food in the dining room decorated in a French motif. Dean Jesse Ehlers introduced Mr. Langlais and his secretary Marie Villey. Announcement was made of the March 19 meeting.

VIOLETTE HEMBLING WILLIAMS

## Blackhawk

The Blackhawk Chapter met Jan. 8 at the First Congregational Church, Moline, Ill. where Henry Beard of the Möller Organ Co. spoke on the proper design of organs from an artistic as well as an engineering standpoint, pointing out what can be done with a few ranks or with many ranks to make an instrument usable for all types of music.

The chapter met Feb. 12 at the Broadway Presbyterian Church, Rock Island, Ill. with Dr. Ronald Jesson, Augustana College continuing his lecture given in part at a meeting last year covering the development of organ and choir music.

**STEVE EMPSON**

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# News of the American Guild of Organists—Continued

## Student Group Proves Inventive Sponsor

By raising money through patrons and holding dances and sandwich sales, the Jamestown, N.D. College Student Group sponsored Pierre Cochereau in recital Feb. 4 at the college's Voorhees Chapel.

After the recital a reception was held at which Mr. Cochereau and his wife answered questions of the group members.

His program included: Suite of Ancient Dances, arr. Videro-Chapelet; Prelude and Fugue in E flat, Bach; Fantasie in F minor, Mozart; Fantaisie in A, Franck; God Among Us, Messiaen, and an improvisation in symphony form based on themes submitted by Sharon Taylor, David Nisstad and Jim Kutz.

BONNIE HORN



Carl Weinrich is shown at a 79-student workshop Feb. 20-21 for the Canton, Ohio Chapter, the final date on his transcontinental February tour. The chapter also sponsored him in recital.

## Central Iowa

The Central Iowa Chapter sponsored the chapter's scholarship winner Lonnie Liggitt in a recital Jan. 8 at the University Christian Church, Des Moines. His program: Dies sind die heiligen zehn Gebot, Prelude and Fugue in A major, Kyrie, Gott heiliger Geist, Bach; Chorale in B minor, Franck; Suite for Organ, Creston. Kristi Metcalf sang Mr. Liggitt's Do Not Go Gentle into the Good Night.

The chapter sponsored an evensong and choral program Feb. 12 at St. Paul's Episcopal Church. Nathan Jones directed the choir of men and boys in works of Bach, Walter, Malin, Harrison, Willan, Vaughan Williams and service music. Mrs. Jones was at the organ. Following the program Mr. Jones gave a talk on the training and use of the boy choir.

## Clinton

The Clinton, Iowa Chapter met Feb. 11 at St. Ann's Episcopal Church, Morrison, Ill. Service music by James Winn, Mrs. H. A. Howell and Mrs. H. Johnson preceded the program which consisted of reading of anthems brought by members. At the combined business meeting and coffee hour the schedule of Lenten recitals was announced by Dean Winn and final plans made for the Marilyn Mason recital.

MRS. PAUL BURGENDORF

## Arrowhead

The Arrowhead Chapter attended the Sabbath service at the Temple Emanuel, Duluth, Minn. Feb. 9. Christine Crockett was organist and the cantor was Nathan Bindler. Rabbi Azriel S. Grishman conducted the service. Following the Oneg Shabbos reception the group held a short meeting to make plans for the Paul Manz March 26 recital at St. Paul's Episcopal Church.

ISABELLE B. JOHNSON

## Twin Cities

The Feb. 17 meeting of the Twin Cities Chapter was held in the First Lutheran Church, St. Paul. Following dinner and a business meeting a program of organ and choral music with Mary Helen Schmidt, organist, and the choir of the host church directed by Raymond Cutting. Miss Schmidt played Bach and Dupré and the choir sang the cantata, O Lamb of God, Williams.

EARL BARR

## Chippewa Valley

The Chippewa Valley Chapter sponsored a junior choir festival Feb. 18 at the First Lutheran Church, Eau Claire, Wis. A total of 350 voices representing 13 area churches participated in the program made up of works by Marcello, Gelineau, Malin, Pfohl, Clokey, Ley, Buck, Lovelace, Pooler, Jacob, Smith, Koch, Davis and D. H. Williams. Clark B. Angel directed the massed choirs and Alfred Mudrich played Triumphal March, Grieg, Corrente, Karg-Elert and Finale, Lemmens. Mrs. Alex Keith directed the Cathedral Bells and harpist Betsey Wahl assisted.

PETER A. FADNESS

## Milwaukee

The Milwaukee, Wis. Chapter sponsored a church music seminar Feb. 26 at the Capitol Drive Lutheran Church. The seminar was conducted by Carl Bertram Swanson, host, who emphasized the many problems of the organist-director. Accompaniment at the organ and repertoire for the choir were other matters discussed.

The chapter sponsored Jean Langlais in recital at the Capitol Drive Lutheran Church Feb. 18. His program appears on the recital page.

WALTER DERTHICK

## Western Michigan

The Western Michigan Chapter met Feb. 5 at the Eighth Reformed Church. The program dealt mostly with repertoire for the church organist. Joan Jansen, Joan Boucher and William Burhenn each played music useful in service playing and for teaching. Also heard was a tape recording of a program on the new Allen electronic harpsichord. A coffee hour concluded the meeting.

CATHERINE LOBBES

## Northeastern Wisconsin

The Northeastern Wisconsin Chapter met Feb. 25 at the music-drama center, Lawrence College, Appleton. The Rev. George Litch Knight, Brooklyn, N.Y. gave his talk entitled The Care and Feeding of the Church Organist.

ALICE MUMME

## Madison

The Jan. 22 meeting of the Madison, Wis. Chapter was held at the University Presbyterian Church. The reading of new anthems was directed by Betsy Farlow, Ellouise Beatty, Beverly Hensler and Stephen Gronseth. Choristers from the directors' churches were present to assist in singing. Final plans for the Feb. 28 youth choir festival were announced. A social hour followed.

RUTH PILGER ANDREWS

## Monroe

A tour of the new First Baptist Church was a feature of the Feb. 25 meeting of the Monroe, Mich. Chapter. Dean Hugh E. Baker, host organist, conducted the business meeting and tour. Plans for a program on Lenten music were made.

SHIRLEY WEILNAU

## Port Huron

The Port Huron, Mich. Branch sponsored a recital of sacred music Feb. 11 at the First Congregational Church. Harriett Hillier Burchill, soprano, was assisted by D. Frederick Elder, organist. Composers represented ranged from Bach, Handel and Scarlatti to Honegger and Bloch.

## East Central Illinois

The East Central Illinois Chapter met Jan. 28 at the House of Organs, Champaign with Robert Knosher and LeRoy Hamp as hosts. Mr. Knosher spoke briefly concerning the Allen instrument and a session of informal playing followed. Members then went to Mendel Riley's Music where Mr. Riley spoke about the Baldwin instrument. Another informal period followed with refreshments furnished by Mr. and Mrs. Riley. Members of student group were guests.

The chapter sponsored a program of organ and choral music Feb. 18 at the First Methodist Church, Champaign. Mrs. Robert Gray played in a Great Cathedral, Crawford and Mrs. Thomas Fredrickson played Mercy and Dominus Regit Me, Young; Herzliebster Jesu, Walcha; Ave Maris Stella 2, Dupré and Chant de Printemps, Bonnet. Choral music heard was by Winn, Bitgood, Marshall, Glarum, Cain, Wells and Andrews. Mrs. Wesley Reeder and Dr. King Kellogg were choral conductors.

ELISABETH HAMP

## Danville

The Danville, Ill. Chapter met Feb. 20 at the Central Christian Church. Max Peterson, a lay leader in the church, gave the talk The Layman's View of Church Music. A discussion followed. Dean Florence Shafer presided over the business meeting. Eva Thomas, Zora Robinson and Marian Kautaszkas played a short recital. The invocation was by the Rev. Charles Crockett and Mrs. Thomas, Mrs. Robinson and Mrs. Kautaszkas were hostesses for refreshments. Mrs. Brand announced the next meeting will be at her home and will feature a recital by members of the Student Group.

CLEO ICE

## North Shore

The North Shore Chapter met Feb. 12 at the First Methodist Church, Park Ridge, Ill. John Toms, Northwestern University, conducted the program Vocal Sound, the Accepted and the Communicative Ideal, illustrating vocal techniques for choir directors and singers. Margaret L. Budd accompanied in the demonstration. To show how certain effects could be produced Mr. Toms directed chapter members as they sight-read anthems.

F. DIANN FORDHAM

## Southern Illinois

The Southern Illinois Chapter met Feb. 16 at the First Baptist Church, Herrin. Following the business meeting chapter members were joined by part of the host church choir in singing anthems suitable for Lenten and Easter services. Dr. Charles Taylor and Joe Proctor directed. Dean Herbert White played a group of organ pieces appropriate for the Easter season. Refreshments were served at the close of the meeting.

MARJORIE LINGLE

**ROBERTA BITGOOD**

Redford Presbyterian Church  
DETROIT 19, MICHIGAN

**EDWARD LINZEL**

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

**STEPHEN FARROW**

WESTMINSTER PRESBYTERIAN CHURCH  
Greenville, South Carolina

**Franklin E. Perkins**

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

**WILFRED BRIGGS**

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

**John Glenn Metcalf**

Little Rock University  
A. G. O. State Chairman For  
Arkansas

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

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

**John Hamersma**

S.M.D.  
Calvin College  
Grand Rapids 6, Michigan

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Kettering Professor of Music  
The College of Wooster  
Wooster, Ohio

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# News of the American Guild of Organists—Continued

## Central Ohio

The Central Ohio Chapter invited the public to its Feb. 12 meeting at the Central Presbyterian Church, Columbus. Wayne Fisher, College-conservatory of Music, Cincinnati gave the lecture recital The Theme and Variations in the Concert Repertoire. His numbers included: O Gott du frommer Gott, Bach; Grand Jeu et Duo Noël Variations, Dupré.

ELEANOR CLINGAN

## Evansville

The Evansville, Ind. Chapter's Feb. 26 meeting was held at the home of Mrs. Ray Dufford, dean. After the business meeting Mrs. Wesley Shepard, Evansville College, spoke on highlights in the history and development of church music. Refreshments and recordings concluded the evening.

CLIFFORD KINGARD

## St. Joseph Valley

Members of the St. Joseph Valley Chapter met Feb. 12 in the South Bend, Ind. home of Dean Barbara Hyde. A listening and learning session featuring a wide selection of recent organ recordings was followed by a social hour and refreshments.

LUCILLE I. BEAL

## Lafayette

The Lafayette, Ind. Chapter sponsored four pupils of Arthur Carkeek, DePauw University in a program Feb. 20 at the Immanuel United Church of Christ. Joy Simmons played Prelude and Fugue in G minor, Buxtehude; David Brattain played Movement 1, Trio Sonata 5 in C major, Bach; Praise to the Lord, Karg-Elert was played by Lynne Ann Libbert, and Susan Armbrust played Westminster Carillon, Vierne. Dr. Carkeek spoke on teaching methods and techniques and gave a short resume of his studies in Europe in 1960 with Charles Letestu, Hamburg, Germany. A short business meeting preceded the recital and a reception was held for Dr. Carkeek and his students following the program.

MRS. WALTER VANDERKLEED

## Muncie

The Muncie, Ind. Chapter met Feb. 26 at the First Presbyterian Church. Members were reminded of the Robert Shaw Chorale and the Oberlin College Choir performances. Gerald Crawford, host organist, gave an informal recital with pertinent remarks before each number: Chaconne, Couperin; From God I Ne'er Will Turn Me, Buxtehude; O Whither Shall I Flee and Prelude and Fugue in G major, Bach; A Lesson, Selby; Sonata 1 in F minor, Mendelssohn; Divertissement, Vierne; The Nativity, Langlais; Sonata 2, Hindemith; Poco Vivace, Schroeder. Members were invited to examine the 1955 four-manual, 62-stop Möller organ after the program.

MRS. JAMES CORY

## Indianapolis

The Indianapolis, Ind. Chapter met Jan. 9 at the First Baptist Church for a dinner meeting. Milford Myhre played the program listed in the recital section on the Cassavant organ.

The chapter met Feb. 13 for a dinner meeting at the Third Christian Church. Dean Erwin Muhlenbruch presided at the meeting. Final plans were announced for the young artists competition March 3. Thomas Murphy gave an account of his recent trip to Europe. A program of service music was played by Natalia Connor, Louise Swan and David Foster. A variety of composers were represented including Andriessen, Sowerby, Clokey, Lovelock, Walther, Fleischer, Karg-Elert and Mendelssohn.

VIVIAN ARBAUGH

## Fort Wayne

The Fort Wayne, Ind. Chapter met for a dinner meeting Feb. 26 at the Concordia Lutheran school. Dean Darwin Leitz presided at the business meeting at which a sizable contribution was authorized to the Fine Arts Foundation. The program consisted of a choral reading session conducted by several choral directors. Frederic Gingrich, William S. Hazard, John Johnson and David Wilson brought copies of anthems and responses from their libraries, introduced them to the group and explained their techniques in preparing their choirs. Mrs. Sam LaBarbers, Harriet Northrop and Dean Leitz played the accompaniments.

FLORENCE H. FIFE

## Cincinnati

The Cincinnati, Ohio Chapter met March 6 at the Madisonville Baptist Church for a business meeting and program. Richard Wesp directed the Ensemble Singers, Anderson senior high school in a concert of works by Cain, Bach, Sateren, Haydn, Bright, Hairston, Robertson, Burleigh and Williams. Gail Berger was accompanist. Following the concert selected portions of a tape recording of the May 1961 choral program sung by a massed choir representing ten churches in the area was played. At the business session plans were made for the Ray Ferguson recital April 3. Host organists Mrs. Howard Shelton and Mrs. H. M. Wyrick assisted by Thelma W. Heflin and her committee served light refreshments.

MRS. CARL H. HEIMERDINGER

## Champaign-Urbana GSG

The Champaign-Urbana, Ill. Student Group sponsored a recital March 11 at the House of Organs. The program: Carole Foster — Magnificat, Buxtehude; Patricia Cox — Air, Gluck; Nancy Sue Fears, Kathy Yates, Priscilla Hettler, Louise Preffer and Mary Kay Fears played the Little Preludes and Fugues 1, 4, 6, 5 and 8, respectively; Marilyn Doesken — Rockingham and St. Anne, Willan; Philip Albrecht — Chorale and Priere, Böllmann; Anne Oertel — Andante Espresso, Miles.

ELISABETH HAMP



Mary Willing was honored Jan. 16, for 50 years as an organist-director, at the regular dinner meeting of the Toledo, Ohio Chapter. She has a record of over 50 years service in churches in Toledo and Chicago. She served as director of the Toledo Choral Society for 35 years and taught countless students in piano, organ and composition.

The choir of the host church, directed by Leland Chou sang the following program, made up entirely of works written by Miss Willing: Think On These Things; Defend, O Lord, These Thy Children; The Commandment; Tributes from Great Men; A Prayer for My Mother; A Prayer of St. Chrysostom; Steal Away and Pray, and Forward Still. Host organist Margaret Weber played the following organ pieces by Miss Willing: Meditations on St. Hilda and O Perfect Love, Fugue in E flat and Fugue in C.

MARY CHEYNEY NELSON

## Danville GSG

The Danville, Ill. Student Group sponsored a recital Feb. 25 at Yokefellow House. More than 70 attended the program featuring works by Sweelinck, Corelli, Marcello, Walther, Mendelssohn, Franck, Schreiner, Vierne and Van Hulse. Players each gave a biographical sketch of the composer whose work they played. The performers were: Paula Davis, Nancy Thiel, Tamara Dazey, John Schendel, Janine Lehmann, Nancy Ann Kayser, Terry Furnish, Sondra Lehman, Jane Walthall, Katha Fahey and Curtis Cidding.

ELISABETH HAMP

## Toledo

The Toledo, Ohio Chapter met Feb. 20 for a dinner meeting at St. Mark's Lutheran Church. William Gravesmill gave the lecture The Wedding As a Sacred Service. Dean Leslie P. Peart played the following recital on the newly installed Schantz as part of the lecture: In Dir ist Freude, Bach; Trumpet Voluntary, Purcell; Processional, Stanley; Cantabile, Bonnet; Voluntary, Selby; Adagio, Fioco; Bridegroom of Our Soul, Blackburn; Allegro Pomposo, Roseingrave.

The chapter met March 6 at the First Congregational Church. David Walsh, Möller Organ Co. area representative, showed slides of the company's factory and recent installations. The second half of the program consisted of members playing music not generally known but which was felt to be interesting for service music. A wide range was included from the English Jeremiah Clarke to the contemporary Van der Horst.

LESLIE P. PEART

## Lorain County

The Lorain County, Ohio Chapter met Jan. 15 at the Delaware Methodist Church, Lorain for a dinner meeting with ministers as guests. The Rev. Thomas Curtis and his wife conducted the program which included several readings and vocal selections.

The chapter met Feb. 19 at the First Methodist Church, Elyria. Garth Peacock, Oberlin, played the following program of music for Lent and Easter: Da Jesus an dem Kreuze stundt, Christe, du Lamm Gottes, O Mensch, bewein' dein Sunde gross, O lamm Gottes, unschuldig and Christ lag in Todesbanden, Bach; Passion Chorale, Buxtehude and Brahms; O Blessed Jesus, Brahms and Walcha. Mr. Peacock preface the program with a few remarks.

MRS. STANLEY M. CLARK

## Canton

The Canton, Ohio Chapter sponsored Carl Weinrich in an organ seminar Feb. 20 at the First Methodist Church. The following day Mr. Weinrich played the following recital at the Trinity Lutheran Church: Concerto 5 in F major, Handel; Sonata 1, Hindemith; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Fantasie in Echo Style, Sweelinck; Noël, Daquin; Cortège and Litany, Dupré. The seminar was attended by organ students from Wooster, Malone and Mt. Union College, as well as Guild members from Akron, Youngstown and Cleveland. Executive board members attended a reception for the Weinrichs at the home of Dean James Stanforth following the recital.

MARVELLE B. HORN

## Akron

The Akron, Ohio Chapter met Feb. 5 at the Firestone Conservatory of Music, Akron University. After a brief business meeting conducted by Dean Joanne Hart a program of members' students played the numbers listed in the recital section. Refreshments were served through the courtesy of the University.

LOUISE INSKEEP

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

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

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

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

george  
**ESTEVEZ, ch.m.**  
choir director  
christ congregational church  
chicago

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

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

**PHYLLIS STRINGHAM**  
Recitals  
Carroll College  
Waukesha, Wisconsin

**ROBERT ELMORE**  
CENTRAL MORAVIAN CHURCH  
BETHLEHEM, PA.

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**Paul E. Koch**  
FIRST METHODIST CHURCH  
Springfield, Ill.

**Thomas Spacht**  
St. Bernard College  
St. Bernard, Alabama

**JAMES A. THOMAS**  
First Presbyterian Church  
La Grange, Ill.

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

**William MacGowan**  
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# News of the American Guild of Organists—Continued

## Philadelphia

The Philadelphia Chapter held its traditional organist-clergy dinner Feb. 10 at the Holy Trinity Episcopal Church. Approximately 160 clergymen and organists attended. Mary Fenwick, Evelyn Reeve and Richard Bouchett were awarded their AAGO certificates. The Paul Roberts choir sang a program of numbers by Palestrina, Kimbel, Billings, Belcher, Schubert and Vaughan Williams.

JANET DUNDORE

## Allegheny

The Allegheny Chapter met Feb. 27 in the choir room of St. Stephen's Episcopal Church, Olean, N.Y. Mrs. W. Beckley Dwyer, dean, conducted a short business meeting. Fred M. Leiper gave the program Organ Works that Have Been Recorded using recordings by E. Power Biggs, Virgil Fox, Helmut Wachla and Alexander Schreiner to illustrate his talk. March 27 was designated for the next meeting.

PHILIP F. SMITH

## Pittsburgh

The Pittsburgh, Pa. Chapter met Feb. 26 at the Church of the Ascension. Dean Robert McCoy commended June Dubas for having passed the service playing exam. The young organist contest finals were announced for March 26 at the First Baptist Church with first prize of \$100 and second prize of \$50. The April 27 Wilma Jensen recital at the Mt. Lebanon Methodist Church was announced. Reuel Lahmer, host organist, played the following recital: Incantation pour un jour Saint, Langlais; Meester men zoekt U wijd en aijd, Bijster; Kleine Intraden, Schroeder; Communion Suite, Lahmer; Larghetto, Sonata, Persichetti; Prelude and Trumpeting, Roberts; Fuga, Tone 9, Gabrieli; Musetta, Dandrieu; Christ ist Erstanden, German school; Christ lag in Todesbanden, Scheidt; Praeludium und Fuga, Lübeck.

BERTA FRANK

## Lehigh Valley

The Lehigh Valley Chapter met Feb. 10 at the Trinity Episcopal Church, Bethlehem, Pa. The Trinity boys choir, under the direction of host choirmaster Marvin Beinema, demonstrated some of their approaches to the problems of preparing music for the church service.

MARIA GALATI

## Northeastern Pennsylvania

The Jan. 16 meeting of the Northeastern Pennsylvania Chapter was held at the Providence Methodist Church, Scranton. Dean Miriam Tretheway presided at the business meeting. Constance Reynolds directed her sacred dance group in the program; Dean Tretheway was organist.

The chapter sponsored a recital by Alec Wyton Jan. 23 before a capacity audience at the Church of the Good Shepherd. The program appears on the recital pages. A dinner Jan. 24 preceded Mr. Wyton's lecture on Choir Training and Direction.

EVELYN M. BUTLER

## Williamsport

The Williamsport, Pa. Chapter sponsored a concert by the Concordia choir, Moorhead, Minn. Feb. 12 in the Pine Street Methodist Church. The program included Sweelinck, Schütz, Schreck, Bach, Lockwood, Debussy, William Schuman, Dykes-Young and Christiansen. The choir was well-received by about 1700 people.

ERMA M. WINNER

## Chester

The Chester, Pa. Chapter sponsored a choral Guild service Feb. 18 at the Media Presbyterian Church. The chorus consisted of the combined choirs of the Media Church, the Wallingford Presbyterian Church and Christ Church of Media.

JOANNE MUIR

## District of Columbia

The Feb. 6 meeting of the District of Columbia Chapter was held at the Fort Myer, Va. Chapel. After the business meeting, at which several recitals were announced, a recital was played by Richard Roecklein.

W. LASH GWYNN

## Cumberland Valley

The Cumberland Valley Chapter met Feb. 10 at the Methodist Church, Waynesboro, Pa. with Jane Martin, sub-dean, as hostess. Dean Ferree LeFevre presided over a brief business meeting and introduced the program, A Recital of Music for Lent and Easter, played by Jean Frantz, Miss Martin, Donald Baber and Mr. LeFevre. It was decided the chapter would attend the March 30 recital by Jean Langlais at Wilson College, Chambersburg, in lieu of the regular March meeting.

HILDA CLOPPER

## Alexandria

The Alexandria, Va. Chapter met Feb. 12 at the First Baptist Church with Mr. and Mrs. Isaac Keith as hosts. A program of the "better" type of wedding music for solo, organ and choir, along with a practical demonstration was given by the Keiths.

The chapter sponsored a senior choir festival Feb. 18 at the First Baptist Church. The festival was under the leadership of Elba Campbell.

BARBARA HANSON

## Wheeling

The Wheeling, W. Va. Chapter held its annual pastor-organist dinner Jan. 16 at the McLure Hotel. Dr. James C. McKeever, Westminster Choir College, gave the talk for the evening.

The chapter met Feb. 20 at St. James Lutheran Church, Wheeling. Judith Moore, Corina Friedrich and Sub-dean Millard Neal played works of Purvis, Mueller, Scott, Boëllmann and Clokey. Lunch was served by Miss Friedrich, hostess.

MRS. RAYMOND WAIDE

## Norfolk

The annual Guild service of the Norfolk, Va. Chapter was held Feb. 16 at the First Baptist Church. Frank Lybolt was organist playing Sowerby's Carillon as prelude. Raymond Herbek, host minister of music directed combined choirs of four Baptist churches in When Jesus Wept, Billings, He Comes to Us, Marshall, A Canticle of Peace, Clokey, The King's Highway, Williams and Almighty God of Our Fathers, James. Dr. Walker N. Stockburger delivered the sermon.

The chapter was one of the sponsors of a musical program and reception Jan. 23 to honor Dr. Charles E. Vogan, head of the music department of the College of William and Mary at the Monticello Hotel. About 150 guests attended the program arranged by Sigma Alpha Iota and Phi Mu Alpha Sinfonia honoring the Dr. Vogan accomplishments including the organization of the chapter and service as its first dean.

The annual ministerial dinner brought out a large attendance Jan. 8 at the First Presbyterian Church. The Rev. Henry G. Morgan was speaker and a brief recital was played by Grace Ferebee on the three-manual Austin.

VIVIAN DEFORD  
ANN LEE BURCHER

## Huntington

The Huntington, W. Va. Chapter met Jan. 15 at the Central Methodist Church. George Fotos, Huntington Piano and Organ company, spoke about and demonstrated the electronic instrument. Jack Clinard presided over the business meeting. A social hour was held with Mrs. Carl Phillips and Mrs. John Skeans, dean, as hostesses.

The chapter sponsored Claire Coci in recital Feb. 12 at the Johnson Memorial Methodist Church. Members attended a tea in her honor Feb. 11 at the home of Mrs. L. C. Shinn. Mrs. Page Allred, Mrs. Frank Bloss, Ruth Turner and Mrs. Luther Woods were members of the reception committee for the social hour held after the recital. Dr. Coci's program appears in the recital section.

## Monongahela

The Monongahela Chapter met Feb. 26 at the First United Presbyterian Church, Morgantown, W. Va. The business meeting was conducted by Martha Manning, dean. Evelyn Reidenbaugh and G. Logan McElvaney conducted the program on the service playing certificate and the choirmaster examination and also some coverage of the associateship and fellowship exams. A discussion followed including the asking of test questions by Mr. McElvaney.

ROBERT ELLIS

## Rockingham

Members of the Rockingham Chapter met Feb. 7 in the parlor of the Harrisonburg, Va. EUB Church where Dean George R. Hicks introduced many items of business including a report on the midwinter conclave. For the program, members reviewed new anthems suitable for use with their choirs. Mrs. I. L. Terrell and Mrs. John Zigler were hostesses.

RUTH B. SPITZER

## Richmond

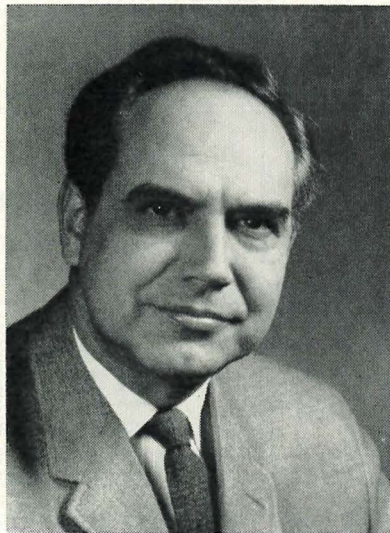
The Richmond, Va. Chapter sponsored a recital Feb. 20 by William H. Schutt at the Grace Covenant Presbyterian Church. His recital appears on the recital pages.

REGINALD E. SLAUGHTER

## Central North Carolina

For its Jan. 22 meeting the Central North Carolina Chapter sponsored Max Smith, Southeastern Baptist Seminary, Wake Forest, in a recital on the recently installed three-manual Austin organ in the auditorium, Meredith College, Raleigh. His program appears in the recital section.

SIDNEY W. WEYMOUR, JR.



## DONALD WILLING ORGANIST

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# News of the American Guild of Organists—Continued

## Baton Rouge

The Baton Rouge, La. Chapter sponsored a junior choir clinic Feb. 22-24 under the direction of Mabel Stewart Boyter at the First Baptist Church. In addition to the 375 choristers from 13 area churches and their directors, other participants were organists Genevieve Collins, Ruby Eubanks, Drew Shaw and trumpeters. The clinic planning committee was led by Mrs. Joseph M. Drouet, Jr. dean Elizabeth Thames Pierce, AAGO, sub-dean and chairman, and Larry Knowles, co-chairman.

The chapter met Feb. 26 at the First Methodist Church. Dr. Melvin Watson, LSU, read the paper Dr. Albert Schweitzer — His Contributions to Music. Dr. Dana Dawson, Jr., host pastor, showed colored slides of a recent visit he made to Dr. Schweitzer's hospital in Africa.

Chapter members were guests of the Trinity Episcopal Church March 12 for a recital by Jean Langlais.

MRS. JAMES K. PATRICK

## New Orleans

The New Orleans Chapter sponsored a festival of chorus, organ and orchestra music Feb. 24 at the Gentry Presbyterian Church. The program included Cantata 29, Bach; Concerto in D minor, Handel and shorter works by Brahms, Holst and Vaughan Williams. Kathleen Armstrong Thomerson, FAGO, ChM, was the guest organist. A specially selected chorus of 50 voices and orchestra composed of members of the New Orleans Philharmonic-Symphony orchestra was conducted by William Chute, ChM.

FERN TRAUOGOTT

## Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter met Jan. 15 at the Trade Winds restaurant for the annual minister's dinner. Dean Christy Taylor welcomed the group and conducted a brief business meeting to make a few necessary announcements. Chaplain Frank Arnold, Keesler Air Force Base, talked on the need for the unification of the love of God and the love of music for a better understanding and co-operation between ministers and church musicians.

The chapter sponsored its third annual choral festival Feb. 19 at the First Baptist Church, Gulfport. Sidney Buckley was director and Jean Foster, host organist, was the accompanist for the choral portion of the program which included works by Tkach, Bach, Praetorius, Titcomb, McK. Williams, Thompson and Kopylow. The following organ program was heard: Emily McAllister — Introduction and Toccata, Walond; When Adam Fell, Homilius; Come Christian Folk, Bach; Raymond Barnes — Bless Are Ye Who Love in Faith Unswerving, Brahms; David Ory — Improvisation on Psalm Tone 8, Titcomb. Clarence Taylor sang a Bach solo.

EMILY McALLISTER

## Jackson

The Jackson, Miss. Chapter sponsored Isabelle Henning in a recital Feb. 27 at the Galloway Memorial Methodist Church. Her program was: Prelude and Fugue in F, Buxtehude; Da Jesus an dem Kreuz Standt, Scheidt; La Poule, Rameau; Hark, a Voice Saith All Are Mortal and Prelude and Fugue in D major, Bach; Seelenbrautigam, Elmore; Fantasia in F minor, Mozart; Pulchra ut Luna, Dallier; Scherzo, Alain; Toccata, Andriessen.

DONALD D. KILMER

## Charlotte

The Charlotte, N.C. Chapter met Feb. 23 at the Park Road S and W cafeteria for dinner. Dean Sebron Hood presided over a brief business session. Plans were announced for the March 5 and 6 Jean Langlais master class and recital at Winthrop College, Rock Hill, S. C. Martha Steffe outlined the programs for the next three months. Following the dinner Donald McDonald was sponsored in the following recital at the Myers Park Baptist Church: Toccata, Adagio and Fugue, My Soul Doth Magnify the Lord and Sonfonia, We Thank Thee, God, Bach; What God Ordains Is Surely Just, Kellner; Allegro Vivace, Symphony 5, Widor; Cantilene and Dialogue for the Mixtures, Langlais; Canon in B minor, Schumann; Prelude, Sicilienne and Toccata, Suite, opus 5, Durufle. This was the second recital on the chapter's subscription series.

MARY ELIZABETH DUNLAP

## Western North Carolina

The Western North Carolina Chapter met Jan. 29 in the Robert Lee Moore auditorium of Mars Hill College to see and hear the new 65-rank Aeolian-Skinner. Dr. Robert E. Hopkins played a program of chorale preludes by Bach assisted by Mrs. Joe Chris Robertson. A social hour followed. Sub-dean Paul H. Bates presided at the business meeting.

New anthems were read under the direction of Carl Perry when the Western North Carolina Chapter met Feb. 27 in the First Baptist Church, Asheville. Mary Lou Beaman, Marion, and Mrs. Richard B. Ford, Asheville, were accompanists. A business meeting preceded the program. Mrs. Richard B. Ford, dean, presided and appointed Mrs. M. A. Harvey, Mrs. William J. Peeke and Henry V. Lofquist, Jr. to the nominating committee. Mr. Lofquist and Clair F. Hardenstine were asked to plan for future recitals to be sponsored by the chapter.

CHRISTINE L. RATZEL

## East Tennessee

The East Tennessee Chapter sponsored Gary Forsleff in recital Jan. 23 at the First Baptist Church, Elizabethton. His program appears on the recital pages. After the program a reception was held.

LUCYLLE CAMPBELL

## Greenville

The Greenville, S. C. Chapter met Feb. 20 at the Buncombe Street Methodist Church. Dean Charles Ellis presided over a short business meeting. A program of service organ music was played by four members: David Redd — Prelude, Fugue and Variation, Franck; Henry von Hasseln — Aspiration, Titcomb; Andante, Sonata 7 in F minor, Rheinberger; Mrs. Harold K. Black — Tempo moderato, Sonata 4 in A minor, Rheinberger; Freeman Orr — Irish, Kitson; Fidelis, Whitlock; 104th Psalm Tune, Rowley. Mr. Orr was host for the social hour which followed.

STEPHEN FARROW

## Charleston

The Charleston, S.C. Chapter met March 5 at St. Matthew's Lutheran Church. The handbell choir played a program with host organist Janet Moede directing in change ringing, selections appropriate for use throughout the church year and fun songs. At the business meeting the music for the junior choir festival in May was announced by the Rev. Thomas W. Horton, festival director, and Saramae Hannon, accompanist. Miss Moede and Mrs. Henry Losse served refreshments.

SUSANNE L. TAYLOR

## Greenwood

The Greenwood, S.C. Chapter met Feb. 26 at the First Baptist Church. Dr. Richard Peek directed his quartet in works by Bach, Peek, Charpentier, d'Astorga, Schütz and Redford. Betty Peek was the accompanist. After a dinner at the Abney Coleman home Dr. Peek played the following recital: Prelude and Fugue in A minor and Two Voluntaries, Handel; Prelude on St. Michaels, Peek; Dundee, from a collection; Fantasie in C minor, Bach; Interlude and Toccata, Sewerby; Postludes, Hinrichsen collection.

MARGERY S. LIGHTSEY

## Nashville

The Nashville, Tenn. Chapter met Feb. 20 in St. Pius chapel, St. Thomas hospital. Eleanor Dubuisson Fossick was hostess for the dinner meeting, Ralph Erickson, AAGO, played the following program on the new Möller organ. All Walther — Abide, O Dearest Jesus; Lord Jesus Christ, My Sovereign Good; Lord God, We All to Thee Give Praise; Fugue in F; Blessed Jesus, at Thy Word; A Mighty Fortress Is Our God, Salvation unto Us Has Come; Praise to the Lord, the Almighty. David Howell Jones lectured on the music of Walther. Dean Scott Withrow conducted a business meeting.

ELEANOR FOSSICK

## Chattanooga

The Chattanooga, Tenn. Chapter sponsored Robert Baker in a recital Feb. 11 at St. Paul's Episcopal Church. His program was the same as the one listed in the recital section.

MRS. ARTHUR TESKA

## Knoxville

The Knoxville, Tenn. Chapter met March 5 at the First Congregational Church with Ann Brandon and William Brice as hosts. Following the dinner meeting Dean Ed May conducted a short business meeting. The program, conducted by Dr. Harry Ambrose, Reba Gentry and Dean May, consisted of anthems covering many styles and periods recorded on tape by the choir of each director.

WILLIAM J. DORN

## Augusta

The Augusta, Ga. Chapter held its annual Guild service March 4 at the first Baptist Church, North Augusta, S. C. The following organists were heard: Royston Merritt — Meditation, Vierne; Jane Hanlin — From God I Ne'er Will Turn Me, Buxtehude; Preston Rockholt, FAGO — O Man, Bewail Thy Grievous Fall, Bach; Emily Remington, AAGO, ChM, state chairman — Salve Regina, Titcomb, Dean Wynona Norris played the service and accompanied. J. William Poppler directed the First Presbyterian choir in works by Bush, Saint-Saëns and Titcomb. Mrs. Remington was the conductor of the Resurrection Lutheran choir for numbers by Pitoni, Palestrina, Pepping and York. The First Baptist choir sang anthems by Hassler, Roff and Schütz under the direction of William R. Mize.

BEULAH SPRINGSTUN BURNETTE

## Upper Pinellas

The Upper Pinellas Chapter traveled north to the Greek-American community of Tarpon Springs, Fla. for its Jan. 17 meeting. Dinner was eaten in Pappas' restaurant and a short business meeting was conducted by Dean Ann Young, who announced a recital by Gordon Wilson at the Trinity Presbyterian Church, Clearwater. The large group then adjourned to St. Nicholas Greek Orthodox Church for an Epiphany vesper service conducted by the Rev. Constantine Raptis. A sampling of music of the Byzantine era was heard. After the service the Rev. Mr. Raptis showed color films of Epiphany scenes, in early January, in Tarpon Springs with scenes of the parade, diving for the cross and church services.

DAVID WILCOX

## Tampa

The Tampa, Fla. Chapter met March 4 for a meeting at the home of George Monrose. At the business meeting Sub-dean Billy Head talked extensively about the Tampa convention. Mr. and Mrs. Ad Nanden Ancker related humorous anecdotes of experiences and European songs of the life of Vienna. The membership kept the two grand pianos and two organs in action the remainder of the evening. Refreshments were served by Mr. and Mrs. Monrose.

MRS. ARTHUR TESKA

**SETH BINGHAM**  
Mus. Doc. F.A.G.O.  
Assoc. Prof. of Music (retired)  
Columbia University  
Faculty, School of Sacred Music,  
Union Theological Seminary  
15 Claremont Ave., New York 27, N.Y.

**George Norman Tucker**  
Mus. Bac.  
ST. LUKE'S CHORISTERS  
Kalamazoo  
BOY CHOIRS

**ARTHUR BIRKBY**  
UNIVERSITY OF WYOMING  
St. Matthew's Cathedral, Laramie

**d. deane hutchison**  
first congregational church  
portland, oregon

**ELISE CAMBON**  
SAINT LOUIS CATHEDRAL  
DEPT. OF LITURGICAL MUSIC  
LOYOLA UNIVERSITY  
NEW ORLEANS, LOUISIANA

**Berniere Fee Mazingo**  
5716 Lowell Ave.  
INDIANAPOLIS, IND.

**JOHN BOE**  
F.R.C.O., ChM.  
St. Luke's Church, Evanston  
Seabury-Western Seminary

**LAUREN B. SYKES**  
A.A.G.O., Ch. M.  
First Methodist Church  
Warner Pacific College  
Portland, Oregon

**Marie Joy Curtiss**  
M.A., Ch.M.  
Choral Director  
1041 Whittier Grosse Pointe 30, Mich.

**DAVID MULBURY**  
A.A.G.O., Ch.M., M.S.M.  
ST. MICHAEL'S CHURCH  
225 WEST 99TH STREET  
NEW YORK 25, N. Y.

**CHARLES BRADLEY**

**KATHRYN HILL RAWLS**  
MUSIC B., A.A.G.O.  
St. Luke's Methodist Church  
Washington, D. C.

**FRANKLIN COATES**  
St. John's Episcopal Church  
Bridgewater, Conn.  
WESTON MUSIC CENTER  
Weston, Conn.

**Frederick MARRIOTT**  
Central Methodist Church  
Detroit, Mich.

**JOHN HARMS**  
F.A.G.O.  
First Presbyterian Church  
Hackensack, N. J.  
Temple Emanu-El, Englewood  
Trinity School, New York City  
John Harms Chorus, 22nd season  
121 East Hamilton Ave., Englewood, N.J.

**PRESTON ROCKHOLT**  
Mus. D., F.A.G.O.  
Augusta College  
St. Paul's Episcopal Church  
Augusta, Georgia

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



# News of the American Guild of Organists—Continued

## FLORIDA CONVENTION

The Tampa Chapter will be host May 7, 8 and 9 to the fifth biennial state convention in Florida. The committee, William E. Head chairman, has planned a comprehensive and interesting program. Hotel Hillsborough will be headquarters and chartered buses will provide transportation to sessions and points of interest.

Jon Spong, Drake University, Des Moines, Iowa, will play a recital and conduct a masterclass with emphasis on the electronic instrument. He has arranged an improvisation contest with a prize of \$100 open to organists 25 years old or younger.

Three state universities will collaborate on an organ and choral program and there will be workshops, and selections by the University of Tampa glee club, the 50-voice choir of the Florida Presbyterian College, St. Petersburg, and bellringers. Work of Guild student groups will be emphasized.

ANN AULT  
State Chairman

## Palm Beach

The Palm Beach County, Fla. Chapter met Feb. 25 at the Memorial Presbyterian Church for a program of choral music by the youth choirs of the church under the direction of Mrs. William Swyers. A trio and quartet assisted and Mrs. George Robertson was accompanist. Directors of youth choirs in the area were invited to bring their choirs to the program.

ELSIE HART ROBERTSON

## St. Petersburg

The St. Petersburg, Fla. Chapter sponsored Dr. Robert Baker in recital Feb. 13 on the new four-manual Möller at the Pasadena Community Church. More than 1,200 attended. His program appears on the recital pages. At the intermission the concert choir of the Florida Presbyterian College under the direction of Guy Owen Baker sang a group of unaccompanied numbers.

MAX MIRANDA

## Central New Jersey

The Central New Jersey Chapter met March 5 at the Trinity Lutheran Church, Trenton. After a business meeting members were introduced to the rebuilt Kimball organ which dates from 1880. A. Graham Down, host organist, described the original organ and explained the changes and additions after which he played a program of music by Pachelbel, Bach, Whitlock, Messiaen and Franck.

LOUISE B. CLARY

## Central Florida

The Central Florida Chapter met Feb. 6 at the First Presbyterian Church, Orlando. Ernest Bedell, AAGO, was in charge of the program Review of Associateship Examination. He gave a presentation of the subject, first covering various phases of the paper work. Ralph Tilden played, as examples of the playing portion, Benedictus, Mass for Parish Use, Couperin and Jack Bookhardt played Pastorale in F, Bach, and Carillon, Vierne. Members checked out music necessary for the examination that was on display as part of the newly acquired chapter library.

MIRIAM PENROD

## Northern New Jersey

The Northern New Jersey Chapter met Feb. 6 at the First Presbyterian Church, Garfield with Helen Szot serving as hostess. E. Fred Morris gave the talk Anthems in Your Hymnal and demonstrated various ways in which hymns can be altered or rearranged to serve as effective service anthems. Dean John Rose presided at a brief business session. An interesting display table featured some very old and unusual hymnals. Refreshments were served by the hostess.

CLARA HOOGENHUIS

## Southern New Jersey

A large audience heard the recital of George Decker Feb. 17 at the Kemble Memorial Methodist Church, Woodbury, N.Y. sponsored by the Southern New Jersey Chapter. Dean Walter Ross conducted a business meeting after the program which appears on the recital pages. Attention was called to the plans for a May 7 recital by Claire Coci at the First Presbyterian Church, Bridgeton, N.J.

MILDRED H. LOUX

## Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Feb. 12 at the South Park Presbyterian Church, Newark. Following a brief meeting William B. Giles conducted the program A Brief Survey of American Hymns beginning with the psalmody of early Colonial days and following the trend of development to contemporary hymnody.

MURIEL PETERSON ROBINSON

## Suffolk

The Feb. 4 meeting of the Suffolk Chapter was held in the choir rooms of the Old First Presbyterian Church, Huntington, N.Y. Jean Valerio, co-minister of music, conducted a seminar discussion on the place of junior choirs. The information and material brought many questions from the audience. The discussion continued through the social hour with light refreshments.

ERNEST A. ANDREWS

## QUEENS CHAPTER'S FIFTH

The Queens, N.Y. Chapter marked its fifth anniversary Feb. 18 with a service at the First Presbyterian Church, Springfield Gardens. An instrumental ensemble, directed by David S. Walker, was heard in Mozart's Epistle Sonata and three chorale preludes by Krebs and Kauffmann.

Anthems by the youth and senior choirs and a solo by tenor George Malick were also heard. The Rev. James D. Watson delivered a message on hymn singing.

New members were officially recognized in the ceremony conducted by Dean Anna L. Schuh and the Rev. E. J. Haviar, chaplain. Howard H. Epping concluded the service with the Little G minor Fugue, Bach. A reception was held in the parish house.

DAVID E. SCHMIDT

## New York City

The New York City Chapter sponsored a choral reading session Feb. 12 at the Community Church of New York. The material, assembled by Wesley Bartlett, Carl Fischer Co., included Lenten and Easter music of all publishers and was directed by Jack Ossewaarde, Allan Sever, William Wehmeyer and William Simon.

A special service of music by the choir of the Church of the Resurrection, directed by David Hewlett, and held at St. James Church was sponsored Feb. 26 by the chapter. Choral works included Gloria and Litanies a la Vierge Noire, Poulenc and Psalm 24, Boulanger. Samuel Walter played the service and Suite Medievale, Langlais.

The chapter sponsored the dedicatory recital of the new Casavant at the Madison Avenue Presbyterian Church March 4 with Dr. George Markey playing the program listed in the recital section of the March issue.

LILLIAN CARPENTER

## Nassau

The Nassau Chapter held its Feb. 11 meeting at St. Killian's R. C. Church, Farmingdale, L.I. Arpad Darazs directed the choir of boys and men in a concert including music from Gregorian plainsong to modern dissonance. Britten's A Ceremony of Carols was especially well done. Following the concert Mr. Darazs gave a demonstration of his hand-signal sight-singing method. Father Raphael was announcer for the afternoon. During supper Mr. Darazs led the boys in secular German Music to close one of the outstanding programs of the year.

NANCY M. CHRISTENSEN

## Brooklyn

The Brooklyn Chapter sponsored Lee Ball in a recital Jan. 21 at St. Paul's Flatbush. His program: Prelude, Fugue and Chaconne in C, Buxtehude; Voluntary on Old-100th, Purcell; Voluntary 1, Stanley; Prelude in D, Pachelbel; Toccata and two preludes, Walther; O Man Bemoan Thy Grievous Sin and Toccata in F major, Bach.

The chapter met Feb. 25 in the chapel of the First Unitarian Church for the following program by National President Harold Heeremans, violin, and Irving F. Ritter, piano: Sonata in F major, opus 24, Beethoven; Sonata in A major, Franck. After refreshments Mr. Heeremans gave a talk on exams. The March 18 meeting, a recital by Frederick Swann, was announced.

KATHARINE B. SHOCK

## Central New York

The Central New York Chapter held its Feb. 5 meeting at Our Lady of Lourdes Church, Utica, where a program of sacred music was conducted by host Edmund Kulakowski in collaboration with the Rev. Jerome F. Weber. Mr. Kulakowski opened the program with a demonstration of Gregorian chant. The second part of the program was the boy choir under the direction of Fr. Weber. They demonstrated a new method of psalmody developed in France about 10 years ago and also sang numbers by Neander, Ravanello, Palestrina and chant. James Philip Johnston concluded the program with Chorale, Jongen. Following the musical portion of the meeting a business session was held and refreshments served.

MARGARET N. CHASE

## Auburn

The Auburn, N.Y. Chapter met Feb. 12 at the First Presbyterian Church for a concert of music spanning the last 350 years with particular emphasis on the early 1600's. Host organist Robert Kendall played: Prelude and Fugue in E major, Lübeck; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck, and Prelude and Fugue on B-A-C-H, Liszt. The choir sang anthems by Hassler, Gibbons, Ingegneri, Schütz, Brahms and Thompson.

HARRIET V. BRYANT

## Buffalo

The Buffalo, N.Y. Chapter held its annual clergy-organist meeting and luncheon Feb. 22 at the Holy Trinity Lutheran Church. The Rev. Merideth H. Dallman was chairman. The meeting began with a service led by host pastor Luther C. Fulmer, Jr. Following the service the group of 100 heard a talk on Art in Religion given by the Rev. Paul Bosch, Lutheran chaplain, Syracuse University. John W. Becker, host organist, played a prelude and accompanied the hymns.

EDNA M. SHAW

**ETHEL SLEEPER BRETT**

Organist and Recitalist

First Methodist Church, Sacramento, Cal.

**Irene Robertson**

Mus. D. F.A.G.O.

ORGANIST

University of Southern California  
Los Angeles

**James Philip Johnston**

F.A.G.O.

SACRED HEART CATHEDRAL  
Newark, New Jersey

**RUSSELL SAUNDERS**

Drake University  
University Christian Church

Des Moines, Iowa

**HANSON**

CHOIRMASTER-ORGANIST

UNITED CHURCH (A.L.C.), OAK PARK  
CHICAGO BOARD OF EDUCATION

**Robert Shepfer**

Organist - Choirmaster

FIRST PRESBYTERIAN CHURCH  
Royal Oak, Michigan

Recitals

**HOWARD KELSEY**

Washington University

Saint Louis 5, Mo.

**Charles Dodsley**

**WALKER**

**WALTER N. HEWITT**

A.A.G.O., CH.M., F.T.C.L.  
Prospect Presbyterian Church  
Maplewood, New Jersey

**SAMUEL WALTER**

St. John's Episcopal Church

Stamford, Conn.

**Richard W. Litterst**  
M.S.M.

SECOND CONGREGATIONAL CHURCH  
Rockford, Illinois

*bob whitley*

Organist - Choirmaster

St. Luke's Church

San Francisco

**FRANK CEDRIC SMITH**

L.T.C.L. CH.M.

GRACE CHURCH IN NEW YORK

**W. WILLIAM WAGNER**

Organist and Choirmaster

THE OLD STONE CHURCH

Cleveland, Ohio

Recitals and Instruction.

**ROBERT S. LORD**

Davidson College

Davidson, North Carolina

**ALEC WYTON**

M.A. (Oxon.), F.R.C.O.

Ch.M., F.A.G.O.

Organist and Master of the Choristers,  
Cathedral of Saint John the Divine,  
New York City

**EDGAR HILLIAR**

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

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

# News of the American Guild of Organists—Continued

## Eastern New York

The Eastern New York Chapter met Feb. 5 at the First Methodist Church, Schenectady. The following was the program: Helen Tilton — Sonata for Organ and Strings; Mozart; Sonata in G for Viola and Organ, Flackton; Robert Sheehan — A Little Shepherd Music, Rohlig, flute and organ; Helen Henshaw — Sonata 8 for Strings and Organ, Vivaldi; Keith Hege — Wacht auf, Krebs, organ and trumpet; Magdalene York — Concerto 5 in F, Handel, ensemble and organ.

The chapter sponsored Elmer A. Tidmarsh, MusD, AAGO in a recital for the benefit of the chapter scholarship fund Feb. 25 at St. James Church, Albany. His program: Gavotte, Rameau; Toccata, Adagio and Fugue in C, Bach; St. Francis Walking on the Waves, Liszt; Drifting Clouds, D'Antalfy; Roulade, Bingham; Nave, Rose Windsor and Thou Art a Rock, Mulet.

MARION MONROE MERRICK

## Lockport

The Lockport, N.Y. Chapter met Feb. 19 at the Wright's Corner's Presbyterian Church with Dean Eleanor E. Strickland in charge. Committee chairmen gave their reports and plans for the May 20 annual choir festival at the First English Lutheran Church were finalized. Preparations for future meetings were discussed including the program for the 1963-64 season. Dean Strickland asked that as many as possible attend the eighth annual hymn festival Feb. 25 at the Westminster Church, Buffalo. Members brought organ numbers and anthems and received the members' ideas concerning registration. The evening closed with refreshments served by Mrs. Charles Robertson, host organist.

GRACE TEN BROECK

## Waterbury

The Waterbury, Conn. Chapter held a pastor-organist dinner meeting Jan. 22 at the Roger Smith Hotel with 60 members and guests present. Mrs. Lucien A. Derouin, dean, welcomed pastors and explained the purposes and ideals of the Guild. She announced plans for a chapter-sponsored organ and choral workshop March 24 at the First Baptist Church with Robert Brawley, Hartford Conservatory, directing. The Rt. Rev. Msgr. Edward J. Shea and the Rev. Humphreys were the speakers at the dinner with Chaplain William E. Soule giving the invocation. Mrs. George Sunderland was chairman of the dinner committee.

The chapter met Feb. 11 at the Hammond pictures where Jack Drake showed animated studies provided by the Hammond company and explained the tone production of the electronic instrument. Dean Derouin presided at the business meeting. Refreshments were served.

AMELIA CAROSELLA  
MRS. WILLIAM MATON

## Chapter Awards Life Membership to Retiring Founder

At the annual pastor-organist dinner Feb. 26, the Bridgeport, Conn. Chapter awarded a life membership to Harris S. Bartlett. For 15 years organist and choir director at Christ Episcopal Church, Stratford, Conn. He retired for his duties in January. His last service Thanksgiving Day rounded out 66 years in church music in which he served: German Reformed, First Methodist and Washington Park Methodist, Bridgeport; Stratford Congregational; Nichols Methodist; First Methodist, Trinity Episcopal and Second Congregational, Waterbury, and Trinity Episcopal, Portland.

Mr. Bartlett also engaged in a successful career in industry and taught his retirement from business has since his piano. He was secretary of the Bridgeport Chapter from its founding in 1948 until his resignation in 1960. He was given a hand-lettered testimonial and a purse on that occasion.

The life membership citation was presented by Dean Patricia Y. Brown. Bridgeport

The Bridgeport, Conn. Chapter sponsored its annual pastor-organist dinner Feb. 26 at the United Hall. The Rev. Dr. Randolph Crump Miller, Yale divinity school, gave the talk The Theology of Jazz. Following dinner Dean Patricia Y. Brown presided over a brief business meeting before the program.

CAROLE FANSLAW

## New London County

The New London County, Conn. Chapter met for dinner Feb. 26 at the Groton Heights Baptist Church with Phyllis Dimpsey as hostess.

After dinner the group went to the Robinson Laboratory, General Dynamics Corp., Groton for a lecture by William Ezell, head of the department of sound and vibrations. He compared the problems in eliminating and deadening noise in nuclear submarines to the production of tone in various kinds of organ pipes. The meeting closed with a visit to the reverberation chamber in the basement of the laboratory.

RICHARD W. HYDE

## Monadnock

In spite of a severe snow storm a good number of members attended the Monadnock Chapter meeting Feb. 19 at the First Congregational Church, Keene, N.H. Dean James Ingerson introduced National President Harold Heeremans who was speaker at the dinner.

YVONNE BONNEAU

## Boston

The Boston Chapter held an all-day workshop Jan. 27 at Phillips Brooks House, Harvard University, by invitation of Dean John Ferris and the Harvard-Radcliffe Organ Society. Demonstrations of organ and choral repertory, junior choir organization and boy choir training were given respectively by James Armstrong, George Faxon, Helen Borngesser and Theodore Marier, the latter two assisted by their own organizations. A display of material had been set up.

The chapter co-sponsored a program March 5 at St. Mary of the Sacred Heart Church. The MIT Choral Society, Klaus Liepmann conducting, sang the Bruckner E minor Mass. Past-dean Mary Crowley Vivian played Bach and Ervin Henning played Messiaen. The 1877 Johnson and Son organ is said to resemble Bruckner's instrument at St. Florian's.

ALLAN SLY

## Berkshire

The Berkshire Chapter co-sponsored Jean Langlais in recital Jan. 29 at the First Church of Christ, Congregational, Pittsfield, Mass. An audience of 700 nearly filled the church to capacity. In the afternoon Mr. Langlais conducted a two-hour master class which attracted 60 registrants from five surrounding states. An informal reception followed the evening program.

JEAN B. MEISENHEIMER

## Worcester

The Worcester, Mass. Chapter met March 5 at the First Christian Church with Mrs. Frank Kennedy as hostess. A lecture demonstration of choral techniques was given by Heywood Alexander, Amherst College. Members sang numbers by Bach, Gibbons and Stravinsky. The business meeting was presided over by Dean Alan Walker.

ELIZABETH WARDEN

## Bangor

The Bangor, Maine Chapter met March 7 at the Essex Street Baptist Church. Mrs. D. Oaksman Smiley, host organist, played Greensleeves and Communion, Purvis and Fantasia on America the Beautiful, Calver. Richard J. Snare played three of his own compositions: Contrapuntal Variations on Trencham, Voluntary on Old Hundredth and Two Moods — Shades of 1850. Mrs. Smiley and Mr. Snare concluded the program with an organ and piano duet, Wedding Prelude by Mr. Snare.

BEULAH L. STEVENS

## New Haven

The New Haven, Conn. Chapter met Feb. 10 at the Church of the Redeemer for a young organists competition. J. Robert Estok, Easton, was the winner. Judges for the event were: Frank Brief, conductor New Haven Symphony and Luther Noss and H. Frank Bozyan, Yale University faculty members.

LAWRENCE J. LANDINO

## Boston Chapter Sponsors Festival of Music

The Boston Chapter will sponsor a festival of music April 7 and 8 featuring Trends in Church Music During the Sixties. Notable events will include a symposium on church music and architecture to be held at the firm of acoustical consultants Bolt, Beranek and Newman, Cambridge. Featured speakers will be Dr. Leo Beranek on Concert Hall Acoustics and a panel discussion with Harold Wagoner, architect; David Klepper, acoustician, Lawrence I. Phelps, organ tonaal designer.

Nadia Boulanger will conduct a concert of sacred music April 8 at King's chapel, Boston. Immediately following the concert Dean John Ferris, AAGO, will confer honorary membership in the Boston Chapter on Mlle. Boulanger.

The festival will close with an organ recital by Leonard Raver: Evolutio (first performance); Charles Wuorinen; Sonata, Persichetti; The Burning Bush, Berlinski; Concertante 3 for Organ and Percussion (first performance, written for the occasion), Daniel Pinkham.

PROGRAM COMMITTEE

## New Hampshire

The New Hampshire Chapter sponsored The Moore Grenier in recital March 5 at the First Congregational Church, Manchester. Her program: Agincourt Hymn, Dunstable; Prelude and Fugue in D, Buxtehude; Come, Saviour of the Gentiles, Rejoice, Ye Christians, We All Believe in One God and Toccata, Adagio and Fugue in C, Bach; Chorale in A minor, Franck; Cantilene, Langlais; Variations on a Noël, Dupré; Carillon, Sowerby; Toccata, Suite, opus 5, Duruflé. A reception followed the recital.

DOROTHY J. FRENCH

## Vermont

The annual members recital of the Vermont Chapter was held Jan. 7 at the Center Congregational Church, Brattleboro. District meetings in January included a workshop and discussion in Springfield led by James Stearns on Stops, Pipes, and that Sunday Morning Cipher. In Bradford a recital was played by three members, John Fraleigh, organist, Mary Rowe, violinist and Norman Auchter, pianist.

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Concord, N. H.

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organist  
Faith Lutheran Church  
St. Paul, Minn.

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Organist and Choirmaster — Calvary  
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*All correspondence should be directed to the general secretary*

## An Important Milestone

For many years, according to the terms of the Massey Trust which endowed the position, the organist of Metropolitan Church in Toronto has had to be a Fellow of the Royal College of Organists and a graduate in music of Oxford, Cambridge, London or Durham. Recently, a notice appeared in Toronto newspapers that an act would be sought to change the terms of the trust so that the qualifications for the position, as well as those now in effect, could be a recognized music degree from a Canadian university and a Fellowship from the Royal Canadian College of Organists.

The executive of the R.C.C.O. feel that this proposal is tremendously significant and they consider it a unique tribute to the standards of the College examination. Some have personal doubts about the wisdom of changing the terms of a will where the trust is still active and where it is still possible to find candidates who possess the qualifications originally outlined. At the same time, all are delighted to know that an impartial body is at last ready to consider Canadian standards as the equivalent of their British counterparts.

MARY PIRIE  
 General Secretary

### Vancouver

Members of the Vancouver Centre met Feb. 24 in the crypt of Christ Church Cathedral. Chairman Leslie Crouch welcomed those present and expressed the pleasure of the group in having one of its own members, Lawrence Cluderay, as guest speaker. The Art of Helmut Walcha in his interpretation of the organ works of Bach was the subject of his address. He touched on biographical and professional detail and played and discussed Walcha Bach recordings of: Dorian Fugue, sections of Sonata 5, two versions of Von the Waters of Babylon, Variations on By Himmel hoch and Prelude and Fugue in D major. Mr. Cluderay concluded by saying that Walcha is a living example of one who has refused to submit to limitations. After a vote of thanks by Mr. Crouch, Mrs. E. L. Anderson and her committee served refreshments in the Guild room.  
 ELEANOR M. BUSH

### Edmonton

The Edmonton Centre's Jan. 7 meeting was held at the home of Mr. and Mrs. Peter Delicate. Father Leo Green, supervisor of music in the Edmonton Separate schools, gave an interesting talk on the Music of the Mass with illustrations taped from recordings of 10th- to 20th-century masses and including also examples from Jewish and Roman composers in the 10th century as well as Tallis, Palestrina, Byrd, Cherubini, Charpentier, Beethoven and Poulenc.

The coldest night of the season did not affect the attendance at the Feb. 7 meeting when members braved the -30° weather to attend a profitable workshop on organ registration in the choir loft in Robertson United Church. George Lange chose the pre-Bach era, suggesting registrations for Buxtehude and Praetorius. Selections from the Bach period were registered and played by Marvelyn Schwerman. Both speakers emphasized the necessity for clarity for parts in the music of these periods. James Whittle gave his interpretation of Mendelssohn Sonata 2 to demonstrate the registration of the Romantic period and Carlene Helmkamp used Walcha and Langlois to show types of registration for modern music. Douglas Millson, host organist, gave his ideas about registration of hymn accompaniments. There was lively discussion.  
 MARVELYN SCHWERMAN

### Montreal

The Jan. 27 meeting of the Montreal Centre was held in the Church of the Advent, Westmount. The Rev. Hilary M. Tardif, OFM, DMus, gave a talk entitled Notes Inegales (Uneven Notes). Father Tardif discussed metrical alteration or expressive rhythm in the Old Masters, in particular the French composers. He supported his points with many illustrations resulting from painstaking research. His audience received his talk with interest and appreciation. A short business meeting followed. Chairman Gordon Phillips expressed thanks to all members who assisted at the Christmas carol services in Christ Church Cathedral Dec. 15 and 22 at lunch hour. Plans for the 1962 organ competition and the remaining meetings were announced. Refreshments closed the meeting.  
 DAVID HUDDLESON

### Sarnia

The Sarnia Centre met Feb. 12 at St. Giles' Presbyterian Church to hear a talk on organ building by Gabriel Kney, tonal director for Kney and Bright, London. After describing various types of pipes and their tonal characteristics, Mr. Kney discussed chests and actions and gave reasons for preferring the classical tracker action and slider chest. He pointed out the many new materials now available for making these chests. He drew up a specification for a typical two-manual organ, giving reasons for his choice of stops and indicating suitable schemes of registration. Points stressed were: the importance of a truly independent pedal division and the tonal benefits of low pressures. Refreshments followed the vote of thanks by Mrs. Frank Lindsay.  
 DAVID YOUNG

### Pembroke

The Feb. 7 meeting of the Pembroke Centre was held at the home of Fred P. Chaffey, who announced his retirement as chairman. Regret was expressed as he has been an enthusiastic and untiring first chairman. St. Catharines, take notice! Fred C. Chadwick was elected chairman pro-tem for the rest of the term. Albert Stephen and Horst Thucman gave their interpretation of works by Flor Peeters on the organ in the Chaffey home.  
 FRED C. CHADWICK

### Windsor

The Windsor Centre held its Feb. 13 meeting at the Carnegie library. Greeta French spoke on Music in the School and Allanson Brown on What Price Music?. The Windsor Arts Council co-sponsored the meeting.  
 ETHELAND BROWN

### Peterborough

The February meeting of the Peterborough Centre, postponed due to stormy weather, was held March 3 in All Saints Anglican Church. In the pre-season planning this meeting was designated a choral workshop and anthem sing under the direction of National President Henry Rosevear. Mr. Rosevear brought a wide assortment of anthems, most of which were new to members, and gave preference to Canadian composers: Willan, Langlois, Godfrey etc. The meeting might have been termed a sightreading test in reverse, organists and choirmasters becoming choristers under national supervision. Local choir members should have been invited; it would have been their day at bat instead of fielding. John Harris, FRCO, host organist and choirmaster officiated at the organ. At the conclusion members and visitors adjourned to the church hall where refreshments were served and opportunity given to meet Mr. and Mrs. Rosevear.

Members heard a concert of music for organ, voice and strings Feb. 27 at the Trinity United Church. Robert Wight was at the organ for a program which included Mozart Sonatas 9, 13 and 15 for organ and strings, a group of Handel oratorio solos and solo cantata Praise God, All Ye Lands, Weiland (Joyce McLean, soprano); Four Sacred Songs of the Moravian Church, Dencke, and solo cantata, I am the Resurrection, Hamerschmidt (Stuart Rutledge, tenor).  
 ROBERT JOHNSON

### Winnipeg

The Winnipeg Centre met Feb. 26 in the Westminster United Church to hear seven student organists in the following program. Garry Greene — Folk Tune, Whitlock; Prelude on a Tune of Vulpius, Willan. Keith Tinsley — Aria, Peeters; Praise, Whitlock. William Petrie — Little Prelude and Fugue 2, Bach; Gavotte, Neustedt. Arnold Quinton — Prelude 2, Five Fancies, Pomsonby; Lord Jesus Christ, the Only Son of God, Bach. Myra Davidson — Adagio, Sonata 1, Mendelssohn; Jesus, My Joy, Bach. Donald Menzies — Carol, Whitlock; Prelude, Fugue and Variation, Franck. Maxine Olfrey — Movements 2 and 3, Trio Sonata 3, Bach; Lift Up Your Heads, Karg-Elert. Barry Anderson, host organist, concluded the program with Litanies, Alain, Psalm 34, Howells, and Carillon, Murrell. Marilyn Mason will play April 12 in Westminster Church.  
 F. A. ANDERSON

### Toronto

The Toronto Centre devoted its Jan. 5 meeting at Grace Church-on-the-Hill to College examinations. The first part, held in the church consisted of a performance of some of this year's test pieces by Frederick Silvester, who played the examination recital at the national convention at St. Catharines in 1961. He omitted some of the more familiar pieces and offered brief explanatory comments on those he played. For the second portion of the meeting, in the parish hall, John Cook, London, chairman of the College examination committee and author of a recent treatise on the examinations, was available to answer questions. The question period began timidly but got into high gear before its termination by a curfew on the use of the buildings. Refreshments brought the meeting to a close.  
 JOHN DEDRICK

### Victoria

The Feb. 15 meeting of the Victoria Centre took place at St. Andrew's Presbyterian Church in the form of the second annual hymn and anthem festival. Each choir sang an average of two anthems and the 14 choirs combined in Jerusalem, Parry, and The Heavens Are Telling from Haydn's Creation. The increase over last year's attendance in the number of choirs taking part shows the interest in this informative and enjoyable event has received.  
 DAVID PALMER

### Oshawa

Members of the Oshawa Centre gathered Feb. 6 in the United Church, Brooklin, Ont. to hear a demonstration of the possibilities of the small Legge organ by E. A. Winkler. This was followed by a similar short recital at St. Thomas Anglican Church, Brooklin, in which David Smith successfully explored the resources of the small Hammond electronic. A short business meeting was conducted by Chairman E. A. Reesor, after which the members returned to Mr. Smith's home in Oshawa for refreshments.  
 MARGARET DRYNAN

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Northminster Presbyterian Will Have  
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Coming Summer

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a three-manual instrument of 32 ranks for the Northminster Presbyterian Church, Indianapolis, Ind.

The pipework of the instrument will be installed on either side of the chancel area. As one faces the chancel, the exposed great and pedal will be situated on the right, with the enclosed swell division placed behind this exposed section. On the opposite side will be located the pipework of the exposed positiv section of the instrument.

The instrument was designed by Franklin Mitchell, tonal director of the Reuter Organ Company, in conjunction with Edward H. Holloway, district representative for the firm. Mr. Holloway also will install the instrument, some time this summer.

Following is the stolist of the organ:

**GREAT**  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Fourniture 3 ranks 183 pipes  
Chimes (prepared)

**SWELL**  
Gedeckt 8 ft. 68 pipes  
Gemshorn 8 ft. 68 pipes  
Gemshorn Celeste 8 ft. 56 pipes  
Nachthorn 4 ft. 68 pipes  
Nasat 2½ ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tierce 1½ ft. 61 pipes  
Fagot 16 ft. 92 pipes  
Trompette 8 ft. 68 pipes  
Fagot 8 ft. 68 notes  
Fagot 4 ft. 68 notes  
Tremolo



Gordon and Grady Wilson are shown on the day they received their Doctor of Musical Arts degrees in organ from the University of Michigan where they were students of Dr. Marilyn Mason and Dr. Louise E. Cuyler. Gordon is on the faculty of Rollins College, Winter Park, Fla. and Grady director of music of the Bushnell Congregational Church, Detroit. With them are the Frank Kirbys of Anniston, Ala.

**POSITIV**  
Quintaton 8 ft. 61 pipes  
Dolcan 8 ft. (prepared)  
Principal 4 ft. 61 pipes  
Rohrflöte 4 ft. (prepared)  
Gemshorn 2 ft. 61 pipes  
Sifflöte 1 ft. (prepared)  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. (prepared)

**PEDAL**  
Subbass 16 ft. 32 pipes  
Gemshorn 16 ft. 12 pipes  
Principal 8 ft. 32 pipes  
Bordun 8 ft. 12 pipes  
Gemshorn 8 ft. 32 notes  
Quinte 5½ ft. 32 notes  
Choral Bass 4 ft. 12 pipes  
Bordun 4 ft. 12 pipes  
Mixture 3 ranks (prepared)  
Fagot 16 ft. 32 notes  
Fagot 8 ft. 32 notes  
Fagot 4 ft. 32 notes

**OVERFLOW ELIJAH AUDIENCE  
ALL SERVED REFRESHMENTS**

An overflow audience heard an uncut performance of Mendelssohn's Elijah March 4 at the Presbyterian Church, Lookout Mountain, Tenn. The Chattanooga Concert Choir combined with the church choir under the direction of Stephen J. Ortlip, director of both organizations. Bene W. Hammel played the organ.

A perhaps unique feature was the serving of refreshments to the entire audience at a half-hour intermission.

RICHARD ELLSASSER'S April dates include: Youngstown, Ohio 1-4, Chattanooga, Tenn. 7, Pineville, La. 10, Duluth, Minn. 26 and Portland, Ore. 30.

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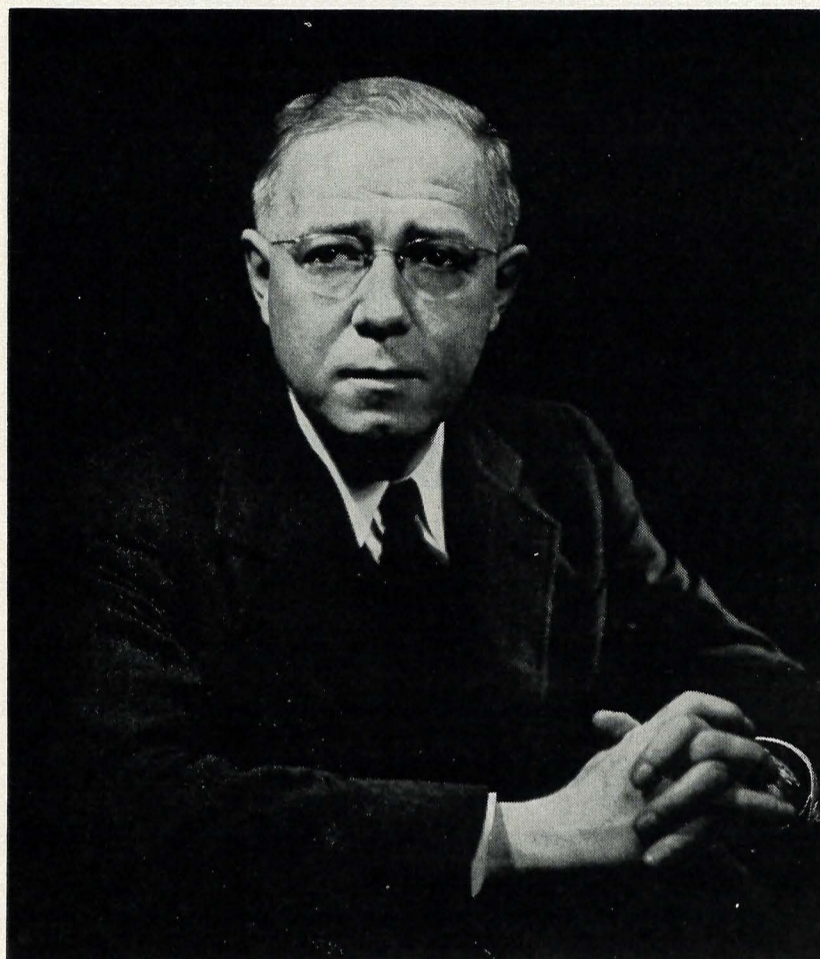
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## Notable Past - Inviting Future

Leo Sowerby  
to head  
new project  
after  
35 years  
at Chicago  
Cathedral



**D**R. LEO SOWERBY is much in the church music news this month. He is rounding out 35 years of distinguished service as organist and choirmaster of the Episcopal Cathedral of St. James, Chicago and an even longer tenure at the American Con-

servatory of Music where he has been a leading teacher since he received his MM there in 1918, except for his service in world war I and his residence at the American Academy in Rome from 1921 to 1924 as the first winner of the American Prix de Rome

and the first Fellow of the Academy. Chicago's rejoicing at Dr. Sowerby's anniversaries is tempered by the announcement that with the coming of the month of June, this leading American composer leaves his Chicago responsibilities to captain an ambitious pilot project music school at the National Cathedral in Washington in which a small group of exceptionally qualified and carefully selected young church musicians will serve an extraordinary apprenticeship not unlike that which has for generations produced Great Britain's leaders in the field.

The project was approved and recommended by the joint commission on church music of the Episcopal Church. The school will open in September for the first year of a three-year pilot program. The National Cathedral association is seeking \$90,000 from foundations and individuals to finance it.

Honors have been heaped on Dr. Sowerby almost from the year 1909 when he and THE DIAPASON first began to make their homes in Chicago. Recognition as a composer came early: a concert of his works for orchestra was heard in Orchestra Hall 45 years ago. This magazine published a six-issue analysis of his organ works by Albert Riemenschneider as long ago as 1933. This list has been constantly enriched by new works which appear in the recital pages of every issue. Sowerby works have been commissioned for many an anniversary and convention.

Dr. Sowerby's world-wide reputation was well illustrated by the performance of many of his works and his appearance as a principal speaker at the historic International Congress of Organists in London in 1957.

Dr. Sowerby's last big service at St. James' Cathedral will be a solemn evensong June 3 which will rededicate the historic edifice, a survivor of the Chicago fire. He has written a Te Deum for the occasion. The cathedral has just undergone extensive alterations.

Leo Sowerby's long relationship with the American Conservatory will terminate with commencement exercises in June.

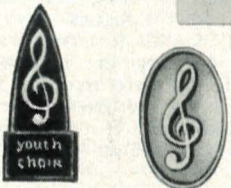
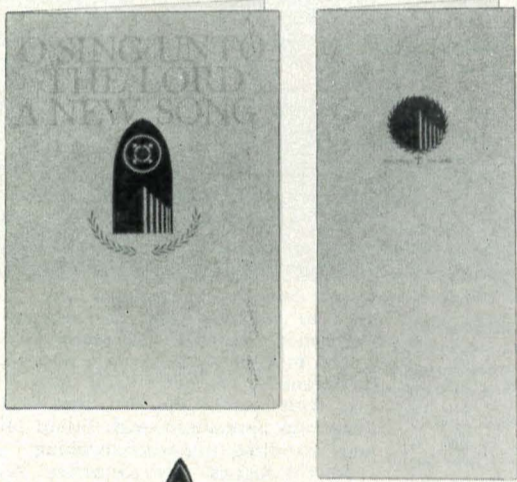
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Walter Holtkamp

We recall a famous news picture after the death of Franklin Roosevelt — a woman spying the headline on a newspaper and dissolving into thunderstruck, unbelieving grief. In our office we witnessed several parallel instances when, before publication of the March issue, we showed our galley proofs to callers.

For just as the world at large would never be the same without our war president, the organ world will never be the same without Walter Holtkamp. A man achieves such leadership by a combination of sheer genius, unique intuition and rare courage which disarms even those who do not agree with or even approve the principles he represents.

We shall leave the memorials and accolades to our readers. They begin on other pages of this issue. Our feeling of great loss is on both personal and professional levels.

Trust Your Instincts!

We receive many letters, personal as well as to the office, which say a curious thing. That same curious thing is often said to us orally too. It can be summarized or paraphrased something like this: "I really didn't like his playing at all, but I thought it just must have been me or the way I felt. After all, he has a big reputation and he must be good."

Don't you believe it! The three worst recitals we have heard in the last ten years were all by virtuosos whose fame is international and who have recorded for important companies. In each case the playing was not just dull but unmusical, unrhythmic and thoroughly irritating. Many listeners visibly squirmed throughout the recitals and confessed afterwards that they were uncomfortable, but nearly always they appended "I don't know what was wrong with me tonight. I should have enjoyed it."

There wasn't anything "wrong with you tonight." If music which normally inspires and uplifts you makes you uneasy and uncomfortable, the chances of the "something wrong" being with you are very slight.

Don't be afraid to put the blame where it belongs. No player always

gives his best performance; everyone has off days. But if a player plays unmusically, unrhythmically and with no regard for the architecture or the grandeur of the music he is playing, he is not just having a bad night: he is just no longer a good musician, whatever his name or fame. And you have a right to say so and to stop listening to him.

Blessings

The many organists who play fine organs get so used to their advantages that they sometimes forget to be even a little bit thankful for sets of circumstances which are by no means the common lot of organists the world over.

We want those church musicians to read the letter to the editor bearing the caption "Third Largest." Its writer is not just organist but pastor as well. His 11-rank, two-manual organ is not very large by most standards yet he says it is one of the three largest in his state. And his congregation has 14 members! What do you have to challenge you to your best efforts?

We also had a letter and a description of an organ recently completed in the city of Bello Horizonte, state of Minas Gerais, Brazil. We will print its stoplist in next September's two-manual issue. The instrument, built by the Italian firm of Tamburini, is neither large nor by our standards very unusual yet "interest in this organ is so great that people over 1,000 miles away make special trips to hear it." (They would love to have American recitalists make special trips, too!)

You there with a new \$75,000 organ in any of 50 American cities: you never had it so good, as the saying goes.

To Honor and to Help

A letter to the editor from Sir Ernest MacMillan, one of Canada's most distinguished organists and musicians, deserves the careful consideration of organists and church musicians on both sides of the world's longest unfortified frontier.

It refers to the scholarship project whose dual purpose is to honor Healey Willan, the Canadian composer and church musician probably best known to Americans, and at the same time to provide vitally needed assistance to talented young organists.

We feel we need only to call Sir Ernest's letter to our readers' attention.

Standards

Another Canadian matter in which we can all take pride this month is to be found on the page devoted to news of the Royal Canadian College of Organists. Canadians will be happy that even in the most conservative quarters, their culture, their educational system and their accomplishments are at long last allotted consideration as a valuable and individual entity to be judged on an equal footing with all other great national attainments rather than just as an outgrowth of a parent civilization.

Canadian church musicians will rejoice that genuine recognition of their great professional organization is just part and parcel of this same development.

EVENSONG choral works conducted by Jack Ossewaarde in January and February at St. Bartholomew's Church, New York City, included: Goudimel's Psalm 65, Kodaly's Te Deum, Mendelssohn's St. Paul, Handel's Judas Maccabaeus, Honegger's King David, Mozart's Litany in B flat and Vaughan Williams' Mass in G minor.

PHILIP JAMES was awarded the Hopkins gold medal for distinguished service in music March 1 by the St. David's Society of the state of New York at the 127th annual dinner at New York's Hotel Waldorf Astoria.

Letters to the Editor

Third Largest!

Yerington, Nev., Feb. 4, 1962 —

Dear Editor:

Please add my name to your list of subscribers. \* \* \*

Our church has only 14 members including young people — will this next month dedicate an 11-rank organ with harp and chimes. We are also leaving room in one chamber for four or five more ranks.

Due to the scarcity of musicians, I shall have to serve as organist as well as pastor. I believe THE DIAPASON will be of tremendous help as well as good for my morale in this desolate state.

It is hard for one to believe that our organ is one of the three largest in the state of Nevada.

Sincerely yours,

BEN H. PEYTON, JR.

RCCO's Willan Fund

Toronto, Ont. Feb. 9, 1962 —

Dear Editor:

The Royal Canadian College of Organists has recently undertaken to raise a fund for the establishment of a scholarship in honour of Dr. Healey Willan. All moneys received will be deposited in a trust fund and disbursements made from interest.

In view of the high esteem in which Dr. Willan, now in his 82nd year, is held by countless organists and choirmasters throughout the United States as well as Canada, it occurs to us that many of your readers may wish to contribute. At present we have in hand about \$4,200 and hope at least to double this before closing our books on June 30 of this year.

All contributions, large or small, will play a part not only in honouring a distinguished church musician, but also in assisting many young and gifted organists in pursuing their studies throughout the coming years. Donations may be sent to: Mrs. R. J. G. Reiner, Treasurer, The Royal Canadian College of Organists, 185 Cortleigh Blvd., Toronto 12, Ont.

Yours sincerely,

ERNEST MACMILLAN

Remembering Dr. Reclin

Chicago, Feb. 5, 1962 —

Dear Editor:

Not only did the late Dr. Edward Reclin (February issue, page 18) play Bach, but since the early twenties he acquainted hundreds of thousands on his American and European recital tours with the organ music of Boehm, Zachau, Buxtehude, Walther, Kittel, Krebs, Kellner, Ritter, Scheidt, W. F. and K. P. E. Bach, Kuhnau et al.

Dr. Reclin played his recitals from memory on organs old or new, large or small, rural or urban, with tracker or electric action, in famous churches or obscure ones, in great concert halls, municipal auditoriums, on the campus of many a college, university or seminary, and to music lovers in general as well as to professional groups at NAO and AGO gatherings. Usually he included an improvisation on a hymn in his recitals.

I attach Dr. Reclin's creed about the organ (printed elsewhere on this page. —Ed.)

Yours sincerely,

HERBERT D. BRUENING

Final Rebuttal, We Hope

London, England Feb. 16 —

Dear Editor:

Mr. Pigott's letter in your January issue covers many points and I would not try the patience of your readers by arguing each one. My first letter may have indicated that there is more than one opinion possible on some of Mr. Pigott's theories.

The question of expansion chambers and the "suction effect" is, however, one of great practical importance. Mr. Pigott dismisses the piston effect of a pallet because of the air rushing in from the edge of the pallet. However, provided the pallet is moved fast enough so that its speed is comparable with that of the movement of the air, the suction effect must exist. Calculations show that in

Looking Back into the Past

Fifty years ago the April 1912 issue published the following items of interest —

The Philadelphia Organ Players Club, founded in 1890, completed its series of 17 public recitals with this program by its president, Dr. John McE. Ward, at St. Mark's Church: Movement 1, Sonata 6, Guilman; Berceuse, Dickinson; Characterstück 5, Rheinberger; Adoration, Borowski; Theme and Variations, Faulkes; Prelude and Fugue in E minor, Bach; Andante, Symphonie Pathétique, Tchaikovsky; The Sandman, Alden; Humoresque, Dvorak; Hungarian Dance, Brahms

Clarence Eddy played to a sold-out audience of more than 5,000 at the Auditorium in Chicago

The AGO arranged a series of 12 public recitals in New York City for the month of April

The Washington-Oregon AGO Chapter sponsored its first public recital; Walter Guernsey Reynolds played Feb. 14 at the First Methodist Church, Tacoma

THE DIAPASON inaugurated a department for reporting activities of AGO chapters

Twenty-five years ago this magazine recorded these events in the organ field in its April 1937 issue —

Charles Marie Widor, celebrated organist, composer and teacher, died at his home in Paris March 12 at the age of 92

Lady Susi Jeans made her first American appearances in Chicago and New York

Hearing of charges of the Federal Trade Commission against the Hammond Clock Company developed into a hard-fought battle in its first stages

Harold Heeremans succeeded S. Lewis Elmer as organist and director at the Memorial Presbyterian Church, Brooklyn, after the latter's 30 years of service

Ten years ago these stories made news in the issue of April 1952 —

Leo Sowerby completed his 25th year as organist and choirmaster of St. James Cathedral, Chicago

The merger of the concert and artist management of Henry and Ann Colbert with that of the late Bernard LaBerge was announced, with Lilian Murtagh handling organists' booking

Jean Langlais was to arrive April 17 for his first American tour

Leaders in church music whose deaths were recorded in this issue included Gottfried Federlein, Henry C. Gaertner, H. Augustine Smith and Henry Walser

many cases the initial reduction of pressure can easily amount to 2-3 in. water gauge.

How else indeed can one explain that a pipe can readily be shown to speak faster on an expansion chamber and a long pallet than with an individual round pallet immediately below the foot of a pipe?

I must, of course, agree with Mr. Pigott's final thesis that there is room for the application of scientific thought in the improvement of organ mechanism. However, scientific humility is also necessary; it is no good designing a theoretically perfect mechanism if the audible results are not right.

The ear alone must be the final arbiter.

Yours sincerely,

H. JOHN NORMAN

EDWARD RECLIN'S CREED

I believe that the organ is the instrument of the Church and God.

It alone has the capacity appropriately to express the whole infinite gamut of religious faith and feeling, the majesty and power of God, His love and mercy, the calm strength of faith resting in the drama of redemption. It can preach God with telling effect to restless, seething, seeking, at times willful and proud, at times broken and despairing humanity.

To the lasting shame of the Church it must be said that this, its powerful aid, has lost its strength. Its divine, true notes have been changed to the gambols of the harlequin and to the sweetly sentimental lyrics of an age of little faith.

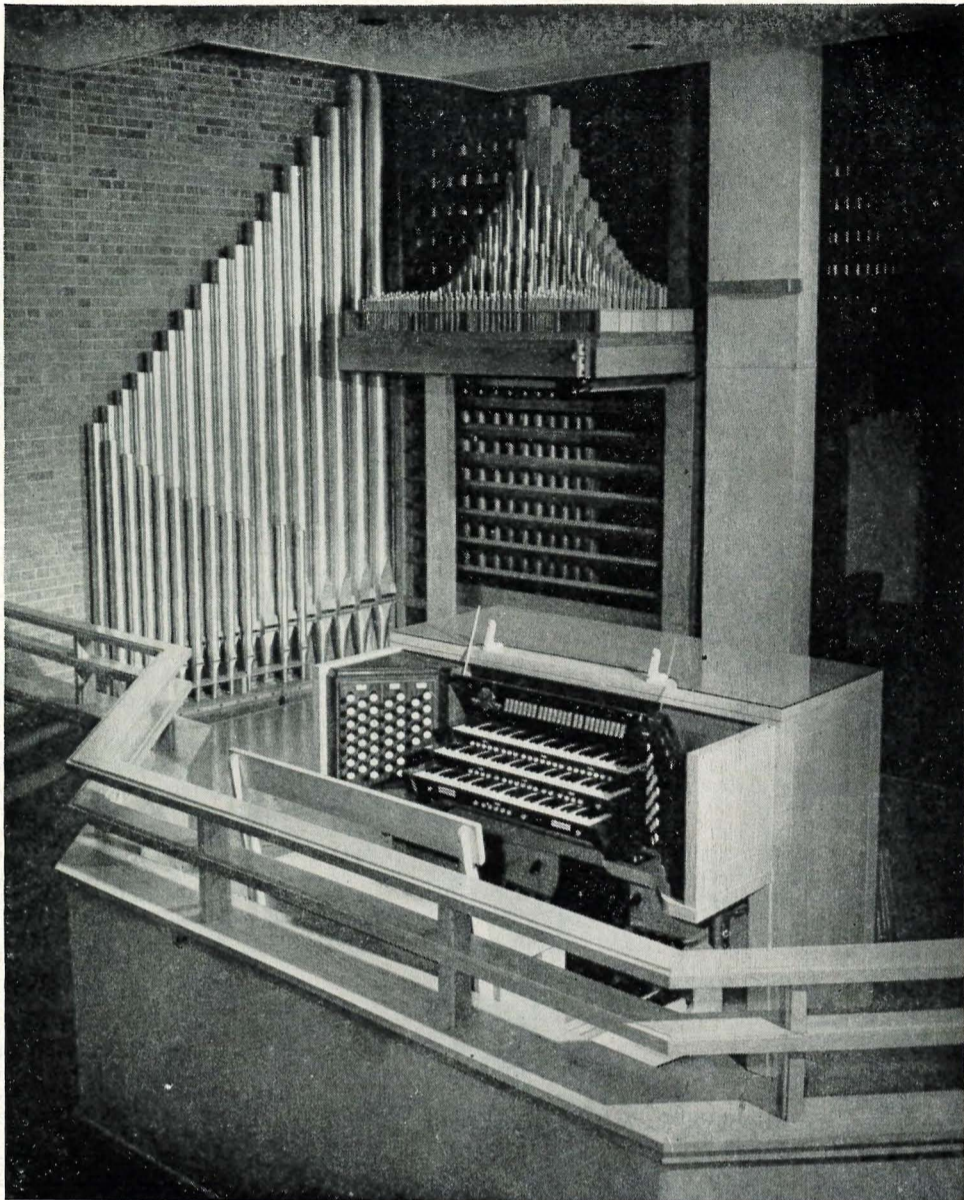
How can we hope for real religious feeling if the growing generation hears in the church the strains and rhythms with which it associates the theater, the circus, the dance hall, and every impulse toward the pleasure and self-indulgence of a worldly life?

It is true, the heart of the hour of worship is the preaching of the Word. Yet as a picture is strengthened or marred by its frame, so the atmosphere of the church leaves a far deeper and more lasting impression than the spoken word.

The Church's music makes the Church's atmosphere. It carries either the spirit of reverence or of irreverence. It comes either from eternity or from this world. It leads Christian people either to faith and eternity or to arrogance and worldliness.

It is imperative to reserve the organ for the divine mission of the Church. Purity of preaching cannot go hand in hand with the muddled feelings created by organ music that fits anywhere better than in the House of God.





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**New Cantatas  
Head Choral List**

In an otherwise very short stack of choral music, three seasonal cantatas have reached us from publishers this month. Though they are too late for use in 1962, we call them to the attention of our readers for consideration for 1963.

Mills is distributing Edmund Rubbra's opus 111, a Cantata di Camera, Cruxifixus pro Nobis for solo tenor (a good one needed!) mixed choir (of "16 picked voices") flute, violin, cello, harp and organ. Directors with sufficient resources will want to give this careful consideration. Much smaller and more conventional in style is Peter Cossley-Holland's The Sacred Dance (also from Mills) which the composer calls "a carol on the whole life of Jesus Christ." It makes use of a baritone with a good range, chorus and small orchestra but much of the accompaniment adapts easily to the organ.

Daniel Pinkham's Easter Cantata (C. F. Peters) for mixed voices, brass and percussion (no organ) is also of very considerable interest. Some al fresco Easter dawn services in the future will make inspiring use of this short work. Colleges may also use it effectively, for its problems are not insurmountable.

Peters also has a Christ the Lord Is Risen by Everett Titcomb which uses two trumpets, another small and demanding Latin motet by Bruckner, Vexilla Regis Prodeunt and four short works by Alan Hovhaness, only one of which (the Gloria from his Magnificat, opus 157) we had seen before and that in the complete work. The six-part setting of Psalm 143, a simpler SATB Let Them Praise the Name of the Lord and an Easter anthem with soprano solo called Immortality all bear the same stamp of individuality this composer always lends.

Two of three anthems for Holy Week by Maxine Posegate come from Shawnee Press. Neither The Procession to Jerusalem nor the Accursed Tree are difficult (much unison and block harmony) and both could be effective.

From World Library of Sacred Music comes a very small Blessing of St. Francis by Jan Vermulst for two equal voices and organ which might be a useful benediction for any youth group, and two voicings (SATB and SS) by Han Van Hoest of This Is our Accepted Time, attributed to Vulpius.

Anthony Garlick has done original SATB settings of six familiar Easter carol texts for the Sacred Design series of Schmitt, Hall and McCreary.

J. Fischer sends a big festival We Sing of God by Paul Van Dyke, a straightforward God My King by Earl Larson and an SAB arrangement by Ruth Bampton of the spiritual My Soul's Been Anchored in the Lord for which she suggests claves, drums or rhythm sticks.

From Concordia comes a small Lenten motet by Richard Hillert, Surely He Has Borne Our Grievs. —FC

**BACH FESTIVAL AT CARMEL  
LISTS 25TH SEASON PLANS**

The Bach Festival in Carmel, Cal. will celebrate its 25th anniversary July 20-29 with its most ambitious festival to date. Under the leadership of Sandor Salgo, festival conductor and music director, the festival will again extend over a 10-day period with the two weekends featuring identical programs.

The evening performance by candlelight of sacred works at the Carmel Mission Basilica, for which hundreds of ticket applicants had to be refused last year, will be repeated.

With 72 choral singers, soloists and a 70-piece orchestra, works so far programmed include: Magnificat, St. Matthew Passion and Five Brandenburg Concertos, Bach, and Jeptha, Handel. Recitals and symposiums by festival soloists and musicologists will also be provided.

ROBERT ELMORE's cantata, The Cross, will be sung April 8 at the Central Moravian Church, Bethlehem, Pa. with the composer conducting the church choir and Eastern Baptist College choir with Robert Plinton at the organ.

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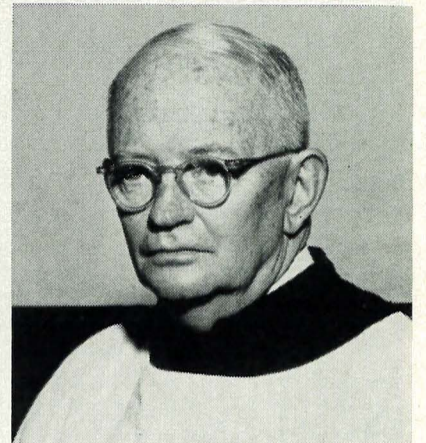
George W. Till, who purchased the famed St. Louis World's Fair organ for John Wanamaker and installed it in the great Philadelphia department store and serviced it for 30 years, died Feb. 3 in his 96th year.

On Mr. Till's retirement in his 72nd year THE DIAPASON printed his autobiography (March 1938) from which we learn of his birth in Philadelphia Oct. 31, 1866 of a pre-Revolutionary family; his apprenticeship in a carpet factory at 12; his entry into the Odell organ factory at 19, and finally his long and interesting relationship with Wanamaker's.

Mr. Till is survived by five sons (one preceded him in death), two daughters, 13 grandchildren and 13 great-grandchildren.

MAGNOLIA MIZELLE REYNOLDS, wife of James N. Reynolds, for more than half a century a well-known organ builder in the South, died Jan. 5 at her home in Lake Wales, Fla. Her husband survives. Mr. and Mrs. Reynolds had lived more than 35 years in Atlanta before making Florida their home in 1944.

DR. LESLIE BELL, whose Leslie Bell Singers were long a popular choral feature of Canadian radio, died Jan. 15 in Toronto; his widow, a son and a daughter survive.



Walter Scott Davis, organist and choir-master at the Episcopal Church of St. Clement, El Paso, Tex. died Jan. 17 after a long illness. He was born in Baldwin, Miss. and came to El Paso in 1906. In 1920 he began his tenure at St. Clement's. He was active in the Sunland AGO Chapter, the El Paso music teachers association and the McDowell Club.

Mr. Davis' musical training began in Mississippi and was continued in El Paso, Memphis, Tenn., Evergreen, Colo. and at the University of California. He is survived by one brother.

Funeral services for Mr. Davis were held at the church Jan. 18. The senior choir sang under the direction of David W. Hinshaw, AAGO, Mr. Davis' successor.

## WICKS PROVIDES ORGAN FOR HOUSTON CHURCH

### ST. FRANCIS TO HAVE 3-MANUAL

Episcopal Edifice in Texas Metropolis to Install This Year — Ruth Ruston Is Organist

The Wicks Organ Company has been engaged to supply a three-manual organ for the Episcopal Church of St. Francis, Houston, Tex. Negotiations were handled by S. H. Dembinsky, Hank Hamel and George Meason. Mr. Dembinsky prepared the stop plan with Ruth Ruston, organist, and Ted Hammond. Father A. Blanchard Boyer, Richardson, Tex. was tonal consultant.

The stoplist of the organ to be installed late this year is as follows:

**GREAT**  
Diapason 8 ft. 61 pipes  
Hohlfloete 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Chimes (prepared)

**SWELL**  
Gedeckt 8 ft. 68 pipes  
Viola Da Gamba 8 ft. 68 pipes  
Voix Celeste 8 ft. 61 pipes  
Octave Geigen 4 ft. 68 pipes  
Flauto Traverso 4 ft. 61 pipes  
Flautino 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Orchestral Oboe 8 ft. 68 pipes  
French Trompette 8 ft. 68 pipes  
Schalmei 4 ft. 61 pipes  
Tremulant

**CHOIR**  
Viola Pomposa 8 ft. 68 pipes  
Rohrfloete 8 ft. 68 pipes  
Dulciana 8 ft. 68 pipes  
Koppel Floete 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes

## New For Organ

Organ music this month is scarce but interesting. A set of Twelve Inventions by Marius Monnikendam (World Library of Sacred Music) would have many uses; this Dutch composer writes well for our instrument. A Marian Organ Mass by Han Van Koert makes limited use of the pedals and is intended for parish use (same publisher).

A set of 100 Pedal Studies (Cento Studied Esercizi) by Oreste Ravanello appears in a new edition by Sandro Dalla Libera in Zanibon edition, Padua, Italy. There is much useful material here. The same publisher issues a not too difficult Suite 1 by Piero Giorgi written in an interesting style.

For the many organists who also play carillon we call attention to Daniel Pinkham's A Song for the Bells (C. F. Peters). Here is some very contemporary sound. —FC

Blokkloete 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Clarinet 8 ft. 68 pipes  
Chimes (prepared)  
Tremulant

**PEDAL**  
Resultant 32 ft. 32 notes  
Diapason 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 32 notes  
Octave 8 ft. 32 pipes  
Still Gedeckt 8 ft. 32 pipes  
Quint 5 1/2 ft. 32 notes  
Super Octave 4 ft. 32 pipes  
Trombone 16 ft. 32 pipes  
Schalmei 4 ft. 32 notes

THE ILLINOIS Wesleyan choir sang a concert March 29 in St. Paul's chapel, Columbia University; Contemporary Developments in Choral Literature included works by Schönberg, Ginastera, Lockwood, Ives, G. Schuman, Toch, Poulenc, Kodaly, Gaburo, Rochberg, Ogdon and its director, Lewis E. Whitehart.

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REGER — FANTASIA AND FUGUE ON B-A-G-H ..... 1.50  
WHITNEY — ABERYSTWYTH (Jesus, Lover of My Soul). .50  
\*WIDOR — MARCHE PONTIFICALE ..... 1.00  
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FRACKENPOHL — MY LOVE IS COME TO ME; SSA— Piano ..... .25  
FRACKENPOHL — THREE CAUTIONARY TALES (from CAUTIONARY TALES FOR CHILDREN by Hilliare Belloc); SATB — Piano ..... .25  
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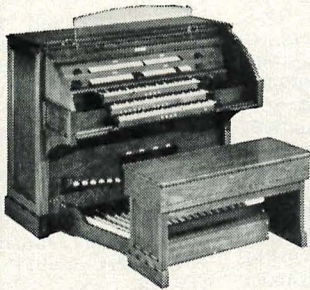

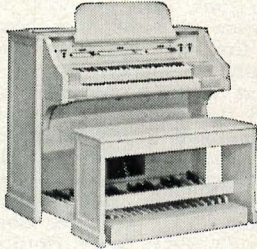
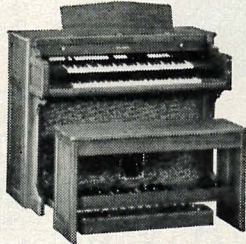
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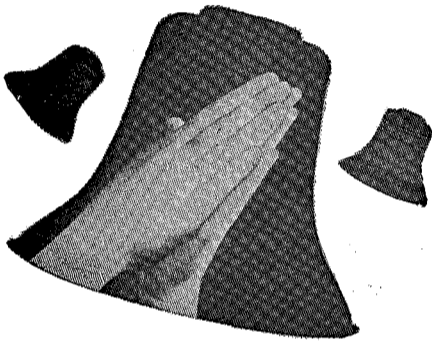
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by F. R. Webber

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It is not generally known that at one time the late Walter Holtkamp had a roomy factory in which he melted his own pipe metal, cast it to any desired proportion on a casting table, made his own metal and wood pipes, wound his own magnets and built his own action. Even the beautifully designed and hand carved casework that adorned some of his earliest organs, was made under his own roof. With the exception of certain types of bronze eschallotes, which he had made to his own specifications, all was constructed in his own factory by his own men. So accustomed is the present generation to a diapason bought ready made from this supply house, a 4-ft. principal from that one and a mixture from perhaps overseas, that it is hard for many people to visualize a factory where everything from a pile of ingots of proof tin to the phosphor bronze fingers of a gang switch are to be found in one two story building that rambles all over the end of a city block.

The name of Walter Holtkamp on-jures up pictures of caseless organs bracketed to a wall, and with many ranks of pipes of spaghetti scaling, and few will believe that what was perhaps Mr. Holtkamp's first organ was almost traditional in its tonal design, and certainly traditional in outward appearance. Some of the Holtkamp organs that followed this one, boasted of elaborate Gothic cases and much hand carved detail.

The Walter Holtkamp of the year 1931 was a tall, very slender, softly-speaking man of 36, of studious mien, who liked to sit at his desk with a copy of Albert Schweitzer's *Out of my Life and Thought* before him. One morning in June, 1931, he awoke with the realization that he had become head of a firm that had been guided by his family for a generation. It was two disasters in rapid succession that precipitated the quiet, spectacled man into what was soon to become national notice. His father, Henry H. Holtkamp, while on a business trip, contracted influenza and died March 19, 1931, in Minot, N.D. Just three months later, June 20, 1931, Mary Holtkamp set out with a maintenance man to answer a trouble call. In Lake Road, Bay Village, just west of Cleveland, Miss Holtkamp's motor car became involved in an accident, and its occupants were killed. She had been treasurer of the company, office manager, and one whose energy and sound judgment had been a source of strength to all. The outlook was not encouraging, for the worst of all of America's business depressions was on. People were out of work everywhere, and churches had no money with which to buy organs.

It was during the darkest days of the depression that the Rev. Theodore Dannenfeldt, pastor of St. John's Evangelical Lutheran Church, in the Five Points section of Cleveland, visited the Holtkamp office. He wanted a new organ, but with limited funds, and many people idle, it would be necessary to use as many as possible of the pipes from the old organ. After further conferences the work was put in hand, and it was among the first (if not the very first) organ built according to the tonal design of the new head of the firm. It was not as he might have liked to have it, but it was a decided step in the direction of the future Holtkamp type of organ. Its stoplist is attached herewith, mindful of the serious limitations placed upon Walter Holtkamp by a whole generation of unisonic organ design, and by the agreement that as many as possible of the old pipes be used.

ST. JOHN'S LUTHERAN CHURCH  
COLLINWOOD, OHIO, 1931

GREAT

Diapason 8 ft.  
Rohr flöte 8 ft.  
Viola dolce 8 ft.  
Principal 4 ft.  
Flüte d'amour 4 ft.  
Mixture 2 ranks

SWELL  
Rohr flöte 8 ft.  
Ludwigtone 8 ft.  
Flüte de'amour 4 ft.  
Gemshorn 4 ft.  
Nacht horn 2 2/3 ft.  
Octava 2 ft.  
Trumpet amabile 8 ft.

PEDAL  
Contra viola 16 ft.  
Bourdon 16 ft.  
Gedeckt 8 ft.  
Cello 8 ft.  
Flüte 4 ft.  
Super octave 4 ft.

COUPLERS  
Swell to Great 16 ft. 8 ft. 4 ft.  
Swell to Swell 16 ft. 4 ft.  
Great to Pedal  
Swell to Pedal

The fact must not be overlooked that this organ was built at a time when most churches were still demanding unisonic organs.

Another Lutheran church but a mile south of St. John's installed an Aeolian organ during the same year, 1931. It had two manuals and 17 stops. Of the manual stops all were of 8 ft. pitch with the exception of one timid little flute, which could be on or off without the slightest effect upon any combination drawn. The two pedal stops were a bourdon 16 ft. and a bass flute 8 ft. derived from it. Such things were still being done in many places, and the unisonic era was dying a reluctant death.

Later in the year 1931 good fortune came to Mr. Holtkamp. In St. Paul's Episcopal Church, Euclid avenue and East 40th street was a large organ built by Johnson & Son in the year 1876. Emmons Howard had added a fourth manual, and George S. Hutchings had provided a pair of glazed compartments containing a number of rows of devices for setting combinations. It was a four-manual, 57-stop organ of rather good tone, with a major and a secondary diapason chorus at eight or nine pitches, and done in the best Johnson manner. Mr. Holtkamp was asked to rebuild this organ. This was followed by other reconstruction projects and a few new organs. One of these was an organ of ten ranks that still reflected a conservative way of thinking. We shall give its stop list:

PINE MOUNTAIN SETTLEMENT  
SCHOOL, PINE MOUNTAIN, KY. 1936

GREAT  
Principal 8 ft.  
Salicional 8 ft.  
Nachthorn 4 ft.

SWELL  
Quintaton 8 ft.  
Ludwigtone 4 ft.  
Prestant 4 ft.  
Mixture 4 ranks

PEDAL  
Soubasse 16 ft.  
Violoncello 8 ft.  
Choralbass 4 ft.

The tonal texture is beginning to assume the form that one associates with the name of Holtkamp. The flute céleste, the echo organ, harp, chimes and the inevitable vox humana, all playthings of the period of romanticism run riot, were discarded from the outset. The same is true of the tremulant. At Collinwood and at Pine Mountain a remnant of the age of pettiness was allowed to stay. This was the Ludwigtone.

Not long before his death, Henry Holtkamp was asked to build an organ for a monastery. One of the brothers was an old monk known as Brother Ludwig, who was a skilled craftsman in wood. When the old monk died, he left a supply of wood of unusually fine quality. The father abbot and the brothers decided to incorporate the wood in the new organ. This was to be done in some manner that would form a memorial to the old brother who found joy in a quaint French poem that has been translated into

English. It is dedicated to the Christ Child, and it reads:

I think this Child will come to be  
Some sort of workman such as we,  
So He shall have my tools and chattels,  
My well-set saw, my plane, my drill;  
My hammer that so merry rattles,  
And planks of wood,  
And planks of wood to work at will.

This poem, with its quaint charm, was lettered beautifully by the late Charles J. Connick, of Boston, (whose gorgeous windows throw mosaics of rich color on the arches and columns of so many of our churches), and copies mailed to his friends.

Brother Ludwig's wood was used to build a rank of pipes that are a fitting memorial to the old craftsman. It was named the Ludwigtone, and it is made in 8 ft. and 4 ft. pitches. It resembles a Dopple flöte of slender scale and with pipes of unusual depth. Down its center runs a partition that is not carried to the wooden languid or block. It is voiced and tuned so as to yield a refined flute céleste tone, plus a slow and almost inaudible roll.

The story of the later developments of Walter Holtkamp's organs is doubtless known to most readers. Some of the incidents of his early career are not generally known, and might be lost forever unless set down in print.

Few people are aware that in the same year, 1931, Walter Holtkamp gave shelter to a group of gifted designers, wood carvers and cabinet makers; and that church furniture of high artistic quality was made in several of the depression years in the Holtkamp organ shop. In the city of Cleveland was an old and quite noted church furniture factory known as the Theodor Kundtz Company. It occupied two huge buildings four or five stories high and covering the entire area of two city blocks and made church and school furniture; it had branched out into radio and sewing machine cabinets. Its timber yards in Lakewood contained a store of oak whose value was beyond estimation.

One day in 1931 I met Worth Munn on the street. Munn was a designer who had been trained by J. W. C. Corbusier; perhaps the greatest master of French Gothic that America has produced. The Methodist Church of the Saviour, Cleveland, and the Presbyterian Church of the Covenant, Erie, are two of a number of fine churches produced by the firm of Corbusier & Foster. Upon the death of J. W. C. Corbusier in 1928, and the removal of William Foster to Los Angeles, Worth Munn and Victor Galier found employment with the Kundtz organization. "What's the bad news, Munn? You look dejected!"

"I am. Kundtz has closed. The depression caught up with us, and Vic Galier and I, and everybody else, are walking the streets. An architect I know is driving a taxi, and another is driving a milk route for the Belle Vernon dairy."

"Munn, why don't you get the boys together and reorganize? Don't get them all. There are too many of them. Round up Andrew Galloway, Geddes, Fred Eckhart, Vic Galier, Bob Wagner and a few others. Reorganize, and then lease some small shop that is closed because of the depression. Start with a small overhead. Kundtz's overhead must have been enormous."

"It was. But where can we find a shop to lease?"

"Why not see Walter Holtkamp. Very few organs are being built. Walter no doubt has some spare floor space."

"Not a bad idea. My predecessor at Kundtz's was an organ builder named Hann, once head of Wangerin & Weickhardt, of Milwaukee. Ever hear of them?"

A few days later my door bell rang, and in walked such a delegation that I wondered whether the modest 1-3/4" x 9-1/2" joists of the living room, spaced 18" on centers, would sustain such a live load. Andrew Galloway, a

# Story

Scotsman of huge size, who had once worked with his friend Geddes in the John Brown shipyards, and who had carved the elaborate detail in the first cabin lounges, libraries and dining salons of the old *Mauretania* and *Lusitania*, acted as spokesmen for the group.

"We brough' along the wood cairvers, the joiners and the designers, and a seating man or two. We have one thing in common. We dinna like wark that is commairshul . . ."

Thus it was that a number of highly skilled wood workers found refuge in the Holtkamp organ shop. They called themselves the Liturgical Arts Guild, and they soon found enough work to keep them busy, despite the depression. They even found time to build a few organ cases of utmost richness of design and carving. Andrew Galloway had several hundred carving chisels of the best quality, but he despised a mallet, which he called a potato masher. He used his powerful right palm instead. Fred Eckhart had the uncanny knack of looking at a rough log and saying:

"This one is white oak of top quality. We'll get some fine comb-grained white oak planks out of it." One of Mr. Holtkamp's artistic folders includes a full-page portrait of Andrew Galloway carving a beautiful organ case. After endless persuasion he had consented to hold a carving chisel in one hand and an upraised carver's mallet in the other.

"We dinna ken such nonsense in Sco'land," he grunted. "It's a sure mairk o' the commairshul."

In the Holtkamp shop was an old metal pipe maker named George Wright, who always boasted that he had learned his trade from Edwin Hedges, of Westfield, and his son Edwin B. Hedges. Wright had worked for Kilgen, Pilcher, Kimball, Haskell, Austin, Estey, Bennett and the Geneva Organ Co. Wherever he went he carried with him a railway box car filled to the ceiling with maple mandrels, carefully turned and polished. These had once belonged to Bennett, he said. Wright was a distinguished looking man with a great shock of snow white hair. Mr. Holtkamp called in a well-known portrait photographer and had a number of portraits made of George Wright stirring his molten metal, drawing the sweep over the casting table, feathering into shape a beautiful sheet of spotted metal, or smoldering on bay leaves or ears. Wright could walk the length of his bench, leaving on the metal pipe a line of solder hardly wider than a line made by an architect's ruling pen, and as straight as though a T-square had been used.

The photographs of Wright with his snow-white mop of hair, Rembrandt-lighted, were all exhibition pieces, and some of them actually did find their way to the exposition of national photographic societies, to say nothing of the organ magazines. There was a talented voicer named Louie Toth, who was often photographed at his voicing machine, and the resulting portraits used in beautiful folders and in organ magazines.

The Holtkamp firm is more than a century old. In 1855 Gottlieb Votteler and two assistants built an organ in a little shop on Sheriff street. They moved to Abbey street, where they made violins and church organs. Cleveland was a small town in 1850-60, and the demand for organs was limited. Another German named Hettche joined the firm, which became Votteler & Hettche. Among their organs was a large one for the First Methodist Church.

In 1903 Henry H. Holtkamp arrived from New Knoxville, Ohio. He had attended Calvin College, and had been an organist in his early years. At the age of 44 he moved with his wife and six children to Cleveland and joined the firm of Votteler & Hettche. He died in 1931.

Allen G. Sparling, a Canadian, who had worked for several organ builders

in Canada, and for Lyon & Healy, of Chicago, until they discontinued their organ department in 1907, joined the firm in 1914. It became Votteler, Holtkamp & Sparling, and was thus known for many years.

After Walter Holtkamp became head of the firm in 1931, he became one of the conspicuous leaders of a new movement. It was a time when church music had become disreputable. Vulgarities such as the vox humana, harp, chimes and tremulant were the rage. The organist treated the treble line of his music as a solo, and held chords on another manual. These chords bore no relation to the written music, and very little to the solo part. Big, fat flutes, keen strings and a sobbing vox humana or a voix célestis were favorites for the solo manual. Such evidences of musical ignorance as humming choruses, and the playing of meaningless chords during the creed and during all prayers, and the elevation of the offering plates while the tubular chimes clanged discordantly, were dear to every church goer. Walter Holtkamp did away with these abominations by building organs without harp, chimes, vox humana, shimmering strings, ear-tickling solo stops and tremulants. Holtkamp swept away musical vulgarity by removing the very means by which vulgarity is produced. For this we can all give him a rousing cheer.

There are people, however, who declare that Mr. Holtkamp went too far, and that he threw the baby out the window with the bath water. Such people say that organs of the contemporary type are colorless. They have been compared in tonal quality to harpsichords, to mandolin clubs, to street pianos and to a shower of icicles. Opponents of the new movement (now 30 years old in America, and much older in Continental Europe) assure us that the old Silbermanns and Arp Schnitgers have not only bright top work, but firmness of foundation and of middle registers as well. Such men believe that the modern organ is overloaded with top work and sadly deficient in its middle and bottom registers. One flute with a well-developed quint and a chiff cannot take the place of the old formula of Johnson, Hook, Roosevelt, Hutchings, Odell and their generation, who strove for at least a good diapason, octave, twelfth, fifteenth and a bright mixture, plus a pair of flutes and a trumpet in the great division and two or more reeds in the swell. Such men tell us further that a badly scaled and voiced clarinet, with a Krummhorn label, cannot be a substitute for three or four good chorus reeds of contrasting color and tonal texture.

Thus does the controversy rage, for and against. It will take time to reach a conclusion that will make us all happy. Whatever men may say of Walter Holtkamp, it must be admitted that the tall, quiet man who looked like a professor, really started something.

## Holtkamp Installations Since World War 2

Among the many Holtkamps in American colleges and universities are these: Alabama, California at Berkeley, Fish, Hollins, Houghton, Kentucky, Maryville, MIT, Oberlin, Trinity, Syracuse, Wooster, Yale, Concordia Seminary, St. Louis, and General Seminary, New York. Several of these have more than one Holtkamp of recital size and practice size instruments are to be found in many other institutions.

Walter Holtkamp provided many organs for churches in the Cleveland area: St. Paul's Evangelical Lutheran, St. Paul's Episcopal, Cleveland Heights, First Congregational Church, Elyria, Epworth Euclid Methodist. Several in churches in various parts of the country have been featured at conventions and conclaves: Corpus Christi, New York City, Trinity Lutheran, Houston, Christ Church, Baltimore.

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July 23

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WRITE: Arthur Poister, 202 Crouse College, Syracuse University, Syracuse 10, New York for additional information.

# Best Sellers!

1169 Satan's Kingdom's Fallen Down	Forsblad	.22
1173 Lonesome Valley	Arr. R. Heller	.20
1534 Praise Ye the Lord, the Almighty (with Jr. choir or sop. solo)	Arr. W. B. Olds	.25
1543 A Faithful Shepherd Is My Lord	Nageli-Stein-Buszin	.18
1544 O Jesus, Grant Me Hope and Comfort	Franck-Stein-Buszin	.18
1602 Praise the Name of the Lord	Moore	.20
1640 Psalm 150	Lewandowski-Wilson	.25
1656 Sing Praises	Glarum	.20
1638 The Beatitudes	Glarum	.25
1903 There Shall A Star Come Out of Jacob	Mendelssohn	.30
1716 Gloria! Gloria!	Arr. M. Caldwell	.25
814 O Man, Thy Grief and Sin Bemoan	R. E. Williams	.22
844 Who Crucified My Lord?	Belcher	.18
1756 Let Us Break Bread Together	Arr. Kirk	.20
5515 All Glory, Laud and Honor (SAB)	Teschner-Kirk	.20
1663 Now Let the Heavens Be Joyful	Arr. Halter	.20
840 Lord, to Thee Our Hearts are Raised	Glinka-Tkach	.20
831 God Walks Beside Thee	Saferen	.20
1536 Tenebrae in E. flat	Haydn-Strickling	.20
1787 Thy Will Be Done	Buckner-Strickling	.22
1873 All Hail the Power of Jesus' Name	Holden-Barnard	.20

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Florida Institution Opens Tracker  
with Series of Recitals — Paul  
Jenkins Is Organist

The first organ in an American University is the three-manual, 37-stop instrument in Elizabeth Hall at Stetson University, DeLand, Fla. Paul Jenkins, University organist, with the university symphony and brass choir, played the first concert in the dedication series Jan. 23. Robert Noehren played a recital March 6 and Paul Langston March 23.

The organ has tracker action with electro-pneumatic stop action. It is entirely straight with 56-note manual compass and 32-note pedals. The great, positiv and pedal show in the case. The swell is located above and behind the great and speaks through the upper portion of that division.

The organ was completed in the Hamburg shop. Three young German craftsmen assembled the instrument at Stetson and Mr. Beckerath came for the final voicing.

The design is as follows:

### GREAT

Quintadena 16 ft. 56 pipes  
Prinzipal 8 ft. 56 pipes  
Spielflöte 8 ft. 56 pipes  
Oktave 4 ft. 56 pipes  
Koppelflöte 4 ft. 56 pipes  
Oktave 2 ft. 56 pipes  
Mixture 4-6 ranks 292 pipes  
Trompete 8 ft. 56 pipes

### POSITIV

Holzgedackt 8 ft. 56 pipes  
Prinzipal 4 ft. 56 pipes  
Rohrflöte 4 ft. 56 pipes  
Oktave 2 ft. 56 pipes  
Sifflöte 1 ft. 56 pipes  
Terzian 2 ranks 112 pipes  
Scharf 4 ranks 224 pipes  
Krummhorn 8 ft. 56 pipes  
Tremulant

### SWELL

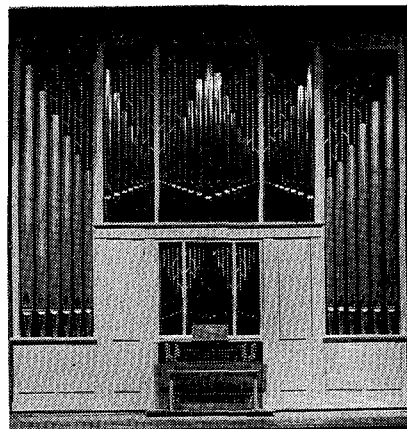
Rohrflöte 8 ft. 56 pipes  
Gemshorn 8 ft. 44 pipes  
Gemshorn Celeste 8 ft. 44 pipes  
Blockflöte 4 ft. 56 pipes  
Nasat 2 3/4 ft. 56 pipes  
Waldflöte 2 ft. 56 pipes  
Terz 1 1/2 ft. 56 pipes  
Quinte 1 1/2 ft. 56 pipes  
Zimbel 3 ranks 168 pipes  
Oboe 8 ft. 56 pipes  
Tremulant

### PEDAL

Prinzipal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Oktave 8 ft. 32 pipes  
Spitzgedackt 8 ft. 32 pipes  
Metallflöte 4 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Rauschpfeife 3 ranks 96 pipes  
Mixture 5 ranks 160 pipes  
Fagott 16 ft. 32 pipes  
Trompete 8 ft. 32 pipes  
Trompete 4 ft. 32 pipes

THE CHOIRS of the Northfield, Ill. Community Church and the Bethlehem EUB Church, Deerfield, Ill. will combine with a chamber orchestra and soloists for the Fauré Requiem April 15 at the latter church; J. Robert Welsh will conduct and Mrs. H. Ross Finney will be at the organ.

THOMAS PECK conducted the choir and orchestra of the Bethany Union Church, Chicago, in a performance March 7 of the early Handel Passion according to St. John.



SPEEDWAY CHRISTIAN CHURCH  
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PEDAL (Section pictured at right)

GREAT

CHOIR-POSITIF

SWELL (Prepared)

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SCHANTZ FOR RECITALS**

IN SCHOOL OF MUSIC BUILDING

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Draw Plan For Instrument —  
Two Practice Organs Added

Indiana University, Bloomington, will have a recital organ in its new school of music building. The instrument will be placed across the front of the room with pipes of the great and pedal unenclosed. The swell and choir-positiv divisions are under separate expression.

The specification was drawn up by Dr. George Y. Wilson and Oswald Ragatz, professors of organ. Negotiations for Schantz were handled by A. C. Strahle, district manager in the midwest area.

In addition to the larger instrument there will be two smaller instruments installed in practice rooms.

The plan of the recital organ is as follows:

**GREAT**

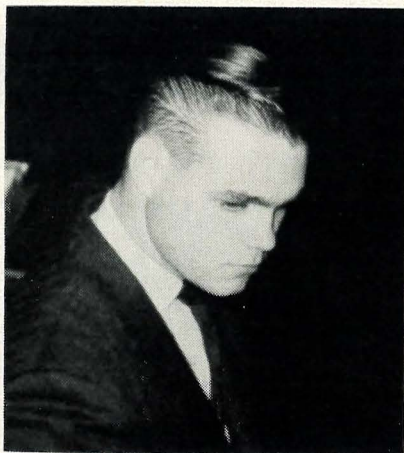
Principal 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Harmonic Trumpet 8 ft. 61 pipes  
Tremulant

**SWELL**

Rohrflöte 16 ft.  
Rohrflöte 8 ft. 68 pipes  
Viole de Gambe 8 ft. 68 pipes  
Viole Celeste 8 ft. 61 pipes  
Prestant 4 ft. 68 pipes  
Flute Octaviane 4 ft. 68 pipes  
Doublette 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagotto 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Voix Humaine 8 ft. 68 pipes  
Rohr Chalumeau 4 ft. 68 pipes  
Tremulant

**CHOIR-POSITIV**

Gedackt 8 ft. 68 pipes  
Dolcan 8 ft. 68 pipes  
Dolcan Celeste 8 ft. 61 pipes  
Koppelflöte 4 ft. 68 pipes  
Rohr Nazat 2 1/2 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes



James Parry became organist-master of the choristers at the Holy Trinity Episcopal Church, Covina, Cal. Jan. 1. A student of Lowell Enoch, Richard Purvis and Robert Amerine, he has under his direction a principal choir of men and boys and also a choir of mixed voices. He has inaugurated a series of Lenten recitals.

Formerly assistant organist at All Saints Church, Pasadena, Mr. Parry also served at Ansgar Lutheran Church, San Francisco, while studying with Mr. Purvis.

Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 68 pipes  
Tremulant

**PEDAL**

Contrabass 16 ft. 32 pipes  
Bourdon 16 ft. 44 pipes  
Rohrquintaton 16 ft. 12 pipes  
Quint 10 1/2 ft.  
Octave 8 ft. 44 pipes  
Bourdon 8 ft.  
Rohrflöte 8 ft.  
Twelfth 5 1/2 ft.  
Super Octave 4 ft.  
Nachthorn 4 ft. 44 pipes  
Nachthorn 2 ft.  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 44 pipes  
Fagotto 16 ft.  
Bombarde 8 ft.  
Trompette 8 ft.  
Krummhorn 4 ft.

RICHARD ELLSASSER will again head the organ department of the National Music Camp, Interlochen, Mich. beginning June 22.

The Presbyterian Board of Christian Education, U. S., is pleased to invite you to a week of the finest training, refreshment and inspiration in the beautiful mountains of Western North Carolina

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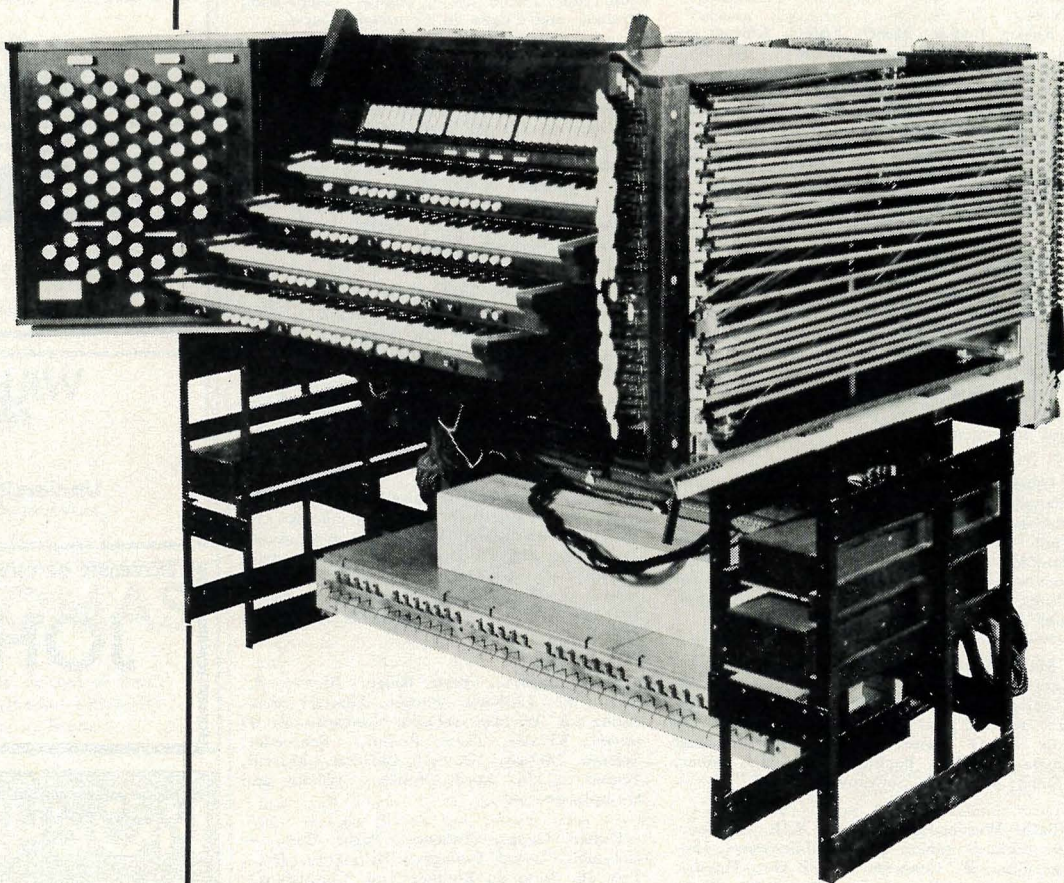
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# Programs of Organ Recitals of the Month

Robert Noehren, Ann Arbor, Mich. — Cannon Memorial chapel, University of Richmond for the Richmond, Va. AGO Chapter and Stetson University, Deland, Fla., March 6: Prelude and Fugue in G minor and How Brightly Shines the Morning Star, Buxtehude; We All Believe in One God, Our Father Which Art in Heaven and Toccata, Adagio and Fugue in C, Bach; O World, I E'en Must Leave Thee, Brahms; Prelude in E flat, Saint-Saëns; Prelude, Fugue and Variation, Franck; Sketch in D flat, Schumann; Dearest Lord Jesus, Schroeder; Fantasia and Fugue on B-A-C-H, Liszt.

Paul Jenkins, Deland, Fla. — Stetson University, Elizabeth Hall, dedication of new Beckerath organ, Jan. 3: Canzon moni toni and Sonata Pian'e Forte, Gabrieli; Providebam Dominum, Lassus; Toccata, Bonelli; Sonatas K 244, K 328 and K 336, Mozart; Concerto in G minor, Poulenc. Brass choir and symphony orchestra assisted. Faculty recital, Jan. 9: Fantasia and Fugue in G minor, Now Rejoice, Beloved Christians, Deck Thyself, My Soul, with Gladness and Come, Holy Ghost, Lord God, Bach; My Young Life Will Come to an End, Sweelinck; Noël, Tierce en taille and Noël Suisse, Daquin; Chorale in B minor, Franck; My Faithful Heart Rejoices and Behold, a Rose Is Blooming, Brahms; Noël, Almand.

George Mead, New York City — Trinity Church, Feb. 7: Voluntary, Bingham; Abide with Us, Lord Jesus Walking on the Sea and Hear, O Israel, the Lord thy God Is One, Weinberger; Land of Rest and Christian Union, Donovan. Feb. 21: Voluntary in G minor, Boyce; Two Trumpet Tunes, Purcell; Bryn Calfarina, Rhosymedre and Frydol, Vaughan Williams. Feb. 28: Ave Maris Stella, Titelouze; Fortuna, My Foe, Scheidt; Ave Maria, Arcadelt-Liszt; The Cuckoo, Daquin; Prelude and Fugue in E minor, Bach.

Phyllis J. Stringham, Waukesha, Wis. — First Presbyterian Church, Feb. 25, Carroll College faculty recital: Prelude and Fugue in E minor, Bruhns; Noël en Trio et en Dialogue, Daquin; Moderato and Vivace, Suite for Musical Clock, Haydn; Prelude and Fugue in E minor, Bach; Jesus Comforts the Women of Jerusalem and Jesus Is Nailed on the Cross, Dupré; Sonata 1, Hindemith; Arabesque for Flutes, Langlais; Fantasia for Organ, Burnham.

Robert Lodine, MusD, FAGO, Chicago — St. Matthew's Episcopal Church, Kenosha, Wis., Feb. 25: Prelude and Fugue in D major, From God I Shall Not Turn and When We Are in Deepest Need, 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.

Robert C. Bennett, Houston, Tex. — Cowden Hall, Southwestern Baptist Theological Seminary, Fort Worth, Feb. 9: Voluntary in A, Selby; Ciacone in D, Pachelbel; Sleepers Wake, Krebs; My Heart Is Filled with Longing and Prelude and Fugue in A minor, Bach; Chorale in E minor, Langlais; Roulade, Bingham; Toccata, Bunting; Concerto in G minor, Poulenc. Strings and timpani assisted.

Grady Wilson, Detroit, Mich. — Memorial chapel, Wooster, Ohio College, Feb. 9: Ciacona in E minor, Buxtehude; Tierce en Taille and Basse de Trompette, DuMège; Fantasia in F minor, K 608, Mozart; Joys, Sorrows and Conflicts, Alain; Fantasy for Flutes, Sowerby; Prelude and Toccata, Suite, opus 5, Duruflé.

Mark L. Holmberg, New York City — Cathedral of St. John the Divine, Union Theological Seminary school of music degree recital, Feb. 18: Introduction and Toccata in G major, Walond; Prelude and Fugue in E flat, Bach; Chorale in A minor, Franck; Toccata, Sowerby.

Sally Werner, Jamestown, N.D. — Voorhees chapel, senior recital, Jamestown College, Jan. 28: Concerto 2 in B flat, Handel; Fantasia and Fugue in G minor, Bach; Christ ist erstanden, Purvis; Ave Maris Stella, Dupré.

Jay Lovins, Kokomo, Ind. — Christ Church Cathedral, Indianapolis, March 9: Pastorale, Williams; Toccata, Jackson; Prelude for Organ, Kaufmann; Homage a Frescobaldi, Langlais.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral, March 16: Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Litanies, Alain.

Claire Coci, New York City — Johnson Memorial Methodist Church, for the Huntington, W. Va. AGO Chapter, Feb. 12: Toccata, Fortner; Ich steh an deiner Krippen and Wie soll ich dich empfangen, Pepping; Stort tranen uyt, schreyt iude, weent an treurt!, Bijster; Nun komm, der Heiden Heiland and Sinfonia, We Thank Thee, O God, Bach; Chorale in B minor, Franck; Incantation pour un jour Saint, Langlais; Psalm 94 Sonata, Reubke; Pageant, Sowerby.

Ronald Arnatt, St. Louis, Mo. — Stephens College Chapel for the Guild Student Group, Feb. 7: Toccata in the Mixolydian Mode, Frescobaldi; Capriccio in C, Froberger; Prelude and Fugue in E minor and Now We Pray to the Holy Spirit, Buxtehude; How Brightly Shines the Morning Star, J. C. Bach and Pachelbel; These Are the Holy Ten Commandments, J. M. Bach; Prelude and Fugue in A minor, Suite and Let All Together Praise Our God, Lübeck; Prelude and Fugue in F minor, When in the Hour of Utmost Need, How Brightly Shines the Morning Star, Vom Himmel hoch and God, the Holy Ghost, Bach. Christ Church Cathedral, St. Louis, Feb. 19: Prelude and Fugue in A, Selby; Prelude, Jacobi; In Nomine, Arnatt; Elegy, Howe; Dominus Regit Me, Dirksen. Feb. 26: Suite du Premier Ton, Clérambault. March 5: Dundee and Melcombe, Parry; St. Peter, Darke; Carillon, Murrill.

Richard Fettkether, Cleveland, Ohio — First Methodist Church, Feb. 2: Sonata 6, Mendelssohn; Choral, Lied and Carillon, Vierne. Feb. 9: Toccata and Fugue in D minor, Bach; Pastorale, Franck; Adagio and Finale, Symphony 4, Widor. Feb. 16: Fantasia in A, Franck; Fugue on B-A-C-H, Schumann; Andante Cantabile, Symphony 4, Widor; Allegro, Mendelssohn. Feb. 23: My Faithful Heart Rejoices, Deck Thyself, My Soul and Blessed Are Ye Faithful Souls, Brahms; Fantasia 3, Saint-Saëns; Adagio and Toccata, Symphony 5, Widor.

Harold G. Andrews, Jr., Greensboro, N.C. — Greensboro College faculty recital, Odell auditorium, Feb. 13: Prelude and Fugue in D minor, Ach Herr, mich armen Sünder, Wie schön leuchtet der Morgenstern, Gelobet seist du, Jesu Christ, Chaconne in E minor, In dulci júbilo, Komm, heiliger Geist, Herre Gott, Puer natus in Bethlehem and Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in G minor, Dupré.

Gerre Hancock, New York City — Trinity Church, Feb. 9: Fantasia and Fugue in G minor, Bach; Improvisation for a Requiem, Ossewaarde; Prelude and Fugue on B-A-C-H, Liszt. St. Bartholmew's Church, Feb. 14: Trumpet Tune in D, Purcell; Canzon, Hassler; Magnificat in G, Guilman; St. David's Day and The White Rock, Vaughan Williams. Feb. 28: The Eight Little Preludes and Fugues, Bach.

Charles Dodsley Walker, New York City — Church of the Heavenly Rest, April 4: Canzona, Gabrieli; Echo for Trumpet, Merulo; Toccata per l'Elevazione, Frescobaldi; Prelude, Sonata 6, Martini; Concerto 2 in B flat, Handel; Passacaglia and Fugue in C minor, Bach; Baroque Suite, Bingham; Chromatic Study on B-A-C-H, Piston; Brother James, Wright; Dirge, Moore.

Will O. Headlee, Syracuse, N.Y. — Crouse auditorium, Syracuse University faculty recital, Feb. 18: Prelude and Fugue in G minor, Buxtehude; Deck Thyself, O Soul, with Gladness and Concerto 1 in G minor, Bach; Sonata 3, Hindemith; Fantasia in A major, Franck; Prelude and Fugue in B major, Dupré.

Ethel Johnson, Park Ridge, Ill. — St. Luke's Ev. Lutheran Church, Feb. 11, dedication of the Wichlac, rebuild: Concerto in D minor, Vivaldi; Three Preludes, Schroeder; Solemn Melody, Davies; Carillon, Murrill; Praise to the Lord, Rohlig. Choir and trumpet assisted.

Esther Cupps, Takoma Park, Md. — Columbia Union College, Washington, D.C., Feb. 18: Suite du Premier Ton, Clérambault; Nun Komm, der Heiden Heiland, Buxtehude; Fantasia per Organo, Semini; Greenleaves, Wright; Ascension Suite, Messiaen.

Emily Beaman, Indianapolis, Ind. — Christ Church Cathedral, March 3: Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in F minor, Dupré; Promenade, Air and Toccata, Haines.

Warren Berryman, Berea, Ohio — Fanny Nast Gamble auditorium, Baldwin-Wallace faculty recital, Feb. 4: Part Three, Clavierübung, Bach.

Alec Wyton, FRCO, FAGO, ChM, New York City — Church of the Good Shepherd, Scranton, Pa., Jan. 23: Movement 1, Concerto 13 in F, Handel; Prelude and Fugue in D minor, Bach; Fantasia in C, Franck; Andante con moto, Boëly; Fugue in A flat minor, Brahms; Pange Lingua, Kodaly; In Praise of Merbecke, Wyton; Jesus Comforts the Women of Jerusalem, Dupré; Carillon, Murrill.

Charles Merritt, Akron, Ohio — Collingwood Congregational Church, Feb. 25: Fantasia in Echo Style, Sweelinck; Preludio, Corelli; Fugue on the Kyrie and Elevation, Couperin; Lied and Elegie, Vierne; Christ Lay in Death's Strong Bonds, O Man Bewail Thy Grievous Sin and Prelude and Fugue in B minor, Bach; Chorale Phrygien, Alain; Variation on God of Heaven and Earth, Merritt.

Gordon Atkinson, London, Ont. — Aeolian Hall, Feb. 25: Voluntary in D minor, Stanley; Hark, a Voice Saith, All Are Mortal and Fantasia and Fugue in G minor, Bach; Aria Seriosa, Karg-Elert; My God, How Wonderful Thou Art, Cabena; Fantasia and Fugue on B-A-C-H, Liszt. The St. James choir assisted.

Marjorie J. Robinson, Belmar, N.J. — St. Paul's chapel, Columbia University, March 20: Christ lag in Todesbanden, O Mensch, bewein dein Sünde gross and Von Gott will ich nicht lassen, Bach; Chorale in A minor, Franck.

Herbert Burtis, Red Bank, N.J. — First Methodist Church, Feb. 11: Livre d'Orgue, DuMège; Two Sketches, opus 58, Schumann; Prelude and Fugue on B-A-C-H, Liszt; French Suite in E flat, harpsichord, Bach.

John Weaver, New York City — First Presbyterian Church, Fort Wayne, Ind., Jan. 3: 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 and Fantasia and Fugue in F minor, Bach; Fantasia and Fugue on B-A-C-H, Liszt; Scherzo-Cantabile, Symphony 2, Vierne; Toccata in G major, Weaver.

Clyde English, Morgantown, W. Va. — Wesley Methodist Church, West Virginia University faculty recital, Feb. 25: Preludio, Sonata 7, Rheinberger; Herr Gott, dich loben alle wir, Pachelbel; Concerto 5, Handel; Allegro, Trio Sonata 1 and Fugue a la Gigue, Bach; Ad Nos, Liszt; Legende, Peeters; Perpetual Motion, Middelschulte; Variations on an American Hymn Tune, Young.

Reginald Greenbrook, San Jose, Cal. — First Methodist Church, Feb. 7: Prelude and Fugue in D major, Buxtehude; Two Airs for Trumpet and Trumpet Tune, Purcell; Prelude and Fugue in C major, Lübeck; Canzona, Zipoli; Musical Clocks, Haydn; All Depends On Our Possessing, Peeters; Supplication and Marche Grottesque, Purvis; Excerpts from Symphony 1, Greenbrook.

Thomas E. Gieschen, River Forest, Ill. — St. Paul's Lutheran Church, Milwaukee, Wis. dedication of rebuilt Wangerin organ, Feb. 25: Prelude and Fugue in A minor, Bach; Nativity Suite, Langlais; Sonata 6, Mendelssohn.

June Rau, Jamestown, N.C. — Voorhees chapel, Jamestown College, Feb. 25, senior recital: In Babilon, Purvis; Trio Sonata 2, Bach; Prelude and Fugue in G minor, Dupré; Grande Pièce Symphonique, Franck.

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# Programs of Organ Recitals of the Month

William Watkins, Washington, D.C. — For the Richmond, Va. AGO Chapter, Reveille Methodist Church, Feb. 13: Partita for Oboe and Organ, Koetsier; Allegro Vivace for Oboe and Organ, Sammartini; When Adam Fell, Homilius; Fantaisie in C, Franck; Quartet in F, K 370, Mozart. Oboe and strings assisted.

Ralph R. Travis, LaVerne, Cal. — Church of the Brethren, McFarland, Cal., dedication of two-manual Beiber organ, Jan. 28: Psalm 19, Marcello; We Pray Now to the Holy Spirit, Buxtehude; Dialogue, Clérambault; I Call to Thee and Toccata and Fugue in D minor, Bach; Adorn Thyself, O My Soul, with Gladness and Blessed Are Ye Faithful Souls, Brahms; Prelude, Fugue and Variation, Franck; An American Suite, Langlais; Suite, Creston.

David Pizarro, Durham, N.C. — St. Andrews-Covenant Presbyterian Church, Wilmington, Feb. 13: Voluntary, opus 7, Stanley; Fantaisie and Fugue in C minor, Bach; Concerto 2 in B flat, Handel; Toccata, Schönster Herr Jesu and Intermezzo, Schroeder; Andante Sostenuto, Gothic Symphony, Widor; Cortège et Litanie, Dupré. King Memorial chapel, Cornell College, Mount Vernon, Iowa, Feb. 20: The above repeated plus: La Romanesca con cinque mutanze, Valente; Passacaglia in D minor, Buxtehude.

William Osborne, Granville, Ohio — Swasey chapel, Denison University, Feb. 13, Trinity Church, New York City, Feb. 16 and St. Thomas Church, New York City, Feb. 18: Included — Fugue in E flat, Bach; Partita sopra la follia, Frescobaldi; Prelude and Fugue in C minor, Mendelssohn; Austrian Hymn Variations, Paine; Fugue in C sharp minor, Honegger; Te Deum, Langlais.

Searle Wright, FAGO, FTCL, New York City — St. Paul's chapel, Columbia University, March 15: Diferencias sobre el Canto del Caballero, Cabezon; Prelude, Clérambault; Fugue in E flat (St. Anne), Bach; Nun bitten wir den heiligen Geist, Buxtehude; Sonata 1, Hindemith; Carillon de Westminster, Vierne.

Akron, Ohio AGO Chapter students — Firestone Conservatory of Music, Feb. 5: Ronald Corbin — Little Prelude and Fugue in G minor, Bach; Epiphany, Edmundson; Mary Louise Woofter — In Thee Is Gladness, Bach; Donald Swallow — Toccata in C major, Bach; Sandra Kilgore — Prelude and Fugue in C minor, Bach; Andante Cantabile, Symphony 4, Widor; Ruth Nagel — Little Preludes and Intermezzos, Schroeder; Gerald Wise — Prelude, Fugue and Chaconne, Buxtehude; Herzbilbster Jesu and Ein feste Burg, Walcha; Barbara Jones — Sonata 2, Hindemith; Toccata, Monnikendam.

Thomas C. Stapleton, Chicago — Sherwood Music School Feb. 21 and South Shore Community Congregational Church, Feb. 11: Kleine Präludien und Intermezzi, Schroeder; Basses et Dessus de Trompette, Clérambault; Allegro Maestoso, Sonata 5, Mendelssohn; Canon in B minor, Schumann; Adagio, Symphony 5, Widor; Fantaisie and Fugue in G minor, Bach.

Robert Knox Chapman, Springfield, Mass. — Christ Church Cathedral, Jan. 28: Suite for Organ, Telemann-Whitney; What God Ordains Alone Is Right, Kellner; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue on B-A-C-H, Liszt; Contemplation, Rowley; Carillon de Westminster, Vierne. Fredrick O. Sinclair, baritone, assisted.

William Teague, Shreveport, La. — Asylum Hill Congregational Church, for the Hartford, Conn. AGO Chapter, Jan. 16: 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 Praise, Bingham; Adagio, Sonata in E minor, Nanney; Prelude and Fugue in B major, Dupré.

Janet Kiehle, Poughkeepsie, N.Y. — St. John's Church, Salisbury, Conn. Jan. 17, Vassar College Feb. 11, Bard College chapel, Annandale-on-the-Hudson, N.Y. Feb. 25: All Bach — Fantaisie and Fugue in G minor; Ach bleib bei uns, Herr Jesu Christ; Wo soll ich fliehen hin; Meine Seele erhebet den Herren; Kommst du nun, Jesu, vom Himmel herunter; Wer nur den lieben Gott lässt walten; Wachet auf, ruft uns die Stimme; Sonata 4 in E minor; Prelude and Fugue in E flat (St. Anne).

Elmerle Vanderheide, Lakewood, Ohio — Rocky River Methodist Church, Jan. 26: Sonata 6 in E major for Two Violins, Corelli; Concerto in D minor for Two Violins and Prelude in D major, Bach; Prelude, Fugue and Chaconne, Buxtehude; Recit de Tierce en Taille, Grigny; Lento assai, Suite for Two Violins, Moszkowski; Three Fools in Three Moods, Cumberworth; Pastorale, Roger-Ducasse. Nada Crews and Robert Schenk, violinists, shared the program.

William Schutt, Richmond, Va. — Grace Covenant Presbyterian Church for the Richmond AGO Chapter, Feb. 20: In Cheerful Spirit, Obrecht; The New Sa-Hoo, Farnaby; Aria, Zipoli; Variation on a Netherland Folk-song, Scheidt; Tambourin, Rameau; Sonata 1, Naumann; Prelude and Fugue in A major, Trio Sonata 4 and Sinfonia, Cantata 29, Bach; Cantabile and Finale, Symphony 3, Vierne; Scherzando, Musette and Pasticcio, Langlais.

Gary Forsleff, Elizabethton, Tenn. — First Baptist Church for the East Tennessee AGO Chapter, Jan. 23: Agincourt Hymn, Dunstable; Echo Fantaisie, Sweetlinc; Auf meinen lieben Gott, Hanff; O Thou of God the Father, Before Thy Throne I Now Appear and Prelude and Fugue in C minor, Bach; Allegro, Symphony 4, Vierne; Cantilene, Suite Breve, Langlais; Pacan, Howells; Seelenbrautigan, Elmore; Toccata, Monnikendam.

George Decker, Philadelphia, Pa. — Kemble Memorial Methodist Church, Woodbury, N.J. for the Southern New Jersey AGO Chapter, Feb. 17: Toccata in F major, Buxtehude; Concerto in A minor, Vivaldi-Bach; Flute Tune, Arne; Prelude and Fugue on B-A-C-H, Liszt; Prelude and Fugue in G minor, Dupré; Introduction, Passacaglia and Fugue, Willan.

Barclay Wood, Worcester, Mass. — Christ Church, Fitchburg, Feb. 12: Prelude and Fugue in E minor, Bruhns; O God, Thou Faithful God and Prelude and Fugue in C minor, Bach; Scherzo Fantaisie, McKinley; Toccata in D minor, Reger; Canonic Theme with Variations, Wood; Dialogue on the Mixtures, Plainte and Epilogue, Langlais.

Ralph Kneecream, New York City — St. Paul's chapel, Columbia University, March 6: Even Song, LaMontaine; Toccata, Monnikendam; Lo, a Rose, Brahms; Chorale in B minor, Franck; Toccata 5, opus 59, Reger. March 22: Sonata in D minor, Mendelssohn; Etude in Canon Style, opus 56, Schumann; Prelude and Fugue on B-A-C-H, Liszt.

Robert Shepher, Royal Oak, Mich. — First Presbyterian Church, Feb. 4: Prelude and Fugue in D major, Bach; Weihnacht's-Symphonie for Strings and Organ, Schiassi; Sonatas 16 and 17, Mozart; Toccata, Monnikendam; Quartet, Dupré. Members of the South Oakland Symphony assisted.

Charlotte Isgrigg, Indianapolis, Ind. — Christ Church Cathedral, March 30: Prelude and Fugue in G major, Wachtel auf, Wo soll ich fliehen hin, Meine Seele erhebet den Herren, Kommst du nun, Jesu, vom Himmel and Prelude and Fugue in B minor, Bach.

Marvin Peterson, AAGO, Marysville, Ohio — Marysville Methodist Church, Feb. 18: Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; America Variations, Ives. Nevin Lantry, clarinetist, assisted.

Theo Rayburn, AAGO, Hollis, N.Y. — St. Paul's chapel, Columbia University, March 13: Prelude and Fugue in G minor, Brahms; Trio Sonata 3, Bach; Air with Variations, Sowerby; Allegro giocoso, Sonata in E flat, Bairstow.

Frederick Swann, New York City — St. Paul's chapel, Columbia University, March 1: Communion Mystique, Tournemire; Maestoso in C sharp minor, Vierne; Trumpet Voluntary and Toccata for the Flutes, Stanley; Fantaisie in A, Franck; Up, Up, My Heart, with Gladness, Heavenwards He Ascended and Now God Be Praised, Pepping; Dorian Toccata, Bach.

Melvin K. West, MusD, FAGO, College Place, Wash. — Green Lake Church of Seventh-day Adventists, Seattle, Wash., Feb. 4 and Eugene, Ore. Church of Seventh-day Adventists, Feb. 17: Included: Prelude and Fugue in G minor, Buxtehude; Suite du Deuxieme Ton, Clérambault; My Spirit Be Joyful, Bach; Chorale in E major, Franck; Air with Variations, Sowerby; Fugue, Honegger; Mode de sol, Chant de Paix and Chant de Joie, Langlais; Adagio, Symphony 3, Vierne; Ein feste Burg, Müller-Zürich; Concerto in D minor, Vivaldi-Bach.

John Shannon, Sweet Briar, Va. — Davidson, N.C. College Presbyterian Church, Feb. 4 and Randolph-Macon Woman's College, Lynchburg, Va., Feb. 14: Fantaisie in C, Lueneburg Tablatures, anon.; Praise Be to Thee, Lord Jesus Christ, Now Pray We to the Holy Ghost and A Mighty Fortress Is Our God, Buxtehude; Offertory, Couperin; Sonata in D major, K.P.E. Bach; Intrada, Concerto 1, Pepping; Six Short Pieces, Bender; Praise Be to Thee, Lord Jesus Christ, Lenel.

Elmer Blackmer, Fort Wayne, Ind. — Redeemer Lutheran Church, Feb. 11: Trumpet Intrada on Praise to the Lord, Rohlig; Chaconne in G minor, Couperin; Green-sleeves to a Ground, anon.; Toccata per l'Elevazione, Frescobaldi; Wake, Awake, for Night Is Flying and Blessed Jesus, at Thy Word, Krebs; Prelude and Fugue in C, Bach; Master Tallis' Testament, Howells; Toccata, Symphony 5, Widor. Trumpet, flute and recorder assisted.

Charlotte Tripp Atkinson, Carlsbad, Cal. — First Baptist Church, San Diego, Feb. 25, for the San Diego AGO Chapter: Passacaglia, Buxtehude; Flute Sonata in E flat, Bach; Basse and Dessus de Trompette, Clérambault; Toccata in Six Parts, Muffat; Passacaglia, Van Hulse; Sonata for Flute, Hindemith; Rhythmic Trumpet, Bingham; Toccata, Sowerby. William C. Atkinson, flutist, assisted.

Mary Woolsey, Mitchell, S.D. — First Lutheran Church, Feb. 4: Gelobet seist du, Jesu Christ, Christ lag in Todesbanden, Kommst du nun, Jesu, vom Himmel herunter and Fugue in E flat (St. Anne), Bach; Prelude au Kyrie and Te Deum, Langlais; Intermezzo, Schroeder; Abide, O Dearest Jesus, Peeters; Brother James, Wright; Prelude and Fugue on B-A-C-H, Liszt.

Syracuse, N.Y. AGO Chapter members — First Methodist Church, Feb. 5, annual members' recital: Roy Kehl — Messe pour les Paroisses, Couperin; Jack Biggers — Dies sin die heil'gen zehn Gebot' and Toccata in F major, Bach; Mary Francis Cuninghame — Stations of the Cross 3 and 4, Dupré; Finale, Symphony 5, Vierne.

William Weaver, Atlanta, Ga. — Salem Church, New Orleans, La., Feb. 11: Prelude, Air and Gavotte, Wesley; Prelude and Fugue in B minor, Bach; Schmücke dich, o liebe Seele, Brahms; Von Himmel hoch, da komm ich, Pachelbel; Prelude and Trumpetings, Roberts. George C. Koffskey, Jr., tenor, assisted.

Cynthia Ragir, Denton, Tex. — Wynne-wood Presbyterian Church, Feb. 11: Toccata and Fugue in F, Buxtehude; O Man Be-moan Thy Fearful Sin and Fugue in G minor, Bach; Sonata in D minor, Guilman; Three Liturgical Preludes, Oldroyd; Toccata Festiva, Purvis.

Ernst-Ulrich von Kameke, Hamburg, Germany — St. George's Church, New York City, Feb. 18: Voluntary in G, Walond; Canzona alla francese, Cima; Offertorio, Zipoli; Passacaglia and Fugue in C minor, Bach; Concerto in G major, Ahrens; Toccata variata, von Kameke.

Thomas W. Powell, Danbury, Conn. — First Congregational Church, Feb. 8: Brother James, Wright; Down Ampney, Means; Carillon, Sowerby; Pastorale and Communion, Purvis; Rhythmic Trumpet and Voluntary, Bingham.

Milford Myhre, Culver, Ind. — First Baptist Church for the Indianapolis AGO Chapter, Jan. 9: Veni Creator, Grigny; Intermezzo 2, opus 9, Schroeder; Allein Gott in der Höh sei Ehr, Bach; Ciacona in E minor, Buxtehude; Suite Medievale, Langlais.

**RICHARD ENRIGHT**  
Mus. D.  
Northwestern University First Presbyterian Church  
EVANSTON, ILLINOIS

**AMY CLEARY MORRISON**  
**RECITALIST**  
ADDRESS—WOODRUFF PLACE BAPTIST CHURCH  
EAST MICHIGAN AT WALCOTT ST., INDIANAPOLIS, INDIANA

**RICHARD M. PEEK**  
Sac. Mus. Doc.  
COVENANT PRESBYTERIAN CHURCH  
1000 E. Morehead Charlotte, N. C.

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Organ Faculty, School of Music  
Southern Methodist University  
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Member, National Association of Schools of Music

# Programs of Organ Recitals of the Month

Virgil Fox, New York City — Augustana College, Rock Island, Ill. for the Blackhawk AGO Chapter, Feb. 7: Prelude and Fugue in B minor, Trio Sonata 6 and Now Thank We All Our God, Bach; Fantasie in F minor, Mozart; Toccata, Durullé; Giga, Bossi; Chorale in E major and Finale in B flat, Franck; Londonderry Air, traditional; Perpetuum Mobile, Middelschulte.

William Gravesmill, Toledo, Ohio — Toledo Museum of Art, Jan. 28: Kirchengesänge in D major, K 69 and Kirchengesänge in D major, K 144, Mozart; Noël Etranger and Noël Suisse, Daquin; Trio Sonata in B minor, Corelli; Offertoire sur les Grands Jeux, Couperin. Earl Hess conducted the assisting Jewish Community Center orchestra. Jan. 14: Concerto del Signor Taglietti, Walthers; Toccata per l'Elevatione, Frescobaldi; Voluntary in A minor, Stanley; Pastorale, Zipoli; Kyrie, Gott Vater in Ewigkeit, Christe, aller Welt Trost and Kyrie, Gott heiliger Geist, Bach; Fugue in G major, Buxtehude.

Gordon Farnell, AAGO, ARCO, Naperville, Ill. — Barbara Pfeiffer memorial hall North Central College faculty recital, Feb. 8: Trio Sonata 4 in E minor and Prelude and Fugue in E flat, Bach; Wachet auf, ruf uns die Stimme, Sulyk; Von Himmel hoch da komm ich her, Pachelbel; In dulci júbilo, Karg-Elert; O Haupt voll Blut und Wunden, Kitson; Christ ist erstanden, Buchner; Prayer of Christ Ascending, Messiaen; Psalm 9 Sonata, Reubke.

Richard Wegner, Baltimore, Md. — Faith and St. Mark's United Church of Christ Jan. 14, dedication of new two-manual Möller organ: Concerto 1 in G minor, Handel; Joy of Man's Desiring, Allegro, Sonata 1 in E flat, Air, Suite in D major, and Praise to the Lord, Bach; Flute Solo, Arne; Noël Etranger, Daquin; Trumpet Fanfare Purcell; Prelude in B minor, Franck; The Fifers, Dandrieu; Brother James, Wright; Finale, Symphony 1, Vierne.

Earl Barr, Minneapolis, Minn. — Gler Avon Presbyterian Church, Duluth, Minn. Feb. 25, dedication of new Aeolian-Skinner organ: Toccata in C major and Trio Sonata in D minor, Bach; Fantasie in F minor, Mozart; Prelude and Fugue in A minor, A Lovely Rose and Blessed Are Ye Who Live in Faith, Brahms; Prelude and Fugue 1 Badings; Arabesque for the Flutes and Epilogue on a theme of Frescobaldi, Langlais.

Bob Whitley, San Francisco, Cal. — St. Luke's Episcopal Church, Jan. 28 and First Presbyterian Church, Fort Bragg, Feb. 21: Introduction and Trumpet Tune, Boyce; The Fifers, Dandrieu; Prelude and Fugue in A minor, Bach; Bryn Calfaria, Rhosymedre and Hyfrydol, Vaughan Williams; Two Antiphons Dupré; Humbly I Adore Thee, Peeters; Greensleeves, Wright; Paean for Jubal, Kevin Norris.

Arthur C. Becker, MusD, AAGO, Chicago — St. Peter's-in-the-Loop, Feb. 18: Grand Jeu, DuMège; Noël Une vierge pucelle, Le Begue; Prelude, Fugue and Chaconne, Buxtehude; Sonata in D, Galuppi; Pièce Héroïque Franck; Le Jardin Suspendu, Alain; Concert Piece, Peeters; Little Prelude and Fugue 1, Jirak; Adoration, Bingham; Menuet, Vierne; Toccata, Reger.

Jack Ossewaarde, New York City — St. Bartholomew's Church, Feb. 7: Toccata for the Elevation, Frescobaldi; If Thou But Suffer God to Guide Thee, Rejoice Now, Christian Souls and Fantasie and Fugue in C minor, Bach; Fidelis, Whitlock; Fugue in G minor, Dupré. St. Dunstan's and Malabar, Sowerby; Roulade, Bingham; Fantasie in A, Franck.

David Johns, Chicago — North Park College chapel, Feb. 18: Dir, dir, Jehova, will ich singen, Drischner; Lobe den Herren, Ahrens; Aria, Peeters; Fugue in D major and Benedictus, Reger; Fantasie and Fugue in G minor, Bach; Flute Solo, Arne; Trumpet in Dialogue, Clérabault; Prelude, Improvisation and Acclamations, Langlais.

Charles Johnson, Brooklyn, N.Y. — St. Paul's chapel, Columbia University, New York City, March 29: Kleine Präludien und Intermezzi, Schroeder; Nun komm der Heiden Heiland, All Menschen müssen sterben and Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; Te Deum, Langlais.

Barrie Cabena, London, Ont. — Aeolian Hall, Jan. 28: Concerto after Meck, Walthers; O God, Hear My Sighing, Krebs; Fantasie in F minor-major, Mozart; Toccata and Fugue in D minor-major, Reger; Homage to Percy Whitlock, Cabena.

Marilyn Mason, Ann Arbor, Mich. — St. James Cathedral, Chicago, March 19, for the Chicago Club of Women Organists: Concerto del Signor Torelli, Walthers; Von Himmel hoch, Pachelbel, Zachau and Bach; Flourish and Fugue, Cook; The King's Majesty, Sowerby; Chants d'oiseaux, Messiaen; Suite for Organ, Creston.

Stanley E. Saxton, Saratoga Springs, N.Y. — College hall, Skidmore College, Feb. 11: Musette, Dandrieu; Les Cloches, Lebegue; Sketch in D flat, A Mohawk Legend, Saxton; The Celestial Banquet, Messiaen; Chorale in A minor, Franck. Feb. 18: Allegro, Concerto 4, Dupuis; I Call to Thee, Lord Jesus, In Peace and Joy I Now Depart and In Thee Is Gladness, Bach; March of the Little Lead Soldiers, Pierné; Symphony in C minor, Saxton. Feb. 25: Prelude and Fugue in D minor, Bach; My Inmost Heart Doth Yearn, two settings, Brahms; Boys Town and Big Texas, Langlais; Introduction to Act 3, Tristan, Wagner; Finale, Symphony 2, Widor.

Max Smith, Raleigh, N.C. — Meredith College auditorium for the Central North Carolina Chapter, Jan. 22: Toccata and Fugue in F major, Buxtehude; Warum betrübst du dich, mein Herz, Scheidt; Sonata 1, Hindemith; Prelude in E flat, Kyrie, Gott Vater in der Höhe, Gloria, Allein Gott in der Höhe, Credo, Wir glauben all' an einen Gott, Pater Noster, Vater unser im Himmelreich and Fugue in E flat, Bach; Epilogue on a Theme of Frescobaldi, Langlais.

Robert Arnold, New York City — Trinity Church, Feb. 2: Concerto 4 and Vater unser im Himmelreich, Bach; Voluntary in D minor, Croft; Qui Tollis Peccata Mundi and Fugue on the Kyrie, Couperin; Toccata in C, Pachelbel. Feb. 14: Credo, Bach; Ich ruf' zu dir, Herr Jesu Christ, Christus, der uns selig macht and Gott, durch deine Güte, Dupré; Elegie, Peeters. Feb. 23: Allabreve in D major, Bach; Cantilene, Mailly; Echo Voluntary, Purcell.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, Feb. 11: Grand Jeu, DuMège; Episode, Copland; Fugue in C, Kerchhoven; Fantasie in F minor, K 608, Mozart; Am Meer, Schubert; Toccata, Suite Gothique, Boëllmann. Scott Ferguson, bass, assisted. Feb. 18: Agincourt Hymn, Dunstable; Sonata from God's Time Is Best, Bach; A Madrigal, Jawelak; Largo, Sonata 12, Purcell; Elegie, Peeters; Chorale in A minor, Franck. Zoanne Wilkie, soprano, assisted.

Michael G. Toole, Victoria, Tex. — Trinity Episcopal Church, in memory of Hans L. Weigand, Jan. 30: Sonata 1, Mendelssohn; Allegretto Cantabile and Andantino and Vivace, The Musical Clocks, Haydn; Larghetto, Mozart; Little Fugue in G minor, Bach; Fugue in G minor, Dupré; Les Petites Cloches, Purvis; Ein feste Burg ist unser Gott, Walcha and Buxtehude; Prelude sur les Grands Jeux, Langlais.

Charles E. Richard, AAGO, Coral Gables, Fla. — St. Peter's Evangelical Lutheran Church, Feb. 18: All Depends on Our Possessing God's Abundant Grace, Peeters; Abide with Us, Lord Jesus Christ, If Thou But Suffer God to Guide Thee and In the Midst of Earthly Life, Walcha; In Thee Lord Have I Put My Trust, Richard; Vision of the Eternal Church, Messiaen; Berceuse, Alain; Te Deum, Langlais.

Louise Anderson, Berea, Ohio — For the Akron AGO Chapter, Firestone Conservatory of Music, Feb. 11: Chorale in B minor, Franck; Miniature and Incantation pour un jour Saint, Langlais; Concerto 4 in C major, My Soul Exalts the Lord and Prelude and Fugue in E flat (St. Anne), Bach; Berceuse and Fileuse, Dupré; Fantasie on B-A-C-H, Reger.

JoAnn McKay, Medford, Mass. — West Medford Congregational Church, Jan. 14: Toccata and Fugue in D minor, Bach; Allegro, Concerto in D minor, Vivaldi-Bach; My Heart Is Filled with Longing, Brahms; In dulci júbilo, Karg-Elert; Ballade, Clokey; Toccata Festiva, Purvis; Theme, Fugato and Finale, Dupré.

Marian McNabb, Washington, D.C. — St. Paul's chapel, Columbia University, New York City, March 27: Prelude and Fugue in D major, Bach; Rondo, Rinck; Schmücke dich, O liebe Seele, Brahms; Allegro vivace, Symphony 1, Vierne; Song of Peace, Langlais; Toccata, Andriessen.

Rudolph Kremer, Ithaca, N.Y. — St. Thomas Church, New York City, Feb. 4: Toccata 11 in C minor, Muffat; In Festo Corporis Christi, Heiller; Pastorale, Franck.

Robert Anderson, SMD, FAGO, Dallas, Tex. — University of Georgia Chapel for the Athens-University of Georgia AGO Chapter, Feb. 1, First Baptist Church, Milledgeville, Ga., Feb. 2, Laurel Heights Methodist Church for the San Antonio, Tex. AGO Chapter Feb. 19: Prelude and Fugue in E major, Lübeck; Chorale in B minor, Franck; Arioso and Etude, Anderson; Fantasie in F minor, K 608, Mozart; Benedictus, Reger; Kommst Du nun, Jesu, vom Himmel herunter, Liebster Jesu, wir sind hier, Nun freuet euch, lieben Christen g'mein and Prelude and Fugue in G major, Bach.

Edward O. Aldrich, Milwaukee, Wis. — Trinity Lutheran Church, Feb. 25, dedication of new Allen: Chaconne, Couperin, Sonata, God's Time Is Best, I Cry to Thee and In Death's Strong Grasp the Saviour Lay, Bach; Prelude, Fugue and Ciaconna, Pachelbel; Now All the Woods Are Sleeping, McCollin; Gavotte, Martini; Dawn, Jenkins; Pieces for a Musical Clock, Haydn; Trumpet in Dialogue, Clérabault.

Lyle Hagert, New York City — St. Paul's chapel, Columbia University, March 8: Toccata in E minor and Christus, der ist mein Leben, Pachelbel; Voluntary 1 in D, Boyce; Prelude and Fugue in E minor, Bach; Herzlich thut mich verlangen, O Welt, ich muss dich lassen and Schmücke dich, O liebe Seele, Brahms; Finale, Symphony 1, Widor.

Raymond C. Nott, Milwaukee, Wis. — North Shore Presbyterian Church, Feb. 11: Preambulum, Scheidemann; Toccata, Ahle; Voluntary 7, Stanley; Pavane, Byrd; Arabesque, Vierne; Pastoral Song and Chant de Paix, Langlais; Intrata and Maestoso, McGrath. Mrs. James Breese, soprano, and a quartet assisted.

Jean Langlais, Paris, France — Grand Avenue Temple for the Kansas City, Mo. AGO Chapter, Feb. 19, Capitol Drive Lutheran Church, for the Milwaukee, Wis. AGO Chapter, Feb. 1, Toledo, Ohio Museum of Art, Feb. 9 and First Church of Christ, Pittsfield, Mass. for the Berkshire AGO Chapter, Jan. 29, included: Offertoire sur les Grands Jeux, Dandrieu; Four Verses for the Magnificat, Pachelbel; Pastorale and Fantasie in C, Franck; Prelude in E flat, Bach; Hand Free, Ross; Arabesque sur les Flutes, Boys Town, Storm in Florida, Canticle and Modal Piece 2, Langlais; Westminster Carillon, Vierne; Eli, Eli Lamma Sabachthani, Tournemire.

George L. Scott, Pullman, Wash. — Don Gorman home, Feb. 18 for the Spokane AGO Chapter: Movement 1, Symphony 5, Widor; Soeur Monique, Couperin; Concerto in C, Concerto in A minor and Concerto in G, Soler; Movement 1, Sonata 2, Out of the Depths, To God on High Alone Be Praised and Prelude and Fugue in E flat, Bach. Robert Kee, FAGO, assisted in the Soler.

Lawrence Robinson, Richmond, Va. — Washington, D.C. Cathedral, Feb. 4: Grand Jeu, DuMège; We All Believe in One God, Father and Prelude and Fugue in C major, Bach; Naiades, Vierne; Epilogue on a Theme of Frescobaldi, Langlais; The Legend of the Mountain, Karg-Elert; Fantasie on B-A-C-H, Reger.

Walter Hillsman, New York City — St. Thomas Church, Feb. 11: Salvation Has Come to Earth and Lord Jesus Christ, Be Present Now, Bach; Chorale in E, Franck; Fugue in G minor, Dupré.

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# Programs of Organ Recitals of the Month

Richard Purvis, San Francisco, Cal. — St Barnabas-on-the-Desert, Scottsdale, Ariz., dedication of new Casavant organ, Feb. 6: Psalms 20 and 19, Marcello; Voluntary for Double Organ, Greene; Air for Flute Stops, Arne; Trumpet Voluntary, Stanley; Andante con Variazione, Handel; Sheep May Safely Graze and Prelude and Fugue in G major, Bach; Two Sketches, Schumann; Carillon and Berceuse, Vierne; Capriccio on the Notes of the Cuckoo, Earth Carol, Les Petites Cloches and In Babilone, Purvis.

Alexander Boggs Ryan, Ann Arbor, Mich. — Hill auditorium, University of Michigan degree recital, March 1: Prelude and Fugue in G minor, Buxtehude; Basse et dessus de trompette, Clérambault; Recit de tierce en taille, Grigny; Sonata in A major, Mendelssohn; Fugue in E flat, Bach; Le Banquet Celeste, Messiaen; Wachet auf, ruft uns die Stimme, Reger.

Emily Cooper, Abilene, Tex. — Bell Avenue Baptist Church for the Knoxville, Tenn. AGO Chapter, Feb. 25: Magnificat Prima Toni and Nun komm der Heiden Heiland, Buxtehude; Benedictus, Couperin; Prelude and Fugue in G major and Fugue in E flat (St. Anne), Bach; Nazard, Langlais; Chorale in A minor, Franck.

George E. Becker, MD, Düsseldorf-Wersten, Germany — St. Stephen's Church, Nov. 12: Grand Jeu, DuMage; Messe pour les Paroisses, Couperin; Old Hundredth, John Davison; Ton-Y-Botel, Baumgartner; Livre de Noël, Daquin.

Willis Bodine, Gainesville, Fla. — University of Florida auditorium, faculty recital, Feb. 18: Part Three, Clavierübung, Bach. The university choir assisted.

Ray Ferguson, Ann Arbor, Mich. — Pasadena Presbyterian Church, for the Pasadena, Cal. and Valley Districts AGO Chapter, Jan. 26 and for the Salt Lake City AGO Chapter, LDS Tabernacle, Jan. 30: Prelude and Fugue in G major and Before Thy Throne I Now Appear, Bach; Come Saviour of the Heathen, Distler; Lo, How A Rose and Blessed Are Ye, Faithful Souls Departed, Brahms; Prelude and Fugue in E minor, Bruhns; Passametzto and Passametzto d'Angleterre, Ammerbach; Fantasie and Fugue on Ad Nos, Liszt.

Enid M. Woodward students, Northfield, Minn. — Carleton College chapel, Feb. 18: LaDonna Nelson — Fantasie in G major, Bach; Twilight at Fiesole, Bingham; O Filii et Filiae, Farnam; Judith G. Johnson — Pièce Héroïque, Franck; Basse et Dessus de Trompette, Clérambault; Nun bitten wir, Buxtehude; Allegro, Concerto 4 in F major, Handel; Elizabeth A. Oman — Prelude and Fugue in C minor, Bach; Präambeln und Interludien, Schroeder.

Judith Henry Glass, Lubbock, Tex. — First Presbyterian Church for the Lubbock AGO Chapter, Feb. 4: Concerto in G major and Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Prelude, Samazeuilh.

David Koehring, Indianapolis, Ind. — Christ Church Cathedral, March 2: Fugue in E flat (St. Anne), Bach; Herzlich thut mich verlangen, Bach, Kellner and Brahms; Rhapsody, Saint-Saëns.

Marjorie Jackson, Columbus, Ohio — Dover, Ohio high school auditorium, Feb. 4: Allegro, Concerto in A minor, Vivaldi; Bach; Andante Cantabile, Symphony 4, Widor; Concert Variations, Bonnet.

Robert Baker, SMD, New York City — Pasadena Community Church, Feb. 13 for the St. Petersburg, Fla. AGO Chapter and National City Christian Church, Washington, D.C., Feb. 16: Adagio and Finale, Concerto 1 in G major, Handel; Chaconne in E minor, Buxtehude; Musette and Tambourin, Rameau; Prelude and Fugue in A minor, Bach; Prelude for Rosh-Hashonah, Berlinki; Pastorale Dance, Milford; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais; Voluntary for Diapasons and Trumpets, Boyce; Rondo for the Flute Stop, Rinck; Adagio for Strings, Barber; Westminster Carillon, Vierne.

Gerald Bales, Minneapolis, Minn. — Cathedral Church of St. Mark, Jan. 31: Concerto 2 in B flat, Handel; Trio Sonata 1 in E flat and Toccata and Fugue in D minor, Bach; Harmonies du Soir, Karg-Elert; A Memory of Spring, Searchfield; Pièce Héroïque, Franck.

Cathedral Church of St. Mark, Minneapolis, Minn., Feb. 27: Concerto 5 in F, Handel; Prelude and Fugue in A minor, Bach; Modal Trumpet, Karam; Dessiens Eternels and Apparation de l'Eglise Eternelle, Messiaen; Ave Maris Stella, Dupré; Carillon de Westminster, Vierne.

Richard Grant, Boston, Mass. — City Hall Auditorium, Portland, Maine, Feb. 7: O Filii et Filiae, Farnam; Festive Flutes, Titcomb; Forgotten Dreams and Sandpaper Ballet, Anderson; Pavane and Rhumba, Elmore; Concerto 2 in B flat, Handel; Prelude and Fugue in B minor, Bach; Adeste Fideles, Dupré. All Saints' Church, Brookline, Mass., Boston University graduate recital, Feb. 26: Handel and Bach as above plus: Trio Sonata 14, Bach; Pastorale, Roger-Ducasse; Suite opus 5, Duruflé.

Paul Manz, Minneapolis, Minn. — Weller auditorium, Concordia College, St. Paul for the Concordia AGO Student Group, Feb. 23: Alma Redemptoris Mater, Dufay; Herr Gott lass dich erbarmen, Isaac; Adagio and Andante, Concerto 1, Handel; Allegro, Concerto in A and Toccata in F, Bach; Finale in B flat, Franck; Four Organ Improvisations, opus 5, Manz; In Memoriam, Peeters; Toccata, Monnikendam; Chant de Paix, Langlais; Lied to the Sun, Peeters.

Lucy Ann McCluer, Due West, S.C. — Erskine College faculty recital, Feb. 2: Prelude, Fugue and Chaconne, Buxtehude; Basse et Dessus de Trompette, Clérambault; Benedictus—Elevation and Fugue on the Kyrie, Couperin; Abide with Us and Prelude and Fugue in A minor, Bach; Sonatina 7, Raynor Brown; Passacaglia, John Brawley; Scherzetto, Vierne; Rosh Hashonah, Berlinki; Requiesscat in Pace, James; Ton-Y-Botel, Purvis.

David Dahl, Seattle, Wash. — University of Washington graduate recital, Trinity Methodist Church, Feb. 18: Come, Holy Ghost, Creator Blest, Walther; Ecce panis Angelorum, Ahrens; Trio Sonata 4 in E minor, Bach; Prelude, Tiento and Acclamations, Langlais; Chorale in B minor, Franck; Two Dances of the Mystic Lamb, Alain; Prelude and Fugue in G minor, Buxtehude; Come, Holy Ghost, Creator Blest, Scheidt.

Paul Langston, Deland, Fla. — Stetson University faculty recital, Elizabeth hall, March 23: Concerto 4 in C major, Now Come, Saviour of the Nations and Passacaglia and Fugue in C minor, Bach; What God Ordains Is Always Good, Walther; Flute Tune, Arne; Chorale in A minor, Franck; The Celestial Banquet, Messiaen; Wondrous Love, Barber.

Bonnie Vojtek, Pittsburgh, Pa. — Carnegie Hall, Feb. 25: O Whither Shall I Flee, My Soul Doth Magnify the Lord, Abide with Us, Dear Lord Jesus Christ and Prelude and Fugue in A minor, Bach; Canon in B minor, Schumann; Fantaisie in A, Franck; Toccata, Duruflé. George Linkous, baritone, assisted.

Franklin S. Miller, Howe, Ind. — All Saints' chapel, Howe Military School, Feb. 11: Fugue on the Kyrie, Couperin; Pastorale, Milhaud; Prelude and Fugue in E flat, Bach; Sonatina, Sowerby; The Musical Clocks, Haydn; Blessed Are Ye, Ye Faithful Ones and O World, I Now Must Leave Thee, Brahms; Prelude on B-A-C-H, Liszt.

Dean Robinson, Gary, Ind. — Centennial Evangelical United Brethren Church, Jan. 21: Psalm 19, Marcello; We Now Implore God the Holy Ghost, Buxtehude; Toccata in E minor; Pachelbel; Variations on Bradbury, Thompson; A Lesson, Selby; Prelude and Fugue in G minor, Bach.

George Markey, MusD, FAGO, New York City — Madison Avenue Presbyterian Church, April 4: Trumpet Voluntary, Purcell; Noël, Daquin; Rondo for Flute Stop, Rinck; Lord God to Thee We All Give Praise, Walther; Fantasy, Mozart; Rising of the Sun, Jacob; Dialogue for Mixtures, Langlais. April 11: Concerto in A minor, Vivaldi-Bach; O Man Bewail Thy Grievous Fall, Bach; Prelude and Fugue on B-A-C-H, Liszt; Cantabile, Vierne; Tumult in the Praetorium, Maleingreau; Song of Peace, Langlais; Allegro, Symphony 6, Widor.

Betty Beck Robertson, Keokuk, Iowa — First Baptist Church, Feb. 4, dedication of new Baldwin; Hymn of Glory, Yon; Allegro Vivace, Sammartini; O Hail This Brightest of Days, Bach; Allegro, Concerto 13 in F, Handel; Chorale in A minor, Franck; Abide with Us and Lord Jesus Walking on the Sea, Weinberger; Gethsemane, Malling; Easter Morning on Mt. Rubidoux, Gaul; Trumpet Tune, Purcell; The Bells of Aberdovey, Stewart; Brother James, Wright; Andante in G, Batiste; St. Anne and Take the Name of Jesus, Thompson; Hymn Variations, arr. Robertson; Thou Art the Rock, Mulet; Benedictus, Reger. George A. Robertson, vocalist, assisted.

Richard Proudman, ARCM, LRAM, Victoria, B.C. — Cathedral of St. John the Evangelist, Spokane, Wash., Feb. 25: Magnificat Fugue, Pachelbel; Nun komm', der Heiden Heiland and Fugue in E flat (St. Anne), Bach; Movement 1, Concerto 3 for Two Organs in G major, Soler; Toccata for the Flutes, Stanley; Choral Song, Wesley; Fanfare, Jackson; Chant de Mai, Jongen; Humoresque, Yon; Psalm-Prelude in E flat, Howells; Prelude, Vierne; Introduction and Passacaglia, Alcock.

Charles W. Ore, River Forest, Ill. — Trinity Lutheran Church, Lincoln, Neb., Feb. 4: Toccata in G, Sweelinck; Offertorio, Zipoli; Battalia Imperial, Cabanille; Ciacona in D minor, Pachelbel, Concerto in F major, opus 4, Handel; Fantasie and Fugue in G minor, Bach; Dear Christians, One and All Rejoice, Walcha; Prelude for Organ, I Will Sing My Maker's Praises and All Praise to God, Who Reigns Above, Hillert; Pageant, Sowerby.

Bruce R. Eicher, Baltimore, Md. — Grace Methodist Church for the Chesapeake AGO Chapter, Feb. 12: Noël, Grand Jeu et Duo, Daquin; From God I Ne'er Will Turn Me, Buxtehude; Allegro vivace and Minuet, Concerto 3 in G major, Soler; Lord Jesus Christ, Be Present Now and Prelude and Fugue in A minor, Bach; Cantabile, Franck; Scherzo, Symphony 4, Widor; Cortège et Litanie, Dupré; Very Slowly, Sonatina, Sowerby; Toccata, Mulet.

David S. Harris, Akron, Ohio — Church of Our Saviour, dedication of new Schantz organ, Feb. 25: Adagio Cantabile, Tartini; Voluntary in G minor, Stanley; Sleepers, awake and Praise to the Lord, Bach; Concerto 2 in A minor, Vivaldi; Deo Gracias and Martyrdom, Willan; On Christmas Night and In dulci jubilo, Milford; Song of Peace, Langlais; Toccata, Suite Gothique, Böllmann.

Henry Hokans, Northboro, Mass. — Kenmore, N.Y. Methodist Church, Feb. 18: Toccata and Fugue in D minor and In dulci jubilo, three settings, Bach; Grand Jeu, DuMage; Tiento por B cuadrado, Cabanilles; Allegro, Symphony 6, Widor; Cortège and Litanie, Dupré; Scherzo, Symphony 2, Vierne; Prelude and Fugue on B-A-C-H, Liszt.

John E. Williams, Laurinburg, N.C. — Laurinburg Presbyterian Church, Feb. 18: Trumpet Voluntary, Clarke; The Fifers, Dandrieu; Prelude and Fugue in C minor, Bach; Sonata 6, Mendelssohn; Greensleeves, Purvis; The Primitive Organ, Yon; Toccata, Symphony 5, Widor; Pastorale and Carillon de Westminster, Vierne.

Earl Ness, Philadelphia, Pa. — First Baptist Church, Jan. 21: Prelude and Fugue in B minor, Bach; Sonata 1 and Musical Clocks Suite, Haydn; Chorale in A minor, Franck; Prelude and Fugue on B-A-C-H, Liszt; Te Deum, Langlais; Partita for Organ, Violin and Viola, Piston. Strings and vocalist assisted.

Ernest Bedell, Winter Park, Fla. — Winter Park Presbyterian Church, Feb. 18: Finale, Fireworks Suite and Suite for a Musical Clock, Handel; Chaconne in D minor, Buxtehude; Trio Sonata 3 in D minor, Bach; Born at Bethlehem, Walcha; Fantaisie in A, Franck. Elizabeth Rice, alto, assisted.

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sometimes very deliberately slowed each note of a tremolo. You see that here also it is difficult to follow a rule, and we again face the dilemma of making a choice.

Another problem pertaining to the trills is their duration. Marcel Dupré gives four different ways on how to stop a trill. Ralph Kirkpatrick speaks of five different kinds of trill which have no relation whatsoever to the distinctions made by Marcel Dupré. Putnam Aldrich fills pages and pages on this problem. It is impossible to enumerate here all the different views on the duration of a trill. We can arrive at some general conclusions, however.

The shortest trills stop on their starting note after only four notes have been played very rapidly, like an accent. These trills are then called *Prall trill*. A trill should be stopped on the dot if the main note is dotted. Then a trill can stop at the half value of the note, as in the Invention in E minor, but in slower tempos or on longer notes the tremolo of the trill occupies three quarters of the duration of the main note. Other trills can be played until the end of the note, as in the Prelude in G minor. In each case the performer must analyze the situation, not being bound by any preconceived rule, but feeling himself free in choosing how to dispose of this question. However, he must know always what he is doing with this and all trills. The same must apply to the problem of whether or not a trill should have a termination or after-beat. The trills on short notes are played without the after-beat, but the trills on longer notes are more likely to get a termination. I believe that by now we have touched upon all the essential problems pertaining to the execution of Bach's trills.

Returning now to Bach's table of ornaments, we find that the second

sign is called a *mordent* (Bach wrote it in French, a *mordant*).



It is a sign of the trill with two oscillations crossed by a line. Bach's execution of it looks like this:



This again affirms the beginning of the grace notes on the beat and a rapid playing of them. The middle lower note of a mordent is usually a diatonic one, if it is not on the place of the leading tone. We find in Bach's music multiple cases of this ornament being written out by the composer in full, like this:



and we find it in the second Fugue in C minor; in the C sharp major Fugue, twice in the A minor Fugue and also frequently in the Fugue of the Toccata in C major for organ, or in the Chromatic Fugue. The abundance of these and other ornaments written out in full by Bach brought angry criticism from one of his contemporaries, John Adam Scheibe, who reproached Bach because by writing them out he deprived the performers of his music of the pleasure of improvising them and enjoying them.

In many cases the filled-out ornament seems to be related to the mordent and could be conceived as a reverted, or inverted, mordent which sounds like this:



We find it in the E major Invention, and in the A minor Fugue, in the 15th Goldberg variation. The inverted mordent filled out in full is often the result of the inversion of the subject of the fugue. This principle of playing all intervals in opposing direction can be certainly applied to the trills, as well. I have heard several harpsichordists start a trill on the main note in case of an inverted subject of the fugue. A very unexpected description of the mordent is to be found in Marcel Dupré's edition of organ works of Bach. He calls a mordent as we understand it by the name *Pince*, and what we call an inverted mordent is for him a real mordent.

The next ornament of the table is called by Bach a *Trill with Mordent*. It is of rather complicated design — written like this:



and must be played like this:



As is the case with all the other ornaments, this ornament does not present any difficulty for its deciphering with the purity of line conservation when it does not come into conflict of important intervals in a melody.

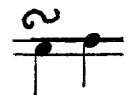
The next five ornaments of the table are concerned with the *turns*, which Bach calls here *cadences*. If the sign looks like this:



it must be played again rapidly, starting with the upper auxiliary note and on the beat, like this:



Kirkpatrick quotes C.P.E. Bach, who distinguishes the turn from the ending of a trill with a termination, because in a turn the first notes are played faster than the last, making a slight pause on the last note while the last notes of the trill with termination run smoothly into the next note. But his rule cannot be confirmed in case of a turn in a very fast tempo where all four notes of the turn must be played evenly. Bach often wrote this ornament in full, as for instance in the Fugue in G major or in the Fugue in E minor of the second volume. There are a few cases when Bach wrote a turn *not* with four notes as he showed it in his table, but with five notes starting with the main note — the 13th Goldberg variation is filled with such form of a turn. In his table Bach wrote a turn only *over* the note, ignoring the turns *between* two notes, although these last ornaments are frequently encountered in his music. If the notes on each side of a turn are even, the turn is played on the half of the first note, and evenly this time:

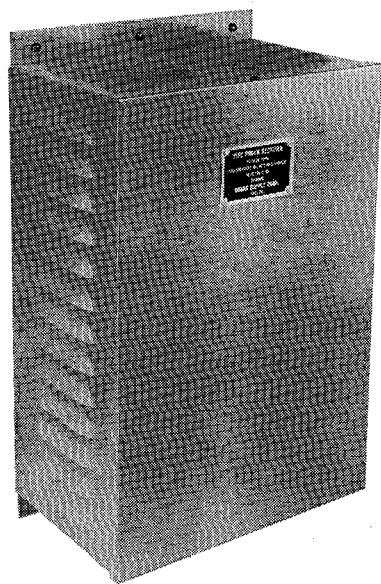


being played



If the first note is dotted, the turn must be played like this:

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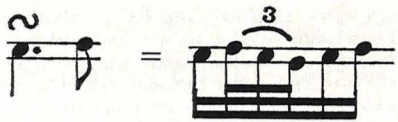
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The next four ornaments connected with a turn are all very self evident and do not present any problems when encountered in his music. First of these is a *double turn from below*, written:



to be played like this:



The second is a *double turn from above*:



to be played like this:



The next is a *double turn from below with mordent*:



to be played like this:



The last one is a *double turn from above with mordent*:



to be played like this:



with a greater number of notes than all the preceding ornaments.

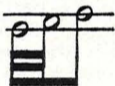
It is strange that Bach completely omitted from his table the ornament of a *slide* — which is written like this:



or like this:



to be played like a slurred third from below:



although it is often to be found in his music.

Neither does the table of Bach contain the rare ornament called an *Accacciatura*, which consists of a diagonal line between the notes of a chord, and which suggests that all diatonic notes between these notes must be also played, in an arpeggio. Here, as in all the other ornaments, the first note of the ornament must fall on the beat of the music.

The last five ornaments of Bach's table are concerned with the *appoggiaturas* which he calls, in French *accents*. Instead of the signs of an arc or a bow which we see in his table, Bach normally wrote in his music real notes in small print for his appoggiaturas, and in this usual form the appoggiatura is the only ornament where the first note is clearly indicated by the composer and is not subject to change as in the trills or turns. Here, I ask you, would it not be more natural for Bach to put the appoggiatura at the head of his table than to relegate it to last place? This ornament is the protagonist of all the other grace notes. After all, what is a trill but a rapid succession of appoggiaturas from above on the same note, and what is a turn other than a combination of two appoggiaturas, one above and another from below? Being curious about the preponderance of appoggiaturas over all the other ornaments in Bach's music, I counted all the ornaments in the three most ornamented works by Bach. In the Sarabande of the 5th Partita in G major there are 23 appoggiaturas against five other ornaments. In the aria of the Goldberg Variations the corresponding numbers are 28 against 19, and in the Sinfonia in E flat major (which is a three part Invention), against 49 different ornaments there are 62 appoggiaturas. Yet Bach chose to put them at the end of his table, and he did not present all possible applications of this ornament, limiting his advice only to four isolated cases. So, we shall also be

obliged to look for the other sources in discussing appoggiaturas.

In Bach's table, the first case of an appoggiatura is called an *ascending appoggiatura* written like this:



to be played like two even eighth notes:



The second case is called a *falling appoggiatura* written like this:



and played like this:



The next example is called an *ascending appoggiatura with mordent*:



to be played like this:



There is no corresponding ornament of a falling appoggiatura with mordent, nor the ornament of an ascending appoggiatura with trill, but only the last example as *falling appoggiatura with trill* which can be written in two different ways:

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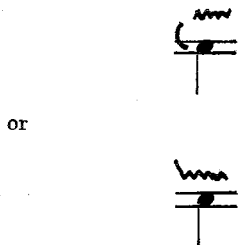
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and to be played like this:



It is interesting to note that these last two ornaments are misprinted in Albert Schweitzer's book on Bach, and the last ornament is also misprinted in the famous edition of Bach Gesellschaft, where it is presented as a double turn from above instead of an appoggiatura with trill.

The very last sign of the table is used by Marcel Dupré as an indication of a so-called *prepared trill*. Marcel Dupré speaks of two more appoggiaturas. One is called by him a *Coule*, written:



to be played:



Another one called by him a *short appoggiatura*, which is the result of a sign of the trill on the note tied to the preceding note of the same height, written:



is to be played:



Another rule speaks of an appoggiatura before the main note which is tied to another note of the same height, like this:



In this case the appoggiatura takes the place of the main note and thus must be played like this:



This rule applies especially well to works in a rhythm of six-eight, such as the Gigue, French Overture. Bach distinguishes two kinds of appoggiaturas: the *long* ones, which are of different and variable lengths, and *short* ones, which are played always rapidly. The general rule is that the long appoggiatura takes from the main note a half of its value, and in the case of a dotted note, two-thirds of its value.

Here, as in the trills, a literal application of all these rules is not always possible as this would create unparadonable parallel quints or octaves on several occasions. Erwin Bodky has 20 examples of appoggiaturas which must be resolved against the rules. In executing the appoggiaturas an added difficulty is encountered because of the very negligent way in which they were written, being stated for example, in a value of 16ths when they should be played as eighths, and in general without due regard for their final solution. In his edition of the Goldberg Variations, Ralph Kirkpatrick has to ex-

plain all innumerable deviations of his solutions from the well established laws. Let us look into it for a short while. In the 2nd bar of the Aria there are two appoggiaturas both written in the form of the 16th notes, but put, one before a main eighth note, and another before a main half-note. The first of these appoggiaturas was resolved according to the rules into a note holding the half value of the main note, but the second was resolved into only an eighth note instead of a fourth (quarter). I counted 12 cases of unorthodox solution of appoggiaturas in this Aria alone, done by such a musician as one who is keenly aware of all the rules of the ornamentation in the music of Bach.

These, then, are the main outlines of all the different ornaments in Bach's music. They are all subject to a number of rules, but we have established clearly that the application of these rules is not always possible, and the deviations from them are a frequent occasion. This sinning against the laws, however, must not be the result of negligence or ignorance, but rather the consequence of an analytical approach to each of these ornaments, which must be estimated by the performer from all possible angles.

The lack of tempo indications in Bach's music can lead a student into a labyrinth of conflicting opinions. For example, in speaking of the general descriptions of the Fugue in E minor, we find that 1) Klindworth wants it to be played in *molto agitato* 2) H. Riemann says *contemplativo*, 3) Tovey, *leggiero*, 4) Busoni, *dense*, 5) Dr. Bischoff *capriccioso*, and 6) Tausig, *con fuoco*. Was not Bach only too right when he wrote out in full many ornaments, and when he omitted many of them also as he showed the way to composers — not to rely upon the interpreter, but rather to command him.

What is left by Bach regarding all the ornaments in his music must be considered with the utmost attention and respect, and must be studied by the musician who is, we hope, perform-

ing this music with the absolute knowledge of the habits and rules of his epoch, at the same time striving not to obscure, by too scholarly a treatment, music filled with sentiment and emotion emanating *through* the formal attire of a contrapuntal construction.

And, if we as musicians of the 20th century try to reproduce the music of the 18th century with utmost fidelity to the traditions of that era, we shall be obliged to use methods strange to our era. We could not, for instance, play four notes of the same value *evenly*, but according to their different values in a style called *rubato*. We could transform the notes after dots from a 16th note as is mostly written by Bach, into a 32nd one, and we should raise our hand from the keyboard after each dot. Would such a performance, in trying to be faithful to Bach's era, distant from us, re-create that atmosphere? Or, would such a performer face the reproach of having mannerisms and exaggerations in his interpretation? The musicians of the 20th century are spoiled by the detailed description of all the desires of the composer in his music. We strive to be perfect in rendering in our interpretations observation of the smallest whim of the composer. Is it not dramatic that we must be so insecure while playing the music of the greatest of ALL of them!"

#### CALIFORNIAN OBSERVES 30TH ANNIVERSARY AT POST

Viola Gustavson, long-time member of the San Jose AGO Chapter, celebrated her 30th anniversary as organist and choirmaster in St. Luke's Church, Los Gatos, Cal. Present and former members of the choir observed the occasion with a gift. Mrs. Gustavson continues at her post.

RAYMOND LINDSTROM directed choir and instrumental ensemble Feb. 25 in Bach's cantata, *God's Time Is the Best*, at Grace Lutheran Church, Hartford, Conn.

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The Reuter Organ Company, Lawrence, Kansas, will install a three-manual 47-rank organ in the Pendleton Street Baptist Church, Greenville, S.C., in January, 1963. The instrument will be centrally located over and to the sides of the baptistry, with the great and a portion of the pedal in an unenclosed position behind a group of speaking pipes artistically arranged. The expressive swell and positiv divisions, along with the rest of the pedal will be in chambers on either side of the chancel area, with each division being individually expressive. The Deagan chimes are to be installed antiphonally, playing from the wall to the rear of the balcony. Another feature is to be a movable console along with a movable choir railing so that the seating in the choirloft may be increased for special occasions.

The design of the instrument is based on the work of Franklin Mitchell, tonal director for Reuter, in consultation with George Hamrick, district representative of Reuter, David Gibon, organist of the church; together with H. E. Tibbs, Howard College, Birmingham, Ala., consultant, the final stop-list containing 2,671 pipes and 55 stops.

Following the installation of this organ, a week-long festival of music will be heard under the able direction of William E. Jarvis, the minister of music, who will utilize the several choirs of the church, the glee club of Furman University, and guest artists.

The new edifice of the church is to be of Georgian Colonial architecture, seating 1,400, and designed by W. E. Freeman, Jr., A.I.A.

The stoplist of the instrument is as follows:

**GREAT**  
Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Chimes 21 tubes

**SWELL**  
Rohrbordun 16 ft. 12 pipes  
Geigenprincipal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Viole-de-Gambe 8 ft. 61 pipes  
Voix Celeste 8 ft. 64 pipes  
Octavegeigen 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Fagot 8 ft. 12 pipes  
Hautbois 4 ft. 61 pipes  
Tremulant

**POSITIV**  
Gedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Chimney Flute 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Scharf 3 ranks 183 pipes  
Basset 8 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Tremulant

**PEDAL**  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft. 32 notes  
Rohrbordun 16 ft. 32 notes  
Subquinte 10 1/2 ft. 32 notes  
Octave 8 ft. 32 pipes  
Bordun 8 ft. 12 pipes  
Quintaton 8 ft. 32 notes  
Rohrflöte 8 ft. 32 notes  
Quinte 5 1/2 ft. 32 notes  
Super Octave 4 ft. 12 pipes  
Bordun 4 ft. 12 pipes  
Hohlflöte 2 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 32 pipes  
Fagot 16 ft. 32 notes  
Bombarde 8 ft. 12 pipes  
Fagot 8 ft. 32 notes  
Bombarde 4 ft. 12 pipes  
Chimes

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The organ is to be located in two shallow chambers on each side of the chancel. Pipes of the great and pedal will be visible in the arches and the swell and choir divisions will be screened in two other openings. The lofty building has ample reverberative time for the best results in the performance of choral and organ music.

C. B. Williams was chairman of the committee for the purchase of the organ and negotiations for the Schantz company were by Alfred E. Lunsford. Installation is planned for the summer of 1963.

The stoplist:

**GREAT**  
Prinzipal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octav 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Super Octav 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Chimes 21 bells

**SWELL**  
Rohrflöte 8 ft. 61 pipes  
Salizional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Spitzprinzipal 4 ft. 61 pipes  
Octavin 2 ft.  
Plein Jeu 3 ranks 183 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Rohrschalmey 4 ft. 61 pipes  
Tremulant

**CHOIR**  
Gedackt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Prinzipal 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Tremulant

**PEDAL**  
Prinzipal 16 ft. 32 pipes  
Bordun 16 ft. 12 pipes  
Rohrflöte 16 ft. 12 pipes  
Octave 8 ft. 12 pipes  
Bordun 8 ft.  
Rohrflöte 8 ft.  
Super Octave 4 ft. 12 pipes  
Flöte 4 ft.  
Double Trompette 16 ft. 32 pipes  
Trompette 8 ft. 12 pipes

GEORGE LITTLE directed the choir and chamber orchestra of the Erskine and American United Church, Montreal, March 4 in Bach's Cantata 146, We Must through Tribulation; the series ends April 22 with Cantata 66, Rejoice Your Hearts.

AN EVENING of music Feb. 25 at St. Mark's Church in-the-Bouwerie, New York City, featured Filii mi Absolon, Schütz, Bach Solo Cantata 82 and a Handel Oboe Concerto. George Powers, SMD, FAGO was at the organ.

DAVID STANLEY YORK, Westminster Choir College faculty, has been appointed editor of the Westminster Choir College library, an anthem series published by Theodore Presser.

DORDT COLLEGE choir, Sioux Center, Iowa will tour April 4-12 visiting Pella, Iowa, Cicero, Ill., Sheboygan, Cedar Grove and Waupun, Wis., Fulton, Ill., Wellsburg, Iowa and Edgerton, Minn.

MARGARET HILLIS will handle the choral program at Kansas State University's All State Music Camp June 10-17 for high school students.

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# Revised AGO Report On Standardization of the Console

Approved by the Council of the Guild  
Dec. 11, 1961

## PEDAL CLAVIER

Compass: 32-note, CCC to G.  
Radiation: 8 ft. 6 in. radius. Maximum permissible, 9 ft. 6 in., minimum 8 ft. 6 in.  
Concavity: 8 ft. 6 in. radius. Maximum 8 ft. 6 in., minimum 7 ft. 6 in.  
Length between heelboard and toe-board: 27 in.  
Length of playing surface of sharps: 6½ in.  
Height of sharps above naturals: 1 in. at player's end, ½ in. higher at the other.  
Width of playing-surface of natural keys: 7/8 in.-15/16 in.  
Radius of curve of sharps: Fronts, 8 ft. 6 in., back, 9 ft.  
Distance, center to center, of adjacent natural keys at front end of sharps: 2½ in. This makes the octave 17½ in. Most important of all the measurements, that this distance be maintained.  
Depth of touch: ½ in. at front line of sharps.  
Weight of touch: 2½ to 3 pounds at front line of sharps.  
Firing point of action: Midway between top and bottom of travel of the pedal keys.  
Couplers: Manuals to pedals — 8 ft. and 4 ft. from each manual to pedal (except only 8 ft. on great).  
Reversible pistons operating either pedal or manual couplers should add 8 ft. couplers but remove both 8 ft. and 4 ft. couplers. Great to Pedal Reversible duplicated by toe stud at right of crescendo shoe.

## PEDAL TO MANUAL

Left to right location: Centralized under the manuals.  
Front to back: Pedal DD-sharp's front end 8½ in. to 10 in. back of plumbline dropped from edge of white keys of lowest manual of two-manual or three-manual console; 11 in. on a four-manual.  
Vertical: 29½ in. between playing surface of natural keys of lowest manual and middle natural key of pedal.

## PEDAL ACCESSORIES

Knee-panel and toe-board carrying the pedal accessories to follow the 9 ft. radius curve of the distant end of the sharp keys.  
Crescendo shoes: Heel end of playing surface of shoe to overhang sharp keys by 1¼ in. maximum forward position, or be placed ¾ in. maximum distance back of them — these dimensions are for the shoes in closed position. Swell shoe to be located directly in front of the E-F gap.  
Choir shoe to left of swell.  
Solo shoe to right of swell.  
Register-crescendo shoe invariably to the right of all others, and slightly raised.  
Great shoe in small two-manual organs, where great is enclosed, to replace choir shoe at left of swell shoe.  
Bench: Normal height above middle E of pedal clavier, 20½ in., adjustable up or down from this height by as much as 2 in. in either direction by means of acme thread screw and ball crank. Some organists have requested that pedal board be capable of being raised or lowered by a crank, with relation to the manual keys. Unless an extremely short or long legged organist, the majority of organists will be comfortable by adjusting height of bench and its distance from the sharp keys (front or back).

## MANUALS

Compass: CC to c<sup>4</sup>, 61 notes. But 16 ft., 8 ft. and 4 ft. registers of divisions having 4 ft. couplers on themselves shall extend an additional octave upward, with the exception of the

great organ in large instruments. A compromise of 68 notes compass for those divisions with octave couplers will satisfy the majority of players, and it is suggested as being satisfactory in most instances, except in small organs, where 73 notes are recommended. 56-note compass CC-G<sup>3</sup> has been used by some builders who specialize in building the so-called "baroque" type of organ. 90% of those questioned preferred the 61-note compass for normal organs. Overhang of keys: 4¼ in.-2½ in. — surface to surface. Majority of those questioned prefer manuals (other than great) to slope gently toward great key board. About 40% prefer manuals to be level, with no slope. Either treatment has its advocates and either treatment is recommended. Depth of touch: 5/16 in. to ¾ in. scant. Firing point of action, midway between top and bottom of travel of the keys.

Weight of touch: 3¼ to 3 ¾ in. ounces, with tracker feeling recommended.

## Manual Couplers:

16 ft. — 8 ft. — 4 ft. solo to solo  
16 ft. — 8 ft. — 4 ft. swell to swell  
16 ft. — 8 ft. — 4 ft. choir to choir  
16 ft. — 8 ft. — 4 ft. swell to great  
16 ft. — 8 ft. — 4 ft. choir to great  
16 ft. — 8 ft. — 4 ft. swell to choir  
16 ft. — 8 ft. — 4 ft. solo to great  
8 ft. solo to choir  
8 ft. great to choir  
8 ft. positive to great  
8 ft. great to positive  
8 ft. great unison off

No 16 ft. or 4 ft. couplers on great or positive, except on small two-manuals. Recommended that at least two pistons be available controlling couplers alone on all large organs, with many couplers. 90% of those questioned wish couplers as above on all organs. The more complete the range of pitches available, the less need for octave couplers, except for special effects with intra-manual couplers. Conversely, small organs need all the couplers, as do incomplete (tonally) three-manual organs.

## Devices recommended:

Majority prefer no "all swells to swell", as it promotes inartistic use of swell shoes.

Crescendo pedal to have series of at least four lights to indicate 1) that it is on, 2) its approximate position. Percussion and tremolo cutouts when crescendo pedal is about 1/3 way open.

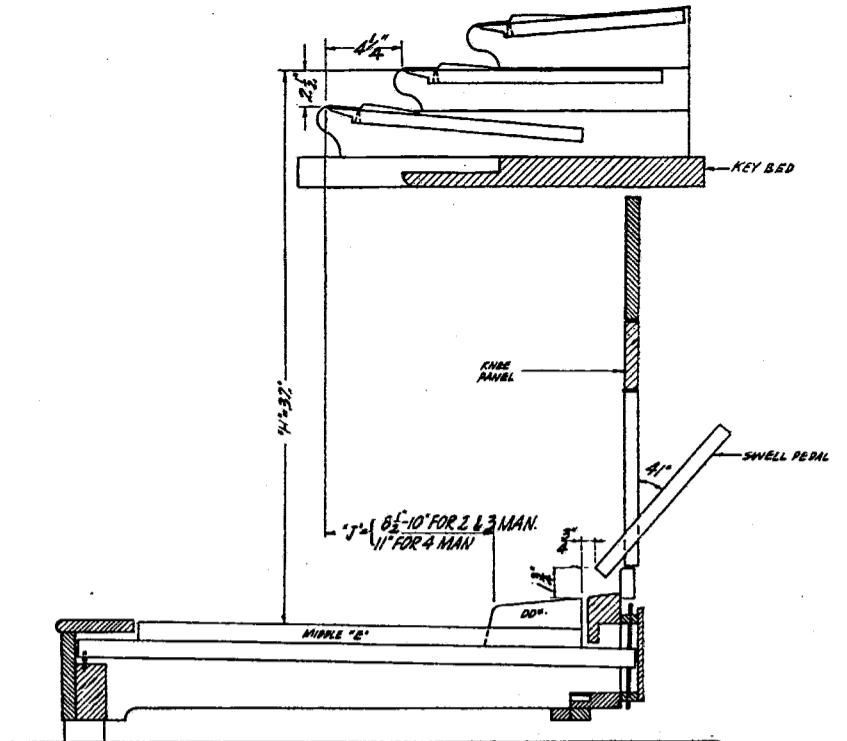
## Pedal combons to manual: Method 1.

On or offs by which the organist may have the manual combons operate also the pedal combons of like number. Method 2. Better than the above is the Austin system of an additional pedal trace in connection with each manual piston trace, permitting any or all pedal stops to be operated by any manual piston. An on-or-off stopkey, makes what is set on the pedal trace come on with what is set on the manual piston, or not, according to the way the pedal to manual stopkey is set (either on or off). In this way, any pedal combination can be set on any manual piston, with no limitation of having only pedal piston 1 tied to each manual piston 1, when on or offs only are provided. Method 3. Another way than the use of "on or offs" is to use second touch manual pistons, with heavy spring for second touch. Second touch operates corresponding pedal piston 1 with manual piston 1.

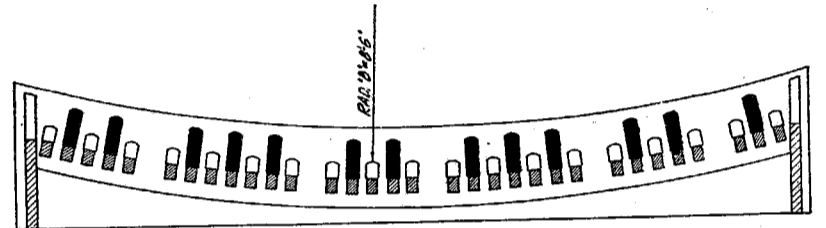
## ORDER OF STOPS

The order within each division is that already established: 16 ft. flues, 8 ft. flues, 4 ft. flues, 2 ft. flues, mixtures, 16 ft. reeds, 8 ft. reeds, 4 ft. reeds. Stops not mentioned in the above take their normal position according to reed divisions. Loudest to softest is to pitch in the respective flue and the order within pitch groups. (Left to right).

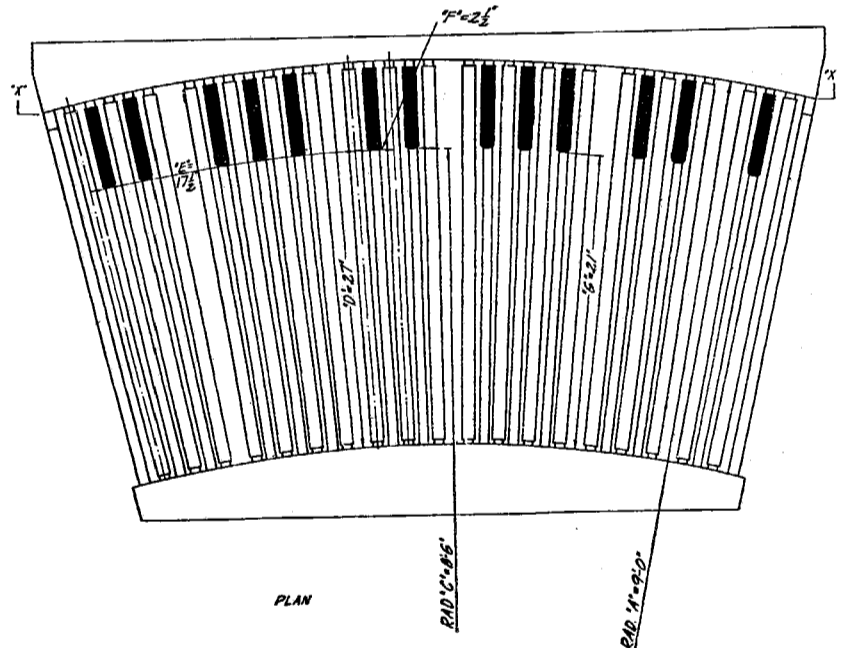
Stop-tongue consoles, two rows over top manual; top row, left to right; swell, choir, solo or echo, with couplers of each division following the stops. Lower row: pedal, great, positiv.



A. G. O. Measurements for Console.



SECTION AT "X-X"



Measurements of Standard A. G. O. Pedal Board.

Stop-knob consoles: Left jamb: pedal and swell; right: solo, great, choir, positiv. Order within the division as given, from bottom to top. Tremulants at top. One-section couplers above each division of stops.

Order of couplers above top manual on stop-knob consoles: Left to right.

Pedal couplers: great, swell, choir-positiv, solo.

Manual couplers: swell to great, choir-positiv to great, solo to great, swell to choir, solo to choir, great to choir.

Combinations:

It is suggested that where there are 8 or more manual pistons for each manual, that they start under middle C of each manual, and be spaced 1½ in. apart. General pistons, divided under swell and great manuals, to the left of manual pistons, with space enough between the two groups for great to pedal, swell to pedal and swell to great reversibles. The 1½ in. spacing will permit of this. General

pistons to be duplicated by toe studs on the left of crescendo shoes. Pedal pistons by toe studs only on the right of crescendo shoes.

Capture system recommended for organs of 30 stops or more.

Mechanical trace and cam (Austin system) or recorder board for smaller organs will be satisfactory.

Guild Committee on the Standardization of the Console

GEORGE A. MARKEY  
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WILLIAM H. BARNES,  
CHAIRMAN

NADIA BOULANGER received Yale University's Howland Memorial prize at ceremonies Feb. 23 "in recognition of distinguished achievement."

SEARLE WRIGHT directed the choir of St. Paul's chapel, Columbia University March 11 in a program of works by Beach, Bingham, Thompson and Crandell.



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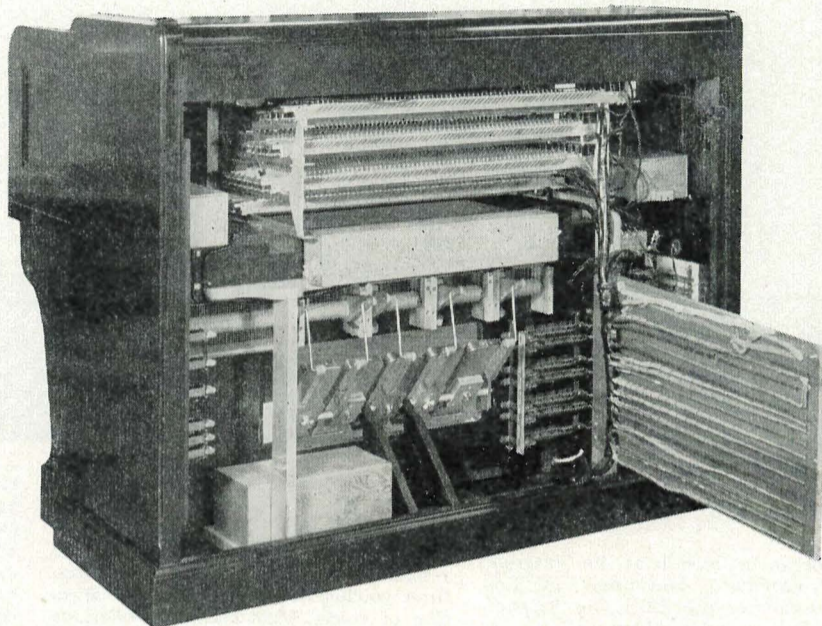
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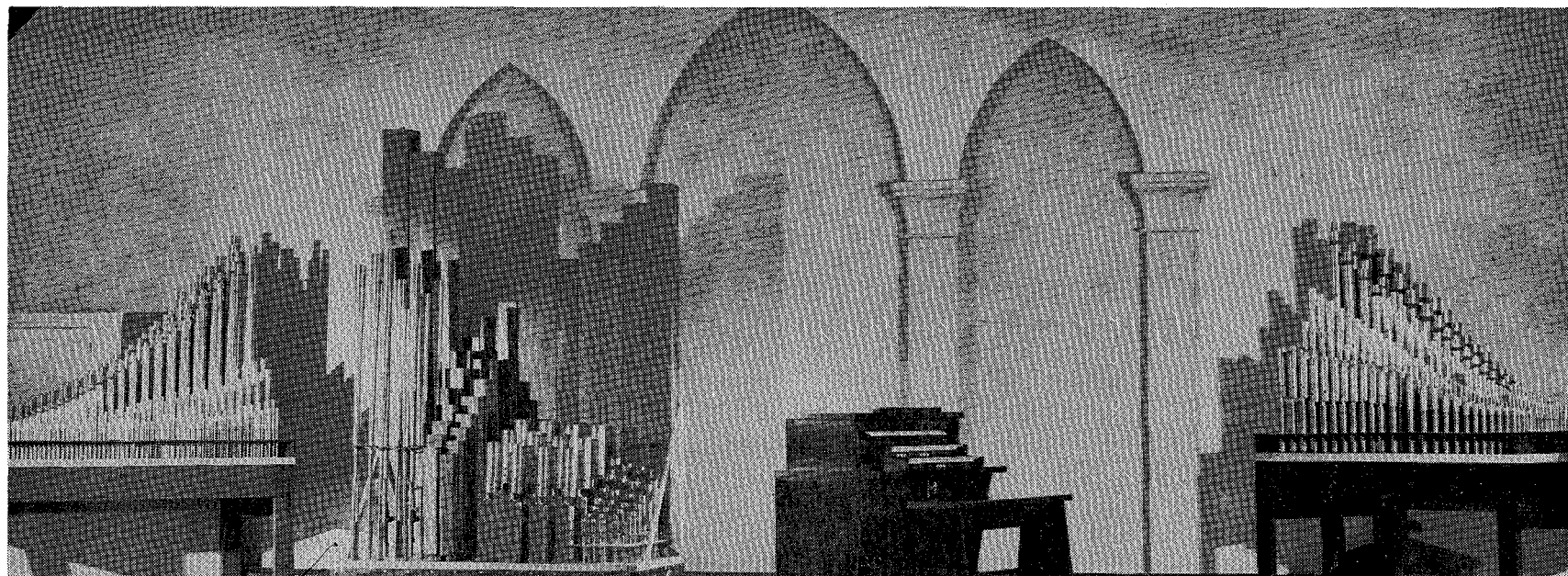
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# A Choir Can Build an Organ!



Based on a report written at the request of THE DIAPASON by Eugene Clay

An organ to be seen at the "international national" convention in Los Angeles County July 2-6 is the "classic" instrument in John Alden hall on an upper floor of Pasadena's First Congregational Church.

This organ has several points of interest. One of them is certainly that one of its builders is a woman, Dr. Orpha Ochse, organist and choir director of the church, and that choir members joined in the actual installation.

Dr. Ochse says that the organ came into being because of the persuasiveness and inspiration of the late Dr. Hunter Mead. The help he provided in the planning and ordering of pipework from Käs and Gieske in Germany were a vital part in the creation of this instrument.

Tom Perkins of Pasadena and Dr. Ochse, with the help of choir members, built chests and wired relays and

switches with direction from Raymond Durant. It would be difficult to determine whether the attractive tonal quality of the tutti is due to the resonant room, exceptional low pressures voicing of the pipes or the selection of voices. Most classic installations on the coast are in dry modern rooms instead of a live hall such as John Alden.

The organ is complete as it stands on the elevated platform of the large square hall. The 1/2 hp Swiss blower and primary reservoir are on the right as you face the instrument, behind the great with the blower partially enclosed in a padded box. This reservoir is weighted to provide 2 3/4-inch wind for the great and pedal chests and it supplies wind across the platform to the 2 1/4-inch reservoir supplying the positiv.

Dr. Ochse described the fun she and her friends had in building the chests and supports for the pedal bourdon. The professional appearance of their hand-rubbed cherry-stained surfaces and

white two-inch thick toeboards make it hard to believe it to be the work of amateurs.

An unfinished, functionally designed console was procured from the Klann catalog, while Reisner supplied little direct and larger semi-pneumatic action units. The console and bench were then finished to the same loving, hand-rubbed glow as the chest faces.

The specification:

#### GREAT

Gedeckt 8 ft.  
Quintadena 8 ft.  
Principal 4 ft.  
Quintadena 4 ft.  
Block Flute 2 ft.  
Mixture 2 ranks  
Rankett 16 ft.

#### POSITIV

Gedeckt 8 ft.  
Quintadena 8 ft.  
Block Flute 4 ft.  
Nazard 2 1/2 ft.  
Principal 2 ft.  
Gedeckt 2 ft.  
Tierce 1 1/2 ft.  
Larigot 1 1/2 ft.

Block Flute 1 ft.  
Scharf 2 ranks  
Trumpet 8 ft.

#### PEDAL

Bourdon 16 ft.  
Bourdon 8 ft.  
Quintadena 8 ft.  
Principal 4 ft.  
Bourdon 4 ft.  
Quintadena 4 ft.  
Block Flute 2 ft.  
Mixture 2 ranks  
Rankett 32 ft.  
Rankett 16 ft.  
Trumpet 8 ft.  
Trumpet 4 ft.

#### SUMMARY OF PIPES

Bourdon 16 ft. 56 pipes  
Gedeckt 8 ft. 85 pipes  
Quintadena 8 ft. 73 pipes  
Principal 4 ft. 73 pipes  
Block Flute 4 ft. 73 pipes  
Tierce 1 1/2 ft. 53 pipes  
Larigot 1 1/2 ft. 53 pipes  
Mixture 2 ranks 146 pipes  
Scharf 2 ranks 122 pipes  
Rankett 32 ft. 73 pipes  
Trumpet 8 ft. 61 pipes  
Total 868 pipes

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**AUSTRALIA HEARS CONCERT**  
BY 12 MAJOR CHORAL GROUPS

A program from Sydney, Australia brings us news of a program, 20 Centuries of Choral Music, heard Nov. 11 at Sydney's Town Hall. Norman Johnston was the conductor and David Barkla the organist.

The concert, centered around the performance of the 40-part motet, Spem in alium, by Tallis was made possible by the co-operation of 12 major choral groups.

An especially interesting section of the program was based on the liturgy of the Russian Orthodox church.



Shown above is the console of the Schuler-merich carillon to be installed at the 1962 Seattle World's Fair. Said to be the world's largest electronic bell instrument and developed especially for the exposition, it contains 538 bells encompassing tone colors never heard before.

The console will be located at the base of the Space Needle where visitors can see the instrument played by guest recitalists from all over Europe and the United States.

**ARNATT CONTINUES SERIES**  
AT CATHEDRAL IN ST. LOUIS

Noon organ recitals played by Ronald Arnatt at Christ Church Cathedral, St. Louis in February included an all-Bach program (5), Froberger, Bach, Franck and Messiaen (12), American composers from Selby to Dirksen (19) and the Clérambault Suite on Tone 1 (26). The March 5 program was Parry, Darke and Murrill.

**CAPITAL UNIVERSITY GROUP**  
SPONSORS ANTHEM CONTEST

The annual competition for anthems for average church choirs is again being sponsored by the chapel choir conductors' guild of Capital University, Columbus 9, Ohio. A prize of \$100 is offered in the contest, closing Sept. 1. Rules may be obtained from Everett Mehrley, contest chairman.

ROBERT SIMS, Osterville, Mass, has become franchised dealer for Wicks organs for Southeastern Massachusetts. He is president of the Cape Cod Hardware Dealers Association.

**HILL NORMAN & BEARD**  
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**JARDIN RESOURCES SAVED**

St. John's Church in St. Lawrence River City Had Opening Recital by Sir William McKie

The description of the Hill Norman and Beard organ in St. John's Church, Ogdensburg, N.Y., which Sir William came to America last season especially to open, has finally reached our office.

The new tonal design, prepared in consultation with George N. Maybee, Kingston, Ont., set out to preserve the old Jardine tonal qualities, at the same time bringing the resources into line with present thought. The provision of three new reed voices, with rebalancing and additions to the upperwork, has made possible a correct balance between swell and great.

The pedal has been developed considerably and the great has been painstakingly restored. The tame 19th-century choir has been revitalized, partly by transposing existing stops and partly by adding new ones.

The tonal finishing is the work of H. John Norman. The stoplist:

**GREAT**  
Open Diapason 8 ft. 61 pipes  
Geigen Diapason 8 ft. 61 pipes  
Stopped Diapason 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Flute Ouverte 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Quint Mixture 3 ranks 183 pipes  
Harmonic Trumpet 8 ft. 73 pipes  
Octave Trumpet 4 ft.

**SWELL**  
Hohl Flute 8 ft. 61 pipes  
Open Diapason 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Angelica 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Lieblich Flute 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Oboe 8 ft. 61 pipes  
Contra Fagotto 16 ft. 61 pipes  
Cornopean 8 ft. 61 pipes  
Tremulant

**CHOIR**  
Quintadena 16 ft. 61 pipes  
Echo Diapason 8 ft. 61 pipes  
Rohr Gedeckt 8 ft. 61 pipes



Octave 4 ft. 61 pipes  
Spitzflute 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Blockflute 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Tremulant  
Harmonic Trumpet 8 ft.

**PEDAL**  
Resultant Bass 32 ft. 12 Quint pipes  
Open Wood Bass 16 ft. 31 pipes  
Bourdon 16 ft. 32 pipes  
Quintadena 16 ft.  
Principal 8 ft. 32 pipes  
Bass Flute 8 ft. 12 pipes  
Super Octave 4 ft. 12 pipes  
Octave Flute 4 ft. 12 pipes  
Fagotto Bass 16 ft.  
Trombone 16 ft. 12 pipes  
Trumpet 8 ft.  
Clarion 4 ft.

MARIAN McNABB played Piston's Prelude and Allegro for organ and strings Feb. 23 in the Friday Morning Music Club concert at the National Cathedral, Washington, D.C. She was also heard in Song of Peace, Langlais, and Toccata, Andriessen.

ANTHONY LEO GRIL, 18, directed his 23 voice boy choir of St. Bernard's Church, Bellflower, Cal. Feb. 11 on the Light of Faith program on radio station KNXT.

**TULSA CHOIR PERFORMS**  
BAROQUE CANTATA PROGRAM

A Baroque cantata program was heard Feb. 11 in the memorial chapel of the First Christian Church, Tulsa, Okla.

Cantatas by Schütz, Buxtehude and Bach were performed. The cantata choir sang with David V. Williams directing strings, oboe and soloists and Edward A. Flinn at the harpsichord.

**CHOIR OF INDIANA COLLEGE**  
SINGS MIDWINTER CONCERTS

The Evansville College choir made its annual midwinter tour through Eastern Indiana, Ohio and to Detroit. Robert Rapp directed and Carl B. Staplin, AAGO, was organist. The choir sang at Newburgh, New Salisbury, Corydon, Decatur and Indianapolis, Ind., Defiance, Ohio and Detroit, Mich.

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FOR ST. JOHN'S PRESBYTERIAN

Three-Manual Instrument Replaces  
40-year-old Two-Manual —  
Roger Hobbs Is Organist

The Keates Organ Company Ltd., Acton, Ont., is to install a three-manual organ in St. John's Presbyterian Church, Toronto, shortly. The instrument is to replace a two-manual in use for over forty years. Specifications were drawn up by Howard W. Jerome, sales manager of the Keates firm, in consultation with Roger Hobbs, organist of the church. The stoplist is as follows:

**GREAT**

Principal 8 ft. 61 pipes  
Melodia 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Twelfth 2½ ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes  
Chimes

**SWELL**

Bourdon 16 ft. 12 pipes  
Stopped Flute 8 ft. 68 pipes  
Viola da Gamba 8 ft. 68 pipes  
Vox Angelica 8 ft. 49 pipes  
Principal 4 ft. 68 pipes  
Traverse Flute 4 ft. 68 pipes  
Piccolo 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 4 ft. 68 pipes  
Tremulant

**CHOIR**

Gemshorn 8 ft. 61 pipes  
Quintadena 8 ft. 61 pipes  
Spitzgedackt 4 ft. 61 pipes  
Nazard 2½ ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1½ ft. 61 pipes  
Schalmey 8 ft. 61 pipes  
Trumpet 8 ft.  
Tremulant

**PEDAL**

Resultant 32 ft.  
Diapason 16 ft. 32 pipes  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Gedackt 16 ft.  
Bass Flute 8 ft. 12 pipes  
Octave 8 ft. 12 pipes  
Cello 8 ft. 12 pipes  
Choral Bass 4 ft. 32 pipes  
Super Octave 2 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Tromba 8 ft. 12 pipes  
Clarion 4 ft. 12 pipes

THREE TE DEUMS will be heard April 8 when Herbert Gotsch conducts the chorus and orchestra of Concordia Teachers College, River Forrest, Ill.: Handels Dettingen, Richard Hillert's for chorus, wind instruments, percussion and two pianos (first performance) and one by Bruckner.



Rodger H. Phillips, 18, has been appointed organist and director at the Augustana Lutheran Church, Detroit, Mich. as of April 1. He is a graduate of the Detroit Conservatory of Music and the Detroit Institute of Musical Art, and is presently studying with Robert Cato. He is a member of the Detroit AGO Chapter and was formerly at Christ Lutheran and Bethany Baptist Churches.

**"CONVERTIBLE" STOP ADDED  
TO MUSEUM FLENTROP ORGAN**

The Flentrop organ at the Busch-Reisinger museum, Cambridge, Mass. has a new "convertible" stop designed by its builder. In the Borstwerk is an 8-ft. regaal. The pipes, being just above the console, may readily be lifted out. In their places on the wind chest may be inserted either an 8-ft dulciana or a trumpet-like 2-ft. Schalmey. For a recital one may choose in advance the stop best suited to the program.

For recording it is, of course possible to use all three stops in succession, with consequent enrichment of the instrument's tonal palette.

**LENTEN MUSICAL SERVICES  
PROVIDED AT LOWELL, MASS.**

Special Lenten musical services at St. Anne's Church, Lowell, Mass. included an organ recital March 11 by John Barry, New Bedford, the Boston University Choral Arts Society directed by Allen C. Lannom March 26 and a performance scheduled for April 8 of the Fauré Requiem and Bach's Cantata 12 with John Ken Ogasapian conducting and Philip Beaudry at the organ.

THE NORTHWESTERN University men's glee club, William Ballard director, started March 18 on a tour which included dates in Illinois, Indiana, Kentucky, Tennessee, Georgia and Alabama.

**ARCADIA, CAL. CHURCH  
ORDERS WICKS ORGAN**

DESIGN HAS THREE MANUALS

Arcadia Presbyterian Tonal Plan Is  
Prepared by Don Hall — Ronald  
Huntington Is Consultant

The Presbyterian Church of Arcadia, Cal. has contracted for a three-manual Wicks organ. The design was prepared by Dr. Don Hall, the minister of music, Dr. Ronald Huntington of Chapman College and S. H. Dembinsky of the Wicks company. Negotiations were handled by Howard Gates and George Spragins for the church and Melvin Morehouse and Mr. Dembinsky for the company.

The stoplist:

**GREAT**

Gemshorn 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Harmonic Flute 8 ft. 61 pipes  
Gemshorn 8 ft. 12 pipes  
Dolcan 8 ft. 61 notes  
Prestant 4 ft. 61 pipes  
Flute 4 ft. 12 pipes  
Twelfth 2½ ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Bells (prepared)

**SWELL**

Rohr Flute 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Flauto Traverso 4 ft. 61 pipes  
Quint 2 2/3 ft. 61 pipes  
Flaution 2 ft. 12 pipes  
Scharf 3 ranks 183 pipes  
Contra Fagotto 16 ft. 61 pipes  
Fagotto 8 ft. 12 pipes  
Trompette 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremolo

**CHOIR**

Viola Pomposo 8 ft. 61 pipes  
Spitz Flöte 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Nason Flute 4 ft. 61 pipes  
Nazard 2½ ft. 61 pipes  
Block Flute 2 ft. 12 pipes  
Terz 1½ ft. 12 pipes  
Krummhorn 8 ft. 61 pipes  
Harp (prepared)  
Tremolo

**PEDAL**

Resultant 32 ft. 32 notes  
Diapason 16 ft. 12 pipes  
Sub Bass 16 ft. 32 pipes  
Gemshorn 16 ft. 32 notes  
Principal 8 ft. 32 pipes  
Gemshorn 8 ft. 32 notes  
Bass Flute 8 ft. 12 pipes  
Flauto Dolce 8 ft. 32 notes  
Quinte 5/8 ft. 32 notes  
Choral Bass 4 ft. 32 notes  
Contra Fagotto 16 ft. 32 notes  
Trompette 8 ft. 32 notes  
Clarion 4 ft. 32 notes

THE JANUARY tour of the 50-member Southwestern University Choir, Georgetown, Tex. included these Texas cities: Gonzales, Hebronville, Weslaco, San Benito and Brownsville. Dean John D. Richards of the university school of fine arts also conducted the choir in Dallas Feb. 11 and in Kerrville, Hunt and San Antonio Feb. 25.

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temporary Design

Flor Peeters was the recitalist before 2,000 listeners at the opening of the Holtkamp organ in St. John's Abbey and University Church, Collegeville, Minn. The instrument in this striking edifice of contemporary design is one of the last few completed by Walter Holtkamp. On 2 3/4-inch wind pressure, it provides only unison couplers. The great division is on a slider chest.

The tonal design is as follows:

**GREAT**

- Quintadena 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Flute 8 ft. 61 pipes
- Gedackt 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Superoctave 2 ft. 61 pipes
- Octave Quint 1 1/3 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Scharf 3 ranks 183 pipes
- Trumpet 8 ft. 73 pipes

**SWELL**

- Rohrflöte 8 ft. 61 pipes
- Lieblich Gedackt 8 ft. 61 pipes
- Spitzgamba 8 ft. 61 pipes
- Voix Celeste 8 ft. 56 pipes
- Octave Geigen 4 ft. 61 pipes
- Bourdon 4 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Piccolo 1 ft. 61 pipes
- Sesquialtera 3 ranks 183 pipes
- Plein Jeu 4 ranks 244 pipes
- Basson 16 ft. 61 pipes
- Fagott 8 ft. 73 pipes
- Fagott 8 ft. 73 pipes
- Oboe Clarion 4 ft. 73 pipes

**POSITIV**

- Coupla 8 ft. 61 pipes
- Praestant 4 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Nazard 2 2/4 ft. 61 pipes
- Octava 2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Tierce 1 3/4 ft. 61 pipes
- Fourniture 3 ranks 183 pipes
- Cromorne 8 ft. 61 pipes
- Principal 16 ft. 32 pipes
- Subbass 16 ft. 39 pipes
- Quintadena 16 ft.
- Quintbass 10 1/2 ft. 44 pipes
- Octave 8 ft. 32 pipes
- Flauto Dolce 8 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Nachthorn 4 ft. 32 pipes
- Mixture 4 ranks 128 pipes
- Cornet 32 ft. 160 pipes
- Posaune 16 ft. 32 pipes
- Trumpet 8 ft. 32 pipes
- Schalmey 4 ft. 32 pipes

ROBERT M. QUADE was to play the Poulenc Concerto and works for organ and strings by Corelli and Mozart April 1 at Christ Church, Lexington, Ky.



George Greenbrook has come from England to San Jose, Cal. to become tonal director of the Organ and Acoustical Research company headed by his son Reginald. The younger Mr. Greenbrook has been in the business of servicing organs in the San Francisco Bay Area for 28 years and has also served several churches as organist.

Recently appointed organist of the First Methodist Church, San Jose, he observed the occasion with a recital on the church's three-manual Murray Harris organ. The program is on the recital page.

On the right of the Greenbrooks, father and son, in the picture above is Don De France, shop foreman.

**TWO BETHLEHEM CHOIRS  
JOIN FOR DURUFLÉ REQUIEM**

Choirs of the First Presbyterian and the Central Moravian Churches, Bethlehem, Pa., combined March 4 for a performance at First Church of the Duruflé Requiem with soloists and members of the Philadelphia orchestra. William Whitehead conducted and Robert Elmore was at the organ.

Lenten recitals by Joan Hult Lippincott March 18 and Mr. Whitehead April 1 were scheduled at First Church as well as the April 20 hearing of the Dubois Seven Last Words.

**SOMARY CONDUCTS CONCERT  
AT METROPOLITAN CHURCH**

The choir of the Church of Our Saviour, New York City, was joined by a chamber orchestra March 18 for a concert which included Sonata 1 for strings and organ, Purcell; Organ Sonata 2, Hindemith; Lord Keep Us Steadfast in Thy Word, Buxtehude; Magnificat, Schroeder; Wedding Cantata, Pinkham, and Cantata 4, Bach.

Johannes F. Somary, ChM, conducted.

**CHOIR OF MEN & BOYS SINGS  
CONCERT IN ARTIST SERIES**

The chapel choir of men and boys of St. Luke's Chapel, New York City, sang a concert March 9 in the artist series at the New School. Sacred music comprised the program. In addition to traditional liturgical sources, composers represented included Josquin, Morley, Peerson, Tomkins, Leising, Schütz, Buxtehude, Purcell and Handel.

A first performance was heard of a Short Mass by Frank Wigglesworth commissioned by the choir. Clifford Clark conducted.

**VERMONT GLEE CLUB SINGS  
JOINT MONTREAL CONCERTS**

The glee club of St. Michael's College, Winooski Park, Vt., sang a joint program at Montreal Feb. 26 with the chorus of L'Ecole Normale de Musique. Selections in four languages were sung by the club under the direction of William Tortolano with James P. Garofano and Thomas Corcoran accompanying.

The glee club also sang a joint program March 31 at Marianapolis College also in Montreal.

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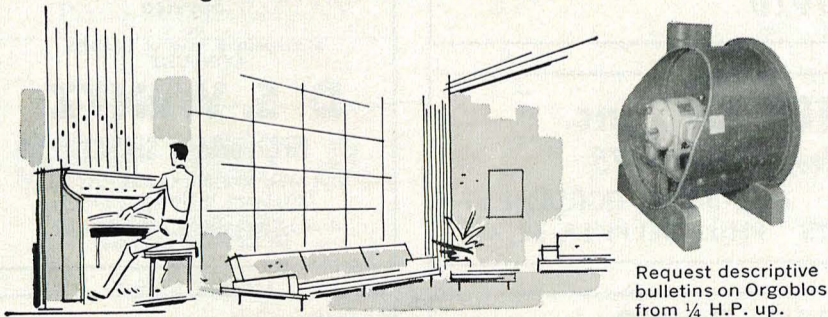
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WANTED — UN-NICKED 8 FT. STOPPED flute and 4 ft. principal not over 2 in. wind. Dr. J. D. Seagrave, 3514-A Arizona, Los Alamos, N.M.

WANTED — ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N.H.

WANTED — FIVE COPIES OF UNISON Te Deum in E flat by Homer Norris. Address D-6, THE DIAPASON.

WANTED—ARTISAN KITS, WIRED, UN-wired. Frank B. Frank, 205 Castle Bldg., Tulsa, Okla.

### WANTED—MISCELLANEOUS

WANTED — MALE ORGANIST-CHOIR-master with thorough knowledge of Anglican church music and liturgy, interested in developing sound program with choir of men and boys as possibility. Position open June 1. Starting salary \$2,400 with excellent opportunities for substantial additional income through private teaching. Young single man preferred, but others considered. College community of high cultural development. Send complete resumé, with photo if possible, to the rector of St. Paul's Church, 323 Catherine St., Walla Walla, Wash.

WANTED — THREE — OR FOUR—manual console. State condition, finish, number of stops, couplers and pistons. Indicate if all electric or electro-pneumatic and if draw-knob or tablet. Give reason why console was discontinued from service and approximate age. Photo if available. Alaska Music Supply, 124 Seward Street, Juneau, Alaska. Include crating cost for shipping in any quotation.

WANTED — TO BUY: VIOLONE 16 FT., erzähler 8 ft., celeste, spitzflute, celeste, diapason, geigen diapason, gemshorn, dolce, octave 4 ft., viol, nachthorn, nazard 2 2/3 ft., twelfth, fifteenth 2 ft., blockflute, mixture III, mixture II, trombone 16 ft., fagot or posaupe 16 ft., trumpet 8 ft. Swell engines, medium sized reservoirs and tremolos. All pipes 3 in. — 4 in. Hale Organ Works, U Ark Apts. Fayetteville, Ark.

WANTED — ORGANIST-CHOIRMASTER for First Presbyterian Church, Winnipeg, Canada. New organ by von Beckerath to be installed in rear gallery in 1963: Great, 11; Ruckpositiv, 10; Pedal, 9. Address inquiries to Chairman, Music Committee, First Presbyterian Church, Canora Street, Winnipeg, 10.

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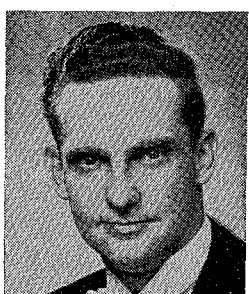
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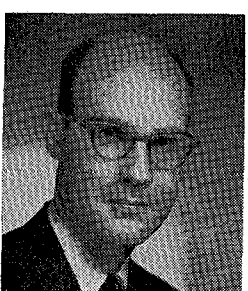
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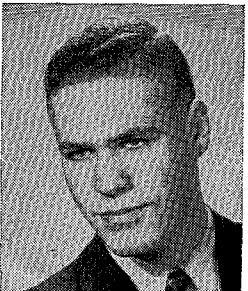
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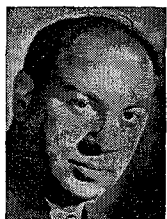


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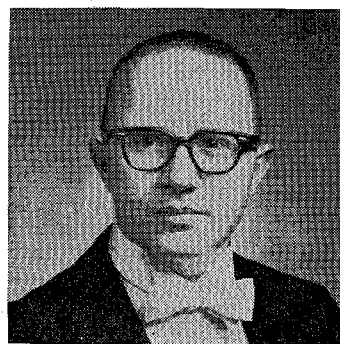


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