

THE DIAPASON

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 Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

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MAY, 1962

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PITTSBURGH CHURCH GETS LARGE CASAVANT

FOUR MANUALS IN FRENCH IDIOM

Russell Wichman, Lawrence Phelps and Donald Wilkins, Organist, Plan Calvary Instrument

Calvary Episcopal Church, Pittsburgh, Pa. has entrusted Casavant Frères Limitée, St. Hyacinthe, Canada, with the building of a large new organ to replace the existing instrument. The organ will have four manual divisions, two unenclosed and two enclosed in the chancel, as well as an unenclosed bombarde division in the west gallery of the church.

The stoplist, drawn by Donald Wilkins and Lawrence Phelps, Casavant's tonal director, in consultation with Russell Wichman comprises 48 stops and 119 ranks. It is a specification in the French style, with a very complete pedal division. There are 21 reed stops in the organ.

Architectural modifications will be made to the existing organ chambers to accommodate the new instrument which is to project slightly into the chancel in a corbeled case. Installation is scheduled for late 1963.

The organist at Calvary Church is Donald Wilkins, graduate of the Paris Conservatory, and former organist and choirmaster at the American Pro-Cathedral Church in Paris. James O'Hara Denny is chairman of the organ committee. Negotiations were carried out for Casavant by Charles Perrault and Joseph Michaud.

GRAND ORGUE

Montre 16 ft. 61 pipes
 Montre 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Cor de Chamois 8 ft. 61 pipes
 Prestant 4 ft. 61 pipes
 Flûte à Cheminée 4 ft. 61 pipes
 Quinte 2 3/4 ft. 61 pipes
 Doublette 2 ft. 61 pipes
 Cornet 3-5ranks 262 pipes
 Fourniture 4 ranks 244 pipes
 Cymbale 4 ranks 244 pipes
 Bombarde 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Clairon 4 ft. 61 pipes
 Antiphonal Diapason 37 pipes

POSITIF

Quintaton 16 ft. 61 pipes
 Montre 8 ft. 61 pipes
 Flûte Bouchée 8 ft. 61 pipes
 Prestant 4 ft. 61 pipes
 Flûte à Fuseau 4 ft. 61 pipes
 Nasard 2 3/4 ft. 61 pipes
 Quarte de Nasard 2 ft. 61 pipes
 Tierce 1 3/4 ft. 61 pipes
 Larigot 1 1/2 ft. 61 pipes
 Sifflet 1 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Cymbale 4 ranks 244 pipes
 Cromorne 8 ft. 61 pipes
 Petite Trompette 4 ft. 61 pipes

RECIT

Bourdon Doux 16 ft. 61 pipes
 Principal Etroit 8 ft. 61 pipes
 Flûte à Cheminée 8 ft. 61 pipes
 Viole de Gambe 8 ft. 61 pipes
 Voix Céleste 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Flûte Octavante 4 ft. 61 pipes
 Octavin 2 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Plein Jeu 6 ranks 366 pipes
 Petite Bombarde 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Hautbois 8 ft. 61 pipes
 Voix Humaine 8 ft. 61 pipes
 Clairon 4 ft. 61 pipes

CHOEUR

Principal Conique 8 ft. 61 pipes
 Cor de Nuit 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Céleste 8 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes
 Flûte d'Accouplement 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Larigot 1 1/2 ft. 61 pipes
 Petite Fourniture 3 ranks 183 pipes



Dr. Norman Coke-Jephcott, organist and choirmaster of the Cathedral Church of St. John the Divine, New York City from 1932 until 1953, died March 14 in St. Luke's Hospital. He lacked just three days of reaching his 69th birthday.

Born in Coventry, England, he was a choir boy at the Holy Trinity Church there. At 17 he won his ARCO and at 18 the FRCO, being awarded the Turpin prize for second highest marks. He came to America in 1911 and served successively the Church of the Holy Cross, Kingston, N.Y., the Church of the Messiah, Rheinbeck, N.Y. and Grace Church, Utica before becoming organist and master of the choristers at St. John the Divine. He was extremely active in the American Guild of Organists which had awarded him an FAGO without examination; he served for many years on the national examination committee.

Dr. Coke-Jephcott was a prolific composer both for organ and for choir with dozens of published works to his credit in the catalogs of G. Schirmer, Arthur P. Schmidt and H. W. Gray.

The funeral service held March 17 at St. John the Divine was attended by many of the leading church musicians of the Metropolitan area. Mrs. Coke-Jephcott, two daughters and four grandchildren survive.

Basson 16 ft. 61 pipes
 Cor Anglais 8 ft. 61 pipes
 Chalumeau à Cheminée 4 ft. 61 pipes

BOMBARDE

Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Quinte 2 3/4 ft. 61 pipes
 Octavin 2 ft. 61 pipes
 Plein Jeu 4 ranks 244 pipes
 Cymbale 4 ranks 244 pipes
 Trompette 8 ft. 61 pipes
 Clairon 4 ft. 61 pipes

PEDALE

Quintaton 32 ft. 32 pipes
 Contrebasse 16 ft. 32 pipes
 Violon-basse 16 ft. 32 pipes
 Soubasse 16 ft. 32 pipes
 Quintaton 16 ft. 32 pipes
 Prestant 16 ft. 32 pipes
 Violoncello 8 ft. 32 pipes
 Flûte Bouchée 8 ft. 32 pipes
 Octave 4 ft. 32 pipes
 Flûte Ouverte 4 ft. 32 pipes
 Flûte à Cheminée 2 ft. 32 pipes
 Fourniture 4 ranks 128 pipes
 Cymbale 4 ranks 128 pipes
 Bombardon 32 ft. 32 pipes
 Bombarde 16 ft. 32 pipes
 Ranquette 16 ft. 32 pipes
 Trompette 8 ft. 32 pipes
 Clairon 4 ft. 32 pipes
 Hautbois 4 ft. 32 pipes

VIRGIL FOX REPORTS BUSY APRIL AND MAY SCHEDULES

In April Virgil Fox played in Bridgeport, Conn., Atlanta, Ga., Elon College, Burlington, N.C., Stamford, Conn., Baltimore, Md., an all-Bach recital at the Riverside Church plus many Easter and Holy Week services. After Easter he embarked on a long transcontinental tour playing in Evansville, Ind., and Burlington, Iowa in April. His May recitals are: Garden City, Kans. May 1; Saskatoon, Sask., May 3; Calgary, Alta., May 5; Tacoma, Wash. May 7; San Francisco May 9; Bakersfield May 11; Garden Grove, May 13; Houston, Tex., May 15; Columbus, Ohio May 17, and Baltimore May 23.

Mr. Fox's Capitol record with William Warfield, God of Our Fathers, was released last month. Mr. Fox and Manager Roberta Bailey have arranged tours of the Capitol Towers building in Hollywood July 1 for convention goers. More information on this will be mailed to Guild chapters; THE DIAPASON will carry a June announcement.

REUTER IN WASHINGTON SUBURB IS COMPLETED

INSTALLATION IS IN CHANCEL

New Three-Manual at St. John's Church, Norwood Parish, Chevy Chase, Md. Has 40 Ranks

The installation and tonal finishing of a new 40-rank Reuter organ for St. John's Church, Norwood Parish, Chevy Chase, Md., has just been completed.

This is a chancel installation with pipework of the instrument being located on either side of the area. As one faces the chancel, pipework of the enclosed choir division is situated to the left and that of the unenclosed great and enclosed swell divisions on the opposite side. Unenclosed functional pipework designed to harmonize with the overall architectural design of the building is installed in each of the three organ openings.

Part of this instrument was installed as an interim organ at an earlier date and as planned this pipework has now been incorporated in the completed organ.

Negotiations for the sale of the instrument were handled by R. W. Dirksen, representative for Reuter, who also made the installation. Tonal finishing was under the direction of Franklin Mitchell, tonal director of Reuter, assisted by Proctor Crow.

The stoplist of the instrument is as follows:

GREAT

Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Twelfth 2 3/4 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Mixture 4-5 ranks 269 pipes
 Trumpet 8 ft. 61 notes
 Chimes (Prepared)

SWELL

Rohrflöte 8 ft. 68 pipes
 Viola 8 ft. 68 pipes
 Viola Celeste 8 ft. 56 pipes
 Koppelflöte 4 ft. 68 pipes
 Nasard 2 3/4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Tierce 1 3/4 ft. 61 pipes
 Trompette 8 ft. 68 pipes
 Hautbois 4 ft. 68 pipes
 Tremolo

CHOIR

Holzquintade 8 ft. 61 pipes
 Spitzflöte 8 ft. 61 pipes
 Flute Celeste 8 ft. 49 pipes
 Flötenprinzipal 4 ft. 61 pipes
 Principal 2 ft. 73 pipes
 Larigot 1 1/2 ft. 61 pipes
 Principal 1 ft. 61 notes
 Mixture 3-4 ranks 305 pipes
 Krummhorn 8 ft. 61 pipes
 Regal 4 ft. 61 pipes
 Tremolo

PEDAL

Quintaton 32 ft. 8 pipes
 Principal 16 ft. 32 pipes
 Holzquintade 16 ft. 12 pipes
 Quintaton 16 ft. 32 notes
 Holzquintade 10 3/4 ft. 32 notes
 Octave 8 ft. 44 pipes
 Gedeckt 8 ft. 56 pipes
 Super Octave 4 ft. 32 notes
 Gedeckt 4 ft. 32 notes
 Gedeckt 2 ft. 32 notes
 Mixture 3 ranks 96 pipes
 Trumpet 16 ft. 73 pipes
 Trumpet 8 ft. 32 notes
 Krummhorn 4 ft. 32 notes

TRADITIONAL service music was combined with works of Bloch, Helfman, Saminsky, Shalit and Freed in a festival of Jewish music entitled The Universal Grandeur of Synagogue Music Feb. 16 at Tempel Beth Israel, Portland, Ore. Arthur B. Hitchcock conducted from the console.

Sowerby Stresses Urgency in Applying for New Fellowships

We spoke with Dr. Leo Sowerby about the new project at Washington Cathedral, a kind of apprenticeship which bears resemblance to the time-tried British way of training top church musicians and also to the procedures at the American Academy at Rome of which Dr. Sowerby was the first Fellow. The Washington plan is being entitled The College of Church Musicians.

The prospectus, he tells us (we have received it since our talk) has been sent to every music school and department having membership in the National Association of Schools of Music and to the deans of all AGO chapters. In this way even the extremely short time remaining for applications (until May 22) should not prevent qualified and interested young people from applying.

We asked Dr. Sowerby some of the questions to which we felt potential applicants would need immediate answers.

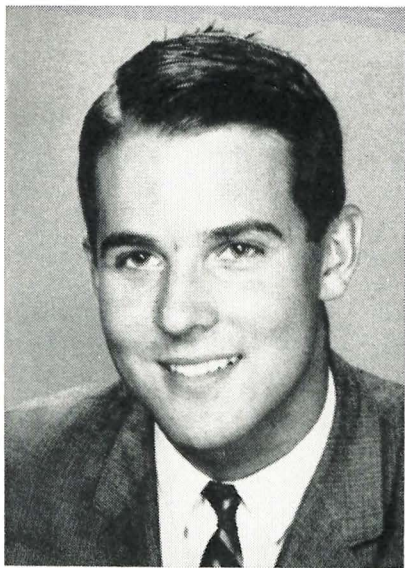
His answers to our questions about musical and educational requirements was that both in organ playing and in academic music (theory, history and literature) they should about parallel the abilities necessary to earn the AAGO certificate. There is not to be a requirement for a college degree and in cases of exceptional promise students with only high school diplomas may be accepted.

To our query about age preferences, the answer was less exact but the inferences were clear that the early 20s were what the committee had in mind.

Dr. Sowerby emphasized the non-sectarian character of the college, pointing to the prospectus phrase of "irrespective of country, of origin, race or religious faith." He reviewed with us all such matters as required recommendations, details of curriculum, duties and privileges and plans for placements of graduate fellows, but agreed with us that even at this urgent date really serious potential candidates would have time to consult their school offices or the AGO chapter deans or even to write (College of Church Musicians, Washington Cathedral, Washington 16, D.C.) for the prospectus.

The first class will be limited to seven. All private work and consultation with Dr. Sowerby, Paul Calloway, Leonard Ellinwood, Richard Dirksen and William Workman and all seminars will be provided on a scholarship basis but fellows will be prepared to supply their own living costs.

Throughout his talk with us Dr. Sowerby continued to stress the urgency of immediate application, since the deadline is May 22 and the entrance examinations are May 30.



Peter Muir Partridge, 19-year-old organist from Kingston, Ont., has been named assistant to the organist of Westminster Abbey, London, and music master of the Westminster Abbey choir school. He begins his duties May 1 and will live in residence at the choir school.

Born in Kingston, he received his elementary school education at Churchill and Victoria public schools and at Kingston Collegiate and Vocational Institute. His training in organ and church music began at St. George's Cathedral, Kingston, under the guidance of George Maybee; he was a choirboy for 10 years, becoming honorary assistant organist and frequently accompanying larger works sung by the cathedral choir.

He won the highest mark in Canada for Grade 10 organ in 1958, receiving the silver medal from the Royal Conservatory of Music, Toronto. He received first-class honors in both paper work and playing for for his ARCCO in 1960.

Since September Peter Partridge has studied at the Royal Academy of Music in London and at the Royal School of Church Music. Sir William McKie, organist of Westminster Abbey, first met him when St. George's choir sang at the abbey in 1956, seeing him again on trips to Kingston in 1957 and in 1960.

Duties at the abbey will include instructing the abbey choir boys in piano, theory and music history as well as taking rehearsals, playing for certain services in the abbey and playing pre-service music and recitals.

THE FORT WAYNE, Ind., Presbyterian council sponsored a service of anthems and hymns around the world March 25 at the First Presbyterian Church. Junior choirs from seven churches participated. Lloyd M. Pinkerton was guest director and Jack R. Ruhl organist.



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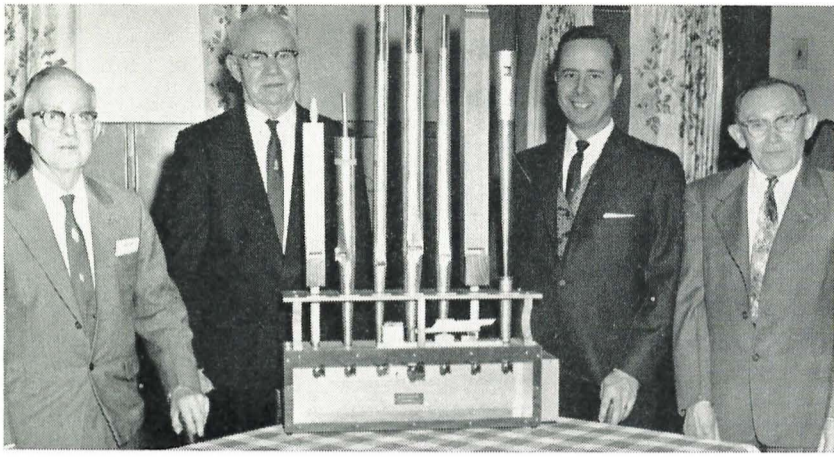
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Francis Hopper
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For Bulletin and application forms write to Secretary for Summer Courses, Union Theological Seminary, 3041 Broadway, New York 27, N. Y.



Three employees of the Wicks Organ Company recently celebrated fifty years of uninterrupted employment with the Highland, Ill. builders. Left to right above are Edgar Wick, Edward Frederick, President Martin Wick of the firm and Jesse Plog. A program was planned in honor of the group including a dinner which all 25-year men, foremen and their wives attended. Several other Wicks employees will be honored shortly on their impending golden anniversaries.

Each of the three men just honored was awarded a \$500 check in appreciation of loyalty and fine craftsmanship.

JOHNSON PLAYS EUROPEAN DATES AFTER LENTEN EVENTS

David C. Johnson, AAGO, is in Europe for a three-week recital tour with appearances at King's College, Cambridge, Queens College, Oxford, Salisbury Cathedral and St. Nicholas Parish Church, Great Yarmouth, all in England, and in Bremen and Dusseldorf. His program, previewed at First Church, Cambridge, Mass. April 1, includes Bach, Brahms, Buxtehude, Walond, Scheidt, Persichetti and Barber.

Dr. Johnson conducted his motet choir March 25 with small ensemble in Monteverdi's Vespers. A program April 8 with string quartet, contralto and organ included Concerto in D minor, Bach, Mourning Song from Samuel, Rorem and two airs by Purcell. Schütz' St. Matthew passion and Vaughan Williams' Mass in G were heard April 15.

WESTMINSTER HONORS WALTER, MITROPOULOS AT CARNEGIE HALL

The Westminster Choir participated April 1 in a memorial tribute in Carnegie Hall to Bruno Walter and Dimitri Mitropoulos, famous conductors. Warren Martin conducted and James Waters accompanied as the choir sang Haydn's Te Deum and Schütz' Selig sind die Toten. The concert was a benefit for the Musicians Aid Society and featured the Senior Musicians Symphony, made up of instrumentalists who have retired or will retire soon from major orchestras.

TWO OF MARILYN Mason's May appearances will be with instrumental ensembles: 20 at New York's Church of the Heavenly Rest with brass (sponsored by the Canterbury Choral Society) and 27 for the Louisville, Ky., AAGO Chapter with orchestra.

THE DIAPASON

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A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music

MAY 1962

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WHAT IS A FINE ORGAN?

Essentially an organ is a thing of wood, metal and sundry materials. There may be reason to admire it for its physical beauty and workmanship, but as an instrument of creativity it requires the expressiveness of human skill to give meaning to the purpose for which it was built.

One truly great quality of a fine pipe organ is the responsiveness of its properly appointed and constructed resources when placed in the hands of a competent person. It is this quality of yielding obedience to the will of the user that makes a fine organ an articulate medium rather than a mere mechanical device, and, recognizing the creative purpose of the user, endows him with the freedom essential to its fulfillment.

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BIRMINGHAM SUBURB
TO HAVE HOLTkamp
INSTALLATION IN SPRING 1963

St. Luke's Episcopal Church, Mountain Brook to Have 47 Ranks —
Betty L. Lumby Organist

The firm of Walter Holtkamp, Cleveland, Ohio, has been awarded the contract for the construction of a three-manual organ of 47 ranks in St. Luke's Episcopal Church of Mountain Brook, suburb of Birmingham, Ala. The instrument, scheduled for installation in the late spring of 1963, will be installed in a new edifice now under construction. One of the last designs by the late Walter Holtkamp, the installation will be in the rear gallery above choir space for 50. Exposed great and pedal divisions will be centrally located above the choir and the positiv will be cantilevered over the choir area. The swell will be recessed behind the exposed divisions. The console will be front-center, facing the choir.

Betty Louise Lumby, director of music and organist of St. Luke's and faculty member at Alabama College, Montevallo, was consultant for the design. The instrument will be the first three-manual Holtkamp in Alabama.

The specification is as follows:

GREAT
 Quintadena 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Gedackt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Doublette 2 ft. 61 pipes
 Quinte 1 1/3 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Dulzian 16 ft. 61 pipes
 Trumpet 8 ft. 73 pipes

POSITIV
 Copula 8 ft. 56 pipes
 Praestant 4 ft. 56 pipes
 Rohrflöte 4 ft. 56 pipes
 Nazard 2 3/4 ft. 56 pipes
 Octava 2 ft. 56 pipes
 Nachthorn 2 ft. 56 pipes
 Tierce 1 1/2 ft. 56 pipes
 Fourniture 3 ranks 168 pipes
 Cromorne 8 ft. 56 pipes

Organ Tours
Again Feature
Vacation Season

European tours with special emphasis on organs have been a feature of the summer vacation season for several years. This year we have been informed so far of some details on three of these:

Dr. D. Sterling Wheelwright, San Francisco State College, is offering his 10th comprehensive European tour plus, for the first time, a tour to the Orient and a world tour. He and Hal McCormac are tour leaders, the latter's European jaunt starting July 2.

Melville Smith, Longy School for Music, Boston, is leading the sixth organ tour for Esplanade Travel Service, 76 Charles St., Boston. His July 16-Aug. 15 schedule will include Denmark, Germany, Switzerland and France.

Gregory Abbott will feature the 11th International Organ Week at Nuremberg in his 23-day tour of five countries June 18-July 10; the tour will be limited to 30. He should be addressed at 32 Cooper Lane, Larchmont, N.Y. A "go now — pay later" arrangement is available.

SWELL
 Chimney Flute 8 ft. 61 pipes
 Gamba 8 ft. 61 pipes
 Voix Celeste 8 ft. 56 pipes
 Flauto Dolce 8 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Cymbal 3 ranks 183 pipes
 Fagott 8 ft. 61 pipes
 Clarion 4 ft. 73 pipes
 Trompette 8 ft. (prepared)
 Flute Celeste 8 ft. (prepared)
 Tremolo

PEDAL
 Principal 16 ft. 32 pipes
 Soubasse 16 ft. 32 pipes
 Quintadena 16 ft.
 Octave 8 ft. 32 pipes
 Gedackt 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Hohlflöte 4 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Posaune 16 ft. 44 pipes
 Dulzian 16 ft.
 Trumpet 8 ft.
 Schalmey 4 ft. 32 pipes

• SOME POWERS •

The poet Robert Burns wished, "O wad some power the gift t'gie us, to see oursel as ithers see us!" And, certainly every mature person has discovered some personal fault in himself, with embarrassment, that was apparently obvious to everyone else for a long time.

Fortunately, there *are* "some powers" that provide this gift of seeing ourselves as others see us. For instance, ballet could never be taught without a huge mirror. (What do *you* look like when you play the organ? Paderewski used to practice at the piano with a mirror on the music rack!)

And, if you think you have a fine command of rhythm, try keeping in time with a metronome . . . not that you should *play* with a mechanically even tempo, but you should be *able* to! If you've never tried it, you'll find it a real "power."

For your choir, the greatest and most humbling power is a tape recorder. No choir singer can hear the total sound of the choir *while singing*. But take a short choral phrase, record it, play it back, *work on it*, re-record it, etc., ad infinitum, and after a while, they will begin to hear themselves as *you* hear them.

If they are at all sensitive they will not be happy with the big bowl of choral mush that may come from the loudspeaker, and they will take you more seriously when you ask for in-tune singing, pure vowel sounds, clean consonants, legato phrasing, giving notes their correct value, and so forth.

To help your choir singers in their self-evaluation, we'd like to offer you up to ten (10) copies of the booklet "Tone Syllables." These will serve your choir members as a neatly organized review of the ingredients that are necessary for clearly understandable choral singing.

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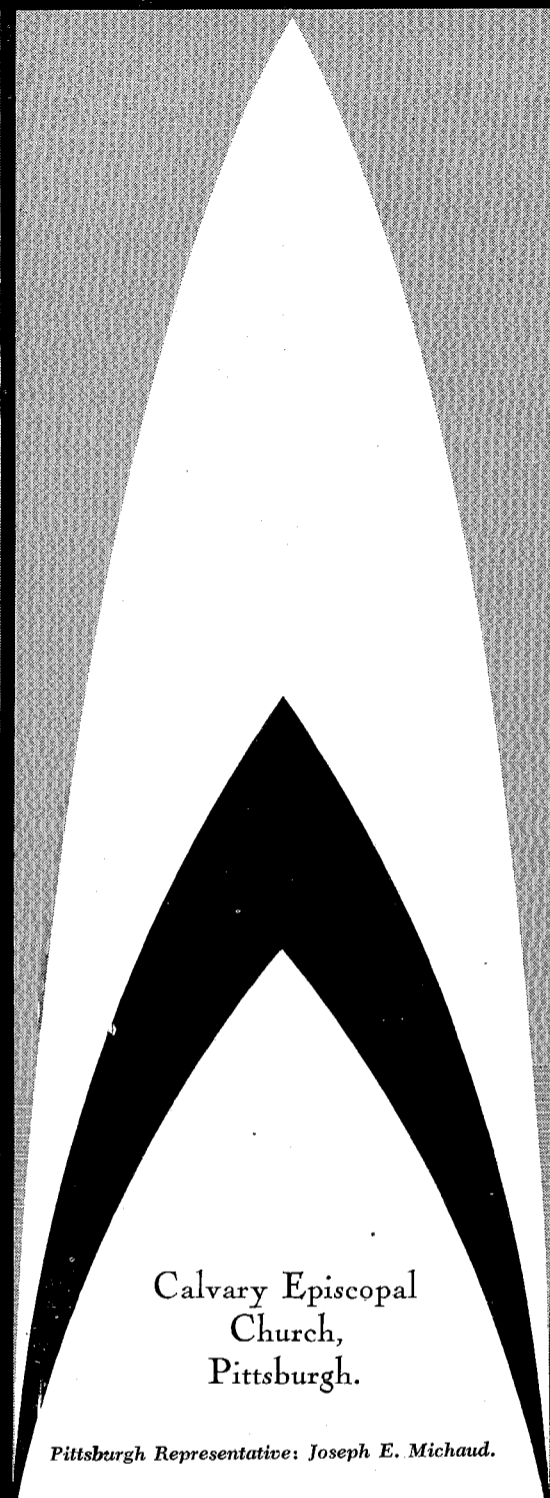
JUNE 13, 14, 15, 1962

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— Epiphany Themes for the Parish Pastor
— The Parish at Home — Arts, Crafts, Music

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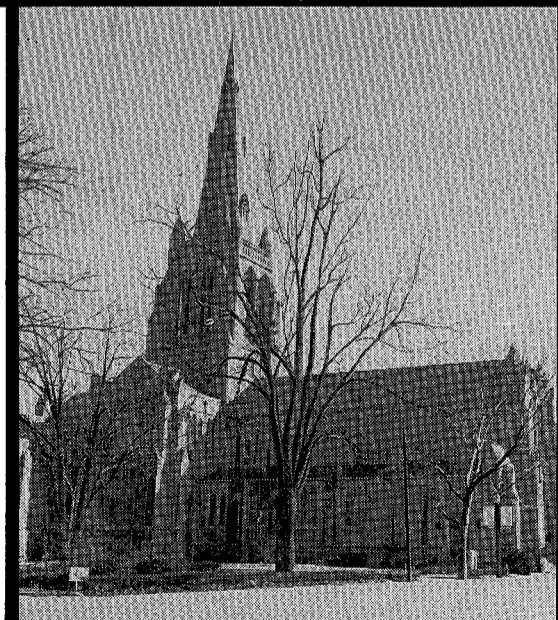
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(For S.A.T.B. unless otherwise noted)

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

TWO NEW EASTER CANTATAS!

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

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

Anthems and Services for General Use

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

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

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BIDWELL OPENS LARGE TELLERS AT INDIANA, PA.

IN GRAYSTONE PRESBYTERIAN

Four-Manual Instrument in Spacious Western Pennsylvania Edifice Completed in 1961

Marshall Bidwell was chosen to play the dedicatory recital on the new Tellers organ in the Graystone United Presbyterian Church, Indiana, Pa. His program included: Concerto 13, Handel; Gavotte, Gluck; Toccata and Fugue in D minor, Bach; Five Chorale Preludes, Walcha; Symphony 5, Widor; Prelude to The Blessed Damozel, Debussy; Les Heures Bourguignonnes, Jacob; Joy of Heaven, Fisher; Concert Study in D minor, Yon.

The four-manual instrument has 51 stops and a total of 2496 pipes. The tonal design is as follows:

GREAT
 Contra Gemshorn 16 ft. 12 pipes
 Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Quintade 4 ft. 61 pipes
 Twelfth 2 2/3 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Trumpet 8 ft.
 Trumpet 4 ft.
 Chimes
 Harp

SWELL
 Bourdon 16 ft. 56 pipes
 Geigen Principal 8 ft. 68 pipes
 Rohrgedeckt 8 ft. 68 pipes
 Salicional 8 ft. 68 pipes
 Vox Celeste 8 ft. 56 pipes
 Octave Geigen 4 ft. 68 pipes
 Spitzflute 4 ft. 68 pipes
 Nazard 2 2/3 ft. 61 pipes
 Harmonic Piccolo 2 ft. 61 pipes
 Plein Jeu 4 ranks 244 pipes
 Contra Fagot 16 ft. 12 pipes
 Trompette 8 ft. 68 pipes
 Oboe 8 ft. 68 pipes
 Vox Humana 8 ft. 61 pipes
 Clarion 4 ft. 12 pipes
 Tremolo

CHOIR
 Nason Flute 8 ft. 61 pipes
 Viola 8 ft. 61 pipes
 Dulciana 8 ft. 61 pipes
 Unda Maris 8 ft. 49 pipes
 Nachthorn 4 ft. 61 pipes
 Nazard 2 2/3 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Tierce 1 3/4 ft. 61 pipes
 Larigot 1 3/4 ft. 61 pipes
 Trumpet 8 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Trumpet 4 ft. 12 pipes
 Harp
 Tremolo

ANTIPHONAL
 Principal 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Twelfth 2 2/3 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes

ECHO
 Flute Dolce 8 ft. 61 pipes
 Flute Celeste 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Flute Harmonique 4 ft. 61 pipes
 State Trumpet 8 ft. 61 pipes
 Chimes
 Tremolo

PEDAL
 Bourdon 32 ft. 5 pipes
 Principal 16 ft. 32 pipes
 Contra Gemshorn 16 ft.
 Bourdon 16 ft. 32 pipes
 Gedeckt 16 ft.
 Quinte 10 2/3 ft.
 Octave 8 ft. 32 pipes
 Gemshorn 8 ft.
 Bourdon 8 ft. 12 pipes
 Rohrflute 8 ft.
 Octave Quinte 5 1/2 ft.
 Choral Bass 4 ft. 12 pipes
 Bourdon 4 ft. 12 pipes
 Lieblich Flute 4 ft.
 Mixture 3 ranks 96 pipes
 Trombone 16 ft. 32 pipes
 Fagot 16 ft.
 Tromba 8 ft. 12 pipes
 Krummhorn 8 ft.
 Clarion 4 ft. 12 pipes
 Krummhorn 4 ft.

ANTIPHONAL PEDAL
 Bourdon 16 ft. 32 pipes
 Bourdon 8 ft. 12 pipes
 Chimes 4 ft.

THE AUGUSTA, Ga., Choral Society sang Carl Orff's Carmina Burana April 10 under the direction of Emily Remington. Accompanists were Artemesia Thevaos and Lydia Porro at two pianos and an ensemble from the Augusta symphony orchestra.

REPRESENTATIVES

(One of a Series)

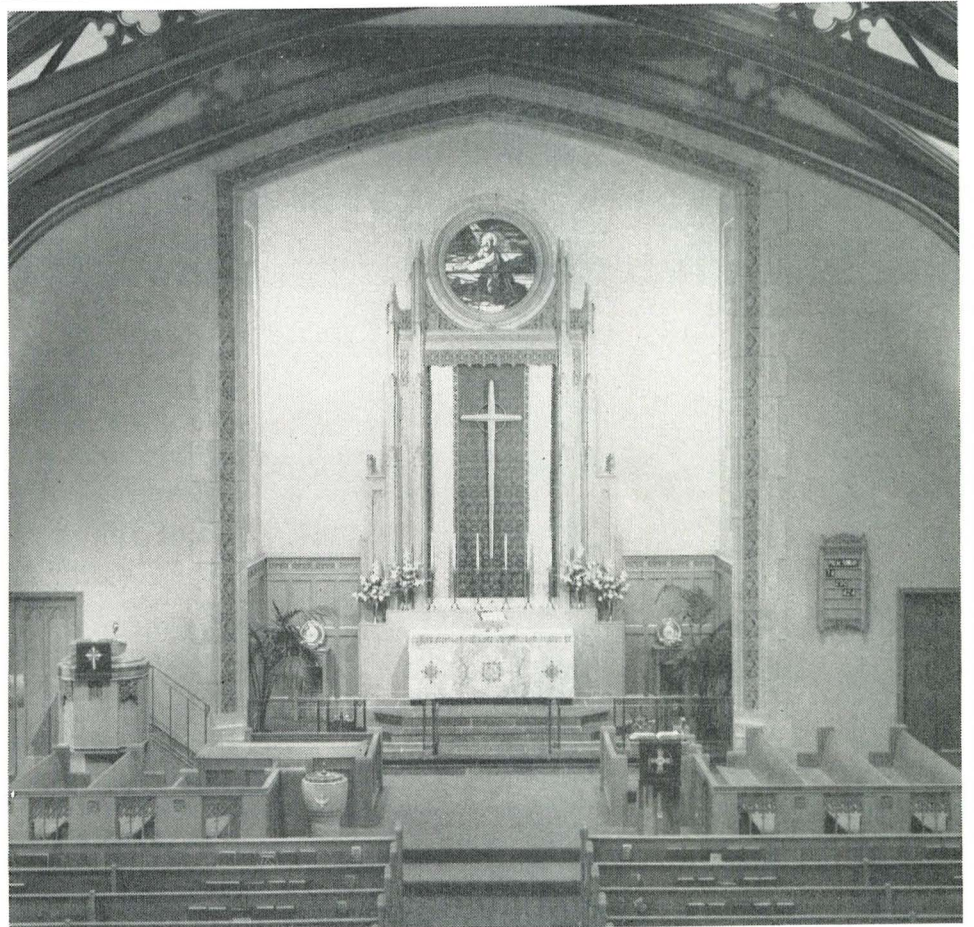
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MARILYN MASON IN ENGLAND

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"Wonderful Westminster Abbey was again the scene of a major event in the Congress. Marilyn Mason was in fine form and had done a remarkably successful job of mastering the problems of the abbey organ. The entire program provoked some of the greatest enthusiasm of the whole Congress . . . A stunning performance."

F. C., *The Diapason*, 9/57

"The Schoenberg Variations on a Recitative were brilliantly played by Marilyn Mason."

F. A., *The Sunday Times*, 9/4/57

Marilyn Mason was the first American woman organist to play at Westminster Abbey on the occasion of the International Congress of Organists in 1957. Recently she played concerts in England at York Minster, Manchester and Hereford Cathedrals, at Queens College, Oxford, and at Bristol, Bradford, and Middlesbrough.

BRISTOL

"REFRESHING MUSIC FROM AMERICA"

"Miss Mason is a player of remarkable technique and with an ear for tonal effects . . ."

P. C., *Evening World*, 1/24/62

"A REWARDING PERFORMANCE BY ORGANIST"

"Especially arresting in their harmonic adventures and imposing in their general effect were Cook's Flourish and Fugue and Creston's Suite for Organ. Dr. Mason played both these difficult works with great vitality and technical assurance. What is more, she exploited the instrument's relatively limited range of stops with due regard for the fine qualities of many of them and for the possibilities of combining them tellingly."

L.B.K., *Western Daily Press*, 1/24/62

BRADFORD

"ARRESTING RECITAL AT ST. GEORGE'S"

"The Handel Concerto in F Major was delivered with beautiful clarity — none of the dull pedestrian tone one so frequently encounters . . . The recital ended with Bach's Prelude and Fugue in D Major — superbly executed. Bradford was indeed fortunate to hear this American exponent on her short tour of this country."

M. C., *Bradford Telegraph*, 1/26/62

MIDDLESBROUGH

"DR. MASON'S PLAYING IS DYNAMITE!"

"Utterly absorbed in the music, she played with a wonderful delicacy of touch . . . she combines limpid clarity, directness, unforced power when necessary with a simplicity and strength of concept. The Epilogue was superbly played."

M. B., *Evening Gazette*, 2/1/62

"OLD AND NEW WORKS FOR ORGAN AT MIDDLESBROUGH TOWN HALL"

"Marilyn Mason showed herself to be a musician with a direct, lively attack and a precise, clean style . . ."

J. H. A., *The Northern Echo*, 2/1/62



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MANCHESTER

"ORGAN RECITAL BY MARILYN MASON"

" . . . She played the three contrapuntal lines of "Sleepers, Wake" with great simplicity and clarity, and the most impressive aspect of her performance of the Prelude and Fugue was her very clever phrasing — which is so important when gradation of tone by touch is impossible. Miss Mason cannot have been long acquainted with this instrument, but she used most stops, particularly the reed stops, with great effect."

G. L., *The Guardian*, 2/8/62

ORGAN BUILDING IN POLAND

by Thomas Gablenz

First organs were brought to Poland in the 11th century by Benedictine monks, who in those days were building them, but the first person to build an organ on the Polish soil was an anonymous Franciscan monk, who in 1342 constructed an instrument with 22 keys. As this is the exact number of keys in the Halberstadt organ, completed eleven years later, it is possible that the Polish organ may have been an anticipation of that at Halberstadt, as far as the chromatic keyboard is concerned.

In the 16th century there were already three manufacturing enterprises and in 1650 J. Glodzinski, a Cracow builder, produced an organ of 64 speaking stops with three manuals and 15 bellows, which was installed in the monastery of Bernardine monks in Lezajsk. From the same period, still in use and with hardly any changes, come two more prominent organs: in Jedrzejow (54 stops, four manuals) and in Olkusz (35 stops, built by Hans Hammel of Nürnberg).

The monks of the Cistercian order were introduced in Poland in 1186 by Pomeranian princes, choosing for their settlement Oliwa, today a suburb of the city of Gdansk (Danzig). Endowed with vast estates and invested with privileges, the order developed into a prosperous congregation. The height of flourish reached by the abbey started in the second half of the 16th century; however, the first partition of Poland in 1772 put an end to it and Oliwa was incorporated in the partition zone of Prussia.

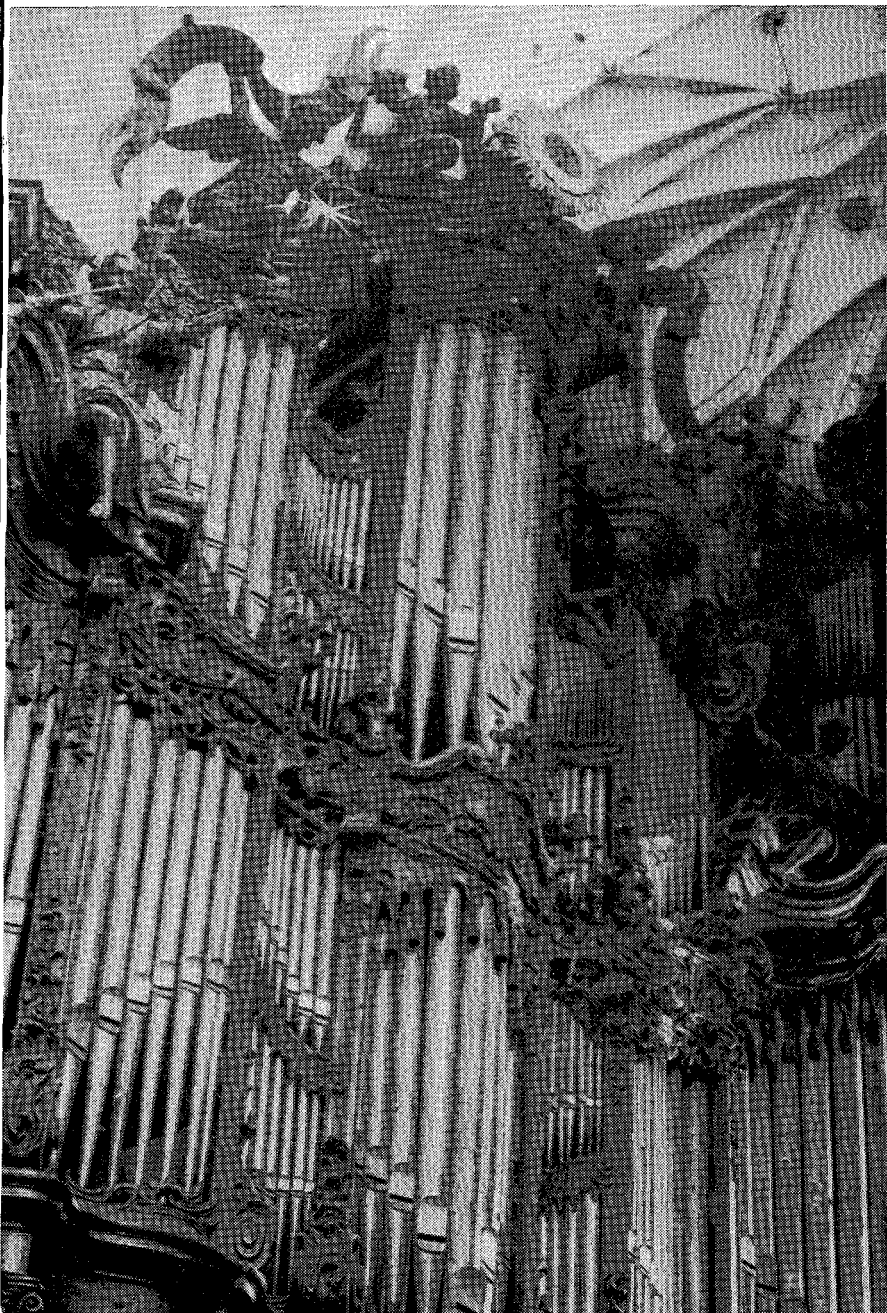
The first records of the Oliwa organ can be traced down to 1577 when a plunder of the church was organized by fanatic Lutherans, resulting in organ pipes littering the streets of the nearby town. Few years later, after restoration of buildings and church, a wealthy Polish family of Kos presented the monks with a new organ. This instrument was erected by Krystyn Neuman between 1603 and 1604 and the first organist to try it was Kajus Schmidtlein from Gdansk.

This new organ served the Abbey well. Damages caused by Swedish invasions of 1626 have been repaired and in 1660, on the day of the armistice, the organ resounded again with a happy Te Deum.

The 18th century brought more splendour and achievements to Oliwa and the monks realized that in the prevailing state of grandeur the old organ could no longer serve its purpose. Construction of a new organ was entrusted to a young organ builder Jan Wulf and indeed, a full success was achieved. The construction lasted 25 years, resulting in two instruments: a small organ in the side nave and the main organ above the church entrance. The small organ was finished before 1763 and certain parts of the old organ were used in its construction, together with the Baroque case of 1680. There was one manual, a pedalboard and 14 stops. Work on the big organ started in 1763 and lasted until 1788. Jan Wulf erected his pipe work on three levels, using available space on both sides of the choir loft and in the back, above a beautiful stained glass window, made by an unknown artist in 1768. The organ case, an impressive sight of elaborate ornamentations and sculptured figures of angels with trumpets and flutes and tinkling bells, framed the organ in its typical style of the Rococo period.

Jan Wulf placed the console in the centre of the choir loft with the organist facing the church. There were three manuals, a pedalboard, 83 stops (51 divided between manuals, 32 for the pedals). The whole system was of course based on tracker action and the bellows required four to seven men to operate. As the construction was nearing completion the abbey authorities demanded two changes: to move the console to one side, thus giving more space for the choir and the musicians; secondly, as the pitch of the organ was a half-tone higher than that of any other instrument, to introduce a mechanism capable of changing the pitch in an instant, so that the organ could be used together with an orchestra. Jan Wulf, by that time a much older man, felt hurt in his creative pride and resigned from his task.

For three years the abbots were busy searching for a capable man to finish the work. Eventually the choice was made on an organ builder of the name Dalitz, of Gdansk, a former pupil of Silberman. Dalitz worked for two years.



Organ case in the Post-Cistercian Abbey, Oliwa, Poland.

(1791 — 1793); he moved the console to the north side of the choir loft, but did not comply with the second demand of the Abbey. Oliwa chronicles do not mention any organ-dedication festivities. Its main creator, Jan Wulf, died March 11, 1807.

Unfortunately the flourishing and prosperous days of the Oliwa Abbey were approaching their end. Increasing lack of funds, devastating effects of Napoleonic wars, dissolution of the convent in 1831 by means of a Cassation Order caused further decline of the famous organs. Partial repairs of the bellows, air channels and soundboards of the small organ were carried out in 1840 by K. F. Schuricht. In 1863 repair work began on the big organ as the result of detailed inspection made by F. W. Kaltschmidt of Szczecin (Stettin). He reported completely ruined bellows, action rotted and wooden pipes eaten by worms. Repairs were concluded in 1865, with 19 soundboards replaced, a completely new tracker action installed, manual to pedal couplers introduced and one stop added: Eolina 8 ft., bringing the total to 84.

A new danger was averted in 1917 when the German authorities tried to requisition metal pipes for military purposes, offering six marks for two pounds of zinc. The church saved the metal pipes of the big organ; those of the small organ had to be sacrificed.

Between the two world wars, when Oliwa as a seat of the Danzig diocese was under the city's care, the organ underwent a thorough repair and modification, carried out by the firm of Joseph Goebel. The organ case was left the same. About 3000 pipes were either repaired or replaced, a new electro-pneumatic four-manual mobile console was installed and a new air supply system based on a Swiss-made electric motor was introduced, leaving the bellows as a museum item. Most important of all: Goebel brought down the organ pitch to the standard. The small organ was connected to the console, leaving at the disposal of the organist 101 stops. Pipes of the III and IV manuals were enclosed and swell pedals provided at the console.

As the residence of the Danzig Diocese bishops was transferred to the post-Cistercian abbey of Oliwa, the first bishop of Danzig, Edward O'Rurke, extended a special protection over the reconstruction and preservation of the organ. Towards the end of the second war, a day before the final retreat of the Hitler army, the Germans set fire to the palace adjoining the church, the palace being converted by them into a store of chemical supplies. Although saved by brave and energetic parishioners, the organ suffered partial damage. Due to artillery shelling the console was completely destroyed, a great amount of electrical installation put out of order, and some pipes littering the streets as four centuries before, in 1577.

Soon after the war activities ceased and the City of Danzig was restored to Poland under its old name of Gdansk, a thorough restoration work was entrusted to Cracow firm of W. Biernacki. Apart from general repair and maintenance work, Biernacki put in 246 missing pipes and installed a set of chimes, consisting of 20 notes, struck by a hammer mechanism. The organ is now equipped with two sets of free combination systems, operated by thumb pistons and duplicated by toe pistons. Manual-pedal coupler tablets are located above the top manual to the right to the left are small organ stop tablets and reed-stop cancels. The lowest manual is horizontal, all others are slightly inclined towards the organist.

Attached is the stop list of this organ supplied by present organist, Alfred Dorawa. The original stop names are marked with an asterisk, all others are given in my English translation. I was unable to secure a list of couplers and other accessories of this large console. In addition there are four stop tablets which activate suns, stars and angels of the organ case. The manuals are of 56 notes each, the pedal board has 30 notes and is concave and radiant. There is a crescendo roller and balanced swell pedals for manuals III and IV.

Post-Cistercian Abbey, Oliwa, Poland. Organ by Jan Wulf completed 1788.

MANUAL 1

Positiv & Brustwerk

- Nachthorn 16 ft.
- *Italian Prinzipal 8 ft.

- Viol Flute 8 ft.
- *Barpfeife 8 ft.
- Quintaden 8 ft.
- *Kupfer Gedackt 8 ft.
- *Trichterregal 8 ft.
- Prinzipal 4 ft.
- Rohrflöte 4 ft.
- *Flachflöte 4 ft.
- Nachthorn 2 ft.
- Octave 2 ft.
- *Prinzipalquinte 2½ ft.
- Siffelöte 1 ft.
- *Kleinquinte 1½ ft.
- Cymbel 3 ranks
- Mixture 3-5 ranks.

MANUAL 2 Hauptwerk

- Prinzipal 16 ft.
- *Gedackt Pommer 16 ft.
- Bombarde 16 ft.
- *Deutscherprinzipal 8 ft.
- Violin 8 ft.
- Open Flute 8 ft.
- Rohrflöte 8 ft.
- Trompete 8 ft.
- *Grossnasat 5½ ft.
- Blockflöte 4 ft.
- Gemshorn 4 ft.
- Octave 4 ft.
- *Klarine 4 ft.
- Superoctave 2 ft.
- Quint 2½ ft.
- Sesquialtera 2 ranks
- Scharf 4 ranks
- *Grossmixture 5-6 ranks

MANUAL 3

- Rankett 16 ft.
- Quintadena 16 ft.
- *Weitprinzipal 8 ft.
- *Weidenpfeife 8 ft.
- *Meerflaut 8 ft.
- Krummhorn 8 ft.
- *Querflöte 4 ft.
- Prestant 4 ft.
- *Geigendregal 4 ft.
- Octavflute 2 ft.
- Nasat 2½ ft.
- *Sedecima 1 ft.
- Superquint 1½ ft.
- Mixture 2-4 ranks.

MANUAL 4

- Liebligh Gedakt 16 ft.
- Dulciana 16 ft.
- Horn Prinzipal 8 ft.
- *Schweitzerpfeife 8 ft.
- *Geigenschwebung 8 ft.
- *Sanft Gedackt 8 ft.
- Vox Humana 8 ft.
- Oboe 8 ft.
- Viola 4 ft.
- Schalmei 4 ft.
- Quintaden 4 ft.
- Waldflute 2 ft.
- *Zart Quinte 2½ ft.
- Terzflute 1½ ft.
- Septima 1-1/9 ft.
- *Nona 8/9 ft.
- Terzcymbel 3 ranks
- Scharf 6 ranks
- Tremolo

PEDAL

- *Kontraposaupe 32 ft.
- Contraprinzipal 32 ft.
- Prinzipal Bass 16 ft.
- Violon 16 ft.
- *Unteratz 16 ft.
- Liebligh Gedakt 16 ft.
- Dulcian 16 ft.
- Posaune 16 ft.
- Quint Bass 10½ ft.
- Octave Bass 8 ft.
- Rohrflöte 8 ft.
- Trompete 8 ft.
- *Weitgedackt 4 ft.
- Schalmei 4 ft.
- *Theorbe 4 ft.
- *Singend Kornet 2 ft.
- *Bauernpfeife 1 ft.
- Rauschpfeife 2½ ft.
- Mixture 6 ranks

SMALL ORGAN

(in transept 220 ft. away)

- Bourdon 16 ft.
- Geigen Prinzipal 8 ft.
- Prinzipal 8 ft.
- Gamba 8 ft.
- Aeoline 8 ft.
- Gedakt 4 ft.
- Hohlflöte 4 ft.
- Gemshorn 2 ft.
- Rohrflöte 2 ft.
- *Progressiv 2-4 ranks
- Subbass 16 ft.
- Violoncello 8 ft.
- Bass flute 8 ft.

To continue the subject of organ building: a certain decline in the art was felt until the middle of the 19th century when the existing builders started introducing pneumatic action and settling on a "romantic" type of organ by increasing the amount of 8 and 16 feet stops and installing stops of augmented air pressure such as Serafon and Stentor. Loyal to tracker action and producer of excellent organs was the firm of Sliwinski from Lwow, the city incorporated in Russia after the end of the last war. Electric action found its recognition only after 1930, introduced ably and modified to their own design

(Continued on page 28)

"INTERNATIONAL" 1962 AGO NATIONAL CONVENTION

Los Angeles County

JULY 2-6

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Anton Heiller
Hugh McLean
Henryk Szeryng
Luigi Tagliavini
Hector Zeoli

United States Recitalists

Harold Chaney
Catharine Crozier
Robert Glasgow
Clarence Ledbetter
Orpha Ochse
Irene Robertson
Charles Shaffer

International Lecturers

Joseph E. Blanton
Don Gorman
Anton Heiller
Harland E. Hogue
Howard Swan
Luigi Tagliavini
Lawrence Phelps
Hector Zeoli

Special Events

Gaylord Carter
Roger Wagner Chorale
Don Ellis Quartet
George Wright
Hollywood Bowl Orchestra
Los Angeles Horn Ensemble
Los Angeles Concert Band
Luau Luncheon

Pre-Convention Concerts

Choral Concert with orchestra
Lowell Enoch
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Frank Owen
Robert Prichard
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President's Column

Democracy has nothing to do with artistic standards as such; artistic standards are, by nature, autocratic. Full citizenship in the realm of art is attainable only through slavery, and any issuance of "naturalization paper," in the form of academic "green stamps" is spurious.

Standards are one thing, their application another and the two are sometimes confused. At the request of the National Association of Schools of Music (NASM), a common understanding with the Guild, through fruitful consultation, was reached, resulting in the recommendation by the NASM to its constituent members that preparation for the AGO examinations be included in the curriculum wherever and whenever appropriate and feasible.

The limitations placed upon this recommendation are in recognition of the differences in specific purpose to be found, and rightly so, in various institutions of learning. Those institutions whose intent and corresponding curriculum are weighted on the side of liberal arts will properly cultivate more the scholarly approach to the significance of music; while those weighted on the side resembling the conservatory of music will equally properly cultivate more the practical approach, as represented by the performer or "practitioner" of music. Obviously, those institutions undertaking the academic training of church musicians come closest to the conditions of measurement established by the Guild in 1896, and maintained, through adjustment to the ever-changing times (though never with a lowering of standards) for 66 years.

It is reasonable to conclude that the "common language" established between the NASM and the Guild, based, as it is, upon independent experience, vindicates both in their concepts of artistic standards, and artistic achievement. The "variety in unity" implicit in such an agreement promises the utmost freedom to those willing to undergo the rigors, common to all, of basic mastery.

HAROLD HEEREMANS

ATTENTION ALL DEANS!

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DO IT NOW!

Reception and Banquet Follow Annual Meeting; All Invited

To all members of the American Guild of Organists:

A cordial invitation is extended to you and your guests to attend the national reception and banquet sponsored by the AGO Senate May 14 at the Hotel Taft, New York City. Formal reception at 6:00, dinner at 7:00 following the annual general meeting in the choir room of St. Bartholomew's Church. Formal dress optional.

Guest speaker: Robert Lawrence, conductor, lecturer, author, panel member of the Metropolitan Opera broadcasts.

Dr. S. Lewis Elmer, president of the AGO Senate of Past Presidents and Wardens, will preside. The Very Rev. Robert E. McGregor, national chaplain, will extend greetings.

Inspiration, Education Also Big Features of International National

Outstanding lecturers will be heard at the "international" national convention July 2-6 in Los Angeles County. Dr. Harland E. Hogue, Pacific School of Religion, Berkeley, Cal.; Dr. Howard Swan, Occidental College, Los Angeles; Don Gorman, Spokane, Wash; Lawrence Phelps, Casavant Frères, and Joseph E. Blanton, author of *The Organ in Church Architecture*, will discuss topics vital to church musicians. What a privilege to hear "international" artists Hector Zeoli, Argentina; Anton Heiller, Vienna; and Luigi Tagliavini, Italy, in lectures as well as in recital! Mildred Andrews, University of Oklahoma; Harold Gleason, Rollins College; and

Charles Gray, Portland, Ore., will be moderators of panel discussions.

Thursday morning at the First Church of Christ, Scientist, Beverly Hills, Hugh McLean, brilliant Canadian organist, will play a varied program including works by Farrant, Tallis, Coperario, Buxtehude, Krebs and Rheinberger. A special work for organ, brass quintet and timpani, commissioned by the Canada Council and composed by Robert Turner especially for this program, will be heard.

Afternoon activities will begin in Boward auditorium, University of South Carolina, with a concert by Dr. Irene Robertson, the Los Angeles concert band (Gabriel Bartold conductor), Enid Jacobsen, contralto, and William Kurasch, violinist. Rayner Brown's Concerto for organ and band, composed in 1960 and dedicated to Dr. Robertson, will be heard.

A late afternoon service entitled Frontiers of Worship, held at the Los Angeles Church of Religious Science, promises to be a new experience. The sermon involves a speech choir which acts as the voice of God, a jazz group that plays throughout the sermon and a cast of six dancers. The theme is the development of some of the false gods of modern man which cause God to "hate, despise your feast days." The music will be composed and improvised by Don Ellis and his quartet, offering new approaches to both old and modern ideas.

The evening concert at the Hollywood Bowl, with William Steinberg conducting the Los Angeles Philharmonic orchestra, will feature another "international" artist, Henryk Szeryng, Warsaw-born violinist entrusted by the Mexican Ministry of Education with the responsibility to act as its cultural ambassador to bring Mexican music to the attention of the musical world.

RUTH BUELL

Exam Prize-Winners

Prize-winners for the 1961 examinations are as follows:

Fellowship (half prize), William Whitehead, Lehigh Valley, Pa., Chapter Associateship (full prize), Wayne Bradford, Waco, Tex., Chapter Choir Master (full prize), William S. Chute, New Orleans Chapter

Bargain in AGO Prelude Book Is Attractive Prelude to "International"

The three host chapters of the "International" national convention in Los Angeles county July 2-6 are publishing a book of new organ compositions in celebration of this great event. Compositions were submitted by composers from all over the country who responded to an invitation in THE DIAPASON for August 1961 and submitted pieces for the *Prelude Book*. This will be a serious contribution to "international" organ literature to advance the cause of worthy church music.

The list of compositions is as follows: Divinum Mysterium, Frederick M. Barnes; Sonata 16, Rayner Brown; Andante, Matt Doran; Prelude, Clarence Mader; Cantilena, Warren Martin; Three Affirmations, Lowndes Maury; Memorial, Robert McBride; Allegro, Orpha Ochse, Sinfonia, William Schmitt; Reverie, William Grant Still; Voluntary on Yigdal, Don Stone; Voluntary on an Ancient Mode, Clifford Vaughan.

The *Prelude Book* may be ordered before the convention and will be mailed postpaid for \$3.25. After the convention the book will be sold by local dealers for \$4.50. Orders may be mailed to Rayner Brown, 2423 Panorama Terrace, Los Angeles 3, Cal.

Waterbury

The Waterbury, Conn., Chapter sponsored a choral workshop March 24 at the First Baptist Church. Mrs. Lucien Derouin, dean, introduced Robert Brawley, Hartford Conservatory of Music, who conducted the workshop for 25 organists and directors. Mr. Brawley spoke on basic choral directing techniques and demonstrated the use of them with several hymns and music to be used for the May 6 festival, sponsored by the chapter, in which he will conduct and Jeannette Brown will accompany. He also demonstrated the technique involved in directing a choir while playing the organ. Mary Franklin was hostess for the refreshment break. A short business meeting followed at which nominating committee chairman Fred Black announced the following slate of officers: George Sunderland, dean; Mrs. Ernest R. Carosella, sub-dean; Ethel Ziglatski, secretary; Edward L. Parke, treasurer; Elizabeth Whiteside, registrar; the Rev. William Soule, chaplain.

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News of the American Guild of Organists—Continued

New Haven

The March 9 meeting of the New Haven, Conn., Chapter was held at Dwight chapel, Yale University. A program of sacred music was performed by the Divinity School Choir of the university under the direction of Charles Krigbaum. Mr. Krigbaum played Prelude and Fugue in E minor, Bach; Aria, Handel; Prelude and Fugue in B flat, Bach. He directed the choir in works by Handel, Croce, Ruffo, Lotti, Bach, Baumgartner, Rinck, Green, Kopylov, Tschesnokov, Schütz and Donovan.

LAWRENCE J. LANDINO

Bridgeport

The Bridgeport, Conn., Chapter's members' recital was held March 19 at the Salem Lutheran Church. Dorothy Partridge was in charge of this program: Mrs. Allen Fanslow — Prelude, Franck; Introduction, Suite Gothique, Böellmann; Mark Kasmin — Prelude on B-A-C-H, R. K. Biggs; J. Robert Estok — Christ Lay in the Bonds of Death and Fugue in G (great), Bach; Mrs. Philip Helbig — Andante, Mendelssohn; Adagio in E, Bridge; Phyllis McCurry — Prelude in F, Reger; Carillon Sortie, Mulet.

CAROLE FANSLAW

New Hampshire

The New Hampshire Chapter held its annual young organists recital March 11 at the First Congregational Church, Manchester. Students of Irving D. Bartley, Trevor M. Rea and Herbert J. Hooper played the following program: Virginia Jamanis — Trumpet Tune, Purcell; Cynthia Robertson — Have Mercy Upon Me, O Lord and Prelude and Fugue in G, Bach; Andrea Hughes — Grave and Adagio, Sonata 2, Mendelssohn; Kathleen Merrill — Pastorale, Milhaud; Roxanna Tourigny — O Hail This Brightest Day of Days and Fugue in G minor, Bach; David Bennett — Prelude and Fugue in B minor, Bach; Carolyn Leland — Blessed Are Ye Faithful Souls, Brahms and Thou Art the Rock, Mulet. Refreshments were served by Mrs. Hooper assisted by Mrs. Clayton Nettleton.

DOROTHY J. FRENCH

Bangor

The Bangor, Maine, Chapter met at the Ellsworth, Maine, Unitarian Church where the program was in charge of Frederick Grindle, Andrew H. Rollins and Clifford Hill. Mr. Rollins gave an account of a recital by Catherine Crozier at Symphony Hall, Boston. The United Baptist choir, accompanied by Mr. Grindle, sang three anthems. Mr. Hill conducted the group in singing three unfamiliar hymns. After a short business meeting refreshments were served by Mrs. Grindle and Mrs. Elton Black.

BEULAH L. STEVENS

Portland

The Portland, Maine, Chapter held its annual minister-organist banquet Feb. 19 at the Peoples Methodist Church, South Portland. The speaker of the evening was Dr. Leonard Raver, Pennsylvania State University.

VIRGINIA A. DE BREE

Vermont

The March district meetings of the Vermont Chapter included a service of evensong at St. Michaels Episcopal Church, Brattleboro. The men's choir was conducted by James Stearns. Harriette Richardson accompanied and organ soloists were Gilman Stockwell and William Rugg.

Mildred Whitcomb conducted her annual junior choir festival at the Hartford junior high school March 11. Katrina Munn accompanied. The student organ soloist was Thomas Stickney. More than 350 children representing 20 churches participated.

The chapter met March 25 at St. Michael's College Playhouse, Winooski Park, for a concert of liturgical music. The college choir, conducted by William Tortolano, sang Gregorian chant and music by Bach, Palestrina, Praetorius and Nanini. The complete Mass in Honor of St. Joseph by Flor Peeters concluded the concert. James P. Garofano assisted at the organ.

HARRIETTE S. RICHARDSON

Chapter Praised for Weekly Music Therapy Recitals

The Worcester, Mass. Chapter was praised by a staff member of the Worcester State Hospital for the weekly organ recitals by chapter members and their beneficial effects on patients. This March 26 meeting was at All Saints Church with Henry Hokans as host and Dean Alan Walker presiding over the business meeting.

David Fuller, Harvard University, played this recital following the business meeting: Prelude and Fugue in E minor (Wedg), Bach; Upon La Mi Re, British Museum manuscript; Grand Chorus with Thunder, Corrette; Marcia Religiosa, Parker; Bird Songs, Messiaen; Ad Nos, Liszt.

ELIZABETH WARDEN

Brockton

The Brockton, Mass., Chapter met March 26 at the First Baptist Church. Allan Sly, Milton, gave the talk From Aunt Susie to the Minister of Music, covering about every angle of a modern organist's job.

FRANK W. REYNOLDS

Merrimack Valley

The Merrimack Valley Chapter met March 11 at Grace Episcopal Church, Lawrence, Mass., for a choral evensong service. Fred Jones was host organist. The Rev. W. Harold Deacon, chaplain, gave a short address. Following the service refreshments were served with the choir and clergy as guests.

MRS. RICHARD E. HUBLEY

Boston

The Boston, Mass., Chapter met March 7 and 8 for the seminar on music and church architecture described in the April issue.

Suffolk

The Suffolk Chapter sponsored a performance of The Holy City, Gaul, March 4 at the new First Presbyterian Church, Greenlawn, N.Y. Dean Hazel Blakelock was at the organ while Don Studholm directed. People from two members' choirs were used for the performance. The service was open to the public.

The Suffolk Chapter met April 7 at the E. M. Weidner home, Huntington, L.I. William C. Miller, tenor, sang Italian songs, German lieder, arias and a group of English songs. Mrs. Miller accompanied and played a piano group. A covered dish supper followed at the social hour.

ERNEST A. ANDREWS

Brooklyn

The Brooklyn, N.Y., Chapter sponsored Frederick Swann in a recital March 18 at St. Paul's, Flatbush. He played the following program: Agincourt Hymn, Dunstable; Allegro, Concerto 1 in G, Ernst; Prelude on B-A-C-H, Schumann; Flute Solo, Arne; Toccata and Fugue in F major, Buxtehude; Movement 1, Sonata 1, Mendelssohn; Requiesscat in Pace, Sowerby; Chorale in A minor, Franck.

KATHARINE B. SHOCK

Nassau

The Nassau Chapter's March 25 meeting was a recital by Edgar Hilliar at All Saints Episcopal Parish House, Great Neck, N.Y. The program appears on the recital pages.

P. C. EYRICH

Staten Island

The Staten Island Chapter sponsored a recital of wedding music March 20 at the Calvary Presbyterian Church. Organists were John Bainbridge, Harald Normann, Edward Morand, Harriette Ruberg and Jean Kumm Watson. Four singers took part and five young women from nearby colleges acted as brides. Others acted as bridesmaids and three young men as grooms. Wedding apparel was supplied by a local shop. A wide range of acceptable music was performed.

AGNES M. MORGAN

Queens

Ways of Presenting Hymns and Anthems to Choristers was the topic of the March 26 meeting of the Queens, N.Y., Chapter at the Evangelical Lutheran Church of the Covenant, Ridgewood. Mrs. Hugh Porter, the speaker, emphasized the importance of the hymnal not only for its almost exhaustible material for choir anthems but as a means for educating persons in hymnody, the Bible, church history and liturgy. Teaching methods for acquiring good "hymnal technique" and basic sight singing were also suggested.

DAVID E. SCHMIDT

Northern New Jersey

The Northern New Jersey Chapter sponsored Frederick Swann, New York City, in a recital March 30 at the First Presbyterian Church, Passaic. His program: Deo Gracias, Swann; Toccata for the Flutes, Stanley; Give Ear, O Lord and Mark My Sore Complaining, Krebs; Fantasie and Fugue in G minor, Bach; Song of Peace, Langlais; The Adoration of the Lamb, Maleingreau; Canon in B minor, Schumann; Up, Up, My Heart with Gladness, Now God Be Praised, Heavenwards He Ascended and With Tender Joy, Pepping; Introduction, Passacaglia and Fugue, Willan.

The chapter met March 6 at the Bethel Reformed Church, Passaic. The Rev. Chester M. Wetzel gave a brief talk on worship and the arts. Dr. Reay Adams played the following recital of service music: Chorale Prelude on St. Anne, Noble; Andante and Liebster Jesu, wir sind hier, Bach; Soliloquy, Rowley; O Sons and Daughters, Willan; Communion, Sister Clare; We Pray Now to the Holy Spirit, Buxtehude; Ave Verum, Titcomb; Introit on the First Mode, Benoit. Ministers of members' churches were guests at the meeting. A social hour followed.

CLARA HOOGENHUIS

Haddonfield

The Haddonfield, N.J., Chapter met March 5 at the Haddonfield Methodist Church. The program was provided by the Philadelphia Recorder Concert, a group of four who performed on various size recorders, gambas and krumphorn. The music ranged from the 12th to the 15th century mostly, with two examples of music written for recorders by a contemporary Polish composer.

The chapter met April 2 at the Church of the Ascension, Gloucester, for a recital by Patricia Langley. Her program included numbers by Bach, Arne, Guilman, Stanley and Fletcher. A short business meeting and refreshments followed in the parish house.

EARL H. ELWELL

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met March 7 at the Patterson Memorial Presbyterian Church, West Orange. The evening began with an organist-minister dinner. Following a brief business meeting the Rev. George Litch Knight gave a talk on the practical aspect of church music and the importance of a good working relationship between the minister and organist in order to produce a well integrated service of worship each Sunday. A lively question period followed.

MURIEL PETERSON ROBINSON

CONCERT ATTRACTS 1,000

The Springfield, Mass., Chapter and the Tuesday Morning Music Club sponsored Bach's B Minor Mass, sung April 1 by the Chorus Pro Musica of Boston conducted by Alfred Nash Patterson at Trinity Church. Melville Smith was the organ accompanist. An audience of more than 1,000 filled the church to capacity. A reception was held in the church parlors following the program.

FRANKLIN P. TAPLIN

Monmouth

The Monmouth Chapter met March 5 at the First Methodist Church, Asbury Park, N.J. Marjorie Robinson gave a short recital which included O World I Now Must Leave, Brahms and Chorale in A minor, Franck. Thelma Mount Rainear, AAGO, host organist, gave a talk on the Romantic period in art and music. This was followed by a study of anthem accompaniment. Robert Mahns and Clinton Heyer led the group in singing Franck's Psalm 150, and Bless the Lord, O My Soul, Ippolitof-Wilhouky. Refreshments were served by members of the senior choir.

The chapter held its regular meeting April 2 at the Trinity Episcopal Church, Asbury Park, N.J. Lawrence Salvatore was host organist and the St. Mary's choir served refreshments. Madeline Marshall, Juilliard and Union Theological Seminary, was the speaker for the evening. Accompanied by Eleanor Benoist, Long Branch, Miss Marshall demonstrated the technique of good diction and aided the members in the singing of anthems. The numbers included works by Holst, Vaughan Williams, Candlyn and Sowerby. Dean Olga Lewis announced the May 6 choral service to be held at the First Methodist Church, Red Bank. A new slate of officers has been elected, headed by Charles Hill.

MARGUERITE JACKSON

Southern New Jersey

The Southern New Jersey Chapter met at the Berean Baptist Church, Bridgeton, March 7 for an anthem reading session, music provided by J. W. Pepper and Son, Inc., under the direction of Don H. Rozey and Richard D. Ringenevald with Sally Anne Eatough as accompanist. Dean Walter Ross held a short business meeting. The recital by Claire Coci was emphasized. A nominating committee was appointed, then refreshments were served by the Rev. and Mrs. R. DeRemers.

MILDRED H. LOUX

Central New Jersey

The Central New Jersey Chapter met April 2 at the First Presbyterian Church, Trenton. After a few announcements the rest of the evening was given over to Dr. Thomas Richner, Columbia Teachers College and Douglass College, who conducted a class in registration. Dr. Richner demonstrated all the parts of the organ by playing selections appropriate to the tone family being discussed. He also made a number of suggestions for enlarging repertory. Refreshments were provided by Nancianne Parella and Louise Clary.

LOUISE CLARY

Williamsport

The Williamsport, Pa., Chapter and the Williamsport Music Club sponsored a Lenten concert March 27 at St. Paul's Lutheran Church. Laeta W. Guerra played Concerto in D minor, Vivaldi; three Stations of the Cross, Dupré, and O Lamm Gottes unschuldig, Bach. Naomi Woollever was the organist for Sonata a Chiesa, Corelli with four strings sharing the number. Elizabeth Sims directed and Jane Keyte Landon was at the organ for the music club chorale ensemble performance of Lo, a Voice to Heaven Is Sounding, Bortniansky and Open Our Eyes, Macfarland. A business meeting was held following the program.

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Chapter to Sponsor Third Workshop

The Hudson-Catskill Chapter will sponsor its third annual organ-choral workshop June 2 at the First Baptist Church, Hudson, N. Y.

Forrest C. Barrett, Baltimore, Md., will teach the choral sessions. Loton E. Springstead, Hudson, N. Y. will conduct the organ class and discuss organ techniques, registration and repertory, with members of the workshop offering questions and problems for discussion.

The workshop is open to all organists, choir directors, choral singers and those interested in good church music. The registration fee of \$4.00 includes luncheon and should be sent to Mrs. Henry Duntz, Claverack, N. Y. by May 16.

CLAYTON J. WALTERMIRE

Chester

The Chester, Pa., Chapter conducted an organ tour March 31. Members visited the following churches: Ridley Park Methodist; Princeton Presbyterian, Springfield; Swarthmore College, and Wallingford Presbyterian. Each organ was played and displayed by one of the members. The tour concluded with light refreshments at the Wallingford Church.

JOANNE MUIR

Lehigh Valley

The Lehigh Valley Chapter met March 10 at St. Mark's United Church of Christ, Easton, Pa. Guest speaker was Lillian Knowles Jones, contralto, who discussed singing techniques in choir work.

The chapter met April 7 at the First Presbyterian Church, Bethlehem, for a recital by members' students. Jane Henninger — Prelude and Fugue in C minor, Bach; Arlene Tubio — Partita sopra Jesu meine Freude, Walthers; Robert Snyder — Fantasia in A minor, Bach and O Welt ich muss dich lassen, Brahms; Roy Brunner — Jesu, Joy of Man's Desiring, Bach; Sketch in C major, Schumann and Concert Pedal Study, Yon; Phyllis Weiss — Toccata, Gothic Suite, Böellmann; John Machel — Gelobt seist du, Herr Jesu Christ, and Fugue in D major, Bach.

MARIA GALATI

Johnstown

The Johnstown, Pa., Chapter met March 7 at the Mt. Calvary Lutheran Church with Mrs. W. E. Nevling, dean, presiding. Mrs. C. C. Barnhart discussed the use of vocal soloist, choral and organ music in wedding ceremonies. Owen Ketterer played appropriate numbers suitable for the wedding march. Mrs. Barnhart, accompanied by Mrs. Ketterer, sang four sacred songs as examples for pre-service music at weddings. The recessional music was also discussed and a large display of wedding music was in the social room where refreshments were served. Two points of the Declaration of Religious Principles were read and discussed.

MILDRED E. PAXSON



Wilshire Boulevard looking south toward downtown Los Angeles. The tower on the extreme right is that of Immanuel Presbyterian Church, scene of the official opening of the national convention.

Philadelphia

The Philadelphia Chapter held a dinner meeting March 10 at the First Baptist Church. Julius Herford, Westminster Choir College and Union Theological Seminary analyzed the first three choral preludes of Bach's Clavierübung, part three.

JANET DUNDORF

Allegheny

The Allegheny Chapter met March 27 at St. Stephen's Episcopal Church parish house, Olean, N. Y. Naida Gibb, host organist, played the following recital: Prelude and Fugue in E minor, Willan; La Valee du Beherleguy, au Matin, Bonnal; Suite for Organ, Stanley; Mr. Ben Johnson's Pleasure, Milford; Carillon, Murrill; O Man, Thy Grievous Sin Bemoan and Trio Sonata in E flat, Bach; Now Thank We All Our God, Karg-Elert. The junior choir assisted. A reception followed.

The chapter met April 24 at the First Presbyterian Church, Portville, N. Y., with Jennette Herriman as hostess. An impromptu recital by members included Lenten and Easter music.

PHILLIP F. SMITH

Buffalo

The Buffalo, N. Y., Chapter sponsored a members' recital March 12 at the Central Presbyterian Church. The following program was heard: Host organist William Thaanum — Sonatina, Sowerby; Roy Clare — Celestial Banquet, Messiaen; Chorale, Jongen; Lo How a Rose, Pasquet; Song of Peace, Langlais; John Hofmann — Introduction, Passacaglia and Fugue, Willan.

EDNA SHAW

Central New York

The Central New York Chapter met March 7 at the First Presbyterian Church, Ilion. Nellie D. Snell explained the service playing certificate requirements. Pauline Hartleb was hostess. Phyllis Wagner Spisak played the following program: Adagio, Sonata 5, Guilman; Fantasia in Echo Style, Sweelinck; Antiphon 5, Dupré; Allegro, Rinck. Dean Jeanette Snyder conducted the business meeting at which Cornelia Griffin, chairman of the Margarethe Briesen scholarship committee, announced that Timothy Green was the winning contestant at the competition held Feb. 10. Janet Miller, chairman of the junior choir festival announced that the festival will be held May 6 at the Methodist Church, Rome, N. Y. The Rev. Robert B. Lee, Syracuse, will be the conductor with his wife as organist. At present there are about 350 children who will participate. Refreshments were served at the conclusion of the meeting.

The chapter sponsored Donald McDonald in recital March 26 at the First Presbyterian Church, Utica.

MARGARET N. CHASE

Hudson-Catskill

The Hudson-Catskill Chapter members were guests of the Eastern New York Chapter March 19 at the Averill Park, N. Y., Methodist Church for a program on conducting techniques from the podium and the console by Allan Jay Sever, Union Theological Seminary, New York City. A social time with refreshments followed.

The chapter sponsored a student recital April 23 at the First Reformed Church, Hudson, with Mrs. Robert Belknap as co-ordinator. A reception followed the program.

Dean Loton E. Springstead will play his annual recital May 13 at Christ Episcopal Church, Hudson. The program will be open to the public.

The closing event for the season will be the annual banquet at the St. Charles Hotel, Hudson, May 21 with John and Peter Gowen as co-chairmen.

CLAYTON J. WALTERMIRE

Syracuse

The Syracuse, N. Y., Chapter met March 5 at the parish hall of St. Mark's Episcopal Church for a program of music for viola da gamba and harpsichord by John Hsu, viola da gamba and Rudolph Kremer, harpsichord. Their program included: Gamba Sonata in A minor, Telemann; Three pieces for viol solo, Hume; Sonata in D major, Buxtehude; Voluntaries in A minor and G major, Stanley; Sonata 1 in G major, Bach.

WILL O. HEADLEE

Rochester

The Rochester, N. Y., Chapter met March 13 at the Eastman School of Music. David Craighead greeted members and announced the program. Members were divided into several small groups to see and hear the three recently-purchased organs. William Stokes demonstrated the five-rank portable Schlicker organ. Paul Maki demonstrated one of the Holtkamp organs and Rodney Schuller demonstrated the other Holtkamp. The latter two are strictly practice instruments. Several students also played. Refreshments were served in Mr. Craighead's studio. The George Markey recital was announced for April 3.

The chapter sponsored George Markey in recital April 3 at the Third Presbyterian Church. The audience was large and very appreciative. After the program a reception was held. Mr. Markey's program follows: Prelude and Fugue in G major and Jesus Christ Our Blessed Saviour, Bach; Gavotta from Sonata 12, Martin; Concerto 10, Handel; Prelude, Fugue and Variation, Franck; Scherzo and Cantabile, Symphony 2, Vierne; Dies Irae, Simonds; Ave Maria, Karg-Elert; Toccata, Monnikendam.

RUTH FAAS

Chautauqua

The Chautauqua Chapter met Feb. 27 for a program of Colonial music at the Bethel Lutheran Church, Jamestown, N. Y. Dean Gerald Heglund presided and introduced the program for the evening. After flute and violin numbers Mrs. George Tolley sang four Colonial songs accompanied by Mrs. David Fairbanks. Mrs. Tolley also led the group in a lining session using Old Hundredth. A recording by E. Power Biggs playing Variations on America, Ives concluded the program. Linnea Phillips, Margaret Brodine, Myra Forsberg and Russell Chall served refreshments.

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News of the American Guild of Organists—Continued

Lockport

The March ? meeting of the Lockport, N.Y., Chapter was held at St. Andrew's Episcopal Church, Burt, with William Kirchner as host organist. Tentative plans were made for the summer meetings and it was announced there was to be no April meeting. Members were told of the April 8 Robert Noehren recital at the Christ Methodist Church. Following the business meeting Cecil Walker gave a talk on Australia and the land around Narrandere, accompanied by pictures which included some of the agriculture and industries of the country, educational buildings and sports.

Canacadea

The Canacadea Chapter met March 7 for a performance of the Mozart Requiem and Rejoice in the Lamb, Britten with chorus and orchestra under the direction of Dr. Melvin LeMon, Alfred University.

A recital by members of the chapter was held at the First Presbyterian Church, Hornell, N.Y. The following members participated: Mildred Brasted, Sylvia Marsh, Gloria McMurtry, Gilbert Parker and Dr. LeMon. A tea and business meeting followed the program. It was announced that Hazel Gatewood would be in charge of the junior choir festival May 6 at the First Methodist Church, Canisteo, N.Y.

LOIS BOREN SCHOLDS

Eastern New York

The Eastern New York Chapter met March 19 at the new Averill Park, N.Y., Methodist Church. Allan Jay Sever's program was Conducting Techniques from the Podium and the Console. Mr. Sever used chapter members as his choir. A business meeting and social hour followed.

MARION MONROE MERRICK

Richmond

The Richmond, Va., Chapter sponsored John B. Haney in recital March 16 at the Reveille Methodist Church and Lawrence Robinson, March 20 at St. Stephen's Episcopal Church. Their programs appear in the recital section.

The chapter met Mar. 29 for its monthly dinner meeting at the Third Presbyterian Church. Dr. James R. Sydnor spoke to the group on the topic Organ Mechanics and Placement. Slides were shown of various organs and their locations.

REGINALD E. SLAUGHTER

Patapsco

The Patapsco Chapter met Feb. 3 at the home of Geraldine Powell, Baltimore, Md. Dean Celia McLeod presided over the business meeting. Final arrangements were made for the April 8 hymn sing at the Calvary Baptist Church. Mae Brown was chairman of the event. The meeting ended with refreshments.

The chapter met March 3 at the home of Floyd Adams, Baltimore. A panel discussion on the relationship between the minister of the word and the minister of music included the following: the Rev. Marion Bascom, the Rev. Reginald Daniels, the Rev. Octavius Graham, James M. Mitchell and Norman E. Ross. Conclusions reached seemed to indicate the desirability for team work and the integration of both the music and the Gospel. Refreshments followed.

FRANCES CHAMBERS WATKINS

District of Columbia

The District of Columbia Chapter met March 5 at St. Luke's Methodist Church for a dinner meeting at which members of the clergy were special guests. After a brief business meeting the Rev. Theodore Henry Palmquist, chaplain, delivered an address on various aspects of church service music. In addition to the use of hymns he stressed the need for adequate preparation on the part of the organist and for co-operation between minister and choir director in selecting appropriate music for the services.

The April 2 meeting was held at the new First Congregational Church. After reports and a letter from William Watkins were read Dean Everett W. Leonard announced the April 4 recital by Jean Langlais at the Cathedral of Mary Our Queen, Baltimore. The dean also announced the recipients of the service playing certificates. Following the business meeting a brief talk was given by the assistant pastor, the Rev. Hanson, on various aspects of the new church building. Ruth Dyke played a recital on the new 43-rank Casavant. Her program appears in the recital section. Refreshments closed the evening.

W. LASH GWYNN
EVERETT W. LEONARD

Danville

The Danville, Va., Chapter held its regular dinner meeting Feb. 26 at the Main Street Methodist Church. Following dinner Dean John Shelton presided over a brief business meeting. Details regarding the forthcoming junior choir festival were discussed. Dean Shelton conducted a program on choral music with members forming a nucleus choir to illustrate his topic.

The Danville, Va., Chapter met March 26 for a dinner meeting at Hughes Memorial School with Mrs. Anthony Pollard as hostess. Dean John Shelton presided over the business meeting. Everett Amos was program chairman. A panel discussion was held with Music and Worship in the Church as the theme. Mr. Amos was moderator and Dean Shelton, the Rev. Stirewalt and Dr. Herbert Hudgins were panelists in a debate on the purposes of music in the church. Touched upon were the correlation of music with other elements of worship, ways to improve congregational participation in hymn singing, the importance of children's choirs and church schools in learning the ritual.

A third city-wide junior choir festival was to be sponsored by the chapter April 29 at the Main Street Methodist Church.

VIRGINIA GREENE
AGNES S. COMPTON

Huntington

The Huntington, W. Va., Chapter met March 18 for a program of Catholic and Jewish music. At St. Joseph's Catholic Church Sister Eileen directed the boy choir in the Gregorian mass Missa Cum Jubilo. The Very Rev. George Burke gave a commentary on church music. The program was continued at the Fifth Avenue Baptist Church where Rabbi Frank Sundheim spoke on the history and predominant characteristics of Jewish music. Mrs. Jack Clinard, program chairman, presided at the business session. Virginia Durrett was hostess for the social hour.

ALMA N. NOBLE

Montgomery County

The Montgomery County Chapter met Feb. ? at the Memorial Evangelical United Brethren Church, Silver Spring, Md. Dean James E. Smiley was host. Reports were given and meetings for the next three months were announced. Stephen Prussing, Washington, D.C., gave a talk on church music. The books *The Oxford Easy Anthem Book* and the *Third Concord Anthem Book* were distributed and numbers were sung by the group. Mr. Prussing played a tape recording of his choir. The services of the Drinker Library and American Choral Foundation were discussed. The result of a survey of the congregation in the New York Avenue Presbyterian Church showed the favorite hymns to be Holy, Holy, Holy and Fairest Lord Jesus. A social hour followed the meeting.

The chapter met March 13 at the Church of the Ascension, Silver Spring. The talk, *Origins and Sources of Christian Church Music*, was given by Martha Aubrey, host organist. She played recordings to illustrate the development of church music through the centuries.

LORRAINE HAACK

Aiken

The Aiken, S.C., Chapter was led on an organ crawl by Jack Foster Feb. 7 at St. Thaddeus Episcopal Church. Various ranks of pipes were identified and a recording of different organ stops was played.

At the March 7 meeting H. T. Van Bergen, president of the American branch of the Van Bergen Bellfoundries, The Netherlands, described the manufacturing and the playing of carillons. The program was illustrated by a film and recorded music.

ELLEN HAMMOND

Lynchburg

The Lynchburg, Va., Chapter met March ? to review music and listen to records and tape recordings of unusual and newly published anthems for adult choirs. Bernice Wissinger was in charge of the program. Tape recordings used were sung by choirs directed by John Pfeil, Franz Engel, Roger Cole and Caleb Cushing.

At the Feb. ? meeting organ students from Randolph Macon Womans' College, Lynchburg College and Sweet Briar were heard in a recital at the new Fairview Christian Church. The performers are students of Mr. Cole, Mr. Engle and John Shannon.

WILFRED B. CUSHING

Charleston

The Charleston, S.C., Chapter met April 2 at the Asbury Memorial Methodist Church. Mrs. H. R. Kent, host organist, was assisted by Mrs. Paul Davis. The business session was omitted in order to give more time to the program, a lecture illustrated by colored slides on the construction of the organ and various installations. William Pilcher, Möller Organ Company, was the speaker for the evening.

SUZANNE L. TAYLOR

Piedmont

The Piedmont Chapter sponsored Catherine Ritchey Miller in recital March 13 at the Edenton Street Methodist Church, Raleigh, N.C. Her program appears in the recital section.

MILDRED TOWN

Alexandria

The Alexandria, Va., Chapter met March 12 at the Westminster Presbyterian Church. Roy F. Smith, Hammond high school, directed the school brass ensemble in a program of Music for Instruments and Organ. Dana C. Brown was the organist. The nominating committee announced the slate of officers for the 1962-63 season. Plans were discussed for the annual spring junior choir festival and the annual spring banquet.

BARBARA M. HANSON

Norfolk

The March 27 meeting of the Norfolk, Va., Chapter was a recital by Marilyn Mason at the Epworth Methodist Church. She played: Concerto 5 in F, Handel; Miniature and Epilog, Langlais; Prelude and Fugue in D, Bach; Pastorale, Roger-Ducasse; Greensleeves and Brother James, Wright; Suite, Creston. A reception followed the program.

VIVIAN DEFORD

Greenwood

The Greenwood, S.C., Chapter met March 19 at the Immanuel Lutheran Church. Mrs. Chris Dalton, Sr., and Mrs. Frederick Terry conducted a program on the new Lutheran liturgy. Included on the program was a film strip in modern art, depicting the varied parts of the service and a recording of the service.

The chapter sponsored Dr. Thomas Richner in a recital March 25 at the South Main Baptist Church.

MARGARET S. LIGHTSEY

Davidson College GSG

The Davidson College Student Group met for the following programs: E. Power Biggs recital at the Myers Park Presbyterian Church, Charlotte, N.C.; Donald McDonald recital, Myers Park Baptist Church, Feb. 23; the all Bach program at the college by Dr. Robert S. Lord March 3; the master class by Langlais at Winthrop College, Rock Hill, S.C., March 4 and his recital March 5.

Members of the group were guests at a dinner for M. Laiglais at the home of Dr. Lord March 6. In preparation for the recitalist's visit the group met for two lecture-demonstrations by Dr. Lord and various students on the subject of the organ music of Jean Langlais and its proper interpretation.

LARRY HICKS

Charlotte

The Charlotte, N.C., Chapter met for a dinner meeting March 24 at the Park Road S and W Cafeteria. Dean Sebron Hood presided over a brief business meeting. Madeline Ingram, Lynchburg, Va., College, lectured on the junior choir and traced the development of this movement. Following the lecture a lively discussion period took place.

The chapter sponsored a children's choir festival March 25 at the Myers Park Presbyterian Church. Twenty-five choirs participated and Mrs. Hebert E. Siskron and Mrs. T. D. Newell, Jr., served as co-chairmen. Organ numbers for the service were played by Harry Wells: Choral Prelude, Drischner and Prelude; Fugue in G minor, Buxtehude; Toccata in G major, Walond. Elizabeth Whisenant accompanied the choirs in the works of Copés, Bach, Schultz, Willan, White and Walond.

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News of the American Guild of Organists—Continued

St. Petersburg

The St. Petersburg, Fla., Chapter sponsored three members in a recital March 12 at St. Thomas Episcopal Church. Music of the baroque period was played by Ruth Sission: Prelude and Fugue in E major, Lübeck; Erbarm dich mein, O Herre Gott, Krebs; Wir glauben all' an einem Gott, Vater, Bach. The romantic era was represented by Dr. Robert W. Magin: Now Thank We All Our God, Karg-Elert; Canon in B minor, Schumann; Adagio Sostenuto, Gothic Symphony, Widor; Thou Art the Rock, Mulet. Shirley Smith played contemporary works: Fight On, Fight On, My Soul and Alas, and Did My Saviour Bleed, Read; Psalm 94 Sonata, Reubke.

The chapter met for a dinner meeting March 27 at the First Baptist Church with Dean Walton Jamerson presiding. The program for the evening included the following: Sabra Bischoff — Chorale in A minor, Franck; Edna Pike — Benedictus, Rowley; Max Miranda — Sonatina, God's Time Is Best, Bach; Romance sans Paroles, Bonnet; Fiat Lux, Dubois, Bob Billups, violinist, assisted; Walton Jamerson — Adagio, Modal Suite, Peeters; Toccata on Olivet, Bingham; Joyce Graham, Ralph Bayless and Ruth Hultquist sang vocal numbers. Mrs. Carl Ramm, Mrs. Melvin Dean and Mrs. E. N. Henderson served as accompanists. The program was given for the more than 500 subscriber members.

MAX MIRANDA

Knoxville

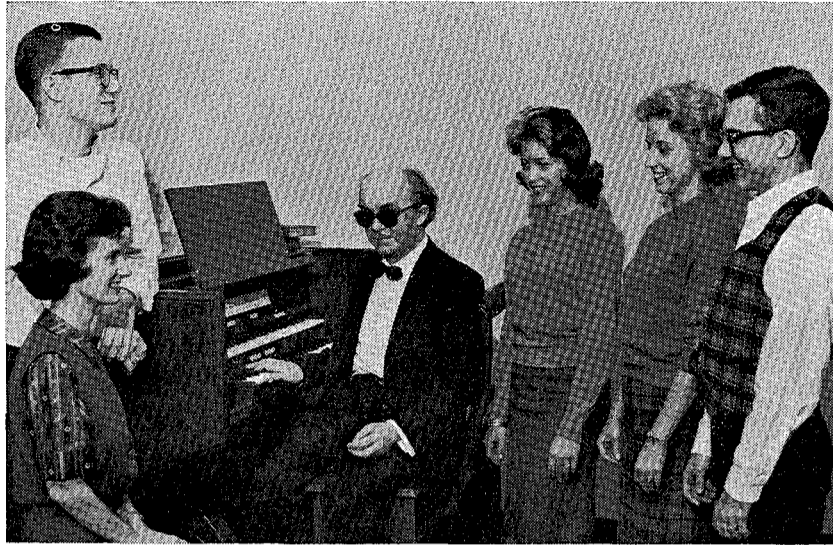
The Knoxville, Tenn., Chapter met April 2 at the Magnolia Avenue Methodist Church with Evelyn Miller and Mrs. Kenneth Raulston as hostesses. Following the dinner and a short business meeting members were told about the many musical events to be given in April. The program on Appropriate Wedding Music included three numbers by Almeda Brakebill, contralto, and 15 organ numbers by Jane Wauford. The organ selections were divided into music which reflects the proper moods for the ceremony of matrimony.

WILLIAM DORN

Memphis

The Memphis, Tenn., Chapter sponsored Edward Mondello, Chicago, in a recital March 6 at St. Mary's Episcopal Cathedral. His program appears in the recital section. The event was described as the highlight of the 1961-62 season.

MRS. FRED M. NIELL



Jean Langlais talks informally with members of the Guild Student Group of Mars Hill College, Mars Hill, N. C., Feb. 24 prior to his recital on the college's new four-manual Aeolian-Skinner organ (described in the December 1961 issue).

Nashville

The March 13 meeting of the Nashville, Tenn., Chapter was held at Christ Episcopal Church with Peter Fyfe as host organist. After a meeting of the executive committee for the 1963 regional convention, dinner was served. Mr. Fyfe played the program listed in the recital section.

ELEANOR DUBUISSON FOSSICK

Tampa

The Tampa, Fla., Chapter met April 2 at the First Seventh Day Adventist Church. A recital was played by Mrs. Hunter Richards and David Mitchell, consisting of numbers by Bargiel, Bach, Gluck, Beethoven, Gounod, Franck and Peeters. The fifth Florida state convention May 7-9 was discussed. It was detailed in the April issue.

MRS. ARTHUR A. TESKA

Muscle Shoals

The Muscle Shoals Chapter met March 7 at the Southland restaurant, Sheffield, Ala., at which pastors and ministers of music were special guests. The Rev. Glenn Brigmann, chaplain, gave the invocation. Mrs. J. Will Young, dean, presided over the business session. The chapter voted to place several memorial records in the Sheffield library for Beth Rock, a charter member who died in January. The following slate of officers was voted in: Mrs. G. D. Fairer, dean; Mrs. O. H. Dodson, sub-dean; the Rev. Brigmann, chaplain; Mrs. W. R. Norton, recording secretary; Myrtle Roberts, treasurer; Mrs. Broze Dixon, registrar; Mrs. Jarmon Stanley, auditor. Mrs. Fairer called on representatives of each denomination to discuss their order of worship and gave out sample copies of their bulletins.

MRS. O. H. DODSON, JR.

Upper Pinellas

The Upper Pinellas Chapter met Feb. 19 at the First Christian Church, Clearwater, Fla. After the business meeting and dinner the membership adjourned to the sanctuary of the new church. The new Allen instrument was demonstrated. Joe Cave, host choir director, directed his choir in a program of sacred numbers.

The chapter sponsored Gordon Wilson in a recital Feb. 20 at the Trinity Presbyterian Church, Clearwater.

DAVID WILCOX

Fort Lauderdale

The Fort Lauderdale, Fla., Chapter sponsored a children's choir concert Feb. 11 at the First Methodist Church. Virginia Gheesman was guest conductor for the choirs representing nine churches. Lettie G. Ozaki was organist and played: Jesu, Joy of Man's Desiring and Sheep May Safely Graze, Bach, with pianist Charlotte H. Mitten assisting; Siciliano, Bach; Psalm 19, Marcello. Choral numbers by Davis, Lenel, Mueller, Smith, Ehret, Bach, Faircloth and Casner were heard.

LEONA STRAKER

Central Florida

The Central Florida Chapter, as guests of the Stetson University, Deland, attended a recital by Robert Noehren March 6 at the university's Elizabeth hall. The program dedicating the new Beckerath organ was: Prelude and Fugue in G minor and How Brightly Shines the Morning Star, Buxtehude; Our Father Which Art in Heaven and Toccata, Adagio and Fugue in C major, 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; Fantasie and Fugue on B-A-C-H, Liszt. A reception followed.

The chapter met April 3 at the First Baptist Church, Orlando, for a recital by members of the Stetson University Group, all pupils of Paul Jenkins: Mary Lawson — Dialogue, Couperin; Prelude and Fugue in G minor, Buxtehude; Lenora McCrosky — Movement 1, Trio Sonata 5, Bach; Charles Moore — Five Variations on From Heaven Above, Bach; Marion Anderson — Sonata 3, Mendelssohn; Jack Jones — Third Kyrie, the Catechism, Bach. A short business meeting followed the program.

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News of the American Guild of Organists — Continued

Palm Beach County

The Palm Beach County, Fla., Chapter met March 18 at the Bethesda-by-the-Sea Church, for a hymn festival in which many area churches were represented. Edward Palmer directed the choirs and the participating organists were: Dorothy Dring, John E. Heckrote, Dr. Carlton Bullis, Elsie Hart Robertson. The event was attended by a congregation of approximately 600 people. After such an enthusiastic reception to this kind of program the chapter plans to sponsor a festival each winter in the height of the tourist season.

ELSIE HART ROBERTSON

Savannah

The Savannah, Ga., Chapter met March 12 at the Bull Street Baptist Church for a program of organ and choral music. Mary Louise Rose and James W. Carter played numbers by Buxtehude, Barber and Bender. The choir of the Lutheran Church of the Ascension, directed by Karl W. Kinard and accompanied at the organ by Ford Ewaldsen, sang several anthems including a setting of Psalm 23 by Claude L. Bass. Harry Hampshire distributed copies of three anthems, recordings of two being played. The program was under the supervision of Mrs. Wade H. Harrel. William B. Clarke, dean, announced that Gordon B. Wilson, Winter Park, Fla., was to be sponsored in a recital April 10 at Bull Street Baptist Church.

ELIZABETH BUCKSHAW

North Louisiana

The North Louisiana Chapter held a business meeting March 12 at the First Evangelical Lutheran Church, Shreveport, with Dean James P. Lamberson presiding. Plans were made for the 1963 regional convention. It was announced that Dean Lamberson and Mrs. Hugh Hansen will serve as co-chairmen. A social hour followed the meeting.

The chapter sponsored nine members of the North Louisiana Student Group in a recital April 9 in Brown Memorial chapel, Centenary College. Students who played were Alice Herrington, Elaine Sistrunk, Michael Brent, Marialice Perkins, Dorothy Risinger, Vicki Rapp, Jeri Riley, Harry Alford and Linda Allen. The recital was followed by a reception. Sponsors of the student group are Ronald E. Dean, Norman Z. Fisher and William C. Teague.

EVA NELL H. CLARK

New Orleans

The New Orleans, La., Chapter sponsored Frank L. Kuhlmann in recital April 1 at the Redeemer Lutheran Church. His program appears on the recital page.

FERN TRAUOGTT

South Mississippi

The South Mississippi Chapter met March 6 at the Temple Baptist Church, Hattiesburg, Miss. The program by Dr. and Mrs. Karl Neumann and Robert P. Roubos, University of Southern Mississippi faculty consisted of Renaissance and Baroque music played on recorders and viola da gambas and included: Sonata in G minor, Handel; Choral, Kuehnel; Recitative and Aria, Telemann; Bicinium, Lassus; La Sampogna and Lamento, Morley, and Sonata in D major, Buxtehude; Dean Roubos presided over the business meeting. Refreshments were served in the parlor of the church.

Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter sponsored Beatrice Collins in a recital March 26 at the First Methodist Church, Gulfport. Her program included numbers by Bach, Brahms, Hindemith, Alain, Messiaen and Langlais. After the recital Miss Collins was honored at a reception at the Ralph Wittal, Jr., home.

EMILY J. McALLISTER

Akron

The Akron, Ohio, Chapter met March 12 for the lecture recital *The Beginnings of Organ Music: Derivations from Song and Dance*. John MacDonald was the speaker. Charles Merritt played the following program: Estampie, anonymous; Galliard, Schmidt; Mit ganzem Willen, Paumann; Prelude in G, Heborgh; Prelude in G, Bach; Prelude in F, Kottler; Ricercar, Cavazzoni. Choral music was provided by the University of Akron Choral Ensemble and other vocalists were Diana MacDonald and John Crowe. Mr. Merritt joined the choral ensemble in *Intonazione and Motet, Jubilate Deo, Gabrieli*.

CHARLES MERRITT

Youngstown

The annual dinner for clergy and music chairmen of the local churches was sponsored by the Youngstown, Ohio, Chapter March 26 at the new Westminster Presbyterian Church with 55 members and guests attending. The Rev. and Mrs. Samuel G. Warr and Mr. and Mrs. Elwin Hasking were hosts and hostesses. Dean Kirby Bransby welcomed members and guests and Richard C. Einsel introduced four panel members — Mrs. Franklin L. Stillwagon, Mrs. Paul Brenner, the Rev. James Kirchhoffer and Raymond H. Ocock — who discussed *Vital Problems concerning Music in Worship*.

CHRISTINE KNUTH

Dayton

The Dayton, Ohio, Chapter met March 19 at the United Theological Seminary, Breyfogle chapel. Preceding the program Dean A. Edward Kerr conducted a business meeting at which the nominating committee submitted its slate of officers for the next year. Frank Michael, sub-dean, introduced the group of seminary students who played the following program: Sonata 5 in F major, Mozart, William Garrett, organist, Evelyn Gall and Elaine Rader, violinists and James Wagner, cellist; Little Fugue in B minor, Bach and Herzliebster Jesu, Brahms, Ronald Ellis. Vernon Robbins sang a solo. Dr. Carleton Young, Abingdon Press, gave the address *Good Hymns, a Unifying Force in Christendom* and directed the study and singing of several hymns. A question and answer period followed. Dr. J. Arthur Heck, acting president of the seminary, was introduced and welcomed the chapter and the Dayton Choirmasters Club to the new chapel. At the conclusion of the program a social hour was held.

FLORA B. REED

Cincinnati

The Cincinnati, Ohio, Chapter sponsored Ray Ferguson in a recital April 3 at the Westwood First Presbyterian Church. His program was: Prelude and Fugue in G major, Bach; Lo, How a Rose E'er Blooming and Blessed Are Ye, Faithful Souls Departed, Brahms; Partita Come, Saviour of the Heathen, Distler; Toccata, O Filii et Filiae, Farnam; Prelude and Fugue in G minor, Dupré; Cantabile, Franck; Ad nos, Liszt. A reception honoring Mr. Ferguson followed with Thelma Heflin, hostess, assisted by Louise Matchette and Louise Heimerdinger at the serving table. The annual dinner meeting was announced for May 1 at the Mount Washington Presbyterian Church.

MRS. CARL H. HEIMERDINGER

Lorain County

The Lorain County, Ohio, Chapter met March 19 at the First Congregational Church. Mrs. Jack Siegfried, sub-dean, presided over the business meeting. The program consisted of a panel discussion on *Some Thoughts on Church Music Practices*. Panel members included Mrs. Winton Koepke, Mrs. Fred Harlan, the Rev. Johan H. Stohl and the Rev. Louis Bertoni as moderator. The theology of the text of hymns was debated and demonstrated with group singing. A question and answer period followed by a social hour concluded the evening.

MRS. STANLEY M. CLARK

Canton

The Canton, Ohio, Chapter co-sponsored a Baldwin workshop March 12 at the Timken Vocational high school with Robert Read in charge.

The chapter met March 26 at the Trinity Evangelical Lutheran Church, Magnolia. Chorales of Healey Willan suitable for the Lenten season were played on the two-manual Schantz organ by David Brewer and James Stanforth. The movie *Man of Music* was shown. A social hour followed at the home of Sub-dean Marvella Horn.

MARVELLE HORN

Toledo

The Toledo, Ohio, Chapter sponsored a members' recital March 18 in the Peristyle, Toledo Museum of Art. William Gravesmill played Festival Prelude, opus 42 for organ and seven brasses, Tuthill; Sketches 1, 4 and 2, Schumann. Walter Rye was heard in *Canzon Primi Toni, Gabrieli*; Sonata 1, Hindemith; *The Heavens Declare the Glory of God, Marcello*. Marguerite Long Thal played *Chant de Paix, Langlais*; *Concerto for Organ and Brass, Lockwood*. Joseph Hawthorne was the conductor for the ensemble numbers.

Central Ohio

The Central Ohio Chapter met March 12 at the First Congregational Church with Ed Yohe as host organist. Following a business meeting William Osborne, Denison University, gave a short talk on John Knowles Paine. He played the following recital: *Fugue in E flat, Bach*; *Partite sopra la follia, Frescobaldi*; *Te Deum, Langlais*; *Prelude in B minor, and Variation on the Austrian Hymn, Paine*.

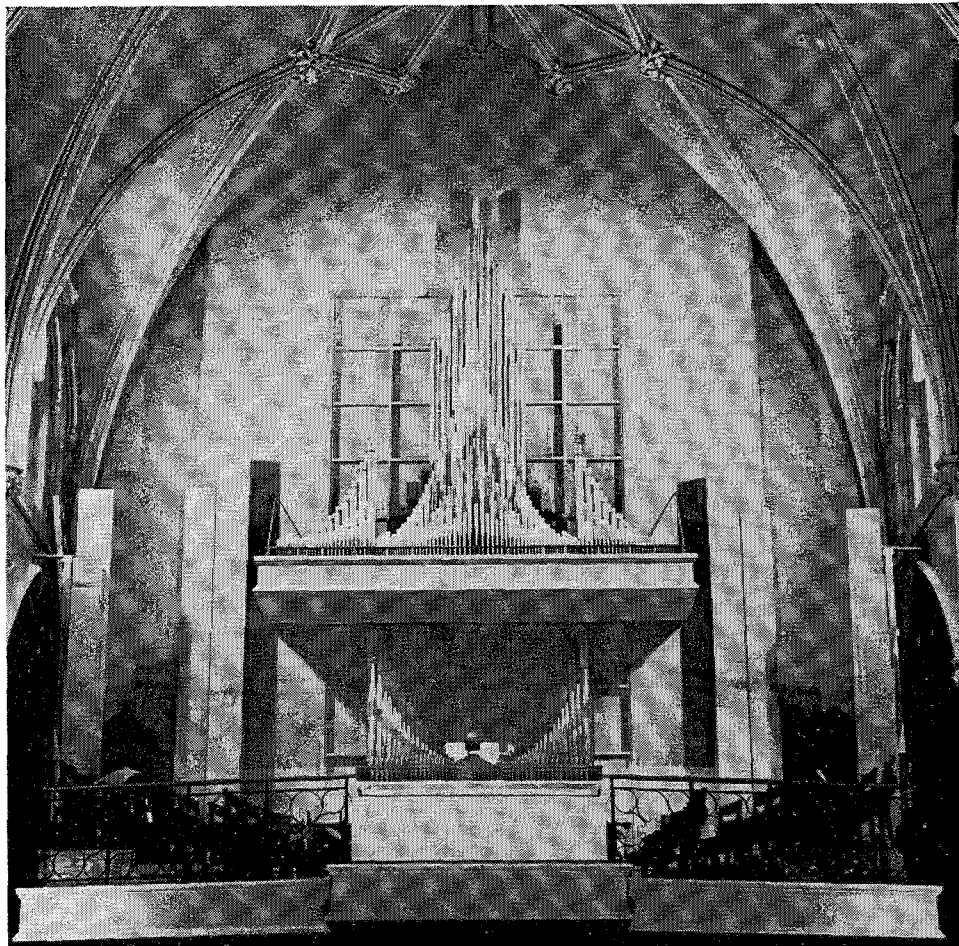
ELEANOR CLINGAN

Southwest Michigan

The Southwest Michigan Chapter held its April 2 meeting at the First Baptist Church, Battle Creek. Following supper and a short business meeting Mrs. William Neidlinger, formerly of Union Seminary staff, conducted a workshop on vocal tone production and phonetics.

The chapter held its annual student competition March 5 at St. Luke's Episcopal Church, Kalamazoo. Winner in the high school division was Paul VanderWeele. In the college division first place was won by James Milehan and second place by Virginia Cole.

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News of the American Guild of Organists—Continued

Muncie

The Muncie, Ind., Chapter met March 26 at the Grace Episcopal Church for a program on communion services. Dean Gerald Crawford presided over the business meeting. Dr. Carl Nelson, host director, led the group in the Oldroyd Communion Service and explained the service as outlined in the Book of Common Prayer. He contrasted the communion services of the Episcopal and Lutheran churches. Elizabeth Starbuck led in the reading of O Holy Jesu, Lvoff and At Thy Feet, Bach. Barbara Stemen directed the reading of Thee We Adore, Candlyn and The Lord Is My Shepherd, Matthews. Richard McKinley played I Call to Thee Lord Jesus Christ, Dupré and Rhosymedre, Vaughan Williams.

MRS. JAMES CORY

Whitewater Valley

The Whitewater Valley Chapter met March 7 at St. Michael's Catholic Church, Brookville, Ind. The program for the evening was Music of the Three Faiths. Walter Davis, Indianapolis, played organ numbers from the Hebrew and Protestant tradition: Hear, O Israel, Weinberger; Quiet Prelude, Jacobi; Two Traditional Hebrew Melodies, Noble; Sinfonia, God's Time Is Best, Bach; Prelude on Old 100th, Joubert; Choral Song, Wesley. Mrs. Asher Woolley, Richmond, briefly discussed some of the Jewish beliefs and sang some traditional Hebrew songs. Gareth Geiss, host choirmaster, directed his choir in numbers by Gruber, Biggs, Perosi and Introit for Easter Sunday from the Liber Usualis. A social hour concluded the meeting.

NANCY FERGUSON

Fort Wayne

The Fort Wayne, Ind., Chapter met for a dinner meeting March 7 at Concordia Senior College followed by a choral and organ program in the chapel. An unusually large crowd was present. Herbert Neuchterlein, host director, directed his choir in numbers by Gabrieli, desPres, Lübeck, Wienhorst, Amner and Koch; brass assisted. Tatio Tiiter, a Finnish exchange student spending the year in Warsaw, Ind., played the following program: Dialog in C, Marchand; Partita in D minor, Distler; How Lovely Shines the Morning Star, Walcha and Bach; Passacaglia in D minor, Buxtehude; Toccata and Fugue in D minor, Bach.

FLORENCE H. FIFE

Indianapolis

The Indianapolis, Ind., Chapter sponsored the graduation recital of Mary Rita Babbitt March 13 at St. Peter and Paul Cathedral. The recital was in partial fulfillment of the requirements for the BM degree in organ from Butler University. Miss Babbitt is a student of Kenneth Roberts. A business meeting, conducted by Dean Erwin Muhlenbruch, was held in the "500" room of the Hawthorn Restaurant where a large group of members met for dinner preceding the recital.

VIVIAN ARBAUGH

Evansville

The Evansville, Ind., Chapter met March 26 at the East Side Christian Church. After the business session Alfred Bailey, host organist, discussed many points for consideration in selecting service music. Each member then played a number or directed an anthem of his choice. Refreshments and a social hour followed.

La Crosse

The La Crosse, Wis., Chapter met March 7 at the Harold Gray home. Attention was called to the next meeting—a dinner at the Cavalier Inn followed by an organ crawl. Recital programs for the month were announced. Suggestions for next year's program were invited. Among suggestions was one that the chapter have a series of lessons designed to help members prepare for the service playing examinations. After a break for refreshments John Schueler gave an illustrated lecture on registration.

JOSEPH THICKE

Springfield

The Springfield, Ill., Chapter met Feb. 20 at the Concordia Seminary where Dr. Fred Precht discussed the development of the Lutheran chorale. This was a continuation of a program Mr. Precht brought to the group last year.

The chapter met March 20 at St. John's Lutheran Church for a program of sacred music conducted by organist Charles B. Moore and choir director Wendell Kessler. A fellowship period with refreshments prepared by Mrs. R. J. Schnepf followed.

MRS. JOHN B. NOLAN

Peoria

The Peoria, Ill., Chapter met Feb. 13 at the First Methodist Church for a program of general service music. The program: Margaret Sayre—Requiescat in Pace, Sowerby; As Thou Hast Bestowed Thy Heavenly Peace, Bach; Litany, Roberts; Modal Trumpet, Karam; Thomas N. Neal—O Filii et Filiae, Demessieux; Fanfare in C major, Shelley; Victimae Paschali Laudes, Kreckel; Pascha Nostrum, Rene Quignard; O Filii et Filiae, Farnam; Glen Belcke—Regina Coeli and Cibavit Eos, Titcomb; Elevations, Benoit; Credo in Unum Deum, Titcomb. A reception followed.

The chapter sponsored a public concert of Hebrew music at the Anshai Emeth Temple March 13 with Rabbi Joseph Ginsberg interpreting the service and music. Bertha Brunner, with Mr. Neal, played the prelude based on an ancient Jewish theme. Choral music was provided by a quartet. A reception followed the concert.

VIOLA B. COOK

Champaign-Urbana and Danville GSGs

The Champaign-Urbana and Danville, Ill., Student Groups sponsored an exchange recital March 18 at St. James Methodist Church, Danville, and April 1 at the First Methodist Church, Urbana. Members from both groups played the following program: Little Preludes and Fugues 4-8, Bach, Nancy Sue Fears, Louise Pfeffer, Nancy Thiel, Priscilla Hettler and Mary Kay Fears, respectively; Sonda Lehman—Andante, Symphony 4, Widor; Maureen Devine—Processional March, Guilmant; Curtis Gidding—Meditation and Dedication, Van Hulse; Anne Oertel—Toccata in D minor, Bach; Janine Lehman—Caprice, Ratcliffe; Elevation, Wills; Tamara Davey—Toccata, Suite Gothique, Boëllman.

Danville

The Danville, Ill., Chapter sponsored several of the members' students in a recital March 7 at the home of Edna Brand. Those participating were: Mary Ann Fannin, James Hebermehl, Martha Liggett and Rochelle Nelms. Parents and friends were special guests at the meeting. Following the program refreshments were served by Mrs. Brand and Mary Moore. The next meeting was announced for April 10 at St. John's United Church of Christ.

CLEO ICE

Chicago

The Chicago Chapter sponsored an evensong service March 25 at St. Chrysostom's Episcopal Church. The Rev. Robert B. Hall, chaplain, addressed himself briefly and informally to the minister's view of the functions and problems of music in the church. Dean Robert Lodine, MusD, FAGO, conducted and accompanied the choir in a Magnificat and Nunc Dimittis of Howells and Sowerby's Turn Thou to God. Robert Rayfield, AAGO, Illinois state chairman, played the voluntaries: Prelude and Fugue in B minor, Bach, and Offertoire sur les Grands Jeu, F. Couperin. A coffee hour followed in the parlors.

Southern Illinois

The Southern Illinois Chapter met March 16 at the Unitarian Fellowship House, Carbondale. Dr. Herbert White, dean, conducted a short business meeting. A program on an organ largely built by Jim McEvers, senior student at Southern Illinois University, and chapter treasurer, opened with Marilyn Hughes playing Prelude and Fugue in A minor, Bach, and How Brightly Shines the Morning Star, Peeters. Ann Carruthers continued with Fantasie, Sonata I, Hindemith. A discussion of requirements for Guild examinations was given by Bill Fawcett and Wesley Morgan. Tentative plans were made for a study group to prepare for the tests. Refreshments were served.

MARJORIE LINGLE

East Central Illinois

The East Central Illinois Chapter met March 18 at St. Peter's United Church of Christ, Champaign, with Dean Elisabeth Hamp as host organist and the chaplain, the Rev. Walter Naffke, as host minister. The program was conceived with the use of music to produce a unification of the elements of the worship service, at the same time preserving enough contrast to compel attention and provide emotional stimulus. An extensive list of suggested anthems, responses and organ numbers for service use was prepared. Dean Hamp demonstrated hymn playing, modulation, improvisation and registration. The group sang through suggested service lists with the Rev. Naffke reading the spoken parts of the service. Reports of the lecture and service lists are available.

ELISABETH HAMP

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Chapter Members Play Television Lenten Recital Series

A series of 27 Lenten recitals were played by members of the Milwaukee, Wis. Chapter on the city's educational television station, channel 10. The series entitled Moods in Music was produced on video tape by Judith M. Donnelly. The programs were played on the recently rebuilt organ in the Milwaukee Vocational School auditorium. A total of 15 well-known Milwaukee organists participated in the series.

A recital featuring winners of the organ playing competition recently sponsored by the chapter was held March 11 at the Ascension Lutheran Church. Marylyn Misfeldt — Prelude and Fugue in F minor, Buxtehude; Scherzo, Symphony 2, Vienne; Joyce Tostrud — Ach bleib mit deiner Gnade, Karg-Elert; The Celestial Banquet, Messiaen; Overture and Rhythmic Trumpet, Baroque Suite, Bingham; Patricia Pless — In dir ist Freude, Bach; Pièce Héroïque, Franck; Richard Benedum — Dialogue on the Mixtures, Langlais; Sonata 3 in A, Mendelssohn.

WALTER DERTHICK

Twin Cities

The joint meeting of Twin Cities Chapter and the Twin Cities Choirmasters Association was held March 10 at the Gustavus Adolphus College, St. Peter, Minn. Guest of honor was Dr. Clarence Dickinson, AGO, who played the program, listed in the recital section, on the new 58-rank Hillgreen-Lane organ. The Concert Choir sang the following under the direction of Philip F. Knautz: The Shepherd's Story, We Pause Beside This Door and Beneath the Shadow of the Great Protection and Great and Glorious, Dickinson. Dr. Dickinson directed the last two numbers. Paul Allwardt was host organist. Buffet supper was served after which Dr. Allwardt directed the reading of new anthems from the organ console.

LILLIAN C. SANDBERG



DePauw University was host to the first Indiana State Conclave of Organ Students, held March 17 in Greencastle. Berniece Fee Mazingo, state AGO chairman, was responsible for the idea of the conclave, and for arranging the program. About 35 students, recitalists and speakers were present for this pioneer venture, and all went away feeling that it was a very worth-while effort. The program included an illustrated lecture on Northern European organs by Arthur Carkeek, a recital by organ students of Mr. Carkeek at DePauw, a luncheon talk on the Guild examinations by Dr. George Wilson, Indiana University, a panel on European study moderated by Nancy Ferguson, Richmond, Ind., and a recital by Frank Speller, Indiana University. Those attending the conclave were from DePauw University, Indiana University, Butler University and Evansville College. Many expressed hope that the conclave will become an annual event.

Madison

The Madison, Wis., Chapter held its 15th annual church choir festival Feb. 25 at the Christ Presbyterian Church. Vivian Blum conducted the children's choir, Steven Gronseth directed the junior high choir and the Rev. Loui Noval conducted the senior choir. Dennis Drescher was organist for the event. The host minister, the Rev. J. W. Wimberly, gave the welcome, meditation and the benediction. A trumpet trio from the University of Wisconsin, the Christ Church Bell Choir and two flutists also took part. Robert L. Morrison, festival chairman, was assisted by John Harvey and Mrs. Russell Mittelstadt. A free-will offering was taken for the purchase of more church music for the Louise Fulcher Memorial library maintained by the chapter and administered by the university extension division. Twelve churches participated in the festival.

RUTH PILGER ANDREWS

Blackhawk

The Blackhawk Chapter which includes the Quad-Cities in Iowa and Illinois met March 12 at the Zion Lutheran Church, Davenport. The subject under discussion was Aids in Worship and Dr. Regina Fryxell led the panel discussion. Panelists were: Mrs. David Borth, Mrs. Elton Anderson, James Hawkinson, Charles Rivenburg, Mrs. Robert Gustafson, Mrs. Perry Bishop and Mrs. Carl Meier, Jr. Discussed was the ever-increasing quantity of material published by various denominations to give organists and choirmasters needed help in improving their music, their methods and the very worship of the churches they serve. Mrs. Fryxell arranged a large display of the materials discussed — magazines, books, pamphlets and records.

The chapter is getting much better attendance each year at chapter-sponsored paid artist recitals.

LAURENCE M. SMITH

Arrowhead

The Arrowhead Chapter sponsored Paul Manz in recital March 26 at St. Paul's Episcopal Church, Duluth, Minn. His program appears in the recital section. A coffee hour followed in the Olcott Room.

ISABELLE B. JOHNSON

Southeastern Minnesota

The Southeastern Minnesota Chapter held its March 7 meeting at the Congregational Church in Mantorville. The discussion centered around the Earl Barr April recital and the regional convention in Rochester in 1963. Dorr Thomas was appointed general chairman of the convention. Following the discussion Harold Sweitzer played Herzliebster Jesu settings by Goode, Walcha and Brahms.

DOROTHY GOEDE

Lincoln

The Lincoln, Neb., Chapter met April 2 at Weller chapel, Concordia College, Seward. The program was the following recital played by members of the Union College, Concordia Teachers College, University of Nebraska and Nebraska Wesleyan University student groups: Amanda Husberg — Toccata in F, Bach; Barbara Unvert — Sonata 2, Bach; Nancy Colglazier — Toccata, Symphony 5, Widor; Michael Veak — Prelude and Fugue in B flat, Bach; Antiphon 2, Dupré; Suzanna Oberle — Sketch in E minor, Dupré; Paul Frese — Toccata and Fugue, Bender; Ernest Zenoniani — Finale, Symphony 1, Vienne. After the program the host student group entertained with a reception.

MRS. DALE UNDERWOOD

Waterloo

The Waterloo, Iowa, Chapter met March 11 at the Trinity American Lutheran Church. Sub-dean David Held gave a lecture-demonstration on suitable wedding music and led a discussion on how to work with pastors and the public in maintaining high standards in music for the wedding service. Each one in attendance was given a suggested bibliography with indication as to suitability of the number for pre-service, professional or recreational use. Members of the choir were hosts at a coffee time following the meeting.

BRUCE BENGTSON

Western Iowa

The Western Iowa Chapter met March 18 at Blessed Sacrament Catholic Church to attend a compline. A program of chant was sung after the services by the boy and girl choirs.

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News of the American Guild of Organists—Continued

Clinton

The Clinton, Iowa, Chapter met March 11 at the Grace Episcopal Church. A discussion and demonstration of the playing of various types of hymns was led by Mrs. Alvin Nelson. The business meeting was also conducted by Sub-dean Nelson in the absence of the dean. The first in a series of Lenten meditations was then played by Mrs. Nelson. Her program appears in the recital section.

The chapter sponsored Henrietta Person and Harold Eninger in the Lenten series March 25 at St. Paul's Lutheran Church. Their programs are on the recital pages.

The chapter sponsored Dennis Lane in a recital April 2 at St. John's Episcopal Church. His program: Chaconne, Couperin; Toccata and Fugue in C major and Passion Chorale, Bach; Trumpet Dialogue, Clérambault; March, Occasional Oratorio, Handel; Passion Chorale, Peeters; Blessed Jesu, What Hast Thou Done?, Walcha; Adagio, Symphony 6, Widor; Praeludium, Kodaly; Fugue, Honegger; Toccata, Gigout.

Mrs. PAUL BURCDORF

Salina

The Salina, Kans., Chapter met Feb. 20 at the First Methodist Church. Dean Mayme Porter played the program listed on the recital pages.

The chapter met March 13 for a dinner meeting at the Casa Bonita, with the clergy as guests. Paul Rybert led in group singing between courses. Following the dinner a male quartet sang. Norman Elliott sang a solo accompanied by Dean Porter. Mrs. G. L. Olson acted as moderator for a panel discussion on how Salina church music can be improved. Mrs. Rush Smith, layman, Dr. James Elliott, minister, John Sample, choir director, Olin Parker, choir member, and Harry Huber, organist, gave their views. Dr. Elliott pointed out that services would be more meaningful if the music and sermon were on the same general theme.

The Salina, Kans., Chapter sponsored Joyce Jones in recital April 2 at the First Presbyterian Church which included: The Awakening, Couperin; O Sacred Head, Walther; Prelude and Fugue in D major, Bach; Allegro in B flat, Corelli; Fantasia in F minor, K 608, Mozart; Pastorale, Franck; Humoresque Fantastique, Edmundson; Crucifixion, Passion Symphony, Dupré; The Fountain, DeLamar; Pageant, Sowerby. A reception was held in the church basement to give members and guests an opportunity to meet the recitalist.

ELINOR ASCHER

Topeka

The Topeka, Kans., Chapter met April 17 in the chancel of the Central Congregational Church. Charles Clutz, graduate student at Kansas University, gave a demonstration-lecture on the Use of the Chorale in the Works of Bach.

EDITH W. KEUCHER

Ozark

The Ozark Chapter met March 18 at the United Presbyterian Church, Pittsburg, Kans., for a program of music of the Baroque period. The newly organized chapter originally was called Tri-State. The program was performed by Howard Clayton who played Prelude and Fugue, Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; Who Lets the Lord Our God Rule and Prelude and Fugue in G major, Bach; Chorale in A minor, Franck. Mrs. Clayton, mezzo-soprano and Nancy Thompson, soprano, sang several solos. A charter presentation ceremony was planned for the April meeting.

RUTH THOMAS

St. Joseph

Members of the St. Joseph, Mo., Chapter held Guild services in their individual churches Feb. 25. In several instances the sermon was built around the Guild theme.

The chapter sponsored Roger Nyquist in a recital March 18 at which a massed choir of more than 150 voices sang four choruses from The Messiah. A reception was held after the program. Mr. Nyquist's recital appears in that section of this issue. He also held a master class the following day.

The chapter will sponsor a children's choir festival May 6 with choirs from over the city, each performing and joining in three anthems sung en masse.

COLIN A. CAMPBELL

Central Missouri

The Central Missouri Chapter held its annual workshop March 20 at the First Baptist Church, Columbia. The sessions were conducted by Wesley Selby, University of Colorado. Mr. Selby discussed the organ repertory suitable for church use and demonstrated various registrations suitable for the numbers at the console. He played the recital listed in that section of this issue.

JACQUELINE B. RAITHEL

Central Arkansas

The Central Arkansas Chapter met March 13 at the Hendrix College, Conway. Jo L. Fleming played Introduction and Passacaglia, Sonata 8, Rheinberger; Kyrie Eleison, Couperin; Toccata and Villancico, Ginastera; Fantaisie, Langlais. He also directed the chapel choir in works by Bach, Mozart, Christiansen, Beethoven, Dett, Bartholomew and Thompson. Tony Carroll accompanied at the organ.

HERMAN HESS

Albuquerque

Members of the Albuquerque, N.M., Chapter attended a music service at the Temple Albert March 9 in observance of National Jewish Music Month. Representative Jewish music was heard under the direction of host Joseph W. Grant, FAGO. Mrs. L. C. Rosenbaum was hostess at a reception following the service.

The chapter met March 19 at the Redeemer Lutheran Church. A panel discussion on practical problems of the volunteer choir was conducted by Virginia Simpson, Joe Timbrook and Charles Smith. Glenn Nelson was the moderator.

Salt Lake City

The Salt Lake City, Utah, Chapter met March 10 at the First Presbyterian Church after the business meeting and dinner at the Aviation Club. The following program was heard: Betty Jane Poe — Allegro Vivace and Air, Water Music Suite, Handel; Now Thank We All Our God, Karg-Elert; Margaret Bailey — As Jesus Stood Beside the Cross, Scheidt; Sortie, Dubois; Frances Walters — I Called to Thee, Lord Jesus Christ, Bach; Festival Toccata, Fletcher; Eleanor Todd — Ave Verum, Puer Nautus Est and Credo in Unum Deum, Titcomb; Glenna Draper — Sonata in C minor, Mendelssohn.

SARAH C. THOMAS

Tucson

The Tucson Chapter of Southern Arizona held its March 7 meeting at the Harvey J. Nelson home in which an organ has been built. Members were taken on a tour through the great and swell chambers and an interesting group of numbers were played by Curtis Hughes. The Nelsons had assistance in the planning of the organ from Mrs. Nelson's father, Dr. William H. Barnes.

EMILY M. FLEMING

Oklahoma City

The Oklahoma City Chapter held its April 2 dinner meeting at the Westminster Presbyterian Church. Sub-dean James Christensen led the business meeting which included discussion of the forth-coming master class and recital by Robert Noehren May 13 and 14. The program for the evening was conducted by Robert Glasgow, MacMurray College, Jacksonville, Ill. He discussed and performed Fantaisie in A, Priere and Chorale in E major, Franck.

MARY KATE ROBINSON

Fort Worth

The Fort Worth, Tex., Chapter met March 12 for its annual banquet honoring ministers, held this year at the Trinity Lutheran Church. Dr. Otto Grunow, dean, conducted a short business meeting when nominations for officers were submitted. Announcement was made by the concert committee that the choir from St. Olaf's College has already been engaged for the concert series next season. Following dinner, Dr. C. P. Bonner, consultant in acoustics, Austin, lectured informatively on acoustics in the church as it applies to ministers and church musicians.

FRANCES SCHUESSLER

Sabine

The Sabine Chapter held its third meeting of the year March 13 at St. George's Episcopal Church, Port Arthur, Tex. Otto Hofmann was the guest lecturer who spoke on present trends in organ design and construction. Dinner was served before the lecture at Rosenthal's Cafeteria.

HUGH E. THOMPSON

Alamo

The Alamo Chapter met March 19 at the chapel auditorium of Our Lady of the Lake College, San Antonio, Tex. Sister Hortensia, director of the Convent Singers, conducted the program. The choir sang the chants of the ordinary of the mass and Sister Hortensia discussed the historical background of the chants and the part each plays in the mass. Sister Mary Florence assisted at the organ.

EDWIN C. BREEZE

Texarkana

The Texarkana, Tex., Chapter met March 24 at the First Presbyterian Church. Improvisation and the Haarlem competition in the summer of 1961 were the subjects of a talk made by Mrs. William Hibbits. Different approaches used in improvisation were discussed and demonstrated with these compositions: Jesus, Priceless Treasure, Bach-Thompson; Once to Every Man and Nation, Huston; Brother James, Wright, and Chorale Improvisation on O for a Closer Walk with God, Verrees.

DOROTHY ELDER

North Texas

The North Texas Chapter sponsored its sixth annual choral festival March 18 at the First Methodist Church, Wichita Falls. More than 400 choristers from 11 churches participated, with host Ray Davidson, Jr., as festival director. Following custom of the past festivals leadership came from the local choir directors and organists. Works by Lovelace, Bengson, Buxtehude, Marshall, Young, Shaw, Thiman, Thompson, Haydn and Purcell were heard. All choirs joined for Turn Back O Man, Holst. Approximately 800 people were in attendance.

DON L. WITTENBACH

Arlington GSG

The Arlington, Tex., Student Group held its March 10 meeting at the home of Mary Fagan. James Thomas, Lynette Weaver and Jerry F. Bacon participated in the program. It was announced that Miss Weaver will play for a convention of florists. Refreshments were served by Miss Fagan and her mother.

JERRY F. BACON

Lubbock

Under sponsorship of the Lubbock, Tex., Chapter, the second annual junior choir festival was held March 11 in the First Methodist Church. Choirs from 10 churches participated and more than 200 singers took part. Following numbers by individual choirs, all groups united into a combined choir for several selections conducted by Hubert Carson and accompanied by Dortha Dawkins Barrett, who also played the voluntaries. Other directors and accompanists included: Robert Wert, Mrs. George Tyson, Dr. Judson Maynard, Elois Elliott, George Prigmore, Evelyn McGarrity, Gene Picken, Beverly Suttle, Mrs. Robert Spears, Dr. Edward A. Downs, Mrs. C. E. Smith, Mrs. Pike Murphy, Mrs. Victor Wike and Esther Warren.

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News of the American Guild of Organists—Continued

Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter sponsored a service music workshop Feb. 12 at the Occidental College with Clarence Mader as host. Dr. Irene Robertson described service playing in Europe and played examples of music used in those countries in addition to contemporary service music of this country. A display of music was available to members. Preceding the workshop a collegian-style dinner was held in the Freeman Student Union.

The chapter met March 12 at the Pasadena Presbyterian Church to see and hear the new Aeolian-Skinner organ. The dinner featured a history of the organs in the church and a description of the new instrument by Gerard Faber. Robert Prichard played *Reverie, Still*; *Sonatina 16*, Rayner Brown, and works by Bach, Haydn and Duruflé.

At the April 2 meeting at All Saints Episcopal Church Lowell Enoch directed the choir in a performance of A German Requiem, Brahms. Accompaniment was provided by a 42-piece symphony orchestra including members of both the Los Angeles Philharmonic and the Pasadena Symphony orchestras. At the dinner preceding the concert Dr. Sweet, host minister, gave the talk *The Organist and His Relation to the Church Staff*.

GAYLORD CARTER

San Jose

The San Jose, Cal., Chapter met March 18 in the concert hall of the San Jose State College. Donald Holmuth gave a brief resumé of the use of instruments in church music. Following this the program was: *Justus es, Domine*, Jonas, Carissimi, tenor, two violins and continuo; *Trio Sonata in F major*, Corelli, two violins and continuo; *Herr, nun lasst du deinen Diener*, Buxtehude, tenor, two violins and continuo. Lila Loadwick was at the organ. A short business meeting followed. The 1963 regional convention was announced for San Jose June 24 to June 28.

DOROTHEA MILLER

Helena

The Helena, Mont., Chapter sponsored Joseph Munzenrider, AAGO, in recital March 20 at St. Peter's Pro-Cathedral. His program: *Prelude and Fugue in E major*, Libeck; *Fantasia in F minor*, Mozart; *Dorian Toccata*, Bach; *Chorale in B minor*, Franck; *Miniature and Theme Variations*, Hommage a Frescobaldi, Langlais; *Carillon de Westminster*, Vierne.

Hawaii

The Hawaii Chapter met April 9 at the Chaminade College, Honolulu. Brother Theodore Ley, SM, conducted the brothers of the Marianist Scholasticate in a program of Easter liturgical music with numbers from psalm tones, plainsong and polyphony.

JEANNETTE J. TILLMAN



Pictured above are those who attended the organizational meeting of the Abilene, Tex. Chapter Feb. 16. The following officers were elected: Dean, Francis Hinkel; sub-dean, Emily Cooper; secretary, Vivian Hall Waddell; treasurer, Virginia Steele; librarian, Viva Peek. The new chapter sponsored Robert Ellis March 11 in a recital at the First Baptist Church. His program appears in the recital section. Because of a typical Texas wind and dust storm only a few were there to hear him.

The April ?? meeting was an open choir rehearsal at St. Paul's Methodist Church with Carl Best directing the group in some good less familiar anthems. Coffee and cookies were served to members and to visitors from local choirs invited to attend.

VIVIAN HALL WADDELL

Contra Costa

The Contra Costa Chapter sponsored its first organ workshop March 31 at the First Presbyterian Church, Concord. John T. Burke, Berkeley Baptist Divinity School, conducted the event which included sessions on hymn playing, improvisation and modulation and registration and accompanying. A total of 29 were registered for the workshop.

META S. LEACH

Los Angeles

The monthly dinner meeting of the Los Angeles Chapter was held April 2 at St. Paul's Cathedral with Dean Rayner Brown presiding. Esther Prud'homme read the names of 12 new members and introduced those present. Following a convention pep talk by Dr. William C. Connell, Frank Owen showed colored slides he had taken last summer of all the Anglican cathedrals in England. He then played Grand Choeur Dialogue, Gigout and Fanfare, Wyton to demonstrate the antiphonal organ which has recently been installed in the west gallery.

IRENE B. PIERSON

Long Beach

The Long Beach, Cal., Chapter met March 6 at the Calvary Presbyterian Church, Wilmington. After a chicken dinner Esther Scott gave a lecture-demonstration on Promoting a Church Music Program. Four choirs participated in the program covering most of the church year.

The chapter will sponsor the William Hall Chorale in concert April 3 at the First Methodist Church.

MABEL K. PERSONS

San Francisco

Donald McDonald was sponsored in recital March 19 at St. Luke's Episcopal Church. His program: *Trumpet Voluntary*, Stanley; *What God Ordains Is Surely Just*, Kellner; *Toccata, Adagio and Fugue*, Bach; *Prelude and Sicilienne, Suite*, Duruflé; *Prelude and Fugue in B major*, Dupré; *Cantilene, Suite Breve, Langlais*; *Allegro Vivace, Symphony 5*, Widor.

GERALDINE HOUSER

Seattle

The Seattle, Wash., Chapter met March 12 at the University Methodist Temple where Lawrence Fink conducted a program on English handbells. Members of Mr. Fink's family and members of the bell choir were heard in solo and ensemble arrangements on the bells cast by Whitechapel Foundry. Dean Edith Bender announced May 5 as the date for student scholarship auditions. After a short business meeting coffee was served.

GWEN FISHER

Santa Barbara

The March ? workshop-meeting of the Santa Barbara, Cal., Chapter was held at the Trinity Episcopal Church. A catered dinner was enjoyed by chapter members and the Trinity Men's Club. The Rev. Marvin Blake, host minister, gave a talk on Anglican chant. The chapter has started the plan of rotating recitals, workshops and socials to help reach the various interests of all concerned.

MARION WALSER

Portland

The Portland, Ore., Chapter met Feb. 16 at the Congregation Beth Israel for a festival of Jewish music with Arthur B. Hitchcock as host organist and choir director. Refreshments followed.

The March 9 meeting was held at the Trinity Baptist Church for a recital by Florence Abel. Her program appears in the recital section. At the business meeting it was voted unanimously to petition the Portland school board for a credit allowance to high school students actively participating in a church choir. Refreshments were served by hostess Margaret C. Billeter.

ROBERT L. MCCOY

Eugene

The Eugene, Ore., Chapter met March 13 at St. Mary's Episcopal Church for a program of Lenten and Easter music. Milton Dieterich directed an ensemble of sacred music, including one of his compositions: *When We Lift Our Eyes to Pray*. Mrs. Cecil Hammond and Margaret Graef played numbers by Faure and Bach. The Rev. Alfred S. Tyson, Roseburg, spoke on the music of the Episcopal Church. Refreshments were served.

MARGARET S. GRAEF

Tacoma

The March ? meeting of the Tacoma, Wash., Chapter was held in the music building of the University of Puget Sound. Alma Oncley spoke on the Historical Development of the Chorale Prelude and the Modern Hymn Prelude. Several of her students illustrated her talk by playing examples on the Baroque organ. Light refreshments followed.

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Edmonton

Thirty-five members and friends of the Edmonton Centre went organ-crawling March 26 and heard three Casavant two-manual organs built in three different eras. The first, located in St. Joachim's Catholic Church, was installed in 1912. Everyone was invited to try its tonal resources and Suzanne Gibson gave an impromptu recital. At Knox United Church, student John Lewis played the instrument built in 1939. Following a brief description of the organ, he demonstrated its scope by playing Allegretto and Fugato, Russell; Lied, Vierne, and Little Fugue in G minor, Bach. At Grace Lutheran Carlene Helmkamp described the organ built in 1953 and her student, Sandra Dressler, played Pachelbel's Praise God from Whom All Blessings Flow and Bach's Prelude and Fugue in B flat major. The crawl culminated at the home of Arthur Crighton where the host played his two-manual Mason and Hamlin reed organ, which he and Ralph Gibson restored. Without combination pistons, Mr. Crighton demonstrated a variety of registrations; his athletic abilities in reaching for stop changes drew a round of applause. Chairman Gibson announced the Western Canadian regional conference to be held on an early Saturday in June and expressed hope for a good representation of western centres. Further plans were to be announced later. Refreshments were provided by Suzanne Gibson.

MARVELYN SCHWERMAN

Halifax

The Halifax Centre met Feb. 12 in St. Andrew's United Church. In addition to a short business meeting, the program consisted of a talk by Maitland Farmer on Some Practice Habits and a talk by Murray Vanderburgh on Voluntaries and Involuntaries.

The centre met March 26 in the Anglican Diocesan Centre. Frances Tyrrell and Nancy MacLennan conducted a program on junior choir training and repertoire. After the short business meeting at which two new members were welcomed, refreshments were served. The Annual Meeting will be held May 28.

NANCY F. MACLENNAN

St. John

The monthly meeting of the St. John Centre was held Feb. 18 at the home of the chairman, Dr. Harry C. Dunlop. Recordings of E. Power Biggs illustrating various European organs were enjoyed. At the business session a sum of money was voted to the College Building Fund. Thanks were extended to the program committee for their work throughout the season, with past programs enumerated.

Bay of Quinte

The Bay of Quinte met Jan. 7 in Victoria Avenue Baptist Church to hear John D. Bradley, Baldwin representative, speak on The Electronic Organ. He traced the evolution of the instrument from the first electrified reed variety to the present day, using a spinet model to illustrate his remarks. After a question and answer period, members were invited to play both the spinet and the Baldwin 5A in the church.

F. E. MOORE

Saskatoon

For the meeting held March 5 the Saskatoon Centre members were guests of Donald Forbes and the Don Forbes Chorale at Knox United Church for an evening of singing anthems by Willan, Newberry, Thiman and Young, some based on hymn tunes, some for Easter and two settings of Psalm 150. After a short business meeting, lunch was served by the Chorale.

MARGARET BELLEHOUSE

Windsor

The Windsor Centre sponsored a program Jan. 30 in the Leamington United Church. Taking part were a high school instrumental group, a string quartet, a male quartet, various instrumental soloists and Allanson G. Y. Brown at the organ.

London

The London Centre sponsored Virgil Fox in a recital March 27 at the Metropolitan Church. The program was: Fantasie and Fugue in C minor, Rejoice Beloved Christians, Sinfonia, We Thank Thee God, Come Now Saviour and Fantasie and Fugue in G minor, Bach; Chorale in B minor and Finale in B flat, Franck; Prelude and Fugue in G minor, Dupré; Scherzo, Symphony 2 and Claire de Lune, Vierne. A reception was held at the home of Earle Terry in honour of the recitalist.

MARGARET NEEDHAM

Vancouver

The Vancouver Centre heard an interesting program of music played March 31 on the organ at the Central Presbyterian Church. David Rogers began with a short historical background of César Franck followed by comments on the Finale in C. The two themes were written on a blackboard and Mr. Rogers demonstrated some of the workings of these themes and then played the entire piece. Then he played the prize-winning Wedding March by Ernest Suttle. Philip LaMarche introduced his contributions with a few remarks and played: Four Hymn Preludes, Willan; Two movements, Trio Sonata in E flat, Bach; Prelude on Dundee, Parry, Alexander Esler concluded the program with Prelude and Fugue in G major, Bach; Sonata 2, Hindemith, and Te Deum, Langlais. While refreshments were served, members examined a display of music belonging to the three recitalists.

ELEANOR BUSH

St. John

The regular meeting of the St. John Center was held March 18 at the home of the chairman, Dr. Harry C. Dunlop. The main part of the program was a report by Edward Mahony on the convention of the Organ Historical Society in Boston last June. Recordings of the recitals on tracker organs in Boston and Worcester added greatly to the interest. Mr. Mahony and his family were the only Canadians present at the OHS convention.

Members attended the first of the centre-sponsored Lenten recitals. Roderick Clifford played the following at the Centenary-Queen Square United Church: Concerto in B flat, Opus 7, Handel; Toccata, Adagio and Fugue in C, Bach; Cantabile and Pièce Héroïque, Franck. David Robinson, tenor, sang Handel oratorio arias with John Grew accompanying.

Sarnia

The Sarnia Centre met March 19 at St. Andrew's Presbyterian Church. Ross MacMillan gave a talk on The Golden Age, richly illustrated by recordings of choral music by Dufay, Josquin de Prez, Isaac; Palestrina, Victoria, Tallis, Byrd, Wilbye and Mundy. He noted that much of this music is available and practical to use. A growing familiarity with the great music of the 16th century, he said, must make us impatient with anything less; out of such impatience a superior art can sometimes develop.

DAVID YOUNG

Kitchener

The Kitchener Centre sponsored a recital March 19 at St. Matthew's Lutheran Church by Charles McClain assisted by Earl Riener, flautist. His program: Voluntary 5, Stanley; Three Couplets, Mass for Parishes, Couperin; Heroic Piece, Franck; Sonata 1, Hindemith; Toccata, Symphony 5, Widor, and with Mr. Riener, Flute Sonata 2, Bach. A reception followed.

The Feb. 7 meeting was held at the Waterloo Music Company. Howard Jerome, Keates Organ Company, spoke on the developments of the organ in the last few years and the differences between the romantic and classic organ. Dieter Geissler, chief voicer for Keates, gave a talk and demonstration on voicing techniques, using a small windchest with three types of action and sample pipes from various stops which were passed around to members. Gwilym Bevan prepared a display of organ and choral music for members to examine. Refreshments were served.

The Jan. 7 meeting was held at the Stirling Avenue Mennonite Church. Members viewed several films on music including the Wicks film, Capturing the Wind. Host and hostess were the Rev. Wilfred Ulrich, pastor and Helen Critchison, organist.

ROBERT ST. MARIE

St. Catharines

St. Catharines Centre met March 25 in the Queen Street Baptist Church to hear a talk on Sound in Singing by Harold T. Bond. The speaker used a tape recording of varied types of singing from jazz to sacred music, sung by male and female soloists and mixed choirs, to illustrate his remarks.

The centre met March 4 in St. Thomas' Anglican Church to hear a recital by J. Laurence Slater, ARCO, ChM, organist, choirmaster of the church. He played: St. Mary and Old 136th Psalm, Wood; The Lord Is My Faithful Shepherd and Prelude in C, Bach; Prelude in G, Bairstow; Prelude in E flat, Stanford, and Passacaglia in E minor, Rheinberger.

The centre sponsored a performance of Handel's Messiah in the Knox Presbyterian Church Feb. 26 in aid of the building fund of St. Paul Street United Church, recently gutted by fire. The large choir was directed by Eric Dowling, FCCO, with George E. Hannahson, AAGO, ChM at the organ. This was a successful venture and a large audience filled the church.

GORDON KAY

Toronto

An evening devoted to works by Canadian composers was the March 6 meeting of the Toronto Centre at the Woodgreen United Church. Frederick Geoghegan directed the choir in: four Willan motets; Author of Light, Cook; Bread of Heaven, France; Psalm 150, Langlais, and Laudate Dominum, Bissell. Chairman Kenneth Davis played: The Modal Trumpet, Karam; Prelude on Nun ruhen alle Walder, Langlois; Scherzo for Flutes, Crawford; Oboe Tune, France, and Invocation on Veni Creator Spiritus, Cook. Despite a small attendance, a considerable contribution to the Building Fund was realized. Refreshments closed the meeting.

JOHN DEDRICK

Calgary

The Calgary Centre held its meeting March 10 with Chairman Cyril Mossop presiding. Robert Bell, host organist at the Cathedral Church of the Redeemer, introduced the Rt. Rev. George Calvert, Bishop of Calgary, who gave an interesting informal talk on Organists I Have Known.

An enjoyable meeting was held Feb. 17 at the home of Dr. C. E. Challice. Convened by Mrs. J. W. Searchfield, the program of chamber music with harpsichord was arranged by Mrs. Challice. Those taking part were: Suzanne Sieber, recorder; Quentin Doolittle, violin; Elizabeth Challice, harpsichord, and Olive Moon, contralto. Refreshments followed.

The first 1962 meeting was held Jan. 20 in the ladies' parlor of the Knox United Church. Alfred Wilson showed films of Ceylon, India, Australia and Scotland, with interesting commentary.

OLIVE L. MOON

Montreal

The Montreal Centre met March 3 in St. Joseph's Oratory. Raymond Daveluy, organist in the oratory, gave a complete exposition of the five-manual Beckerath organ described in the May 1961 issue of THE DIAPASON. This was followed by a recital by Bernard Lagace, substituting for Mr. Daveluy who had a hand ailment. His program: La Romanesca, Valente; Variations on the Song of a Caballero, Cabezon; Folia Partita, Pasquini; Variations on Soll es sein, Sweelinck; Offertoire sur le Grand Jeu and Elevation, Couperin; Prelude and Fugue in E minor, Bach. Arnold Bellis thanked both men for the program and the Holy Cross fathers for permission to hold the meeting in the oratory.

DAVID HUDDLESON

Victoria

Members of the Victoria Centre met March 10 in the Fairfield United Church to hear the new pipe organ built by Hugo Spilker. Faith Webster played six pieces on the small two-manual instrument and Rodney Webster conducted the host choir in three anthems. Thus the organ was heard both as a solo and an accompaniment instrument. The program ended with an Introduction, Invention, Passacaglia and Fughetta composed by Mr. Webster, all on the same theme, and dedicated to Mr. Spilker. Refreshments were served in the church basement.

DAVID PALMER

Oshawa

Members of the Oshawa and District Centre heard a program of original organ compositions by one of their associates, John Robertson, at a meeting March 20 in Northminster United Church. Prior to playing each number Host Robertson commented upon its form and use. Selections included chorale preludes on Winchester New, Melcombe, St. Philip, Donne Secours, Wareham, a Fantasia on Lobe den Herren, and Offertory, A Song for the Organ and Wedding Processional.

The centre sponsored a recital of organ and choral music March 18 by F. A. Reesor and his choir of men and boys at St. George's Anglican Church.

MARGARET DRYNAN

Ottawa

Members of the Ottawa Centre visited the National Gallery of Canada Jan. 23 to see an important exhibition of the 17th- and 18th-century French paintings entitled Heritage de France. Following the tour Gerald Wheeler played a short program of harpsichord music by French composers of the period represented by the exhibition. The evening was arranged by Dr. R. H. Hubbard, chief curator of the gallery and member of the centre's executive.

A Christmas carol sing-song was held Dec. 9 at the Westboro United Church. Lesser known carols were sung under the direction of Peter Hall, with Lorne Dotterer at the organ.

JEAN SOUTHWORTH

Moncton

The 12th annual church choir carol festival sponsored by the Moncton Centre was held Dec. 7 in St. John's United Church; it featured 400 voices. The church was filled to overflowing. Carols were sung by individual choirs and by combined choirs, by a ladies' chorus and a men's chorus, and the congregation joined in the singing of several hymns. Combined choirs directed by Ernest W. Freeborn with Mrs. D. A. Stevens at the organ sang the Hallelujah Chorus from Handel's Messiah. At the close of the festival refreshments were served by the St. Andrew's and Humphrey Memorial choirs.

V. C. BLACKETT

Hamilton

The Rev. John Gilmour welcomed the Hamilton Centre to the Church of St. Thomas for the March 17 meeting. Eric Dowling, FCCO, St. Catharines, speaker of the evening, discussed the examination requirements of the College with special emphasis on the keyboard tests and their usefulness when playing a service of worship. Myra Davies, a new member, sang a group with accompaniment by Henry Roper to round out the informative meeting.

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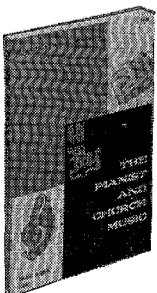
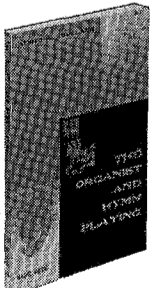
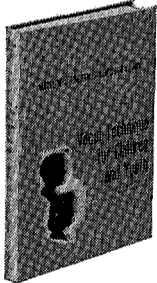
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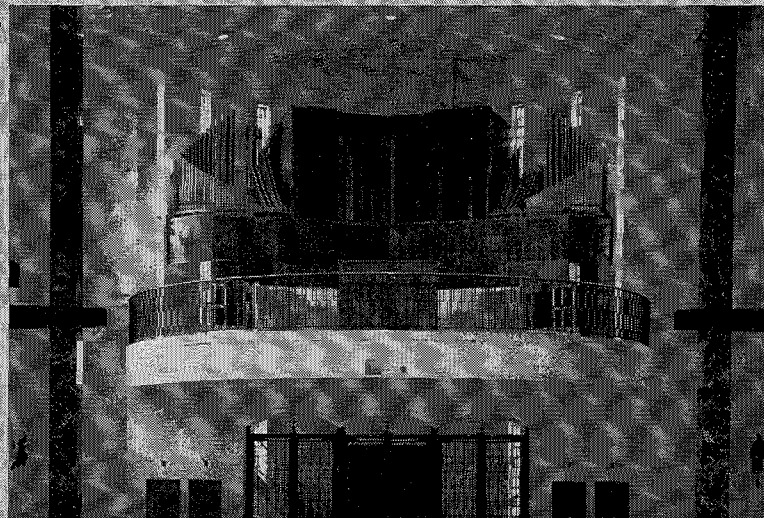
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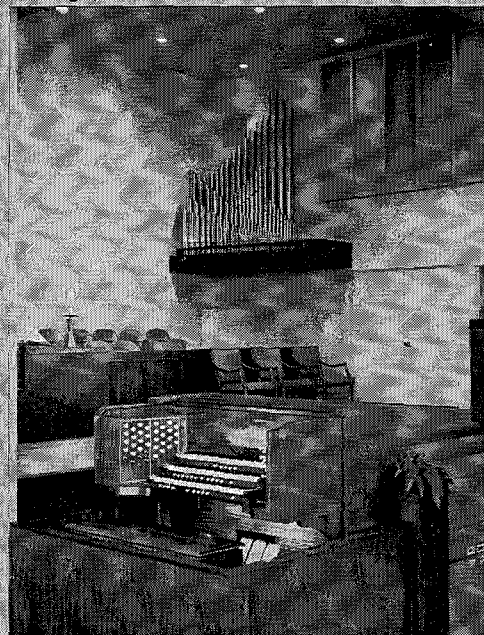


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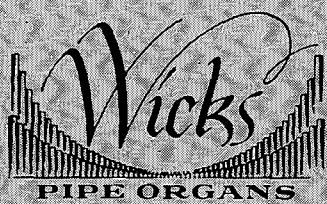
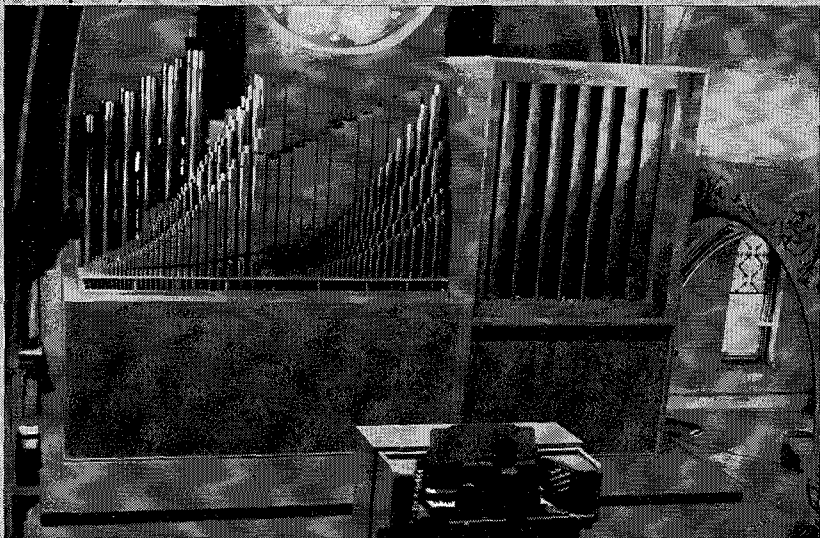
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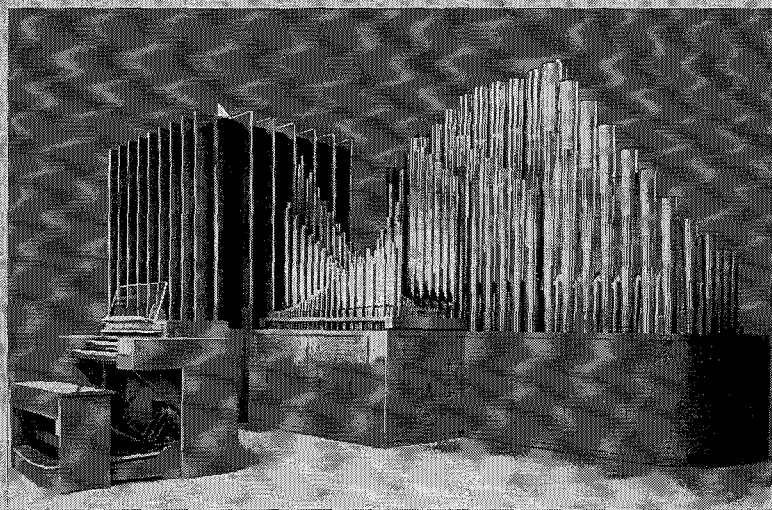
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The Wedding - a Sacred Service

by William Gravesmill

(Paper read before the Toledo, Ohio AGO Chapter, Feb. 20, 1962.)

For some several years the Bridal Chorus from Lohengrin has come under the careful scrutiny of organists throughout the United States. Although the place of this music in the opera and the text involved therein is seldom taken into consideration by organist and/or bride, the music itself is certainly not the best from Wagner's pen and the idea of taking such a work out of context has placed this music on many a black list.

We find, none-the-less, that traditions are difficult to break, especially one so long standing, and by going on the merits or demerits of the music alone, the organist can make little headway. If such was the case, we must admit, both the organist and the bride would be at fault for the basic purpose of the wedding ceremony is not the merits or demerits of the music-as-music at all.

In the planning of any service of the church, the person responsible for the music has a two-fold basic responsibility. First, he must be completely familiar with the musical traditions of the denomination which employs him and secondly, he must have a close and working relationship with the clergy staff of his congregation. If the organist does not understand that background on which the music of his denomination is built and if he cannot converse sensibly about music with the ministers of the congregation, then he is beaten before he begins. These two things are extremely important before an organist can begin to build a feeling for the best in music.

Approaching a wedding as a *sacred service* of the church, the organist takes on added responsibilities, for although the word sacred might immediately negate the possibilities of performing the music from Lohengrin or Mid-Summer Night's Dream, it also negates the possibilities of the performance of an organ recital prior to the sacred service, no matter how much that recital might delight the connoisseur of the best in organ music who sit in the church as a wedding guest. Music, for the sake of music, no matter how good or how bad, has no place in the sacred service. It must have a purpose for being there; it must be an integral part of the sacred service.

The work that has been performed for us this evening (Bach: In Thee is Gladness) is well known to all. It is a perfect example of that music which can serve best our purposes at the wedding service. It is, for the organist, a composition that is challenging in performance and is, for the church, a hymn of great joy, a thing that should be expressed at any wedding service. The text amply displays this, as does the music:

"In Thee is gladness amid all sadness, Jesus, sunshine of my heart! By Thee are given the gifts of heaven; our souls Thou wakest Our bonds Thou breakest; who trust Thee surely hath built securely; He stands forever, Halle-lujah!"

What more can a bride, the church, or an organist expect from one composition?

But, we began by speaking about professional music that was not fit for churchly consumption; we should, in employing the American custom of "equal time", give a chance to that music which is fit for such a procession.

There is a wealth of such music in the organ literature. There are but two times in the life of a Christian when it is proper for a person to be brought to the altar in procession from the church doors! In the case of the funeral the Christian is brought to the church and then to the altar for the reception of the blessings of the church. In the case of the wedding it is equally as proper to bring the bridal couple before the altar from the door in procession, to receive the church's blessing.

The happy, yet reverent, procession of a wedding deserves music that is both happy and reverent. The D major Trumpet Voluntary of Purcell and the G major Processional of Stanley are perfect for this purpose and they display how two works can be employed, in closely related keys, so that neither will be required of more than one hearing, yet, together they will provide ample music for a normal procession.

Now let us return to the music prior to the service. Here is where the organist is liable for the trap he normally sets for the requests of the bride. The three works which we have chosen to present this evening have been purposely taken from the non-chorale or hymn prelude literature. They are works that fulfill the requirements of music that is worthy of presentation by the organist as his worship and works that will ring throughout the church the happiness of the wedding service and will also bring to the mind of the guest the reverence and call to prayer of that service. They are three of hundreds of works that are fit and proper for this responsibility and bring to you one example each of the late baroque, classic and romantic literature. (Here the following works are performed: Cantabile, Bonnet; Voluntary, Selby; Adagio, Fiocco.)

Surely, these few works can amply show the lack of sense in the adherence to bridal requests that come from dependence on tradition alone. They should also show each organist the lack of sense in turning to those works which can most easily be "pulled off the shelf again" and slightly dusted for pre-service music. A little effort on the part of the organist can bring to the wedding such works as will immediately make them an integral part of the sacred service.

Undoubtedly it is best to say more

about the previous statements concerning the fault of the organist in turning to the selection of pre-service music that will create that period into a pre-service concert and the fact that organists often get caught in the very trap they set for bridal requests by making choices of pre-service compositions that serve no better purpose than "traditional" choices would serve.

This morning I joined millions of Americans in listening intently to the description of the flight of Lt. Col. John Glenn. After the television cameras could no longer picture the flight, I returned to the radio and was happy to hear a portion of the morning program by Karl Haas.

He dedicated that program to music that would depict the feeling of joy and prayer that was in us all during the course of this all important flight. I was most interested in hearing the performance of a work that he designated for *prayer*, a work that had no words. It was an Adagio by Bizet of which he said: "It proves that more than often the unspoken prayer is the best prayer." I think this should be in the mind of all organists as music is chosen for any sacred service. Music is an aid to corporate and personal worship and serves no purpose whatsoever as an end in itself. The careful planning of the organist can present a period of deep reverence and joy prior to this great service in worship. Poor planning can lead to the aid of the feeling that service being nothing more than a social occasion with a religious touch.

The most critical point of the wedding service is the period of the service itself. Let us agree from the beginning that such a service of joy and thanksgiving needs no soft ethereal accompaniment on strings, tremolo and vibraharp or melodious bells from the echo organ. The best thing this part of the service deserves musically is complete silence. Perhaps the greatest sin that is committed at this time is the sin of the wedding solo, especially that solo which tries to rob the wedding guest of the joy of prayer. The wedding service or liturgy, whichever you might wish to call it, is complete with itself and should not be broken apart by expressions of someone loving someone else truly, and the like. Most of all, the recitation of the Lord's Prayer is placed in the service as a corporate prayer, and a solo based on these words is as out of place as a choir boy singing a service in a bathing suit. Should the bride insist on music within the service, then what better music could be employed than that which would allow the wedding guests to join in corporate prayer. Such a work is on our program for this evening and its presentation will include you, taking the part of the wedding guest.

The organist will play a John Blackburn's setting of the beautiful chorale Seelenbrautigam, after which we shall all join in the singing of the two verses

as they are printed in your service leaflet.

The question that should be now most prominent in your mind is "How do you get these views across to the bride?" Many methods can be employed; however, I have seen one that is top drawer. When the prospective bride comes to her minister for her first consultations in planning the wedding, she is given a booklet, prepared by the church, and asked to read it thoroughly. After reading the booklet, she returns to the church for a joint meeting of the minister, the organist, and a representative of the altar guild so that any and all questions might be answered and all plans made very clear. She then has separate meetings with each of these persons, with the minister to consult on the service and its meaning, with the organist to plan the music to be employed and with the altar guild representative to plan on the decoration of the church. This last person might seem of little value in these consultations to you; however, you might well join me in remembering the playing of many weddings when the organist did not actually ever see any portion of that service due to flowers, ferns, and candles.

Such advance consultation and planning, with the aid of the church staff, insures that each facet of the wedding will be prepared properly and that all facets will fit well together to result in as fine a wedding for which a bride could wish.

As organists we must demand of ourselves the most exacting practice, the truest possible performance and the placement of our choice of music in the best possible place. If less than this is demanded, then we can expect little in return.

The final work for our meeting this evening is the Allegro Pomposo of Thomas Roseingrave. Its selection is based on the same ideas as our selection of music for the processional.

One final and most important thought might be expressed by recalling a personal incident. Within the discussion of the role of the organist before a small study group, one parishioner expressed her concern over the fact that I, as organist, had little or no time for worship during a service since my thoughts had to be with the mechanics of that service as dictated by the music within the liturgy. Her question was, "When can an organist worship?" The curate of the parish came to my rescue by answering the question for me. He said, "the music offered and the mechanics of the liturgy as guided by that music is the worship of the organist." I was happy for his reply. It also, however, made me doubly certain of the extreme responsibility that was mine, for music as worship must be the result of the best of all the faculties of the organist. If music is less than this then music has become blasphemy. Consider this before you sit down with the prospective bride to plan your next wedding service.

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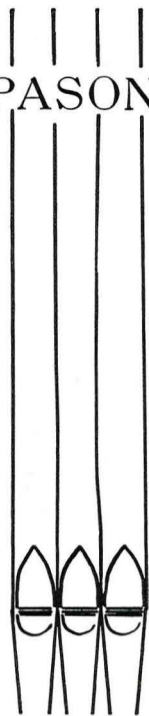
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For information, write David N. Johnson, Workshop Coordinator, St. Olaf College, Northfield, Minn.



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Norman Coke-Jephcott

Once in a while, in our confraternity, it becomes necessary to erase a name from our roster of eminent living musicians. Seldom is this sad duty accompanied by such universal sorrow and deep sense of loss to our brotherhood as in the case of Norman Coke-Jephcott, whose passing was so unexpected, sudden, and premature.

Born in England, and while yet a very young man, winner and holder of many awards, honors, and degrees, he chose to cast his lot in our country, as many others of his countrymen have done, and for 50 years he contributed much toward the enrichment of our heritage of church music. After outstanding service in three churches outside New York, he was called to the Cathedral Church of St. John the Divine, and it was here that he came into his own. He set the highest standard of cathedral service music, training his choir to sing with splendid dignity and style and making his instrument sound as a great cathedral organ should. He gave the impression that he had been predestined to preside in this high office. He played his organ in what musicians call "the grand manner." Whether it was a simple evensong or a service of pomp and pageantry, he showed the same unerring instinct, playing the former with devotional simplicity, and the latter with impressive splendor. Those who listened to his services felt that, in the words of his own well-known anthem, "Surely the Lord Is in this Place."

Dr. Coke-Jephcott not only thrilled the thousands who heard the Cathedral services in the more than twenty years he was there, but he left an indelible impression upon the hundreds of choirboys who came under his training. Many distinguished organists throughout our country are either alumni of his choir or fortunate recipients of his instruction in organ or theory. His influence was also widely felt through his membership for many years on the National Examination Committee of the American Guild of Organists. He was a recognized authority in harmony, counterpoint and fugue. His work in the field of composition includes a long list of services, anthems and organ music, which are widely used and reveal a fluent and individual style.

Those of us among his colleagues who knew him personally, will always re-

member the warmth and genuineness of his friendship, the generosity in his estimate of others, his sense of humor, his unwavering adherence to the highest ideals. The Guild, as well as the world of church music at large, has suffered an irreparable loss.

It was a fitting tribute and recognition of this noble organist, that his funeral was held in the Great Choir of the Cathedral he loved and served, attended by a large number of his friends and fellow-organists. His successor, Alec Wyton, played the organ, and at the end the choir sang Coke-Jephcott's "Before the Ending of the Day." During the recessional the organ pealed forth in full power in "The Bishop's Promenade," another composition by Dr. Coke-Jephcott, in which was heard the State Trumpet, which he had himself installed. His ashes will rest in the Cathedral.

Requiescat in pace!

BASSETT W. HOUGH

Just What The Doctor Ordered

As we write this, the brochure of the "international" national AGO convention has just reached our office. After a careful once-through we can no longer contain our enthusiasm and must needs limber up the typewriter.

We shared, at least to a degree, a misgiving that several members have expressed to us or had written to us from far places. A few of these questionings have reached near-panic proportions. Summed up briefly: such a large proportion of the advance publicity has stressed the vacation, the ballyhoo, the circus aspects that some organists were asking "What is this, anyway? Have they forgotten that we are a professional organization?"

What a genuinely satisfactory answer that ample program booklet gives to all such questions. Just study those recital programs! There is a completely professional line-up of them. Not a single one of the lot simply duplicates the ones your chapter sponsored on its subscription series in your town this season. No indeed! You won't be going across a half or whole continent just to hear the same people play their same standard programs you heard at a church at home. Instead each program is designed not to titillate sentimental old ladies but to demonstrate for intelligent, eager, scholarly musicians a dozen facets of great music in which the particular recitalist is much more expert than any of his listeners.

Of course there is a lot of fun and relaxation on the schedule. Goodness knows, there needs to be. But get out that program booklet and study it carefully and see how the whole week balances out. We think you will decide that this is another great convention you can't afford to miss.

Hardy Perennials

The great number of interesting and stimulating workshops in our field in every part of our country this summer will attract thousands of our colleagues. They never seem to get their fill of fresh ideas and new procedures.

Our interest and curiosity is always whetted by the number of standard faces which show up year after year at every conference or meeting related to our field in which some hint of the "educational" resides. Respect and admiration are always tempered a little by an inner glow of amusement as we see colleagues — by no means always women — going out into all weathers and spending quite a bit of money to hear lectures given and discussions led by people born long after these blessed listeners had already achieved usefulness and status in our profession.

Some of them go to workshops simply because they think they should; some go because they will be sure of seeing many of their friends there. But most go, we are convinced, because, at what-

ever age, they remain open-minded, alert and receptive to new ideas.

We are reminded of a story about Kate Chittenden, one of the founders of the American Guild of Organists, who taught at Vassar College for two generations and in a private studio in midtown Manhattan until her death in 1949 at the age of 93. Former Vassar students used to gather periodically at Miss Chittenden's studio to play for one another and to hear their longtime teacher's comments.

After a particularly good performance one afternoon by a genuine veteran among Vassar graduates, Miss Chittenden touched her disciple's shoulder and said, "That's coming along beautifully, my dear. All it needs is a little time to mature."

May our perennial workshopers and conferees continue to enjoy their time to mature, too!

Third Generation Legends

Our little memorial to Alexandre Guilmant in the March issue reminded dozens of our readers of Guilmantiana handed down to them by their teachers or their teachers' teachers who had the good fortune to be numbered among the literally hundreds of American students of this magnificent teacher.

Those of us who trace our musical genealogies by way of St. Louis' Charles Galloway have our hundreds of incidents (the pills, the seven pairs of shoes!) which cropped up in connection with Guilmant's famed 40 recitals at the Louisiana Purchase Exposition to add to such universally loved stories as the final low C on the D major Bach Fugue in a Trocadero recital.

"You should write all that down," all of us used to tell Mr. Galloway. But he never did — somehow people never do. So like all glowing legends the Guilmant stories have grown and glistened in the retelling. A great man leaves so much behind him, and some of the little things become as beloved as the big ones.

Mark Antony, we believe, distorted the truth in his great rabble-rouser (Shakespeare version). We feel not only that it is the good men do which lives after them but that it is the good men themselves who leave the greenest memories.

Letters to the Editor

Footnote to Beranek

Richmond, Va., March 27, 1962 —

Dear Editor:

With keen interest I read Dr. Leo Beranek's article on Some Aspects of Concert Hall Acoustics (December 1961) and have noted the several letters to the editor as a result of this article.

There is one basic acoustical requirement in the Protestant church service (and the Roman Catholic, for that matter) which is in danger of being overlooked. I refer to the influence of acoustics on congregational vocal worship, especially singing.

Most if not all of Mr. Beranek's discussion concerned the production of music or speech at one point area or areas in a concert room and the prime concern was the equal conveyance of this sound with utmost fidelity to each listener. By extension to a church situation, the concern would be to make proper acoustical arrangements so that the works of the minister and the sounds of organ, choir and soloist would be heard equally and well by all in attendance. This is essential, but it is well known that both Luther and Calvin placed congregational singing at the heart of their musical worship. Therefore all planning of optimum acoustics for church should give prime consideration to the fact that worship music originates (or should originate) from the hearts and lips of every occupant of the room, not just from two spots (pulpit and choir loft).

Perhaps every acoustical requirement for congregational music will be met if the hearer-listener relationships described by Dr. Beranek are attended to. My concern as a churchman and a musician is that we not let this important aspect of church acoustics be defective through oversight.

I can conceive that due attention to optimum acoustics for speaker, choir and organ will automatically produce ideal acoustics for massed singing by everyone present. If, however, adjustments should be made for unique requirements for congregational singing, I should not like these to be omitted by default.

Cordially yours,

James R. Sydnor

Looking Back into the Past

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

Appropriation of \$50,000 for what was hoped to be "the largest organ in the world" for Denver's auditorium was voted by the board of supervisors

Estey organ number 1,000 was to be installed in the Church of St. Francis de Sales, New York City

The Hann - Wangerin - Weichhardt company of Milwaukee had 19 organs in the course of being erected

AGO Warden Frank Wright was honored on his 15th anniversary as organist and choirmaster of Grace Church, Brooklyn

The First Congregational Church, Melrose, Mass., raised the entire cost of a new organ in just two hours

The Ontario AGO Chapter met March 28 in Toronto and nominated Dr. Edward Broome as dean for the coming year

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

Mathias P. Möller, Sr., dean of American organ builders, died April 13 at the age of 82 after 62 years of organ building

The Aeolian-Skinner company installed a two manual "Baroque" instrument in the Germanic Museum at Harvard

Edwin Arthur Kraft was honored on his 30th anniversary at the Trinity Cathedral, Cleveland

Cincinnati prepared to host the AGO national convention

Arthur Foote, noted Boston theorist, composer and organist, died at the age of 84

The hearing of the case of the Federal Trade Commission against the Hammond company was postponed until mid-May

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

San Francisco was ready with a big program for the AGO national convention

Henry Willis, eminent English organ builder, and his wife spent several weeks seeing and hearing American organs

A May series of organ recitals was carried over an eastern network of FM stations; recitalists were Robert Baker, Claire Coci, Virgil Fox, Hugh Giles and Ernest White

Model of Brevity

Pigeon Cove, Mass., March 10, 1962 —

Dear Editor:

To Mr. G. H. Butt, AEA: AMEN! — and thanks.

Barbara J. Owen

Langlais Thanks America

New York City, April 7, 1962 —

Dear Editor:

My fifth American tour is over. It was a wonderful experience.

I wish to express my deepest gratitude to all the people who have been so kind, so charming, so devoted to me everywhere. Such a tremendous kindness impressed me more than I can say. I know now that I have many friends in the United States. This is extremely precious to me. I also have seen several students who studied in Paris with me. I was so happy to meet all of them for they are very dear to me.

I also wish to express my deepest gratitude to all of you, dear American organists, who are so devoted to my own compositions. In Paris I keep informed about your programs. I know you are very talented and I appreciate immensely your artistic devotion. My gratitude goes also to those audiences who came to my recitals and to my master classes. Some people came from 400 miles away. I cannot say how I admire them for that. Everywhere my audiences were really close to me and to the French works I played. To my master classes I spoke about the French musical conception and it was very encouraging to know how people appreciated our most modern style. *****

I now am leaving the United States with many magnificent memories which will make me happy for a long time.

Jean Langlais

THE CHICAGO Choirmasters Association will hold its annual boy choir festival May 20 in Christ Episcopal Church, Winnetka, Ill. James A. Thomas, president, will direct more than 200 men and boys in works of Bach, Handel, Matthews, Titcomb and others; John Bronson will accompany. William Murray will play Finale, Symphony 1, Vienne for the prelude and Dr. Robert Birch, host organist, Carillon in B flat, Vienne for the postlude.

Organ Historical Society to Meet In Upstate New York

Immediately following the "international national," the Organ Historical Society will hold its seventh national convention at Skaneateles, N.Y., July 9-11. The program will feature the work of upstate New York organ builders of the 19th century through a series of tours and recitals. A registration fee of \$10 should be sent to: O.H.S. Convention, Episcopal Church, Skaneateles, N.Y. After registering, delegates will receive a list of motels and tourist homes and should make reservations as soon as possible.

An interesting and varied schedule has been planned by a committee consisting of: Jack Morse, chairman; Katherine Askew, host church organist; Kent Hill, graduate student, Eastman School of Music; Robert Jones, Cornell University; Richard Strauss, Ithaca College, and Donald Bohall, Schlicker Organ Company.

The program for July 9 will include a program on New York state organ builders followed by a smörgasbord dinner at the Episcopal Church. In the evening conventioners will journey to the "tracker towns" of Lyons and Clyde where seven trackers will be seen ranging from 60 to 160 years in age. Daniel Pinkham will play a recital in the Clyde Presbyterian Church on a large Andrews organ made in Utica in 1871.

Tuesday's tour will circle Cayuga Lake to see organs by Hook, Garrett House and other interesting organs. Donald R. M. Paterson, Stephens College, president of the society, will play an afternoon recital in the Episcopal Church of Candor and will stress matters of registration and literature for early American organs. The organ is a large instrument with a magnificent case, originally in the Trinity Episcopal Church, Elmira, N.Y. Dating from about 1865, its stoplist includes two mixtures and four reed stops.

Tuesday evening will be spent at Ithaca College for an unusual program

of music for small organs and instruments. Organists will be Kent Hill and Clarence Warrington, Eastman School of Music, and the instrumentalists will be from Ithaca College. The small organs heard will represent the restoration work of Richard Strauss.

Each evening will conclude with an informal social hour and refreshments.

Wednesday will take convention delegates to the Syracuse area to see Marklove organs in Georgetown and Cazenovia. Several trackers will also be seen in Manlius and Syracuse. A panel under the direction of Barbara Owen will discuss problems of restoration and maintenance of early American trackers. The tour will conclude with a recital in the North Presbyterian Church by Will O. Headlee, Syracuse University. The organ is opus 34 of the Johnson company, one of the oldest trackers in this part of the state, restored several years ago by a group of students from the university.

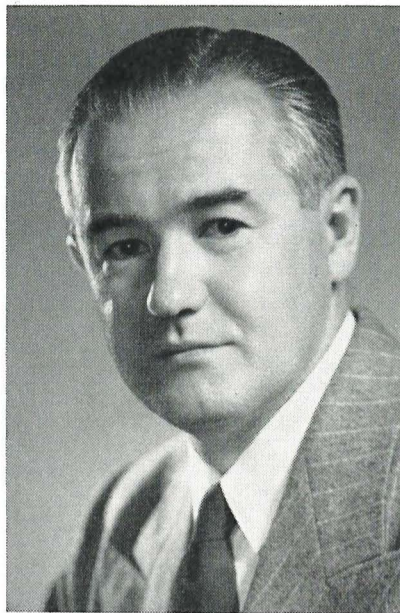
Tour will provide opportunities to visit several outstanding restaurants in the area. A stop for lunch and recreation in one of the state parks is also planned if time permits.

Those attending the "international national" AGO convention July 1-6 may find it convenient to attend the Organ Historical Society's meeting on their way home.

The convention programs will include advertising this year. Those interested should write: Jack Morse, 50 Merriman St., Rochester 7, N.Y.

MORAVIAN AWARD RECEIVED BY PROFESSOR AT MICHIGAN U

Dr. Hans T. David, eminent musicologist, received the second Moramus award for distinguished service to American music at the semi-annual meeting April 3 of the Friends of the Moravian Music Foundation at Bethlehem, Pa. Dr. David, professor at the University of Michigan and a foremost Bach authority, was cited for his research and publications in the 1930's into the American Moravian musical heritage.



Concerts in the early fall already announced for E. Power Biggs include an appearance as soloist with the New York Philharmonic Orchestra, Leonard Bernstein conducting, in the opening week of the new Lincoln Center of New York.

Also announced are five solo appearances with the Philadelphia Orchestra, Eugene Ormandy conducting, at the Academy of Music in Philadelphia, the New York Lincoln Center, and elsewhere. Repertoire for these concerts includes the Festliches Praeludium by Richard Strauss, for organ and great orchestra, as well as organ concertos by Samuel Barber, Francis Poulenc, the Saint-Saëns "Organ" Symphony and organ solos.

IRENE ROBERTSON played the six Handel concertos in opus 4 March 4 with the University of Southern California symphony orchestra in a festival of Baroque music.

DONALD McDONALD will play a recital May 20 at St. Mark's Church, Frankford, Philadelphia.

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NUNC DIMITTIS



Frederick Stanley Smith, 71, organist and choirmaster of Christ Episcopal Church, Raleigh, N. C. died Dec. 21, shortly after he was struck by an automobile as he crossed the street on his way to a grocery store.

Mr. Smith was widely known as a church musician, having served in this capacity for more than half a century. Some fifty of his compositions, including several organ pieces and a number of anthems, have been published by G. Schirmer, Presser, Summy, Witmark, Ditson and other publishers.

He was music director for a number of years in the Raleigh public schools.

Mrs. Smith survives her husband.

FORMER BELLEVILLE CENTRE CHAIRMAN IS HEART VICTIM

Egerton Boyce, organist and choir-master of St. Andrew's Presbyterian Church and member of the faculty of Albert College, both of Belleville, Ont., died suddenly Nov. 11 of a heart attack after completing a lesson at his home. He was 61.

Extremely active in musical, educational and civic projects Mr. Boyce served three terms as chairman of the Belleville RCO Centre and headed various other organizations. He had a wide circle of friends and students.

Born in Flinton, Ont. he earned the ATCM degree at the Royal Conservatory of Music in Toronto. He served churches in Port Hope and Hamilton before coming to Belleville nine years ago.

Mrs. Boyce, a son, a grandson and two sisters survive.

New Organ Music

No great flood of new organ music has inundated us this month but several items have special interest.

Flashy display pieces for pedal solo intrigue some players and some audiences. George Thalben-Ball's Variations on a Theme by Paganini (the one which has attracted so many composers!) will appeal to the nimble-footed. Speed is only one of its requirements; foot flexibility is perhaps even more necessary. Like a familiar Langlais piece, it adds manuals to the final variation (number 10). Lots of us could *practice* this piece Novello has published with some pleasure and much profit. We would like to hear the fine Temple organist himself play it.

Other Novello issues include a lyric Elegy by Arthur Mills with an attractive fugato in the middle; a set of Three Sketches by Arthur Milner (an Elegy, an interesting Improvisation on a Machaut theme and a curious Pavan); a well-made set of Variations of Vexilla Regis by Sidney Campbell who moved last year from Canterbury Cathedral to St. George's, Windsor, and a small Canzona by Eric Thiman intended for service playing.

Seth Bingham's Prelude and Fugetta on St. Kevin (Galaxy) will get extensive mileage next Easter season; any good player will find it practical and useful.

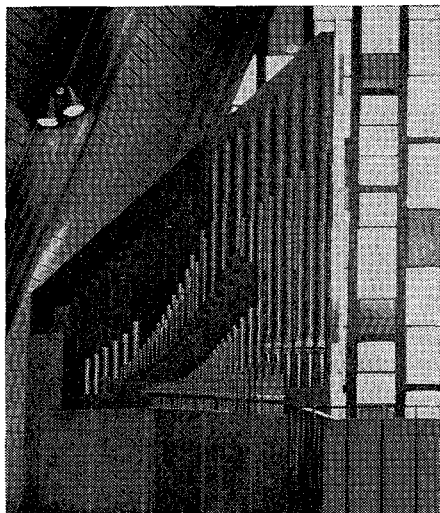
A suite, Mohave Desert Sketches by Frederick M. Barnes, is published by Robert B. Brown and distributed by Henri Elkan. The six descriptive sections assume a romantic organ and a taste for color effects.

First Book of Bach for the Church Organist, compiled by J. Gerald Phillips for McLaughlin and Reilly, contains chorales and various short undemanding pieces. The selection is less well adapted to a good teaching program than several existing collections, we think.

Max Reger's Opus 67, 52 Chorale Preludes for Organ, discussed in detail in the article by Allan Bacon in the December, 1961 and the February, 1962 issues of this magazine is available from Associated Music Publishers in a three-volume Bote and Bock edition, Numbers 1 through 15 are in volume 1, 16 through 35 in volume 2 and 36 through 52 in volume 3.

Two publications using a solo voice are of interest. Three Canticles for the Nuptial Mass by Robert F. Crone (In-troit, Offertory and Communion) published by McLaughlin and Reilly, are for high voice and organ; the organ part makes modest demands.

Drop, Drop Slow Tears is a curious sacred cantata by Raymond Warren (Novello) for mezzo-soprano, flute and a piano which chiefly plays figurations. We are not sure where it would be performed or under what circumstances but it is interesting music which makes good use of three good soloists. — FC



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GREAT ORGAN

- 8' Principal
- 8' Gedeckt
- 8' Salicional
- 4' Octave
- 4' Gedeckt
- 2' Rohrflöete
- II Mixture

POSITIV ORGAN

- 8' Gedeckt
- 8' Salicional
- 4' Rohrflöete
- 4' Salicional
- 2' Principal
- 1 1/3' Larigot
- 1' Siffloete
- Tremolo

PEDAL ORGAN

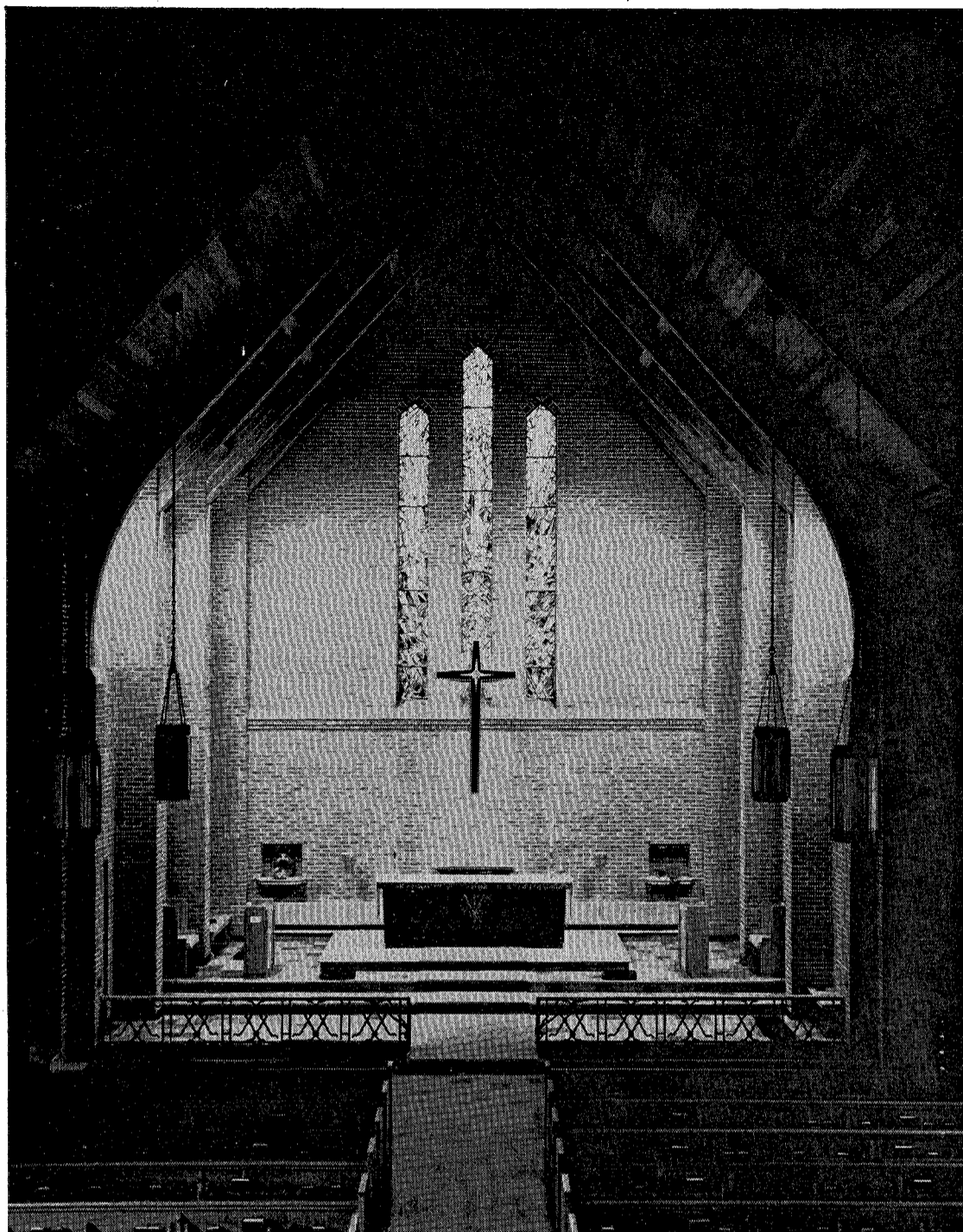
- 16' Untersatz
- 8' Principal
- 8' Gedeckt
- 8' Salicional
- 4' Octave
- 4' Gedeckt
- 2' Rohrflöete
- II Rauschquint

The Small Organ

This installation has five independent registers and six ranks of pipes. These registers, when taken together, form a small straight organ chorus. Through judicious unification, the flexibility of the organ is increased greatly.

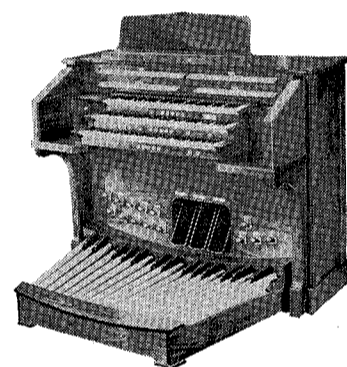
A variety of specifications may be designed, ranging from four to eleven basic registers. Various layouts may be employed, including enclosure in an expression box. These instruments are custom built and voiced in the best classic tradition, on low wind pressure, and with little or no nicking of the pipes.

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STOP LIST

GREAT

8' Principal
8' Bourdon
8' Gemshorn
8' Dulciana
4' Octave
4' Rohrflöte
4' Spitzflöte
2-2/3' Quint
2' Super Octave
2' Blockflöte
Grave Mixture II

CHOIR

8' Viola
8' Lieblichflöte
8' Aeoline
4' Quintadena
2-2/3' Nazard
2' Spillflöte
1-3/5' Tierce
1-1/3' Larigot
Chiff On
8' Krummhorn
8' Harmonic Trumpet
8' Schalmei

SWELL

8' Geigen Diapason
8' Viole de Gambe
8' Viole Celeste
8' Flute
8' Echo Viole
8' Echo Viole Celeste
8' Flute Dolce
8' Flute Celeste
4' Octave Geigen
4' Gemshorn
4' Nachthorn
2' Doublette
2' Spillflöte
1-1/3' Larigot
Plein Jeu III
8' Trompette
8' Hautbois
8' Vox Humana

PEDAL

32' Contra Bass
16' Bourdon
16' Diapason
16' Lieblich Gedackt
8' Principal
8' Flute
4' Choral Bass
4' Flute Dolce
16' Bombarde
8' Trompette
4' Clarion

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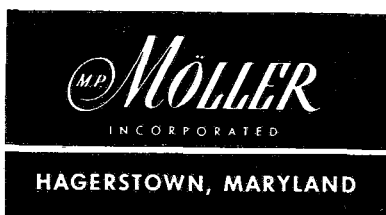
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RENOWNED FOR PIPE ORGANS SINCE 1875

Polish Organs

(Continued from page 9)

by the before-mentioned firm of W. Biernacki. Otherwise the organs were imported from foreign firms such as Rieger (Czechoslovakia), Grünberg, Berchdorf or Walcker (Germany).

According to news received from Poland there are several organ building firms operating at the moment, most prominent being W. Biernacki, followed by Truszczynski (135-stop organ in the Paulins monastery in Czestochowa), Kamiński and others of lesser importance. The firm of W. Biernacki started its activities in 1848, employing at the beginning of the first World War 150 people. A son of the founder opened up a similar plant in another part of the country and in 1929 both factories installed a 50-stop organ at the National Trades Exhibition in Poznan, winning a Gold Medal and Honorary Diploma. This period also marked an increased production of their organs for export to Russia, Latvia and Estonia. Soon after the outbreak of the last war both factories were heavily damaged, machines and installations still in fair condition were requisitioned and carried away by the Germans. In 1945, immediately after the War, Biernacki opened a new factory in Cracow, once again starting the noble art of organ building. Their biggest achievement so far is the organ installed in 1948 in the Wroclaw (Breslau) cathedral: 170 stops, five manuals of 61 notes each and pedalboard of 32 tones, thus representing the largest organ in post-war Poland. Another one of 120 stops and four manuals has been erected by Biernacki in the cathedral of Czestochowa. A. Szuniewicz, professor of the Musical College and organist of the cathedral provided the stoplist with many other valuable layout details of the console, plus some interesting photographs.

The organ, as in Oliwa, has two sets of free combinations for each manual and for the pedal. All thumb pistons and their cancels for these systems are installed immediately below the lowest manual. On the same slip are also thumb pistons for the following; automatic pedal, crescendo and reeds off, with their respective cancels. Automatic pedal is a device which reduces the amount of employed pedal stops as the organist moves to upper manuals. Toe reversible type are also provided for operating free combinations, but these act on the whole organ and not on individual manuals. Another interesting feature of this large organ is that each pedal is divided in two. As Mr. Szuniewicz writes, true speaking and harmonic stops of manuals III and IV have their individual expression chambers, and by splitting swell pedals the organist can at his choice bring out corresponding choruses.

There is also a small organ. It can be played from the main console on either blind combinations or individual registration. To achieve this there are five buttons installed in the centre of of the console and above stop tablets. These buttons are marked: "registration", "piano", "forte", "tutti" and "off". For individual registration there are stop buttons (discs) located on the right jamb, below regular main organ stop tablets. In turn, the main organ can be played from the small console on blind combinations only (piano,

forte, tutti), as shown in the stoplist. The two organs are connected by a multiple cable. The pedal board is parallel and slightly concave, with black keys shorter towards the centre. All toe pistons are installed to the left of the two swell pedals and crescendo roller.

An interesting fact is that the concave and radiant pedalboard has not been over-enthusiastically received by Polish organists with the result that the organ builders supply pedalboards according to the wish of their clients. As to the tonal design of today it seems that the general tendency among the Polish organ builders is the return to Bach period: basic stops of 8 feet and an increase of mixtures and reeds.

One more achievement of major importance of W. Biernacki is the organ in Katowice cathedral. All I know at the moment is that it has 140 speaking stops.

Cathedral of Czestochowa, Poland. Organ by W. Biernacki.

Main organ

MANUAL 1

Principal 16 ft.
Bourdon 16 ft.
Fluteprincipal 8 ft.
Horn 8 ft.
Open Flute 8 ft.
Salicet 8 ft.
Gedackt 8 ft.
Fugara 8 ft.
Flute Dolce 8 ft.
Quintaton 8 ft.
Nasard 5 1/2 ft.
Octave 4 ft.
Viola 4 ft.
Flute 4 ft.
Rohrflöte 4 ft.
Quintflöte 4 ft.
Superoctave 2 ft.
Piccolo 2 ft.
Terz 1 1/2 ft.
Cymbel 4 ranks
Mixture 4 ranks
Trompet 16 ft.
Cornet 8 ft.

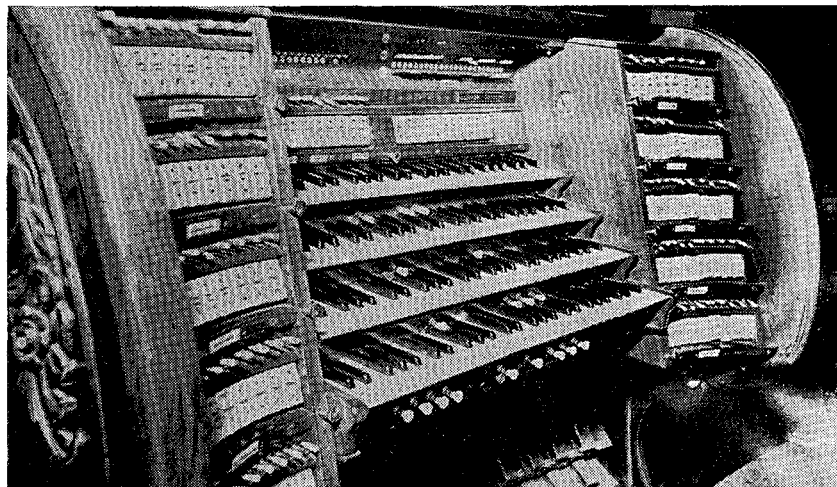
MANUAL 2

Quintaton 16 ft.
Flute Principal 8 ft.
Viola da Gamba 8 ft.
Concert Flute 8 ft.
Stopped Flute 8 ft.
*Sylwestryna 8 ft.
Bachflöte 8 ft.
Octave 4 ft.
Open Flute 4 ft.
*Flute Minor 4 ft.
Fugara 4 ft.
Quintflute 2 1/2 ft.
Flageolet 2 ft.
Terzflute 1 1/2 ft.
Superquint 1 1/2 ft.
Nachthorn 1 ft.
*Progressiv 3-4 ranks
Mixture 4 ranks
Cornet 8 ft.
Bassoon 16 ft.
Tuba Mirabilis 8 ft.
Clarion 4 ft.

MANUAL 3

*Flute Major 16 ft.
Principal 8 ft.
*Double Flute 8 ft.
Bourdon 8 ft.
Viola 8 ft.
Aelina 8 ft.
Vox Celeste 8 ft.
Horn Flute 8 ft.
Octave 4 ft.
Horn 4 ft.
Stopped Flute 4 ft.
Cremona 4 ft.
Quint 2 1/2 ft.
Piccolo 2 ft.
Terz 1 1/2 ft.
Seventh 1 1/2 ft.
Flageolet 1 ft.
Cornet 4 ranks

The console of the Post-Cistercian Abbey organ



Terz Cymbel 3 ranks
 Oboe 8 ft.
 Fagote 16 ft.
 Tremolo

MANUAL 4

Gedackt 16 ft.
 Violin Principal 8 ft.
 *Amabilis 8 ft.
 Rohrflöte 8 ft.
 Viola d'Amore 8 ft.
 Prestant 4 ft.
 Nachthorn 4 ft.
 Traversflute 4 ft.
 Nazard 2½ ft.
 Sesquialtera 2½ ft.
 Flute 2 ft.
 Terz 1½ ft.
 Scharf 4 ranks
 Regal 8 ft.
 Clarinet 8 ft.
 Harp
 Bells
 Tremolo

PEDAL

Subcontrabass 32 ft.
 Principalbass 16 ft.
 Subbass 16 ft.
 Violon 16 ft.
 Echo 16 ft.
 *Harmonika 16 ft.
 Quint 10½ ft.
 Octave 8 ft.
 Cello 8 ft.
 Salicet 8 ft.
 Bourdon 8 ft.
 Nazard 5½ ft.
 Octave 4 ft.
 Flute 4 ft.
 Terz 1½ ft.
 Cornet 3 ranks
 Bombardon 32 ft.
 Trombone 16 ft.
 Trompet 8 ft.

Small organ

MANUAL 1

Principal 8 ft.
 Gemshorn 8 ft.
 Hohlflöte 8 ft.
 *Pommerflöte 4 ft.
 Octave 2 ft.
 Mixture 3 ranks

MANUAL 2

Gedackt 8 ft.
 Salicet 8 ft.
 Principal 4 ft.
 Nachthorn 2 ft.
 Quint 2½ ft.
 Terz 1½ ft.
 Siffelöte 1 ft.

PEDAL

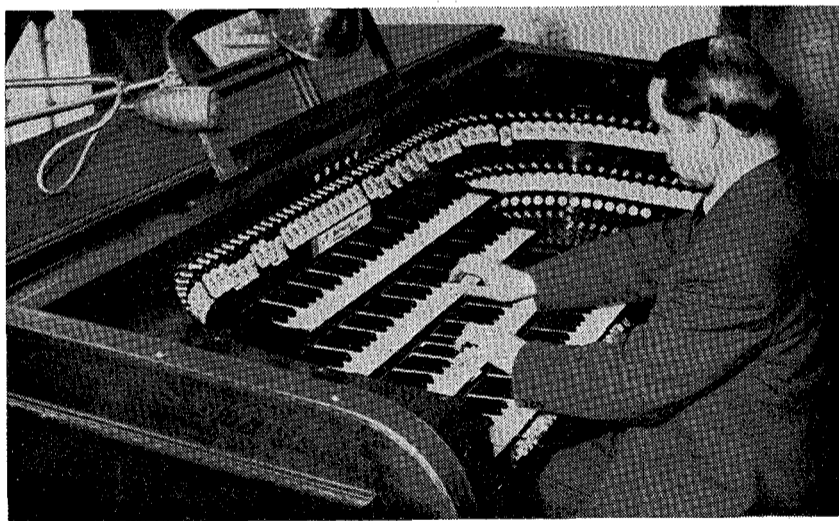
Subbass 16 ft.
 Octave 8 ft.
 Choralbass 4 ft.

monastery and church, the latter originally of Romanesque style rebuilt into Baroque around 1608. This was our parish church where my mother would take us every week for Sunday Mass. High above the altar, on a small and obscure looking gallery there was a small organ and we could easily see the organist who was sitting sideways to the congregation and played very much out of tune. We were also upset by his far-reaching movements to draw over-sized stop-knobs or by ringing the bell to wake up the man who worked the bellows.

Such were my first impressions of a pipe organ, an instrument which some years later I was to play as an amateur and later on to study it properly when opportunity arrived. Also from my childhood years I remember my father mentioning more than once that somebody down the street had a pipe organ in his house. Many a time I wondered how his house was to accommodate such an instrument. Did that man also have to ring the bell to demand more wind as the church organist used to do?

Our school regulations were such that all students had to attend the same mass in a particular church. Out of 70 churches that Krakow had at that time, the one chosen for my school was St. Anne's of Baroque style, built in 1690 in place of an old Gothic church. Being a member of the school choir I had a good chance to watch the organist play Krakow's oldest organ. How old that two-manual tracker organ was I don't know. We didn't have to pump the air as there was an electric motor to do it, but the layout of stop knobs still stands in my memory as being very peculiar.

On the Eastern side of the Market Place, (Rynek), the largest among market places of medieval cities of the world, stands the Church of Our Lady, a magnificent Gothic structure from the 13th and 14th century. The organ in this church is of tracker action, has three manuals, pedal board and 42 speaking stops. The echo organ, located close to the main altar is equipped with eight stops which are actuated electrically from the main console. This combination of tracker and electric actions give most unfortunate results. Plans are under way to electrify the whole organ and to augment the number of stops to the total of 85. I clearly



A. Szuniewicz, resident organist, at the console of the Czestochowa Cathedral instrument.

The beginnings of Krakow (Cracow), my home town, Poland's ancient capital and the residence of her kings, are lost in the dawn of Polish history. It is to Krak, one of the chieftains, that legends have ascribed the founding of Krakow about 700 AD, at the place where trading routes led from South to the Baltic sea and from the East to Teutonic princedoms. The first bishopric of Krakow was established in the year of 1000 and from the 14th century on the city became the capital of the kingdom of Poland. Today Krakow is the seat of at least four schools of academic status, led by the Jagiellonia University, founded in 1364, where Nicolaus Copernicus, the celebrated astronomer who was the first to prove that the earth is revolving around the sun, lived and worked many centuries ago.

Not very far from our home, on the high banks of the Wisla (Vistula) river, nuns of St. Norbert's order have their

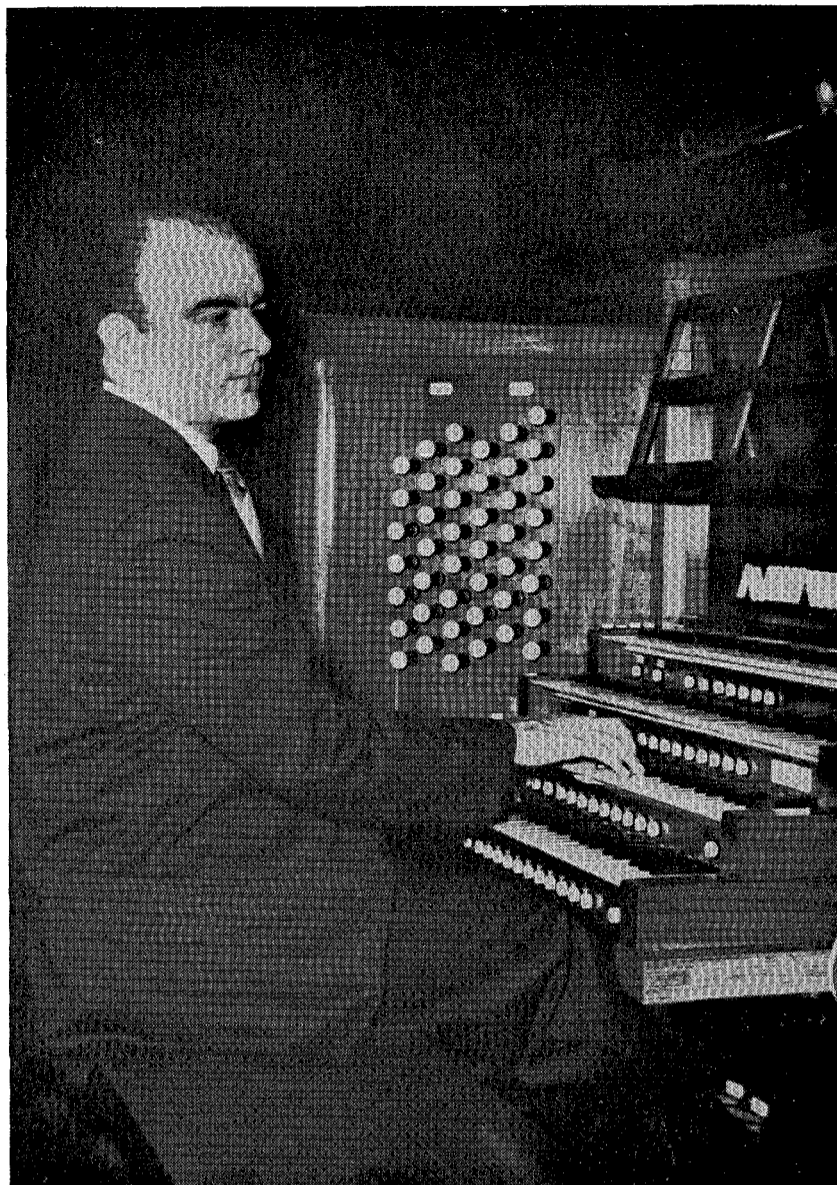
remember my mother recalling a few occasions when along with my father they both played four hands on that instrument.

Close to the Church of Our Lady stands St. Adalbert's (Wojciecha) Church of Romanesque architecture. Its floor at the moment is about 70 inches below the street level, and the church, dating from the 11th century is one of the oldest Romanesque buildings in the city. In 1954 a new organ of 8 stops was installed there with concave and radiating pedalboard.

(To be continued)

A CONCERT of early church music was heard April 15 at St. Luke's Chapel, Trinity Parish, New York City. Clifford Clark conducted the choir of men and boys; Carolyn Hawkins was organist.

DAVID A. WEHR's oratorio, Prophet Unwilling, was given its first performance March 7 at the First Methodist Church, Boise, Idaho.



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Organists—Recitalists



A group of organ students of William G. Blanchard, Pomona College organist, examine the console of the Möller 3-13 in the Blanchard home while Carl Weinrich explains the "works." The occasion was an informal get-together with Mr. Weinrich at the conclusion of his February visit to the Claremont, Calif., college where he played a recital and conducted an organ work-shop.

NEW HOLTkamp ORGAN OPENED AT MILFORD, CONN.

3-MANUAL IN CHURCH OF CHRIST

Frank Mulheron, Director of Music,
Plays Opening Recital — Choral
Festival on Palm Sunday

The new Holtkamp organ in the Church of Christ, Congregational, Milford, Conn. was dedicated March 4 at a vesper service. Frank Mulheron, director of music, played the dedicatory recital April 1; his program appears on the recital pages. Another program in the dedicatory series was a festival choral service April 15.

Robert Anderson, former organist of the church, drew up the original specification. The stoplist is as follows:

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Octave Quinte 1 1/2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Octave Geigen 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Fagott 8 ft. 61 pipes

POSITIV

Copula 8 ft. 56 pipes
Praestant 4 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Nazard 2 3/4 ft. 56 pipes
Flute 2 ft. 56 pipes
Octava 2 ft. 56 pipes
Tierce 1 1/2 ft. 56 pipes
Furniture 3 ranks 168 pipes
Cromorne 8 ft. 56 pipes

PEDAL

Soubass 16 ft. 32 pipes
Quintadena 16 ft.
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes

KARL RICHTER will make a short recital tour in this country Oct. 1-24 following his South American appearances as soloist and conductor of Handel oratorios and larger Bach choral works. Tapes of his Ansbach festival performances have been heard nationally on CBS radio.

Books

We have been hearing about Russell Miles' Bach book for a long time now. The University of Illinois organist has devoted much of his life to the study of the German master and his music, and finally the long-planned book has come out. We are glad that it has been issued in an inexpensive paperback (a Prentiss-Hall Spectrum book) because that means that everyone can afford to own it. *Johann Sebastian Bach: an Introduction to his Life and Works* is just that. It is not a scholarly tome; it does not even boast an index and its bibliography is brief and incomplete. But as a first book to whet the appetite for more, it performs a valuable function. Even on a big Bach shelf there is room for this.

A Spiritual Song by David Lewer is obtainable from Alec R. Allenson, Inc., Naperville, Ill. Published in England by the Templars' Union, it is the Story of the Temple Choir and a History of the Divine Service in London's Temple Church. Those who have heard George Thalben-Ball's exemplary service in this historic church will have more than passing interest in this beautifully made volume, despite its \$12 price. Choir libraries and those of church music departments should not be without this book and many choir people will want it for their own.

Canon Winfred Douglas' *Church Music in History and Practice* has been a standby for almost a generation. It will be welcome news that Leonard Ellinwood has completely revised the book and has added new material to bring it up to date. Your bookseller will have no problem getting it quickly for you from Scribner's. Most copies of the old edition are probably sufficiently dog-eared by now to have earned replacement by the new edition.

A good companion to the Douglas, especially for Episcopal organists, is the 1961 Report to the General Convention by the joint commission on church music. H. W. Gray publishes it.

Two books not directly in our field but of interest to many of our readers come out in Norton Library paperbacks. *Igor Stravinsky*, an Autobiography, and a scholarly and helpful *Problems in Modern Music* both should prove valuable and inexpensive additions to the average musician's library. The latter book is a readable and helpful collection of lectures which should shed light on serial techniques and other matters which some of our readers may find baffling. — FC

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Noted Pianist Turns Organist

The following column from *Saturday Night*, periodical published in Toronto, will be of interest of our readers:

Gould on the Organ

We met Glenn Gould fresh from a recording session in a Toronto church. He had been making records (for Columbia) of Bach's organ music. "Every pianist should play the organ," he said. "It demands real phrasing."

After trying various Toronto instruments he had discovered one he was excited about in All Saints Anglican Church, Kingsway. Installed by the Canadian firm of Casavant in June, 1960, it was regarded as controversial at the time. Some churchgoers, accustomed to the turkish-bath sounds of 19th-century organs, found its classical voicing unfamiliar.

The novelty was only apparent. Organs of the Victorian age were designed to imitate a symphony orchestra, with plenty of string tone and heavy wind pressure. Classical organs of the baroque period were more gently voiced, intended to sound like — organs. The Kingsway instrument returns to this tradition.

The Bishop of Toronto, himself a musician, had tried it and seemed less than enthusiastic. But organist James Chalmers stuck to his view that its bright, clear sound was well suited not only to contrapuntal music but also to the more humdrum tasks of accompanying services and congregational singing.

Now it will be heard all over the world, and generations to come will be shown the organ on which Glenn Gould played. And perhaps other churches, hesitating in their choice of a new instrument, will follow All Saints, Kingsway, in its return to the classical type of organ favored by musicians like Schweitzer and Gould.

Readers will also wish to acquaint themselves with the description and stoplist of the instrument.

The organ at All Saints' Church, Kingsway, is an instrument of four manual divisions controlled from a three-manual console. Designed by Lawrence Phelps and Edwin D. Northrup in consultation with James Chalmers, organist of the church, it is composed of a complete choir division with mutations, a small positiv displayed above the choir stalls, and a large and complete swell, in addition to the great and pedal divisions. The swell is located on the left or Gospel side and the great, choir and pedal are in the right-hand chamber. The console is located on the right-hand side of the chancel.

The instrument has been designed for the accompaniment of the Anglican service and also as a recital instrument of considerable flexibility. The choir is disposed in such a way that it may be later connected to a small console and

heard through a shuttered opening in a small chapel to the right of the main organ chamber.

The stoplist:

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Chimney Flute 4 ft. 61 pipes
Chimney Flute 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharff 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

SWELL

Contra Spitzflöte 16 ft. 12 pipes
Geigen Principal 8 ft. 68 pipes
Rohrgedackt 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 68 pipes
Spitzflöte 8 ft. 68 pipes
Geigen Octave 4 ft. 68 pipes
Kleingedackt 4 ft. 68 pipes
Doublette 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 4 ranks 244 pipes
Bombarde 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

English Salicional 8 ft. 61 pipes
Chimney Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachtorn 4 ft. 61 pipes
Quintflöte 2 1/2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Tetzflöte 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Fagott 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Trompette 8 ft.
Tremulant

POSITIV

Gedackt 8 ft. 56 pipes
Spitzprincipal 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Bachflöte 2 ft. 56 pipes
Nasat 1 1/2 ft. 56 pipes
Siffelöte 1 ft. 56 pipes
Zimbel 3 ranks 168 pipes

PEDAL

Untersatz 32 ft. 32 pipes
Contrabass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Spitzflöte 16 ft.
Cor de Nuit 16 ft. 32 pipes
Octave 8 ft. 32 pipes
English Salicional 8 ft.
Stopped Flute 8 ft. 12 pipes
Spitzflöte 8 ft.
Cor de Nuit 8 ft. 12 pipes
Blockflöte 4 ft. 32 pipes
Octave 4 ft. 32 pipes
Italian Principal 2 ft. 32 pipes
Fourniture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Fagott 16 ft.
Trompette 8 ft. 12 pipes
Fagott 8 ft.
Clairon 4 ft. 12 pipes
Rohrschalmei 4 ft.

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Donald R. M. Paterson, President, Organ Historical Society, music dept. Stephens College.

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Programs of Organ Recitals of the Month

David Craighead, Rochester, N.Y. — For Eastman School Collegium Musicum, Lutheran Church of the Reformation March 12: Con moto maestoso, Sonata 3, Mendelssohn; Canons 5 and 6, opus 56, Schumann; Fantasie on How Brightly Shines the Morning Star, Reger; Prelude, Fugue and Variation, Franck; Scherzo, Symphony 2, and Communion, Trypique, Vierne; Outburst of Joy, Ascension, Messiaen; Air with Variations, Sowerby; Allegretto grazioso, Sonata in G, Bennett; Toccata, Suite, Durufle.

Edward Linzel, New York City — Torrey Gray auditorium, Moody Bible Institute, Chicago March 10: Prelude, Fugue and Chaconne, Pachelbel; Air with Variations, Giambattista; O Man, Bewail Thy Great Sins, Bach; My Heart Is Filled with Longing, Kirnberger; What God Does Is Well Done, Kellner; Partita on O God, Thou Good God, Bach; Priere, Franck; Rhosymedre, Vaughan Williams; My Heart is Filled with Longing, Deck Thyself and My Faithful Heart Rejoices, Brahms; Pastorale, Roger-Ducasse; Fantasie in G, Bach. Church of St. Mary the Virgin Feb. 5, 12, 19: Complete organ works of Franck and Brahms.

Robert M. Quade, Lexington, Ky. — Christ Church, March 18: Prelude and Fugue in G minor, Buxtehude; Durch Adams Fall, Pachelbel and Homilius; Toccata in E minor, Pachelbel; O Lamm Gottes, Schmücke dich and Prelude and Fugue in E minor, Bach; O wie selig and O Gott, du frommer Gott, Brahms; Improvisation on Adoro Devote, Quade; Mors et Resurrectione, Langlais.

April 1: Sonata for Strings and Organ, Opus 1, Corelli; Sonatas K 224 in F and K 225 in A for Organ and Strings, Mozart; Concerto, Poulenc.

William Barclay, Fort Worth, Tex. — Exchange recital for Dallas AGO Chapter, Lovens Lane Methodist Church, Feb. 26: Toccata in E minor, Pachelbel; How Brightly Shines the Morning Star, Buxtehude; Flute Solo, Arne; Prelude and Fugue in C minor, Bach; Concerto 4 in F minor, Handel; Te Deum and Nativity, Langlais; Modal Trumpet, Karam; Toccata, Symphony 2, Widor.

Joan Lee Taylor, Blue Mountain, Miss. — Blue Mountain College Senior Recital, Berry auditorium, March 3: Prelude and Fugue in F major, Buxtehude; Passacaglia and Fugue in C minor, Bach; Canon in B minor, Schumann; Movement 1, Symphony 5, Widor; Brother James, Wright; Aria, Peeters; Litanies, Alain.

Berniece Fee Mozingo, Indianapolis, Ind. — Christ Church Cathedral, April 13: Fantasie in A minor, Bach; Partita on Ach, wie nichtig, Böhm; The King's Majesty, Sowerby.

Catharine Crozier, Winter Park, Fla. — RLDS Auditorium, Independence, Mo. March 16: Chaconne in G minor, Couperin; Noël in Trio and in Dialogue and Noël Etranger, Daquin; We All Believe in One True God, Sonata in E flat and Kyrie, God the Holy Ghost, Bach; The Burning Bush, Berlinski; Pastorale, Roger-Ducasse; Arabesque for Flute Stops and Te Deum, Langlais.

Beverly Blunt, AAGO, Utica, N.Y. — Trinity Lutheran Church, March 4: Wux Gott tut, das ist wohlgetan, Kellner; Concerto 2 in B flat, Handel; Fantasie and Fugue in G minor, Bach; Intermezzo, Symphony 6, Widor; Etude 2 in the form of a canon, Schumann; Sonata 2, Hindemith; Grand Choeur Dialogue, Gigout. First Presbyterian Jan. 28: Voluntary in G, Falond; How Lovely Shines the Morning Star, Buxtehude; Prelude and Fugue in A minor, Bach; Pièce Héroïque, Franck; Fugue 5 on B-A-C-H, Schumann; Variations on Wondrous Love, Barber, Finale, Symphony 5, Vierne.

Roger Nyquist, Bloomington, Ind. — Eaton chapel, Beloit, Wis., College, March 12 and for St. Joseph, Mo. AGO Chapter, First Christian Church, March 18 included: Grande Jeu, Dumage; Pavane, Earle of Salisbury, Byrd; Partita, Christ, Thou Art My Life, Pachelbel; Allegro, Concerto in D minor, Vivaldi-Bach; Come, Blessed Peace, Come Thou, Jesus from Heaven Above and Toccata and Fugue in D minor, Bach; Pieces for a Musical Clock, Haydn; Fantasie in F minor K 594, Mozart; Rondo in G, Bull; Adagio, Nyquist; Thou Art the Rock, Mulet.

Loma Lombardo, Storrs, Conn. — First Baptist Church, West Hartford March 11: Fantasie in G minor and Fugue in D major, Pachelbel; Wer nun den lieben Gott lässt wälten, Bach; Pastorale, Franck; Prelude and Fugue in E minor (Wedge), Bach; O Gott, du frommer Gott, Karg-Elert; Prelude and Fugue in G minor, Dupré; Chant de Paix, Langlais; Finale, Symphony 1, Vierne.

Margaret Cooley, Chambersburg, Pa. — Pupil of Kenneth L. Landis, senior recital Wilson College Feb. 25: Prelude and Fugue in A minor, Nun bitten wir den heiligen Geist and Fugue in C major, Buxtehude; Kommst du nun and Toccata in F, Bach; Sonata 2, Hindemith; Mon ame cherche une fin paisible, Dans une douce joie, Langlais; Dieu parmi nous, Messiaen.

William C. Dickey, Atlantic City, N.J. — St. Nicholas Catholic Church, March 27 for the Atlantic City AGO Chapter: Chorale in A minor, Franck; Agnus Dei, Bach; Chorale and Variations, Dickey; Mountain Sketches, Clokey; Westminster Carillon, Vierne; Tu Es Petra, Mulet.

Edgar Hilliar, Mount Kisco, N.Y. — All Saints Episcopal parish house, Great Neck, L.I., N.Y., March 25 for the Nassau AGO Chapter: Præludium, Pachelbel; Partita O Gott, du frommer Gott, Bach; Fraambeln und Interludien, Schroeder; Adagio, Bridge; Intermezzo, Premiere Symphony, Widor; Orgelkonzert, Michelsen; Chant de Paix and Finale, Premiere Symphony, Langlais.

Joseph Ritchie, Johnson City, Tenn. — For East Tennessee College GSG, Feb. 6: Agincourt Hymn, Dunstable; Toccata in A minor, Sweelinck; We Pray Now to the Holy Spirit and Prelude, Fugue and Chaconne, Buxtehude; Come, Sweetest Death, Bach-Fox; Jesu Priceless Treasure, Bach; Cantabile, Franck; Le Banquet Céleste, Messiaen; Finale, Symphony 1, Vierne. Salem Presbyterian Church, Washington College, Tenn., March 1: Prelude and Fugue in D and When in the Hour of Utmost Need, Bach; Introduction and Trumpet Tune, Boyce; Aria, Concerto 12, Handel; Roulade, Bingham; Green Fields and Carillon for a Joyful Day, McKay.

Standford E. Lehmberg, PhD, Austin, Tex. — Dedication of Reuter in Episcopal Church of the Good Shepherd described in December 1961, March 4: Credo in unum Deum, Scheidt; Voluntary on Old 100th, Purcell; Jesus Christus, unser Heiland and komm, heiliger Geist, Herre Gott, Buxtehude; Nun komm, der Heiden Heiland and Prelude and Fugue in B minor, Bach; Cantabile and Chorale in A minor, Franck; Andante Sostenuto, Symphonie Gothique, Widor; Cortège and Litany, Dupré.

Louise Anderson, Berea, Ohio — Senior Recital, Baldwin-Wallace Conservatory Jan. 7 and for Akron AGO Chapter, Firestone Conservatory Feb. 11: Chorale in B minor, Franck; Miniature and Incantation pour un jour Saint, Langlais; Concerto 4, My Soul Exalts the Lord and Prelude and Fugue in E flat, Bach; Berceuse and Fileuse, Suite Bretonne, Dupré; Fantasie on B-A-C-H, Reger.

John C. Christian, Berea, Ohio — For Cleveland AGO Chapter, Baldwin-Wallace College March 12: Fantasie and Fugue in G minor, O Stainless Lamb of God and Lord, Now Open Wide the Gates of Heaven, Bach; Concerto in G, Soler; Prelude and Fugue in E major, Lübeck; Recitative, Marchand; Paso in C major, Casanovas; Fantasia, Homage to Frescobaldi, Pasticcio and Heroic Song, Langlais.

Deane V. Zimmerman, Lecchburg, Pa. — Gray Stone United Presbyterian Church, Feb. 25: In Thee Is Gladness and Jesu, Joy of Man's Desiring, Bach; Romance sans Paroles, Bonnet; Fountain Reverie, Fletcher; Gavotte, Thomas; Toccata, Boëllmann; Andante in G, Batiste; Now Thank We All Our God, Bach.

Nita Akin, Wichita Falls, Tex. — Memorial auditorium with Wichita Falls Symphony, March 24: Concerto 13 (Cuckoo and Nightingale), Handel; Symphony 3 in C minor, Saint-Saëns.

Klaus Speer, Houston, Tex. — Rice University chapel, March 18: Clavierübung, Part 3, Bach.

Kenyon College, Gambier, Ohio, April 8: Prelude and Fugue in D minor, Buxtehude; Cromborne en taille, Guilain; Fugue and Caprice, Robertday; Theme with Variations, Kennan; Toccata, Schoettle; Herr Jesu Christ, dich zu uns wen, An Wasserflüssen Babylon and Prelude and Fugue in D major, Bach. April 10: Voluntary, Purcell; O Man Bemoan Thy Grievous Sin and Toccata and Fugue in D minor, Bach; What God Ordains and Most Dearly Have I Loved Thee, Krebs; Thou Man of Grief, Remember Me, Read.

Kenneth Landis, Chambersburg, Pa. — Market Square Presbyterian, Harrisburg Feb. 28: Prelude in G minor, Lübeck; Herzlich tut mich verlangen, Kirnberger; Aria Pastorella, Rathgeber; Rondo in G, Bull; Allein Gott in der Hoh sei Ehr and Durch Adams Fall ist ganz Verderbt, J. S. Bach; Adagio, C. P. E. Bach; Jesus, Meine Freude, W. F. Bach; Soul of the Lake, Karg-Elert; Toccata, Monnikendam; Desseins Eternels, Messiaen; Big Texas, Boys Town, My Soul Longeth, Song of Peace and Epilogue for Pedal Solo, Langlais.

Alfred W. Chard, LTCL, LRSM, ATCM, Vancouver, B. C. — Chalmers United Church, Feb. 21: Concerto in B flat, Handel; The Heavens Declare, Marcello; Arioso and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Rondo Francaise, Boëllmann; Toccata, Monnikendam; Spring Song, Kinder; Toccata, Fletcher. Thomas Wright, baritone, assisted.

Sally Slade Warner, Boston, Mass. — Mission Church of St. John the Evangelist, March 18: Passacaglia in D minor, Aus der Tiefe and Herzlich tut mich verlangen, Bach; O Welt, ich muss dich lassen, Brahms; Fantasie, Pachelbel. The chorale preludes were used to introduce hymns.

David R. Fuller, Cambridge, Mass. — All Saints Church, Worcester, March 26: Prelude and Fugue in E minor (Wedge), Bach; Upon La Mi Re, British Museum ms; Grand Chorus with Thunder, Corrette; Marcia Religiosa, Parker; Bird Songs, Messiaen; Ad Nos, Liszt.

Christine Westcott, Lexington, Ky. — Central Christian Church, March 21: Fantasie and Fugue in G minor, Bach; As Jesus Stood by the Cross, Scheidt; Blessed Jesus, Brahms.

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Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich. — First Presbyterian Church, Clinton, Iowa, March 18: Concerto 5 in F, Handel; Miniature and Epilogue, Langlais; Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Greensleeves and Brother James, Wright; Suite, Creston.

Gordon Wilson, Winter Park, Fla. — First Congregational Church, St. Petersburg, March 4; for Upper Pinellas AGO Chapter, Trinity Presbyterian, Clearwater, Feb. 20; for Alliance Francaise, Rollins College, Feb. 18; and on Rollins College series Feb. 7 included: Grand Jeu, DuMage; Variations on the Caballero's Song, Cabezon; Concerto 5 in F, Handel; I Call to Thee, Comes Thou Now and Kyrie, Spirit Divine, Bach; Come, Saviour of the Gentiles, Buxtehude; Suite Mediévale, Langlais; Requiescat in Pace, Sowerby; Rhythmic Trumpet, Bingham; Prelude and Fugue on B-A-C-H, Liszt; Basse et Dessus de Trompette, Clérambault; Chaconne in G minor, Couperin; Cantabile and Pièce Héroïque, Franck; La Nativité, Langlais; Prelude and Fugue in F sharp minor, Buxtehude; Praise to the Lord, Rohlig; Two Voluntaries, Bassett; Deux Dances a Agni Yavishita, Alain.

Frank Mulheron, Milford, Conn. — Dedication on new Holtkamp in Church of Christ, Congregational, April 1: Voluntary on Old 100th, Purcell; Jesus nahm zu sich die Zwoelfe, Nun komm, der Heiden Heiland and Toccata in F, Bach; Voluntary 1 in D, Boyce; Gavot and Jig, Felton; The Fifers, Dandrieu; Psalm 19, Marcello; Musical Clocks, Haydn-Biggs; Finale, Psalm 94 Sonata, Reubke; O Traurigkeit, Brahm; Sonata Eroica, Jongen; On Hearing the First Cuckoo in Spring, Delius-Fenby; Roulade, Bingham; Carillon Sortie, Mulet.

C. Harold Einecke, MusD, Spokane, Wash. Cathedral of St. John the Evangelist March 25: London Suite, Stanley-Chase; O Mensch, bewein' dein' Sünde grosse, Bach; He was Crucified for Us, Palestrina-Brown; Sketch in D flat, Schumann; Chorale in A minor, Franck; La Poule, Rameau; Jesus Dies Upon the Cross, Dupré; Toccata on Christ ist erstanden, Purvis.

Louis L. Balogh, Cleveland, Ohio — Church of the Gesu, University Heights, April 1: Prelude and Fugue in B minor, Bach; Evocation a la Chapelle Sistine, Ad nos and Wedding Music, Liszt; Sortie, Tryptich, Balogh. The Motet Choir assisted.

Herbert Gotsch, River Forest, Ill.—Doctoral recital, Northwestern U., First Presbyterian Church, Evanston, Feb. 26: Partita on Wachtet auf, ruft uns die Stimme, Distler; Concerto 1, Reda; Partita on Es ist ein Schnitter, David.

Robert Anderson, FAGO, Dallas, Tex. — For the Galveston AGO Chapter, Temple B'Nai Israel, March 5: Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Arioso and Etude, Anderson; Fantasie in F minor, K 608, Mozart; Benedictus, Reger; Prelude for Rosh Hashonah, Berlinski; Finale, Symphony 6, Vierne. Temple Emanu-El, Dallas, March 18: Dialogue in F, Grigny; Sonata 1, Hindemith; Psalm Prelude, Howells; Prelude and Fugue in B minor, Bach.

Harriet Dearden, Ridgewood, N. J. — First Presbyterian Church, Englewood Feb. 18 and First Unitarian Church, Brooklyn March 18 included: Agincourt Hymn, Dunstable; Ballade, Richard Coeur de Lion; Prelude, Fugue and Chaconne and How Brightly Shines the Morning Star, Pachelbel; Praise God, Ye Christians, Buxtehude; Chorale with Variations, Walther; Fantasie and Fugue in G minor, O Lamm Gottes unschuldig and Sonatina, God's Time Is Best, Bach; O How Blessed Are Ye, Brahms; Fantasie in F minor, K 608, Mozart; Pièce Héroïque, Franck; Apparitions de l'Eglise Eternelle, Messiaen; Three Chorale Preludes, Walcha; Tumult in the Praetorium, Maleingreau; Passacaglia, Sowerby.

Thomas Murray, Alhambra, Cal. — For Riverside-San Bernardino AGO Chapter, First Presbyterian Church, Upland, Feb. 25 and Santa Barbara Chapter, First Methodist Church, March 11: Prelude and Fugue in B minor, Air, Suite in D, Sheep May Safely Graze and Fugue in G (Jig), Bach; Adagio and Intermezzo, Symphony 6, Widor; Evening Song, Bairstow; Scherzetto, Vierne; Chorale in A minor, Franck. Plus Introduction and Passacaglia in D minor, Reger on first recital and Carillon de Westminster, Vierne on second.

Marjorie Jackson, Columbus, Ohio — Opening of Wicks organ, St. John Evangelical Lutheran Church March 11: Concerto in A minor, Vivaldi-Bach; Out of the Depths I cry to Thee, Scheidt; May God Bestow on Us His Grace, Walther; Aria, Loeillet; Andante Cantabile, Symphony 4, Widor; Concert Variations, Bonnet; Communion, Purvis; O Sacred Head, Peeters; Hosannah, Dubois.

Clyde Holloway, Dallas, Tex. — Temple Emanu-El, March 25: Prelude and Fugue in F, Lübeck; These Are the Holy Ten Commandments, Fantasie and Fugue in G minor, Bach; Chorale 1, Sessions; Adagio, Symphony 6, Widor; Finale, Symphony 1, Vierne.

Betty Louise Lumby, Montevallo, Ala. — Calkins auditorium, Alabama College Feb. 27: Fantasie and Fugue in G minor, Bach; Mass on Tone 8, Corrette; Pastorale in F and Six Schübler Chorales, Bach.

Catherine Ritchey Miller, Raleigh, N.C. — For Piedmont AGO Chapter, residence of Kathryn Hodgkin, Greensboro, March 13: Prelude in A minor, Marcello; Fantasie and Fugue in C minor, Bach; Variations on Warum betrübst du dich, mein Herz, Scheidt; Wo soll ich fliehen hin, Schmücke dich, O liebe Seele und Meine Seel' erhebt den Herren, Bach; Flute Solo, Arne; How Fair and How Pleasant Art Thou and So Now as We Journey, Dupré; Carillon, Vierne; Rhosymedre and Hyfyrdol, Vaughan Williams.

David Pizarro, Durham, N.C. — Duke auditorium, North Carolina College, March 26: Ricercari, Palestrina; La Romanesca con cinque mutanze, Valenti; Fantasie and Fugue in C minor, Bach; Vignette, Koepke; Poem for Organ, Coke-Jephcott; Movement 1, Sonata 1, Hindemith; Toccata, Chorale and Intermezzo, Schroeder. For Hollins College, Va., GSG, duPont Chapel, April 3: Voluntary in G, Stanley; Ricercars on Tones 1 and 6, Palestrina; La Romanesca, Valente; Passacaglia in D minor, Buxtehude; Fantasie and Fugue in C minor, Bach; Mässig schnell, Sonata 1, Hindemith; Toccata, Schonster Herr Jesu and Intermezzo 6, Schroeder; Cortège et Litanie, Dupré.

Charles Huddleston Heaton, St. Louis, Mo. — Eureka, Ill., Christian Church, March 26: Introduction and Fanfares, Stanley; Rondo, Rinck; Prelude and Fugue in E minor (Cathedral) and Concerto 4 in C major, Bach; Serene Alleluias, Messiaen; Irish, Kitson; Fantasy on Nursery Tunes, Elmore; Shepherds, He Is Born, Peeters; Prelude 4, opus 101, Stanford; Fling Wide the Gates, 1 and 2, Pepping; Rhosymedre, Vaughan Williams; Finale in B flat, Franck.

V. Earle Copes, Nashville, Tenn. — Dedication recital, McManis organ, Andrew Price Memorial Methodist Church, Donelson, Tenn. March 4: Magnificat on Tone 1, Buxtehude; Jesu, miene Freude, Walther; Prelude and Fugue in D major, Bach; Greensleeves, Purvis; Processional, Goode; Roulade, Bingham; Passion Chorale and Ein' feste Burg, Copley; Elegie, Peeters; Variations on a Noël, Dupré.

Judith Heintz, Oneonta, N.Y. — Hartwick College chapel, senior recital, April 1: Chorale Prelude, Buxtehude; Prelude and Fugue in D minor, Bach; O wie selig seid ihr doch, Ihr Frommen, Brahms; The Squirrel, Weaver; Gloria, Magnificat 6, Dupré.

Dorothy E. Huffman, Indianapolis — Pupil of Berniece Fee Mozingo, Christ Church Cathedral, April 6: Kyrie, Sanctus, Benedictus, Agnus Dei, Mass for Parishes, Couperin; Chorale in B minor, Franck.

Mary Moore Grenier, East Haddam, Conn. — First Congregational Church, Manchester, N. H. March 5: Agincourt Hymn, Dunstable; Prelude and Fugue in D, Buxtehude; Come, Saviour of the Gentiles, Rejoice Christians, We All Believe in One God and Toccata, Adagio and Fugue, Bach; Chorale in A minor, Franck; Cantilene, Suite Breve, Langlais; Variations on a Noël, Dupré; Carillon, Sowerby; Toccata, Suite, Duruflé. Christ Chapel, Riverside Church, New York City March 14: Bach chorales, Langlais, Franck and Dupré as above plus: Fantasie and Fugue in G minor, Bach; Le Jardin Suspendu, Alain. For Musical Club of Hartford, Trinity College Chapel March 22: Come Saviour of the Gentiles, Rejoice Christians and Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Le Jardin Suspendu, Alain; Toccata, Duruflé.

William G. Miller, Duquesne, Pa. — First Presbyterian Church, Feb. 25: Preludio, Gigalet; Domine Deus, Agnus Dei and Little Windmills, Couperin; Prelude, Clérambault; Tambourin, Rameau; Love Song, 18th century; Funeral March of a Marionette, Gounod; Joseph Is Blessedly Wed, Balbastre; Prelude to The Deluge, Saint-Saëns; Valet will ich dir geben, Guilman; Chorale in A minor, Franck; Serenade, Widor; The Little White Donkey, Ibert; Concert Variations, Bonnet. March 25: O Sacred Head, Strungk, Kuhnau, Kirnberger, Peeters, Buxtehude, Karg-Elert, Zachau, Walther, Telemann and Bach; Gethsemane, Malling; Thou Man of Grief, Read; O Sadness, O Bitter Pain, Brahms; The Place of the Skull, Elliott; Were You There?, Purvis.

Dr. Charles H. Finney, FAGO, Houghton, N.Y. — First Baptist Church, Springfield, Mass., March 21: Echo Fantasie in A minor, Swelinc; A Tune for the Flutes, Stanley; Andante, Concerto 12 for Strings, and Allegro Quasi Presto, Concerto 10, Handel; The Legend of the Mountain, Karg-Elert; Rejoice, Beloved Christians, O Sacred Head, Now Wounded and Little Fugue in G minor, Bach; Just As I Am, Come, Ye Disconsolate and improvisation on hymntunes, Finney; Introduction, Passacaglia and Fugue, Willan.

Robert A. Schilling, AAGO, Indianapolis, Ind. — First Presbyterian Church, March 18: Rondo in G, Bull; By the Waters of Babylon, To Jordan's Stream and Trio Sonata 5, Bach; Partita on Jesus, Priceless Treasure, Walther; Fugue in E minor, Beethoven; Chorale in B minor, Franck.

Robert Rayfield, AAGO, Chicago — Northwestern University Doctoral recital, St. Paul's Episcopal Church, March 5: Mass for Parishes, Couperin. The De Paul University Schola assisted.

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Programs of Organ Recitals of the Month

Jean Langlais, Paris, France — Edman chapel, Wheaton, Ill., College March 23: Offertoire sur les Grands Jeux, Dandrieu; Fantaisie in C, Franck; Westminster Carillon, Vierne; Sarabande, Baroque Suite, Bingham; Chant Héroïque, Miniature, At Buffalo Bill's Grave and Te Deum, Langlais.

Mrs. Louis Green, Elmira, N.Y. — Park Church, March 15, for the Elmira AGO Chapter Lenten series: All Hail the Power of Jesus' Name, Fleischer; Humbly I Adore Thee, Peeters; Fairest Lord Jesus and Begin My Tongue, Edmundsen; Lord Jesus Think on Me, Abide with Me and St. Flavian, Willan; Saviour, Like a Shepherd Lead Us, Warner; Forest Green and Liebster Jesu, Purvis; Beneath the Cross of Jesus and The Church's One Foundation, Husted.

Luis A. Toro, Jr., Phoenix, Ariz. — Opening of Wicks organ, Aldersgate Methodist Church, March 11: In God, My Faithful God, Buxtehude; A Mighty Fortress, Toro; Our Father Who Art in Heaven, O Sacred Head and Prelude and Fugue in G minor, Bach; Prière a Notre Dame, Boëllmann; Chant de Paix, Langlais; Rejoice Greatly, Karg-Elert; Dialogue sur les Mixtures, Langlais; Ensuenos, Toro; Epilogue, Langlais.

Fred Faasen, Zion, Ill. — Christian Catholic Church March 18: Preludio, Sonata 3, Guilman; Romance sans Paroles, Bonnet; Gavotte, Martini; Triumph Song, Rowley; Meditation, Thais, Massenet; Ave Maria, Bach-Gounod; Communion in G, Batiste; The Lost Chord, Sullivan; Trumpet Tune, Purcell; The French Clock, Bornscheim; Harmonies du Soir, Karg-Elert; Toccata, Symphony 5, Widor.

Betty Nelson, Clinton, Iowa — For Clinton AGO Chapter, Grace Episcopal Church, March 11: Ricercare, Palestrina; Basse et Dessus de Trompette, Clérambault; O Mensch, bewein dein' Sünde gross and Fugue in G minor, Bach; Chorale in B minor, Franck; Allegretto, 35 Miniatures, Peeters; In the Love of Christ Jesus, Benoit; Scherzo, Gigout.

Mahlon Balderston, Santa Barbara, Cal. — First Methodist Church, Feb. 25: Four Chorale Preludes, Bach; Marche Humoresque, Shirley Munger; Sketch in D flat and Canon in B, Schumann; Chorale in A minor, Franck; Pavane, Elmore; Litanies, Alain; Divertissement, Balderston. Suzanne Balderston, harpist, assisted.

Gertrude Gates Stillman, Milwaukee, Wis. — Milwaukee Vocational School auditorium, March 27: Concerto 6 in B flat, Handel; O Sacred Head Now Wounded, Zachow; How Lovely Shines the Morning Star and Holy God, We Praise Thy Name, Peeters.

David Campbell Johnson, Cambridge, Mass. — First Congregational Church, April 1: Prelude and Fugue in D major and Toccata in F, Bach; Warum betrübst du dich, mein Herz?, Scheidt; Fugue in C, Buxtehude; Herzlich tut mich verlangen and Herzlich tut mich erfreuen, Brahms; Voluntary in G, Walond; Wondrous Love Variations, Barber; Sonata, Persichetti.

Wesley R. Hartung, Toledo, Ohio — Trinity Episcopal Church Feb. 28: Trumpet Voluntary, Purcell; Our Father Who Art in Heaven, Buxtehude; If Thou But Suffer God to Guide Thee, Prelude and Fugue in E minor and Fugue in D major, Bach; Marche Triomphale, Karg-Elert; A Rose Breaks into Bloom and O How Blessed, Faithful Spirits, Are Ye, Brahms; Trumpet Tune and Air, Purcell; Down Ampney, Means; Rhosymedre, Vaughan Williams; Ein feste Burg, Whitford.

Elaine Morrison Shakley, Shaker Heights, Ohio — Dedicatory on new Wicks, Immanuel United Church of Christ, March 11: Ein feste Burg, Buxtehude; Mein junges Leben, Sweelinck; Ich ruf' zu dir, Jesu, Joy of Man's Desiring and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Brother James, Wright; Jewels, Bitgood; Third Word, Seven Last Words, Huston; Fanfare and Tuba Tune, Saxton.

Paul Danilewski, Jr., San Francisco — Student recital, Church Divinity School of the Pacific, Berkeley, April 12: Psalms 18 and 19, Marcello; Nun bitten wir, Buxtehude; O Sacred Head Sore Wounded, Kuhnau; He who Will Suffer God to Guide Him, In Death's Strong Grasp the Saviour Lay, Adagio in A minor, Prelude and Fugue in E minor, Toccata and Fugue in D minor, Bach.

G. H. Pro, Kansas City, Mo. — St. Paul's Episcopal Church, Kansas City, Kans., March 4, student of Thomas Atkin: Passacaglia and Fugue in C minor and When in Utmost Need and In Thee Is Joy, Bach; Flute Solo, Arne; Chorale in A minor, Franck; Now Sinks the Golden Sun, Simonds; Dialogue on the Mixtures, Langlais; Elegie, Peeters; Outburst of Joy, Messiaen.

Melvin West, Walla Walla, Wash. — For Spokane AGO Chapter, Lewis and Clark high school auditorium, March 11: Prelude and Fugue in G minor, Buxtehude; Suite 2, Clérambault; Toccata in F, Bach; Chorale in E, Franck; Air with Variations, Sowerby; Suite Medieval, Langlais; Fugue, Honneger; Chant de Joie, Langlais.

Mark Smith, Stockton, Cal. — First Unitarian Church, San Francisco, Feb. 11: Trumpet Tune, King Arthur, Purcell; Pieces in Dorian and Phrygian Modes, Langlais; Pastorale, Franck; Fugue in C minor, Bach.

Robert Sutherland Lord, Davidson, N.C. — Brevard Methodist Church March 11: In Thee Is Joy and O Man Bewail Thy Grievous Sins, Bach; Concerto in A minor, Vivaldi-Bach; Prelude, Fugue and Variation, Franck; Modal Piece in D and Prelude on the Kyrie, Langlais; Toccata and Fugue in D minor, Bach. Davidson College Presbyterian Church March 3: Bach and Vivaldi-Bach as above plus: Trio Sonata 6, These Are the Ten Holy Commandments and Deck Thyself, Bach.

Norman R. Gregory, Bozrah, Conn. — Niantic Community Church March 11: Moderato maestoso, Dubois; Pastorale, Van Hulse; Adagio, Bach; Chorale Prelude, Buxtehude; Stabat Mater Dolorosa, Lemaigre; Lenten Meditation, Ketelby; Supplication, Schreiner; Aria in F, Handel; Andante Religioso, Hailing; O Sacred Head, Schreiner; Suite for a Musical Clock, Handel; Moderato, Allegro and Andante, Peeters; Prelude and Fugue in G, Bach.

Mayme Porter, Salina, Kans. — First Methodist Church, Feb. 20, for the Salina AGO Chapter: Composition on a Plainsong, Dunstable; Agincourt Hymn, Dunstable; Canzona, Gabrieli; Gloria Tibi Trinitas, Tallis; Variations on a Dutch Chorale, Bull; Fantasie in Echo Style, Sweelinck; Toccata for the Elevation, Frescobaldi; As Jesus Stood Before the Cross, Scheidt; Now Pray We to the Holy Spirit, Buxtehude; Good News from Heaven the Angels Bring Pachelbel.

Preston Rockholt, MusD, FAGO, Augusta, Ga. — Lutheran Church of the Resurrection, March 11: Chorale in B minor, Franck; Homage to Perotin, Roberts; Out of the Depths, Langlais; There is a Green Hill Far Away, Sowerby; Dearest Jesus, What Was Thine Offense, Walcha; Crucifixion, Passion Symphony, Dupré; Deck Thyself and Passacaglia and Fugue, Bach. Repeated at the Lovers Lane Methodist Church, Dallas, Tex., April 8.

George Decker, Vineland, N.J. — First Presbyterian Church, March 5: Toccata in F major, Buxtehude; Allegro, Concerto in A minor, Vivaldi-Bach; Flute Solo, Arne; Wir danken dir, Gott, Bach; Prelude and Fugue in G minor, Dupré; Introduction, Passacaglia and Fugue, Willan. Bertram Greenspan, violinist, assisted.

Herbert L. White, Chicago — Sherwood Music School, March 28: Fanfare in G major, Purcell; Toccata in C minor, Muffat; Sinfonia, We Thank Thee, Lord, Bach; Scherzo, Litaize; Allegro, Symphony 2, Vierne.

Farley Hutchins, Akron, Ohio — First Congregational Church March 28: Nine Preludes from Little Organ Book, Bach.

William Self, New York City — All Saints Church, Worcester, Mass., March 12: Trumpet Voluntary, Stanley; Teinto in B flat, Cabanilles; Gavotte, Martini; Once He Came in Blessing, Credo and Glory Be to God on High, Bach, Noël 6, Daquin; Final, Symphony 1, Maquaire; Cradle Song, Kjerulf; Chorale in B minor, Franck.

Geraldine Carlen, Northfield, Minn. — Student of Enid Woodward, Carleton College, March 7: Te Deum, Buxtehude; Wie schön leuchtet, Pachelbel; Dies sind die heiligen zehn Gebot, Bach; Herzlich tut mich verlangen, Brahms; Pastorale on a Christmas Plainsong, Thomson; Malabar, Sowerby; Frohlich soll mein Herze springen, Walcha; Prelude and Fugue in B minor, Bach; Toccata for the Flutes, Stanley; Chant de Paix, Langlais; Allegro Vivace, Symphony 5, Widor.

Elizabeth Hepler, Greensboro, N.C. — Greensboro College senior recital, student of Harold G. Andrews, Jr., Odell auditorium, March 30: Wie schön leuchtet der Morgenstern and Chaconne in E minor, Buxtehude; Jesus Christus, unser Heiland (two Clavierübung settings) and Prelude and Fugue in E minor (Wedge), Bach; Concerto 5 in F, Handel; Sonata 3, Hindemith; Finale, Symphony 1, Vierne.

Students of Earl W. Miller, Plainview, Tex. — For Wayland College GSG, Gates hall, Feb. 6: Fugue in B flat, Bach — Betty Mathews; Abide with Us, Dupré — Margaret McKee; O Lord My God and All Men Shall Die, Dupré — Sharon Watson; Prayer, Gothic Suite, Böellmann — Annette Massingill; Ole Man River, Kern — Duane Harris; Prelude and Sarabande, Corelli — Earl W. Miller.

Larry Palmer, Rochester, N.Y. — Doctoral lecture recital, Eastman School of Music, March 20: 400th anniversary Sweelinck program: Fantasie in the Manner of an Echo (Dorian), Variations on My Young Life, Variations on Puer Nobis Nascitur, Wir glaugen all' an eninen Gott, Fantasie on a Sweelinck Fugue (John Bull), and Fantasia Chromatica.

Charla Beth Miller, Shawnee, Okla. — Student of Virginia Denyer Reese, senior recital Oklahoma Baptist University, First Baptist Church, March 6: Prelude and Fugue in E flat, Bach; Chorale in A minor, Franck; In Paradisum, Lesur; Vlaamsche Rhapsodie, Peeters. John Neal, tenor, shared the program.

Jack Noble White, Fort Worth, Tex. — Cathedral Church of St. John the Divine, New York City, March 4: Prelude and Fugue in C minor, Mendelssohn; Psalm Prelude 1, Set 2, Howells; Le Banquet Celeste, Messiaen; Fugue in C, Dupré.

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Programs of Organ Recitals of the Month

William Whitehead, Bethlehem, Pa. — First Presbyterian Church, April 1: Passacaglia and Fugue in C minor, All Glory Be to God on High and Trio Sonata 1, Bach; Pastorale, Roger-Ducasse; Sonata on Psalm 94, Reubke. For Wilkes-Barre AGO Chapter, First Methodist Church, Kingston, March 12: Prelude and Fugue in F major, Lübeck; Now Pray We to the Holy Ghost, Buxtehude; Trio Sonata 1, Bach; Chorale in A minor, Franck; Acclamations and Song of Peace, Langlais; Prelude and Fugue in B minor, Bach.

Heinz Arnold Students, Columbia, Mo. — Stephens College Student Group, chapel, March 8: Alla Capella, Purcell — Bonnie Gay Bigger; Da Jesus an dem Kreuze stund, Scheidt — Alyce Alford; Prelude and Fugue in C major, Bach — Ann Godfrey; Two Chorale Preludes, Dupré — Patricia Walker; Prelude in F major, Buxtehude — Gayle H. Johnson; Apparition de l'Eglise Eternelle, Messiaen and Le Coucou, Daquin — Anne Parks; Prelude, Symphony 1, Vierne, and Fugue in G minor, Bach — Carolyn Rhodes.

John B. Haney, Richmond, Va. — Reveille Methodist Church March 16: Acclamations, Suite Medievale, Langlais; Priere and Chorale, Jongen; Two Dances to the Mystic Lamb, Alain; Master Tallis' Testament, Howells; Chaconne in E minor, Our Father in Heaven, Buxtehude; Lord, I Love Thee with All My Heart, Walther; Prelude and Fugue in G major, Bach; How Lovely Shines the Morning Star, Reger.

Michael S. David, Chicago — For Youth Fellowship of Morgan Park Methodist, March 11: Agincourt Hymn, Dunstable; Magnificat on Tone 5, Scheidt; Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in D major, Bach; Movement 2, Sonata 2, Hindemith; Quem Pastores, Willan; Den die Hirten lobten sehre, Walcha; Christ the Lord Has Risen, Peeters (with brass ensemble).

David S. Harris, Akron, Ohio — Church of Our Saviour, April 1: Rigaudon, Campra; Deck Thyself, O My Soul, with Gladness, Homilius; Fugue in C major, Buxtehude; Voluntary in D major, Boyce; Come, God, Creator, Holy Ghost and We All Believe in One God, Bach; Three Pieces for a Musical Clock, Haydn; Te Deum, Langlais; The Celestial Banquet, Messiaen; Menuet, Suite Gothique, Boëllmann.

Jane L. Martin, Waynesboro, Pa. — Waynesboro Methodist Church, March 14: Prelude and Fugue in B flat, Bach; Chorale in A minor, Franck; French Rondo, Boëllmann; Song of Peace, Langlais; Litanies, Alain. F. Marshall Rock, Jr., tenor, and Paul F. Chalfant, violinist, shared the program.

Edward Mondello, Chicago — For Memphis AGO Chapter, St. Mary's Cathedral, March 6: Toccata, Villancico and Fugue, Ginestera; Magnificat on Tone 5, Scheidt; Prelude and Fugue in C, Bach; Voluntary in A minor, Stanley; Song of Peace and Incantation for a Holy Day, Langlais; Lamento, Vierne; Te Deum, Langlais.

Students of Lester Silberman, El Paso, Tex. — Asbury Methodist Church, March 4: Prelude in C, Bach; Pastorale, Matthews; What a Friend We Have in Jesus and Moonlight on the Chapel, Felton — Beryl Miller; Little Prelude and Fugue in A minor and He Who Lets God Guide Him, Bach; Good Friend, for Jesus' Sake Forbear, Beethoven; Festival March, Handel — Gynthia Chapelle; Little Prelude and Fugue in G minor, Bach; Ave Vernum, Mozart; Adagio, Sonata 3, Guilman; Recessional, Asper — Marilyn Rago; Cathedral Prelude and Fugue, Bach; Rhosymedre, Vaughan Williams; Blessed Are Ye Faithful Souls, Brahms; Toccata in G, Dubois — Joe Robert Breedlove.

Ann Thrower, Templeton, Mass. — First Church, Feb. 25: Psalm 19, Marcello; Air, Concerto 12, Handel; Musical Clocks, Haydn; Prelude and Fugue in E minor (Cathedral), Sinfonia, Cantata 101 and Toccata and Fugue in D minor, Bach; Celestial Banquet, Messiaen; Come Thou Spirit of Life, Drischner; Christ the Lord Is Risen, Schroeder; Lo, How a Rose, Brahms; Sketch in D flat, Schumann; Pièce Héroïque, Franck.

Margaret McElwain, Kenosha, Wis. — American Cathedral, Paris, France, March 29: Diferencias sobre el canto del Caballero, Cabezon; Récit de Tierce, Grigny; Grand Jeu, DuMège; Nun komm, der Heiden Heiland (3 settings), Bach; Variations on a Jannquin Theme, Alain; Les Bergers, Messiaen; Passacaglia, Andriessen; Fugue, Honnegger; Acclamations, Langlais.

Bernard Arand, LaGrange Park, Ill. — St. Louise de Marillac Catholic Church, April 1: Prelude in D minor, Corelli; Sleepers Wake, a Voice Is Calling, Bach; Finale and Fugue, Sonata 7, Rheinberger; Prelude and Meditation, Symphonia Mystica, Van Hulse; Chorale in A minor, Franck; Allegro in D, Handel. The men's choir and boy choristers shared the program.

David Lang, St. Louis — For St. Louis AGO Chapter, Pilgrim Congregational Church Feb. 26: Trio Sonata 6 and Prelude and Fugue in G minor, Bach; Voluntary 5, Set 2, Stanley; Adagio in E, Bridge; Folk Tune, Whitlock; A Fancy, Harris; Sarabande, Howells; Prelude and Fugue in F and Three Chorale Preludes, Peeters; Passacaglia, Vidoro.

Clarence Dickinson, New York City — Christ chapel, Gustavus Adolphus College March 10: Martial, Mystic Lamb Symphony, Maleingreau; Le Jardin Suspendu, Alain; Prelude, Clérambault; Chorale in A minor, Franck; The Joy of the Redeemed, Reverie, Allegro maestoso, Storm King Symphony, Dickinson. The Gustavus Concert Choir assisted.

Marywood College Students, Scranton, Pa. — College chapel March 4: Paraphrase on the Kyrie, Nater — Marjorie Slear; Canzona in D minor, Bach — Jane O'Malley; Toccata on Veni Creator, Demessieux — Susan Spang; Chorale and Fugue, Sonata in C minor, Guilman — Joan Bullough; Canzona, Frescobaldi — Therese Miros; Verset de Procession sur l'Adoro Te, Boëllmann, and Glory Be to God on High, Karg-Elert — Patricia di Cesare; As Jesus Stood Beside the Cross, Scheidt, and Prelude, Clérambault — Maureen Cullerton; Postlude, Salvador, and Recordare Virgo Mater, Tranzillo — Cecilia Gutierrez; Prelude and Fugue in C minor, Bach, and Postlude, Langlais — Suzanne Chalone.

Walter W. Wade, Cookeville, Tenn. — Chapel, Howe, Ind., Military School, March 11: As Jesus Stood Beside the Cross, Scheidt; Lord Jesus Christ, Turn Thou to Us, Now Come, Saviour of the Gentiles and Kyrie, God the Holy Spirit, Bach; Voluntary in E minor, Stanley; My Jesus, Who Didst Give, My Heart Is Filled with Longing and My Faithful Heart Rejoices, Brahms; Scherzo, Symphony 1, Vierne; Prelude and Fugue in G minor, Dupré.

Robert J. Shepfer, Royal Oak, Mich. — Wittenberg University, Springfield, Ohio, Feb. 27: Concerto in F, Albinoni; He Who Will Suffer God to Guide Him and Prelude and Fugue in D major, Bach; Fantasie in F minor K 608, Mozart; Trumpet Minuet, Hollins; In Dulci Jubilo, Dupré; Poco Vivace, Schroeder; Fantasie on a Sarum Plainsong, Marriott; Toccata, Monnikendam.

Jan Bender, Seward, Neb. — Lois Perkins chapel, Southwestern University, Georgetown, Tex., May 8: Prelude in A, Weyrauch; Three chorale preludes, Bender, Pepping and Klotz; Prelude and Fugue in D, Micheelsen; Variations on a Theme of Daniel Moe, Bender; Prelude and Fugue in G major, Bruhns; two chorale preludes and Prelude and Fugue in E flat, Bach.

Wesley Selby, Denver, Colo. — For Central Missouri AGO Chapter, First Baptist Church, March 20: Six Excerpts, Mass for Convents, Couperin; Prelude and Fugue in E flat, Bach; Theme and Variations, Homage to Frescobaldi, Langlais; Fantaisie 1, Alain; Adagio for Strings, Barber-Strickland; Lied to the Sun, Peeters.

Charles Dodsley Walker, New York City — Church of the Heavenly Rest, May 7: Grand Jeu, DuMège; Dialogue sur les Trompettes, Offertoire sur les Grands Jeux and Benedictus, Mass for Parishes, Plain Jeu, Chrom-horne sur la Taille and Offertoire sur les Grands Jeux, Mass for Convents, Couperin; Chorale in B minor; Priere du Christ, L'Ascension, Messiaen; Suite Brève, Langlais; Jesus Comforts the Women of Jerusalem and Prelude and Fugue in G minor, Dupré.

St. Olaf College Students, Northfield, Minn. — Boe chapel, March 8: Prelude in F minor, Bach — David Kvernstoen; Prelude 5, Milhaud — Peggy Leadaman; Offertoire, Couperin and Dessesins Eternels, Messiaen — Dana Worsch; Intonation 1, Bornefelt; O Weld, Ich muss dich lassen, Brahms — Diane Eshleman; Entrada pour Trompette-en-Chamade — David Stein; Passacaglia in D minor, Buxtehude — Yvonne Hommen; Movement 3, Sonata 2, Hindemith — Kathryn Huss; Pièce Modale 3, Langlais — Sally Howard; Fugue in D major, Bach — Gail Schmidt.

D. DeWitt Wasson, SMD, Dobbs Ferry, N.Y. — South Presbyterian Church, Feb. 23: Sonatas 16, 17 and 15, Mozart; Trio Sonata 5, Bach; Pastorale, Franck; Prelude and Fugue on A-L-A-I-N, Durullé; Song of Peace, Langlais; Litanies, Alain. The Westchester Baroque orchestra joined on the Mozart and accompanied Carl Honzak, tenor, in a premier performance of Solo Cantata, Praise to the Lord, H. Leroy Baumgartner.

Steve Empson, Chicago — First Congregational Church, La Crosse, Wis., April 27 for the La Crosse AGO Chapter: Ave Maris Stella, Grigny; Fantasie and Fugue in G minor and Sinfonia, Weinen, Klagen, Bach; Chorale in A minor, Franck; Prelude to the Blessed Damozel, Debussy; How Brightly Shines the Morning Star, Drischner; Folk Tune, Whitlock; Finale, Symphony 6, Widor.

Henrietta Pearson and Harold Eniger, Clinton, Iowa — For Clinton AGO Chapter, St. Paul's Lutheran Church, March 25: Grand Chorus, Spence; Little Prelude and Fugue in E minor, Bach; Evensongs, Martin and Johnstone; Capriccio, Lemaigre; Elegiac Melody, Cassler; Our Redeemer and Our Lord, Schreiner; Consecration, Wambach; Actus Tragicus, Weinberger.

Gloria Garber, Greensboro, N.C. — Greensboro College senior recital, student of Harold G. Andrews, Jr., Odell auditorium, March 28: Warum betrübst du dich, Scheit; Allein Gott in der Höh' sei Ehr (three Clavierübung settings) and Prelude and Fugue in C minor, Bach; Sonata 2, Hindemith; Cortège et Litanie, Dupré.

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Programs of Organ Recitals of the Month

Lewis Bruun, Princeton, N.J. — Westminster Choir College chapel, May 22: Four pieces, Clavierübung, part 3, Bach; Variations on a Noël, Dupré; American Suite, Langlais; Christ ist erstanden partita, Purvis.

Ramona Beard Students, Tallahassee, Fla. — Florida State U, Opperman hall, GSG Feb. 21: Prelude, Fugue and Chaconne, Buxtehude — Robert Fritz; Fantasie sur les grand jeux, Langlais — Tom Brown; My Heart Is Filled with Longing, Brahms — Beverly Barrs; Intermezzo 1, Schroeder — Carl Anderson; Rhosymedre, Vaughan Williams — Richard Fleshen; Prelude and Fugue in G major, Bach — Roger Ponder. Feb. 27: Allegro Moderato, Sonata 1, Mendelssohn — Joan Gillespie; Chorale in A minor, Franck — Helen Largent.

Mary Rita Babbitt, Indianapolis, Ind. — Butler University senior recital, student of Kenneth Roberts, Cathedral Church of St. Peter and Paul, March 13: Prelude and Fugue (Dorian), Buxtehude; Chaconne in D minor, Pachelbel; Fugue in C, Buxtehude; Fugue in G, Bach; Fantasie in F minor, Mozart; Pièce Héroïque, Franck; Naiades, Vierne; Prelude, Samazeuilh; The World Awaits the Saviour, Passion Symphony, Dupré.

Helen Collins Carrell, Haddonfield, N.J. — First Congregational Church, LaGrange, Ill., April 1: Antiphons 1-5, Dupré; Trumpet Tune, Purcell; Sarabande, Baroque Suite, Bingham; Mist, Doty; Now Thank We All Our God and Toccata and Fugue in D minor, Bach. Helen Moore Carrell, soprano, shared the program.

Dwight Davis, Gary, Ind. — City Methodist Church Feb. 25: Passacaglia in D minor, Buxtehude; Kyrie, God Holy Spirit, Bach; Variations on a Theme of Jannequin, Alain; Prelude and Fugue in G minor, Brahms; Marche Champetre, Boex; Autumn Song, Elmore; Prelude and Trumpetings, Roberts.

Wayne Kaufman, Philadelphia, Pa. — Ridge-wood, N. J. Baptist AME Church Feb. 15: Battle Hymn, arr. Wilhousky; Fantasie, Stainer; Fantasie in C minor, Sinfonia, Bach; Meditation in the Chapel, Lorenz; Pietro's Return, Deiro; Comedians Galop, Kakalersky; Amazing Grace, Wood.

Howard Don Small, Albion, Mich. — Good-rich chapel, Albion College, March 25: Concerto in F, Handel; Ceremonial Music for Organ and Brass, Purcell; Adagio and Rondo for Glass Harmonica, Mozart; Prelude, Fugue and Variation, Franck; Elegie, Peeters; Tu es petra, Mulet.

Maria Galati, Allentown, Pa. — Egnet chapel, Muhlenberg College, March 8: Lied, Vierne; Chorale in E major, Franck.

Corliss R. Arnold, SMD, FAGO, East Lansing, Mich. — Peoples Church, April 1, Michigan State University faculty recital: Clavierübung, part 3, Bach.

Harold C. O'Daniel's Students, Binghamton, N.Y. — Christ Church, April 1: Mrs. Robert Woodson — Rigaudon, Campra; Toccata per l'Elevazione, Frescobaldi; When on the Cross the Saviour Hung, Scheidt; Mrs. Girton Carle — Toccata and Fugue in G minor, Buxtehude; Movement 1, Pastorale Sonata, Rheinberger; Thomas Malia — Psalm 19, Marcello; Mary Goldsworthy — Prelude and Fugue in D minor, Bach; Air, Thiman; Gary Doupe — Prelude and Fugue in G major, Bach; Trio in G minor, Rheinberger; Lee Engstrom — Maestoso and Allegretto, Kleine Präludien and Intermezzi, Schroeder; Joel Weingartner — Prelude and Fugue in A minor, Bach.

Ronald Dawson, Baldwin, Kans. — St. Paul's Episcopal Church, Kansas City, Kans., April 1: Prelude and Fugue in E minor, Buxtehude; As Jesus Stood Beside the Cross, Scheidt; Prelude and Fugue in D major, Bach; Movement 4, Ascension Suite, Messiaen; Praised Be Thou, Jesus Christ, Pepping and Walcha; Pavane, Elmore; Scherzo and Ostinato, Cook; Toccata, Symphony 5, Widor.

Lawrence Robinson, Richmond, Va. — St. Stephen's Episcopal Church, March 20 for the Richmond AGO Chapter: Prelude and Fugue in C major, Bach; Suite for a Musical Clock, Handel; Sonata 2 in G minor, Mendelssohn; Grand Jeu, DuMage; Naiades, Vierne; Le Jardin Suspendu and Litanies, Alain.

Richard Cummins, Vineland, N.J. — First Presbyterian Church, April 2: Chaconne, Couperin; When Thou Art Near and Sinfonia, Cantata 142, Bach; Fantasie in F minor K 608, Mozart; Litanies, Alain; Fugue in C sharp minor, Honegger; Sonata 1, Mendelssohn, Rita Cummins, soprano, assisted.

Oliver Francisco, Elmira, N.Y. — Park Church, March 8, for the Elmira AGO Chapter Lenten series: Andante Cantabile, Symphony 4, Widor; Menuet Gothique, Boëllmann; Vision, Rheinberger; Scherzo, Gigout; Cantabile, Franck; Lord Jesus Christ, Be Present Now, Karg-Elert.

Peter Fyfe, Nashville, Tenn. — For Nashville AGO Chapter, Christ Episcopal Church, March 13: Andante, Allegro, Sonata in D, Bach; Jesu, meine Freude, Walthier; Meditation and Processional, Bloch; Movement 2, Symphony, Sowerby. W. Ovid Collins, violist, assisted.

Paul Jenkins, Deland, Fla. — Faculty Recital, Elizabeth Hall, Stetson University May 4: Clavierübung, Part 3, Bach.

Charles E. Richard, Coral Gables, Fla. — St. Peter's Evangelical Lutheran Church, March 11: Prelude in D minor, J. Pachelbel; Toccata in G, W. Pachelbel; We Thank Thee, Lord, W. F. Bach; Short Prelude and Fugue in C, Krebs; Benedictus, Reger; My Heart Is Longing, Brahms; Six Short Interludes, Schroeder. Betty Old, soprano, assisted. April 15 All-Bach; Jan Meder, soprano, Robert McPherson, baritone, assisted.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, March 11: Toccata in A minor, Sweelinck; Basse et Dessus de Trompette, Clérambault; O Sacred Head, Bach and Edmundson; Fugue, Honegger; Pastorale, Guilman; Marche Pontificale, Lemmens. March 25: Prelude in E flat, Lemmens; Wacht auf, Bach; Londonderry Air, folk-tune; O Sacred Head, Kuhnau and Langlais; Holiday for the Pedals, Young; Postludium Circulaire, Gaul.

Richard Grant, Brookline, Mass. — All Saints Church, Worcester, March 19: Prelude and Fugue in B minor, Bach; Festive Flutes, Titcomb; Adagio and Toccata, Faxon; Fantasy for Flute Stops, Sowerby; Theme and Variations, Brinkler; Pastorale, Roger-Ducasse; Sicilienne and Toccata, Suite for Organ, opus 5, Duruflé.

Florence Abel, Portland, Ore. — For Portland AGO Chapter, Trinity Baptist Church, March 9: Offertoire, Thou That Takest Away the Sin, Parish Mass, F. Couperin; Fugue in G, Bach; Variations on an American Hymn Tune, Young; Evocation, Wedding Suite, McKay; Finale, Sonata da Chiesa, Andriessen.

Robert Ellis, Arkadelphia, Ark. — For Abilene AGO Chapter, First Baptist Church, March 11: Prelude and Fugue in E minor, When in the Hour of Utmost Need and Trio Sonata 1 in E flat, Bach; Pastorale, Roger-Ducasse; Caprice, Gluck-Ellis; Prelude 7, Milhaud; Fete, Langlais.

Ted Riggen, Jr., Elmira, N.Y. — Park Church, March 29, for the Elmira AGO Chapter Lenten series: Prelude and Fugue in A minor and Fantasie in A minor, Bach; Herzlich thut, Kirnberger; Toccata in F, Buxtehude; Fantasie, Pachelbel; Three Betrayals, Riggen.

Ronald E. Ostlund Gary Ind. — First Presbyterian Church Jan. 28: O Man, Bemoan Thy Grievous Sin, Allegro, Trio Sonata 1 and Passacaglia and Fugue in C minor, Bach; Now Sinks the Golden Sun, Simonds; Lebhaft, Sonata 2, Hindemith; Cortège et Litanie, Dupré.

Herbert Joyner, Kinston, N.C. — First Baptist Church, March 19: Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Variations on a Noël, Dupré. Nora Jean Hill, contralto, shared the program.

Samuel Walter, SMD, New York City — Christ Church, Bay Ridge, Brooklyn, March 11: Voluntary 6 in D, Stanley; Adagio, Walter; Bryn Calafia, Rhosymedre and Hyfrydol, Vaughan Williams; Chanson, E. S. Barnes; Toccata on A Mighty Fortress, Schinder.

Charles Shaffer, Hollywood, Cal. — First Baptist Church, Santa Ana, March 5: Prelude in D minor, Pachelbel; Cantilena Anglica Fortunae, Scheidt; Passacaglia in D minor, Buxtehude; Prelude in B minor, Bach; Allegro and Chorale, Symphony 2, Vierne; Six Little Preludes and Intermezzi, Schroeder; Berceuse, Suite Bretonne, Dupré; Paignion, Donovan; Fast and sinister, Symphony in G, Sowerby.

Barbara Sims, Dallas, Tex. — Temple Emanuel-El, March 11: Psalm, Rossi; From God Naught Shall Divide Me, O Men Bewail Thy Grievous Fall and Prelude and Fugue in A minor, Bach; Prelude, Avodat Shabbat, Berlin-ski; Praise to the Living God, Freed; Kaddish, Fromm; The Lord of All, Adler (premiere performance), Pastorale and The Feast of Weeks (premiere performance), Adler.

Jesse E. Ehlers, Kansas City, Mo. — Central Church, Reorganized Latter Day Saints, March 18: Rigaudon, Campra; Jesu, Joy of Man's Desiring, Prelude and Fugue in B flat major, Bach; Benedictus, Reger; Forest Green, Purvis; Laudamus Te, Mueller; A Gothic Cathedral, Weaver; Toccata in D minor, Nevin.

Henry Hokans, Worcester, Mass. — All Saints Church, April 2: Grand Jeux, Cantilene and Dialogue sur les Mixtures, Suite Breve, Langlais; Fantasie and Fugue in G minor, Bach; Concerto in D minor, Vivaldi-Bach; Scherzo, Vierne; Litanies, Alain; Prelude and Fugue on A-L-A-I-N, Duruflé.

Gordon Atkinson, Vancouver, B.C. — Holy Trinity Cathedral, New Westminster, March 20: Prelude and Fugue in G minor, Buxtehude; Toccata in C major, Bach; Allegretto and Allegro Maestoso, Sonata 4, Mendelssohn; Pastorale, Franck; Andante Cantabile and Finale, Symphony 4, Widor.

Fred Binckes, Gary, Ind. — First Presbyterian Church March 18: Concerto 1 in G major and These Are the Ten Holy Commandments, Bach; Scherzoso, Sonata 8, Rheinberger; Redset, Edmundson; Carillon, Murrill; Night, Jenkins; Grave and Allegro, 94th Psalm Sonata, Reubke.

John Skelton, Boston, Mass. — MIT Chapel, Cambridge, March 18: Introduction and Toccata in G minor, Walond; Prelude and Fugue in G major, Bach; Impromptu, Vierne; Sonata in B minor, Schroeder; Partita on Sci gregruset, Bach.

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Programs of Organ Recitals of the Month

WALTER HOLTkamp's MEMORY HONORED IN MUSICAL EVENTS

The late Walter Holtkamp has been memorialized in a number of recitals and other musical programs.

Fenner Douglass conducted a concert March 25 at St. Peter's Episcopal Church, Lakewood, Ohio, which included Bruhns, Reger, Ebart, Stradella, and Bach. Tenor, violin, flute, oboe and 'cello joined Mr. Douglass.

Will O. Headlee played a memorial recital Feb. 18 in Crouse auditorium, Syracuse University, playing Franck, Buxtehude, Bach, Hindemith and Dupré. Mr. Headlee spoke briefly of Mr. Holtkamp's place in American organ building and his close connection with Syracuse University and its organs.

Vernon de Tar dedicated a performance of the Verdi Requiem Feb. 26 at New York's Church of the Ascension to the memory of Mr. Holtkamp.

Dr. Betty Louis Lumby dedicated her recital Feb. 27 at Alabama College, Montevallo, Ala. to the honor of Mr. Holtkamp. Her program appears in the recital section.

ERNEST WHITE IS RESUMING CHURCH WORK IN SYRACUSE

Ernest White, widely known as an organist and choir director, as a teacher and as an organ consultant and designer, has been named director of music at the Episcopal Church of the Saviour, Syracuse, N.Y. He will also represent M. P. Möller, Inc., in Central New York.

For 25 years Mr. White was director of music at the Church of St. Mary the Virgin, New York City, a church with historic background of outstanding music and performance. Several years ago he resigned to become associated with Möller.

The church where Mr. White will resume his work in church music has just entered into a contract for a new three-manual Möller organ.

HEINZ ARNOLD directed the chapel choir and chamber orchestra of Stephens College and a brass group from the University of Missouri March 18 in a program which included: Adramus Te, Lassus; Crucifixus, Palestrina; Veni Sponsa, Christie, Monteverdi; Herzliebster Jesu, Rothweiler, and Cantata 80, Bach. Organ numbers were Reger's Fantasie on Wie schon leuchtet and Bach's Ein feste Burg.

Owen Brady, Los Angeles, Cal. — All Saints Memorial Episcopal Church, Sacramento, for the Sacramento Guild Student Group, March 19: Grand Jeu, DuMaze; Sonata per Organo, Pergolesi; Prelude and Fugue in A minor, In Sweet Joy and O God, Thou Faithful God Partita, Bach; Gigue Fugue in G, Buxtehude; If Thou But Suffer God to Guide Thee, Peeters; Dayspring of Eternity, Walcha; Chorale in A minor, Franck.

Paul Manz, St. Paul, Minn. — St. Paul's Episcopal Church, Duluth, March 26 for the Arrowhead AGO Chapter Alma Redemptoris Mater, Dufay; Herr Gott lass dich erbarmen, Isaac; Adagio and Andante, Concerto 1, Handel; Allegro, Concerto in A minor and Toccata in F, Bach; Finale in B flat, Franck; Four Chorale Improvisations, Manz; In Memoriam and Lied to the Sun, Peeters; Toccata, Monnikendam; Chant de Paix, Langlais.

Frank L. Kuhlmann, New Orleans, La. — Redeemer Lutheran Church for the New Orleans AGO Chapter, April 1: Maria zart von edler Art, Schlick; O Gott du frommer Gott and Prelude and Fugue in G major, Bach; Three Verses from the Te Deum, anonymous; Chorale in B minor, Franck; Carillon-Paraphrase, L'Orgue Mystique, Tournemire.

Eugene R. Clark, Woodside, Cal. — Woodside Village Church March 4: Suite in D, Stanley; Soeur Monique, Couperin; Prelude and Fugue in A minor, Bach; Harmonies du Soir, Karg-Elert; Chorale in A minor, Franck; Forgotten Graves, Bingham; I am Black but Comely and Prelude and Fugue in B minor, Dupré.

John F. Runion, Oneonta, N.Y. — Hartwick College chapel, junior recital, April 8: Fantasie in Dorian Mode, Sweelinck; Sheep May Safely Graze and In dir ist Freude, Bach; Romance sans Paroles, Bonnet; Allegro Appassionato, Sonata in C minor, Guilman; Carillon, Sowerby; Toccata, Symphony 5, Widor.

Melvin D. Dickinson, Louisville, Ky. — Christ Church Cathedral for the University of Louisville, Feb. 25: Prelude and Fugue in E major, Buxtehude; Allein Gott in der Höh sei Ehr, Prelude and Fugue in E minor and Vater unser im Himmelreich, Bach; Fantasie in F minor, Mozart; Concerto 2, Pepping.

Wesley Vos, Pella, Iowa — Central College senior recital, Downstra chapel, Feb. 23: Ein feste Burg, Buxtehude; Mein Jesu, der du mich, Brahms; Passacaglia and Fugue in G minor, Bach; Carillon, Vierne; La Nativité, Langlais; Variations on a Noël, Dupré.

Joan Hult Lippincott, Princeton, N. J. — First Presbyterian Church, Bethlehem, Pa. March 18: Prelude, Fugue and Chaconne, Buxtehude; Lord Jesus Christ, Be Present Now and Toccata in F, Bach; Fantasie in F minor, K 594, Mozart; Suite, opus 5, Duruflé.

Wallace Dunn, Wichita, Kans. — Dedication of Allen, First Methodist Church, Scott City, Kans. March 4: Concerto 2 in B flat, Handel; Andante and Gavotte, Arne; Christ, Who Is My Life Partita, Pachelbel; Sheep May Safely Graze, Bach-Biggs; Chorale in A minor, Franck; Pasticcio, Langlais; Folk Tune, Whitlock; Toccata, Gothic Suite, Boëllmann.

Dorothy Addy, Wichita, Kans. — Convent chapel, Sacred Heart College March 4: Fantasie and Fugue in B flat, Boëly; Echo, Scheidt; Adorn Thyself, Dear Soul and Come, Holy Spirit, Bach; Andante, Symphonie Gothique, Widor; My Jesus, What Law Hast Thou Broken?, Walcha; Boys Town, American Suite, Langlais; Fantasie and Fugue in C, David.

Delbert Disselhorst, Urbana, Ill. — University of Illinois senior recital, auditorium, pupil of Russell Hancock Miles, March 11: Prelude and Fugue in F, Buxtehude; Sonata 6, Bach; Ein feste Burg, Buxtehude; Nun freut euch, Bach; Ist Gott für mich, Walcha; Variations on a Noël, Dupré; Les Bergers, Messiaen; Fantasie and Fugue on B-A-C-H, Reger.

The Rev. Aloysius Knoll, OFM, Butler, Pa. — St. Paul's Church, April 1: Prelude, Fugue and Chaconne in C, Buxtehude; Fugue on the Kyrie, Couperin; Nun freut euch, O Mensch, bewein' and Toccata in F, Bach; Fantasie on the Ite and Elevation, Langlais; Le Banquet Celeste, Messiaen; Nun danket alle Gott, Karg-Elert.

Barbara Beatty, Indianapolis, Ind. — Student of Berniece Fee Mozingo, Christ Church Cathedral, April 27: Prelude, Fugue and Chaconne, Pachelbel; Nun komm, der Heiden Heiland, Buxtehude; Trio in D minor, Bach; Pastorale, Milhaud; Carillon in B flat, Vierne.

Harmon Lewis, Jackson, Mass. — Senior recital Millsaps College Feb. 25: Voluntary in D, Boyce; Prelude and Fugue in A minor, Bach; Chorale in E, Franck; Prelude and Fugue in G minor, Dupré; Le Jardin Suspensu and Litanies, Alain.

Ann Singleton, Forsyth, Ga. — Tift College senior recital, pupil of Charles L. Dirr, Roberts auditorium, March 8: Trumpet Voluntary in D, Purcell; Prelude and Fugue in G minor, Bach; As Jesus Stood Beside the Cross, Scheidt; Toccata in B minor, Gigout.

William MacGowan, Danvers, Mass. — Grace Church, Providence, R.I., March 5 and Fairlawn Christian Reformed Church, Whitinsville, Mass., March 13: Piece Solonelle, Ibert; Pastorale, Aldrovandini; Concerto 9, Handel; We All Believe in One God and Fantasie and Fugue in C minor, Bach; Pièce Héroïque and Cantabile, Franck; Praise to the Lord, Karg-Elert; Brother James, Wright; Te Deum, Langlais.

Gilbert Macfarlane, Louisville, Ky. — Church of the Ascension, Frankfort March 25: Adagio and Fugue in A minor, Stanley; Wer nur den lieben Gott lasst walten, O Mensch, bewein' Sünde gross, Christ, unser Herr, zum Jordan kam and Prelude and Fugue in C minor, Bach; O Gott, du frommer Gott, Brahms; Flute Solo, Arne; Noël Basque, Benoit.

R. Leon Constanzer, Elmira, N.Y. — Park Church, March 22, for the Elmira AGO Chapter Lenten series: Andante, Adagio and Andante, Corelli; Trumpet in Dialogue, Clérambault; O Sacred Head Now Wounded, Bach, Buxtehude and Reger; Les Petites Cloches and March Grotesque, Purvis.

Elizabeth Van Horne, Lexington, Ky. — Grossmünster, Zürich, Switzerland, Feb. 25 and Stadt Kirche, Oberwinterthur, Switzerland, Feb. 24: Suite on Tone 1, Clérambault; Phrygian and Dorian Chorales, Alain; Chorale in E, Franck; Nazard and Te Deum, Langlais.

B. T. Kimbrough, Frankfort, Ky. — Church of the Ascension March 18: Prelude and Fugue in F sharp minor, Buxtehude; Wir glauben all' an einen Gott, Bach; Ach blieb bei uns and Herzliebster Jesu, Walcha; Trio Sonata 2 and Prelude and Fugue in G, Bach.

Margaret Leupold Dickinson, Lexington, Ky. — Christ Church March 25: Prelude and Fugue in E minor, Buxtehude; Six Lenten Chorales and Prelude and Fugue in C minor, Bach; Fantasie in F minor, K. 594, Mozart; Fantasie on B-A-C-H, Reger.

Ruth Dyke, Washington, D.C. — For the District of Columbia AGO Chapter, First Congregational Church, April 2: Trio Sonata 5 in C major, Bach; Prelude and Fugue in D minor, Saint-Saëns; Toccata, Villancico and Fuga, Ginastera.

George Dunkley, FTCL, ARCT, Toronto, Ont. — Church of St. Martin-in-the-Fields, April 1: Suite Gothique, Boëllmann; Hollingside, Langlois; Trumpet Tune, Sonata 1, Dunkley; Prière, Jongen; Toccata and Fugue in D minor, Bach.

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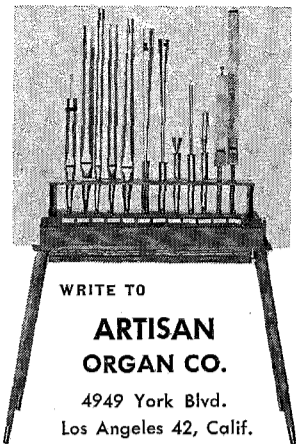
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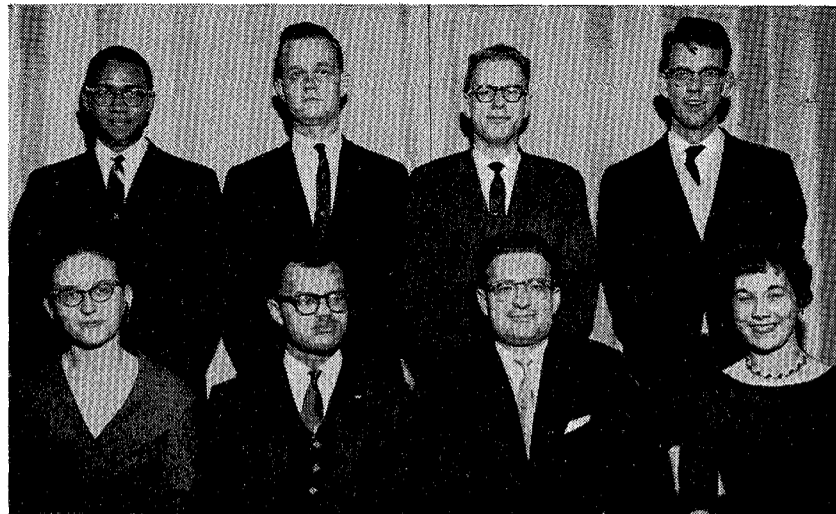
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Young Canadian Wins Third Fort Wayne Contest

The third annual organ-playing competition sponsored by the First Presbyterian Church, Fort Wayne, Ind. was held March 10. Twenty organists from nine states and Canada had previously submitted tape recordings of their own performance of three contest pieces and these were judged Feb. 10. The eight finalists chosen from the tapes were invited to appear at the final competition in Fort Wayne.

Judges for the finals were Dr. Wilbur Held, Ohio State University; Dr. Phillip Steinhaus, Kirk in the Hills, Bloomfield Hills, Mich.; Charles Hoke, First Presbyterian Church, South Bend, Ind. and John Weissrock, Hyde Park Community Methodist Church, Cincinnati, Ohio, winner of the first competition in 1960.

Chosen as winner was Eugene F. Gmeiner, university organist at Acadia University, Wolfville, N.S. Mr. Gmeiner appeared April 10 as fourth recitalist on the Fort Wayne church's series and received a \$200 cash award. In the

picture he appears in the front row at the reader's right of center. Runner-up was Herman Taylor, senior at Roosevelt University and organist at Greater Bethesda Baptist, Chicago. Other contestants were: Max Yount, graduate student, Eastman School of Music; Andrea Toth, also Eastman School; Frank Speller, Indiana University; Howard Small, instructor Albion, Mich. College; Marilyn Keiser, Illinois Wesleyan University, and Richard Smith, Trinity College, Hartford, Conn.

Lloyd Pinkerton and Jack Ruhl of the music staff of the church were in charge of the contest assisted by the music series committee.

DR. LELAND A. LILLEHAUG conducted his own new transcription of Johann Ahle's *Be Not Afraid* at a concert March 25 by the Augustana College brass ensemble at the First Lutheran Church, Sioux Falls, S.D. Merle Pflueger was at the organ.

BRITISH COMPOSERS were featured in a choral vesper service March 27 at the First Presbyterian Church, Akron, Ohio. Lenough Anderson conducted.

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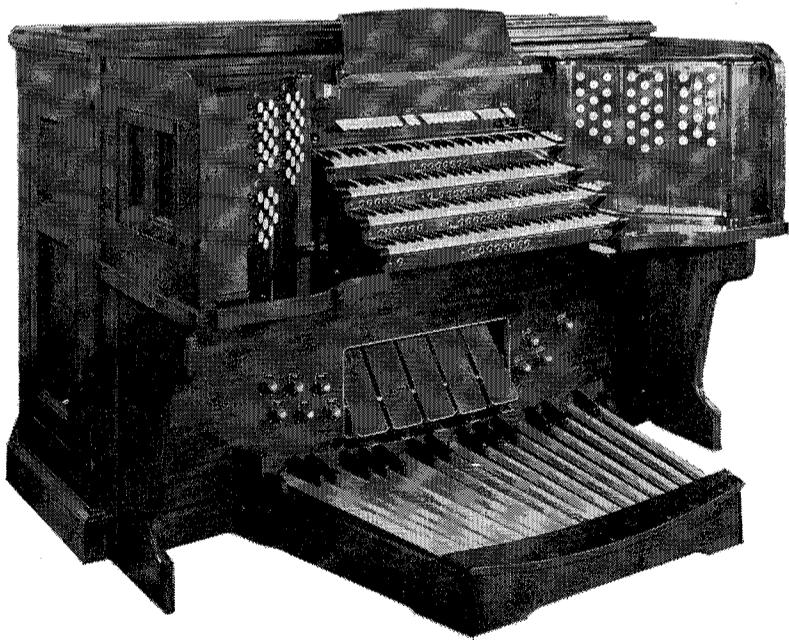
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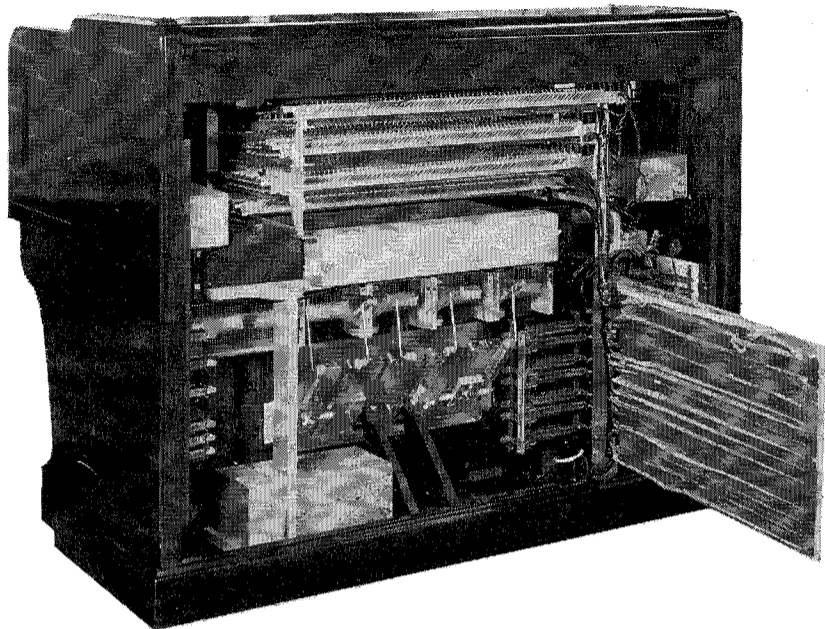
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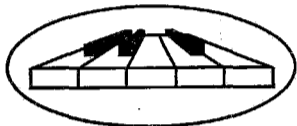
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David McDowell Rebuilds Organ In
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Chests and Pipework

The organ in the Trinity Presbyterian Church, Tucson, Ariz., dedicated to the memory of Rollin Pease, was opened Feb. 14 at an official dedicatory service and recital. Dr. William H. Barnes played the program which appears in the recital pages. The instrument was built by David McDowell; 1,000 new pipes, new chests and other components were added to some re-used pipework. Dr. and Mrs. Barnes made a gift of a new Austin console.

GREAT

Gemshorn 16 ft. 85 pipes
Open Diapason 8 ft. 73 pipes
Hohl Flöte 8 ft. 73 pipes
Gemshorn 8 ft. 61 notes
Octave 4 ft. 73 pipes
Flute 4 ft. 73 pipes
Gemshorn 4 ft. 61 notes
Gemshorn 2½ ft. 61 notes
Gemshorn 2 ft. 61 notes
Tuba 8 ft. 73 pipes
Grave Mixture 2 ranks 122 pipes
Mixture 3 ranks 183 pipes
Chimes
Tremolo

SWELL

Gedeckt 16 ft. 97 pipes
Geigen Diapason 8 ft. 73 pipes
Rohr Flöte 8 ft. 61 notes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Dulciana 8 ft. 73 pipes
Rohr Flöte 4 ft. 61 notes
Salicet 4 ft. 61 notes
Nazard 2½ ft. 61 notes
Piccolo 2 ft. 61 notes
Tierce 1½ ft. 61 notes
Fagotto 16 ft. 73 pipes
Oboe 8 ft. 61 notes
Clarion 4 ft. 73 pipes
Vox Humana 8 ft. 73 pipes
Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppel Flöte 4 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Clarinet 8 ft. 73 pipes
Tremolo

PEDAL

Principal 16 ft. (prepared)
Major Bass 16 ft. 44 pipes
Gemshorn 16 ft.
Gedeckt 16 ft.
Sub Quinte 10½ ft.
Principal 8 ft. (prepared)
Gemshorn 8 ft.
Salicional 8 ft.
Gedeckt 8 ft.
Quinte 5½ ft.
Super Octave 4 ft. (prepared)
Gemshorn 4 ft.
Gedeckt 4 ft.
Mixture 2 ft. (prepared)
Fagotto 16 ft.
Fagotto 8 ft.
Fagotto 4 ft.

WORD ON THE RECENT TOUR OF THE FABULOUS BOULANGER

Nadia Boulanger has had an extraordinarily heavy schedule on her recent American trip, lecturing and conducting orchestras and choruses in many parts of the country. THE DIAPASON was not provided either an advance schedule of her activities nor a complete resumé at the end of her trip and we shall not attempt to digest the clippings and programs which have poured in.

The honorary membership which the Boston AGO Chapter bestowed on "Mademoiselle", as her students usually refer to her, was reported earlier.

She conducted the third and final program of the Kings Chapel concert series April 8, augmenting a good deal of Bach with works by Stravinsky, Tallis, Mozart, Preger and her own gifted sister, Lili Boulanger.

She conducted an open rehearsal of the Fauré Requiem April 10 with the 55-voice Cantata Singers of the First Unitarian Church, Worcester, Mass. which Richard Westenberg was preparing for an April 15 performance.

Readers will have read of Mlle. Boulanger's Carnegie Hall performances in newspaper accounts. In her 75th year, the great Frenchwoman's energy seems undiminished.

JOHN OBETZ SUCCEEDS SMALL AS ALBION COLLEGE ORGANIST

John Wesley Obetz becomes Albion, Mich. College organist in September, succeeding Howard Don Small, who will serve as director of music for La Jolla, Cal. Presbyterian Church.

Mr. Obetz will teach organ and conduct classes in church music and theory. A native of Chicago, he has bachelor and master degrees from Northwestern University and will receive his doctorate in May from Union Theological Seminary, New York City. He has served churches in Chicago, Detroit, Greenwich, Conn. and Summit, N. J., and for several summers the Silver Bay Association, Lake George, N. Y. He is married.

EIGHTH CHOIR FESTIVAL AT OCEAN GROVE JULY 8

The eighth annual Ocean Grove, N.J., auditorium choir festival will be held this year on July 8. Among the directors will be: John L. Reynolds, St. Petersburg, Fla.; Guy McCoy, Camp Hill, Pa.; Lorraine M. Miller, Ocean Grove; Gerald Daghin, Coatesville, Pa.; Lewis Daniels, Philadelphia; James Allan Dash, Springfield, Pa., and Walter D. Eddowes, Huntington, W. Va. Josephine G. Eddowes will be organist.

More than 40 choirs participated in 1961. This year the goal is 1,000 singers.

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**CAPITAL CHURCH FESTIVAL
OBSERVES 160TH ANNIVERSARY**

In observance of the 160th anniversary of its founding, the First Baptist Church, Washington, D.C. held a festival of religious arts Feb. 25 - March 4. For the first event the Washington Cantata Group, Richard Weilenmann conductor, joined the chancel choir, strings, brass, carillon and Paul Matthen, baritone, in a program which included works of Schütz, Telemann, Byrd, Honegger and a first Washington performance of Thomas Beversdorf's oratorio-cantata, *The Rock*, with the composer conducting.

Marrie Bremer's Feb. 27 organ program appears in the recital section.

Lectures on the church's stained glass windows, dramatic productions and a program of Bach and Haydn by the Washington Cantata Group were augmented with an exhibition of paintings, sculpture, architecture, stained glass, etc. valued at \$75,000.

Stanley L. DeFries, minister of music, and William Partridge, organist, were joined by a group of active committees in planning the festival.

EPISCOPAL CHOIRMASTERS

JOIN IN WARWICK EVENSONG

The five Episcopal organist-choirmasters of Warwick, R.I. had a service of evening prayer March 4 at St. Barnabas' Church with special music for the combined choirs and with choirmasters playing and conducting. W. Gerald White, FAGO, ChM, played the service and the Bach Toccata. Adagio and Fugue as the Prelude. Clergy of the five churches took part. A similar festival in early June will combine the junior choirs of the five churches.

METHODIST YOUTH CHOIRS

JOIN IN CAPITAL FESTIVAL

Youth choirs from seven Methodist churches in the Washington, D.C. area combined March 18 for a festival at the Metropolitan Memorial Church. James McLain was festival director and organists were Karlian M. Alde and Glenn Carow. Cornelia Kinsella and Mildred Gleeson directed processions and Kathryn Hill Rawls was chairman. The program was planned about the seasons of the church year.

**HEART ATTACK COMES ON DAY
OF 10TH ANNIVERSARY PARTY**

Elizabeth Goetze, organist and choir director at Greenbelt, Md., Community Church, suffered a coronary heart attack while shopping March 10, her 10th anniversary at the church. The senior choir had planned a surprise party for the evening and on Sunday tributes were to have been made for her tenure of service. At this writing she is making a very good recovery.

**OBERLIN, DE TAR PREPARE
UNUSUAL ENGLISH SERVICE**

Russell Oberlin, counter tenor, was soloist in an unusual service of English Church Music March 26 at New York's Church of the Ascension. Vernon De Tar conducted from the console. The music ranged from the St. Godric Songs of 1150 to an aria and chorus from Handel's *Samson* of 1742. In between came the 14th-century Alleluia Psallat, Dunstable and Tallis motets, Byrd, Gibbons and Purcell.

Mr. DeTar writes of the transposition problems involved and also made available publisher information etc. which space at the late arrival precluded.

**VALPARAISO PROGRAM LISTS
AMERICAN WORKS FOR ORGAN**

American music featured a program March 25 at Valparaiso, Ind. University's chapel. William Eifrig was organist for the Sessions Mass for unison choir and organ and the Lockwood Concerto for organ and brass. Philip Gehring directed the university Schola Cantorum in the Sessions.

Mr. Eifrig also played: Chorale 1, Sessions; Fantasy for Flute Stops, Sowerby; Sonata, Krenek; Variations on America, Ives, and Adagio and Toccata, Florian Mueller.

**CHILDREN'S MUSIC CAMP HELD
BY AUGUSTANA LUTHERANS**

The Augustana Lutheran Church will again sponsor a children's music camp and workshop for boys and girls from 8 to 13 and directors of choirs. The camp will be held July 1-7 at Shores of Lake Andrew near New London, Minn. David Harper, Hartford, Conn., will be guest clinician. Regina Fryxell, Rock Island, Ill., will conduct seminars for organ and liturgical work. Further information is available from the Rev. Robert Pearson, Willmar, Minn.

**OFFER 13TH ERNEST BLOCH
AWARD FOR NEW CHORAL WORK**

The United Temple Chorus announces its 13th Ernest Bloch award competition for a work for mixed chorus with text from or related to the Old Testament, with or without incidental solo. A prize of \$350, publication by the Mercury Music Corporation and a performance of the winning work by the United Temple Chorus are involved. For information write the chorus at Box 73, Cedarhurst, L.I., N.Y.

LLOYD PFAUTSCH directed the Seminary Singers of the Perkins School of Theology in a special vesper service March 11 at the University Park Methodist Church, Dallas.

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Marilyn Mason for CCWO

The Chicago Club of Women Organists returned to its tradition this year of sponsoring a leading woman organist. Its members brought out a large and enthusiastic audience March 19 for Marilyn Mason's interesting recital — an entirely different one than originally announced — which included a variety of Vom Himmel hoch settings, concluding with Bach Little Harmonic Labyrinth, among its attractions. Miss Mason made the most of the recently enlarged Austin at St. James Cathedral, making particularly effective use of the new positive section in the early music on her program. (Consult the recital pages for listing.)

Miss Mason displayed her usual flair throughout the evening, the latter part of which was entirely of contemporary vintage. We found her playing of Sowerby's The King's Majesty both impressive and exciting.

A large segment of the audience attended the reception afterward to meet Miss Mason and express thanks for her major contribution to the organ scene in Chicago. — FC

Baldwin-Wallace to Stage 30th Bach Festival

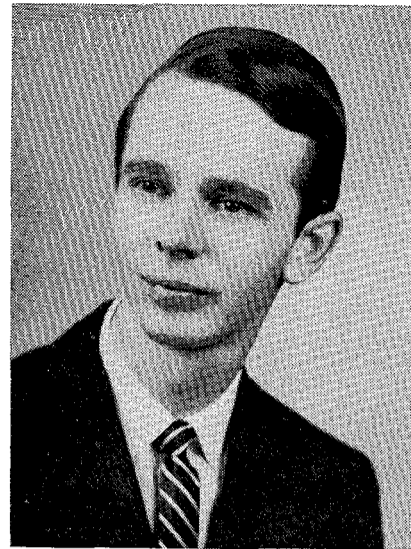
The 30th annual Bach festival at Baldwin-Wallace Conservatory of Music, Berea, Ohio, will take place May 25 and 26. There will be concerts each day at 4:00 and 8:15 and a lecture at 1:30 Saturday by William H. Scheide, New York City.

The large choral work will be Bach's Passion According to St. Matthew Saturday. The children's choir from St. Ann's Church, Cleveland, conducted by Frank Parisi will assist.

The Ancient Concerts, Pittsburgh, Pa., Homer Wickline director, will open the festival Friday with a program of vocal and instrumental music of the Medieval, Renaissance and Baroque periods. A brass choir conducted by Dr. Kenneth Snapp will play chorales from the tower of Marting Hall before each of the concerts.

George Poinar is musical director of the festival founded by Dr. Albert Riemenschneider.

MARY CHEYNEY NELSON traced the development of organ literature in a series of three recitals March 14 and 28 and April 11 at St. Michael's in the Hills Episcopal Church, Toledo, Ohio. Boris Nelson gave the commentary on programs titled The Beginnings, The 19th Century and The 20th Century.



Homer Jackson became organist of the First Congregational Church, La Grange, Ill. Feb. 15. The church has also provided him with a teaching studio and he will do graduate study at Chicago's American Conservatory including organ study with Dr. Robert Lodine.

Mr. Jackson studied with William Watkins while serving as a congressional page in the U. S. House of Representatives and he earned his undergraduate degree at the University of Oklahoma as a student of Mildred Andrews. He served as organist of the Trinity Baptist Church, Oklahoma City at this period and was active as an accompanist at choral festivals as well as a recitalist.

At the LaGrange church he was heard in Lenten recitals and will play a formal recital May 20. Kathryn Lühring is director of music in the church.

START CHAMBER ORGAN FUND FOR WESTMINSTER ABBEY GIFT

A fund has been started to purchase a Snetzler chamber organ for historic Westminster abbey. The instrument is intended as a replacement for the memorial window destroyed in the last war and like it will be dedicated to the memory of Vincent Novello, founder of the famed music publishing house.

American organists wishing to share in this gift should send contributions to: The Hon. Treasurer of the Appeal Fund, The Manager, Barclay's Bank, 1 Pall Mall, London, SW1, England.

**NEW SCHLICKER OPENED
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**Mrs. Albert S. Thompson Plays 3-
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A service of dedication for a new three-manual Schlicker organ was held Feb. 25 in the Reformed Church, Oradell, N.J. Mrs. Albert S. Thompson, organist and director of music, presided at the new console. Dr. Thomas Richner, Teachers College, Columbia University gave a recital-demonstration March 4. His program is on the recital pages.

Plans for the new organ were prepared by a music committee, Robert Mills chairman, Mrs. Thompson and Howard March, consultant. Herman Schlicker supervised the building and voicing was done by Kurt Roderer and John DeCamp.

The stoplist is as follows:

GREAT

Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Mixture 4-5 ranks 293 pipes
Chimes 21 notes

SWELL

Rohrfloete 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Waldfloete 2 ft. 61 pipes
Sesquialtera 2 ranks 110 pipes
Trumpet 8 ft. 61 pipes
Tremolo

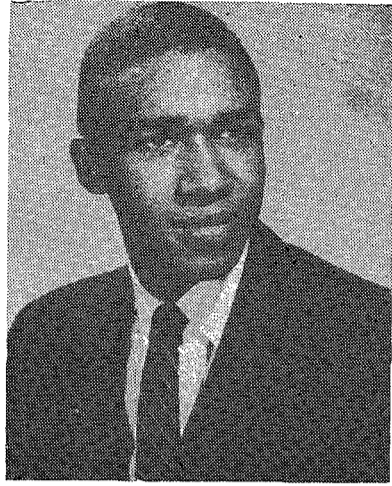
POSITIV

Gedeckt 8 ft. 61 pipes
Rohrfloete 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Scharf 3 ranks 176 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Fagott 8 ft. 12 pipes
Fagott 4 ft. 12 pipes

CHOIRS AND CLERGY of St. James' Church, Donald Coates organist and choirmaster, and the Chapel of the Intercession, Trinity Parish, Clinton Reed organist and choirmaster exchanged churches Feb. 25 for the morning service in New York City.



Herman Taylor has been appointed organist-choirmaster of the Salem Lutheran Church, Chicago. He leaves the Greater Bethesda Baptist Church where he served as both organist and organist-choirmaster. At Salem he conducts the chancel and children's choirs.

Mr. Taylor is a student of Robert Reuter at Chicago Musical College of Roosevelt University where he has twice been the recipient of the Oliver Ditson scholarship in organ. In 1957 he was the winner of the Society of American Musicians award in organ, and in April placed second in the Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Ind.

**WESTMINSTER CHOIR EVENT
WILL COMBINE 3,000 VOICES**

More than 3,000 singers from choirs representing New Jersey and adjoining states are scheduled for May 12, in the auditorium at Ocean Grove, N. J., under the sponsorship of Westminster Choir College. Dr. John Finley Williamson, founder and President Emeritus of Westminster, will again serve as guest conductor, and Dr. Alexander McCurdy will be guest organist.

For many years these annual festivals were held in Palmer Stadium, Princeton, and were then known as the Talbot Festivals. Last year's festival attracted 3,000 singers representing more than 90 churches.

The first festival sponsored by Westminster was held Feb. 19, 1929, when approximately 600 singers gathered in Westminster Presbyterian Church, Dayton, Ohio, in which church Westminster Choir College was founded.

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New Choral Music

A rather wide variety of choral music came to us this month, some of it from publishers we hear from infrequently. General purpose anthems dominated the lot, as is to be expected this time of year, and works of extended scope were not much in evidence.

The largest work is a cantata, Jerusalem, by Donald Cashmore (Galaxy or Stainer and Bell) which asks for soprano and tenor soloists with plenty of top and a chorus of enough size to divide and of the musicianship of an average good choir. The idea — The Old Jerusalem, The Fall of the City, The New Jerusalem — adapts itself well to this form and results in a work not closely tied to a single date on the church calendar. From the same publisher source is an early 17th century My Song Shall Be Alway by Robert Ramsey which has three solos for a real bass.

Summy-Birchard has some editings worthy of attention: John Fohl has edited a Purcell Magnificat (divisions!) and a Schütz unison movement, Give to Jehovah. A Bruckner Et Incarnatus edited by Ruth Heller has Latin and English text as has a Sweelinck Venite edited by Dennis P. Ludlawiec; both require division.

In contemporary numbers Summy-Birchard has two unaccompanied ones by Jean Berger — a rhythmic Lift Up Your Heads and a meditative We Sanctify Thy Name. Both divide sections liberally. Sven Lekberg's Psalm 96 has fewer problems but it too divides sopranos and basses. Nearly without problems are Joseph Roff's O Give Thanks Unto the Lord and Edwin Fissinger's In Thee, O Lord, Have I Put My Trust.

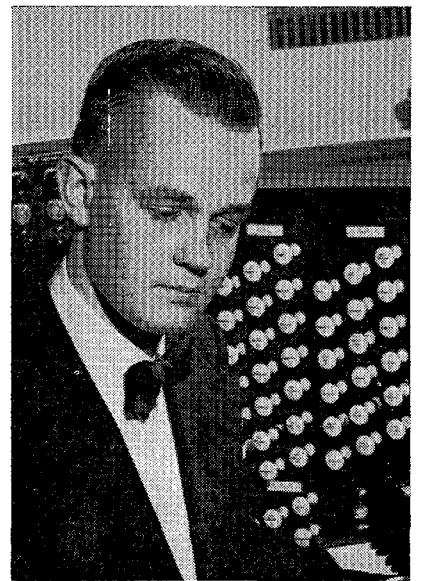
McLaughlin and Reilly's catalog is largely designed for the Catholic service and much of it has Latin text. There is a considerable segment of older music which seems to us to have special musical interest. There are two by Viadana, a Haec Dies and an SA Hoc Signum Crucis; two by Anerio, a Nos Autem and a Christus Factus Est; two by Charpentier, Laudate Dominum and TTB Bone Pastor, and a Casali Improperium Exspectavit. All these are in good practical editions. Most are designed for a cappella but have optional organ parts.

The next McL and R category is contemporary with Latin text: an R. K. Biggs Regina Caeli; a TTB Jubilate Deo by Noel Goemanne; an SA Ave Maria by L. Perruchot; another Regina Caeli by Sister M. Gilana, OSF, for unison, SA or SAB; a Jules Van Nuffel Christus Vincit with Psalm 116; a Peter Griesbacher Terra Tremuit for 2, 3 or 4 voices, and three by William J. Marsh, Tota Pulchra Es for solo and SA, O Sacrum Convivium and Jesu, Rex Admirabilis, both for SA. All of this category is fairly easy and has organ accompaniment.

McL and R's final category has English text. It contains a Joseph Gelineau My Shepherd Is the Lord and Edward Grey's At the End of the Sabbath, this last best adapted for boys plus full choir with organ.

Some familiar American names appear on new anthems from Canyon Press. Donald McAfee's Christ Is Risen with trumpets and trombones optional, he says (essential, we think!) should be looked at for next Easter. Richard Peek's Unto the Hills I Lift Mine Eyes is based on a folk hymn and is short and singable. Leland Sateren's Good Friday is a cappella, also to be consulted for 1963. Carlton Young's All Nature's Works His Praise Declare, also based on a folk hymn, is broad in style and has many uses. More nearly a hymn-anthem in treatment is John Becker's Judge Eternal, Throned in Splendor, based on a Welsh hymn. James R. Green's SSA or unison My Master Hath a Garden has a piano accompaniment so has other than service use in mind. Austin Lovelace's SAB The Eyes of Faith uses another old Southern tune; it should work well with high school age groups. Robert N. Roth's Christ Our Passover is for unison voices with an independent organ part.

A variety of anthems comes from Neil A. Kjos Music. Three are designed for unaccompanied singing. There is an arrangement by Daniel P. Tkach of Strokin's Light of Salvation which com-



Howard D. Small, for four years on the faculty of Albion College, Albion, Mich. will become organist director for the LaJolla, Cal. Presbyterian Church in July. He and his wife will direct the five choirs and will continue the series of recitals, cantatas and oratorios begun three years ago by Dr. James Vail.

Mr. Small was an honor graduate of the Eastman School of Music from which he holds bachelor and master degrees. His organ study, begun with Kay Wood Haley, Selma, Ala., was continued with Harold Gleason, Catharine Crozier and David Craighead. Within his Michigan tenure he has been heard in numerous recitals and oratorios in the Midwest, has taped a weekly broadcast for the Michigan State University radio and has been active in the Southwest Michigan AGO Chapter. He was minister of music of the First Baptist Church, Lansing and more recently has served the First Presbyterian Church, Marshall, Mich. While in military service he served the post chapel at West Point.

binas a baritone solo with the choir throughout. And there are two by Jean Berger, a joyous The Lord Is Righteous In All His Ways and a more meditative Happy Are They That Dwell in Thy House.

Accompanied anthems from Kjos based on hymn tunes include: Light of Light, Enlighten Me by Gerhard Schroth; Triumphant Gladness and another called Unbounded Love by Carlton Young, and Behold the Saviour of Mankind by Austin Lovelace. The Kjos list is completed with a festival O Sing Unto the Lord by Eugene Hill and an infectious SA canon by Margrethe Hokanson titled Alleluia, Amen.

Published by Frederick Charles, Inc. and distributed by Educational Music Bureau are four titles. Frederick Cookson's By the Waters of Babylon (SATB or SAB) is largely recitative rather than melodic in character. Kent A. Newbury's The Beatitudes comes SATB or SSA and is unaccompanied; it ends full. Weeping Mary is an arrangement of an old Southern tune by William Presser; it opens with a bass solo. Mable Nelson Rutenbeck's Let All the Angels Sing is a Christmas antiphon for SA junior choir plus SATB.

New communion services by Lionel Dakers, Leonard Blake and John Nourse, all of some size, head Novello's new list. Seven Amens by leading British church musicians (Donald Cashmore, Francis Jackson, Heathcote Statham, William McKie and Lloyd Webber) would be useful in almost any choir library. Equally practical but larger in scope are Five Festal Intros by Donald Cashmore, one each for Christmas, Easter, Ascension, Whitsun and Trinity. Desmond Ratcliffe has an SSA of the familiar Dutch carol, This Joyful Eastertide. William Harris' Behold Now, Praise the Lord is in the unusual voicing of ATB. From the past are a Byrd On This Day, with Latin and English words, and The Lord Is King by Purcell which has a big soprano solo.

Elkan-Vogel sends an editing by David Pizarro of a Lupus Hellinck with the title Abide Thy Presence — 16th century counterpoint.

Mercury publishes the Sanctus from Haydn's Mass 16 edited by Arthur Hilton.

Shawnee Press has a small SSA Prayer by Roland Liech on a contemporary text. — FC

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.

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.

Lutheran Society for Worship, Music and the Arts, Gustavus Adolphus College, St. Peter, Minn. June 13-15. Music leaders: Paul Allwardt, Linder Lundstrom, Edward W. Klammer, Philip Gehring. Write 9543 Radio Drive, St. Louis 23.

Loyola University of the South Summer Session June 11-July 25. Elise Cambon and staff. Write 6863 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.

Pennsylvania State University Institute of Sacred Music June 24-29 and Aug. 5-10. Willa Taylor, James W. Beach, Leonard Raver. Write Mrs. Taylor, 214 Eisenhower Chapel, University Park, Pa.

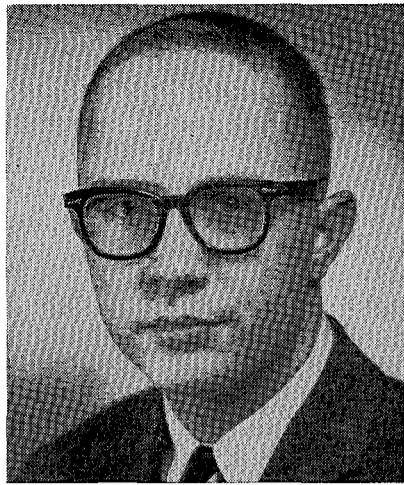
Presbyterian Conference on Church Music, Montreat, N. C. July 12-18. Haskell and Mabel Boyter. Write Box 1176, Richmond, Va.

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. Joseph's Institute of Liturgical Music, St. Joseph's College, Rensselaer, Ind. June 18 - July 28. Murray Bradshaw, John B. Egan and clergy. Write College.

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. Heaney, Jack Ossewaarde, William C. Teague, Mildred Andrews, Adolph Steuterman and staff. Write Richard



Robert Anderson, SMD, FAGO, is the most recent addition to the roster of the Colbert-LaBerge Concert Management which has for many years been in charge of the bookings for a large proportion of leading American and European organ recitalists.

Dr. Anderson is a member of the faculty of the Southern Methodist University, Dallas, and organist of the university chapel. He has played many recitals in this country as well as a series in Europe sponsored by the State Department while he was studying with Helmut Walcha in Frankfurt on a 1957 Fulbright grant, renewed for a second year. He contributed an article on Walcha to the January issue of THE DIAPASON.

Born in Chicago in 1934, he began his musical training at the American Conservatory. At Illinois Wesleyan University he studied organ with Lillian Mecherle McCord and in Chicago with Frederick Marriott and Heinrich Fleischer. He earned his MSM, magna cum laude, in 1959 at the Union Seminary where his organ teacher was Robert Baker and where he served as chapel organist and accompanist for the seminary choir. He received his SMD in 1961.

As a composer he was represented at the 1958 national convention in Houston as Robert Baker played his Triptych.

Among Dr. Anderson's distinguished choral and composition teachers have been Frank Bohnhorst, Lloyd Pfautsch, Harold Friedell, Seith Bingham, Margaret Hillis and Ifor Jones.

Dr. Anderson will play May 1 for the Sabine AGO Chapter, May 7 for the Shreveport, La. Chapter at St. Mark's Church, and May 21 for the Dallas Chapter on the new Aeolian-Skinner at the Episcopal Church of the Incarnation.

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) June 19-21 Noah Greenburg, Arthur Poister. Write Secretary for summer courses, Union Theological Seminary, 3041 Broadway, New York 27.

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.

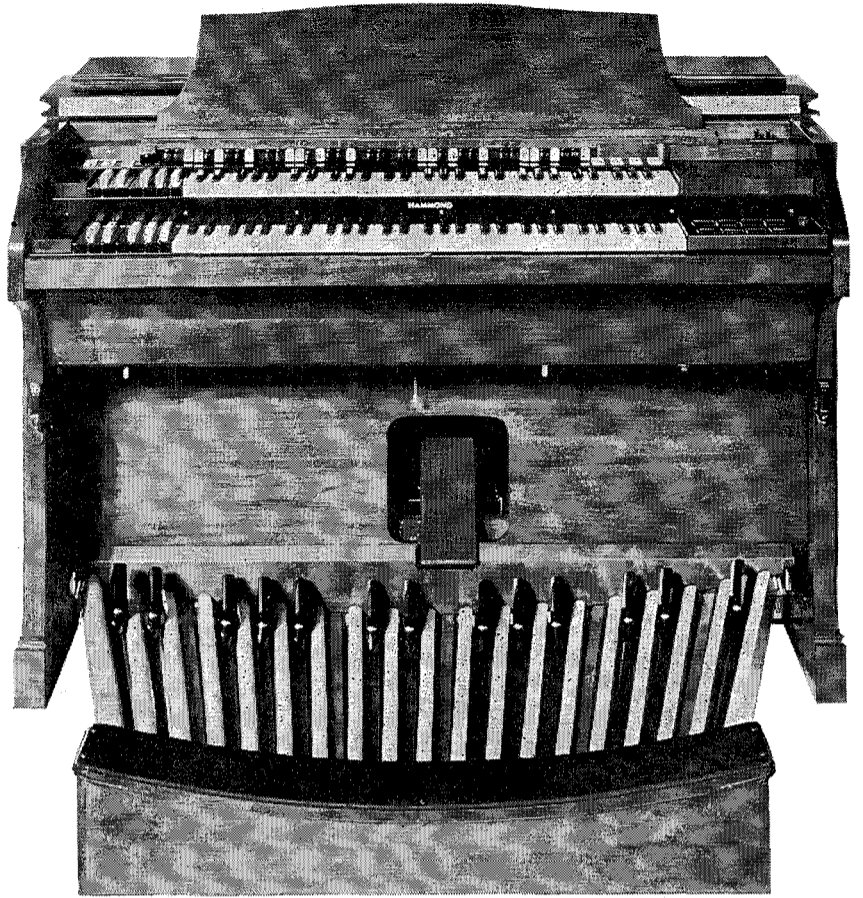
Fred Waring Workshop, Grove City College, Pa. July 1-Aug. 3. Final week sacred music workshop with Robert Shaw, Donald Craig and staff. Write Keith C. Swailes, Fred Waring Workshop, Delaware Water Gap 4, Pa.

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 20.

Waterloo, University of, Church Music Workshop, Waterloo, Ont. Aug. 18. John Weatherseed, Charles Peaker, Gwylm Bevan, Paul Berg. Write Mr. Berg at the University.

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.

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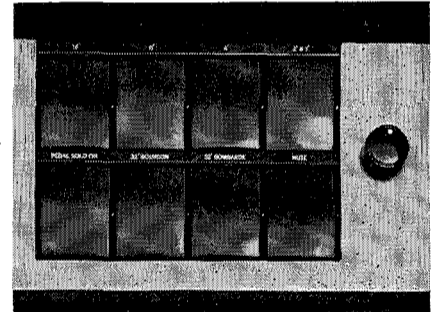


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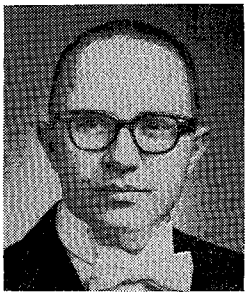
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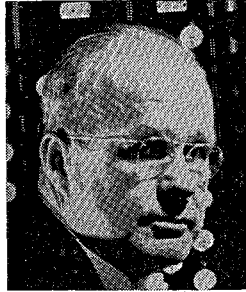
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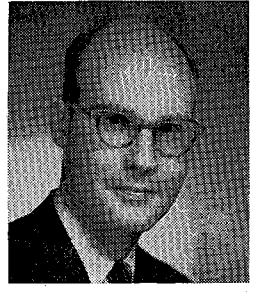
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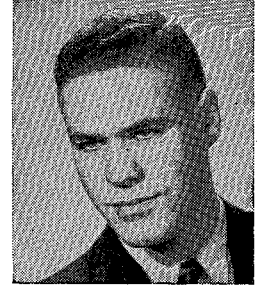
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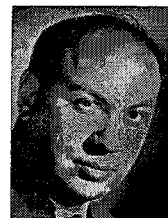


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