

THE DIAPASON

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OCTOBER, 1962

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RCCO PROVIDES FINE FAREWELL TO SUMMER

LONDON HOSTS VALUABLE MEET

Heiller Stars in Relaxing, Friendly
Convention — Many London
Musicians Participate

The annual convention of the Royal Canadian College of Organists held Aug. 28-30 at London, Ont., turned out to be relaxing, enjoyable and valuable, as almost any one of the 247 registrants would be quick to testify. Less than a quarter as populous, not nearly so glamorous, and considerably less expensive than the "international national" AGO meet of seven weeks before, it had different purposes and ambitions and served them, it seems to us, just as admirably.

If Guild members supported their national conventions in the same numerical ratio as our warm-hearted and hospitable Canadian brethren (1200: 247 as 17,000: x) the x factor, as any seventh grader would be happy to tell you, would be nearly four times the number who attended the tri-chapters' fine party in July and nearly two and a half times that of the crowded, burgeoning Detroit delegation in 1960. Parallel loyalties in the Guild thus would no doubt complicate national conventions beyond imagination.

Statesiders from nearby states were out in goodly numbers, especially from bordering states. Michigan sent nine, Illinois and Pennsylvania each eight and Ohio seven. Horace Spencer of Tampa, Fla. was from the most distant USA point.

Naturally Ontario was the most numerously represented Canadian province, with its many RCCO centres and the short distance to travel. But the eastern provinces were well represented, Quebec, New Brunswick and Nova Scotia all sending sizable delegations. The west, regrettably, was not represented at all. The prairie provinces had their own regional meeting earlier in the summer and failed even to send a token representation to London. With our deep-seated convictions about closer co-operation at all levels and the evolutions of grass-roots democracy in all national organizations, this evidence of divisiveness troubles us greatly. So we are sorry that circumstances dictated that the Winnipeg convention be postponed until 1964. We will hope that this two-years-away meeting in the west will be more nearly all-Canada.

Next year's convention will be held at Kitchener, Ont. and early tentative plans indicate some interesting surprises.

The RCCO convention was strictly a three-day affair — no pre-convention concerts or services, no post-convention meetings. Few delegates arrived before Monday night and there were few left to say farewells as we departed early Friday morning. A bulk of the delegation was housed in the dormitory of Huron College — simply, comfortably, inexpensively. So many delegates had driven that the college's edge of town location proved no transportation problem.

At the annual meeting of the council Tuesday morning, by far the most exciting development was the decision to go ahead with plans for an International Congress of Organists (such as the memorable 1957 event in London) to coincide with the Dominion Centennial in 1967. Many interesting and useful ideas were advanced in this connection and



RCCO President Henry Rosevear is shown with the organists who received ARCCO diplomas at the College Service at First-St. Andrew's United Church, London, Ont. From left: Robert Wight, also winner of the Willan scholarship; Mrs. C. M. Lawrence; Ashley W. Tidy; Mrs. Percy Pirie, also general secretary of the College; David M. Young; Thelma Atkinson.

the co-operation of the AGO has already been invited.

No change in major officers resulted from the elections. President Henry Rosevear continues in the top office.

Past-president Muriel Gidley Stafford, who represented the College at the dedication of Coventry Cathedral, reported interestingly on that occasion. She has promised to prepare such a report for the readers of THE DIAPASON.

A pleasant luncheon, buffet style, followed at Huron College.

GORDON JEFFERY

The first musical event was held in Aeolian Hall, the converted church which under the leadership of Gordon Jeffery has become a music center for the pleasant city of London. Mr. Jeffery demonstrated the much-discussed organ (described in THE DIAPASON for July 1961) in a full-scale recital. Both the organ and Mr. Jeffery were at their best in the Bach chorales and sonata and at their least effective in the Franck.

Prelude and Fugue in D major, Trio Sonata 4, Passacaglia and Fugue in C minor, Six Schübler Chorales, Bach; Chorale 1, Franck.

COLLEGE SERVICE

Following tea, the traditional College service was held at the First-St. Andrew's United Church with Barrie Cabena in charge of the music. The choir, singing unaccompanied from the gallery was notable for good balance and tone, and accuracy of intonation. The organ left much to be desired but Mr. Cabena used it with imagination; his unconventional reharmonization of the closing hymn caused considerable comment.

Choral numbers: Almighty and Everlasting God, Gibbons; Hail, Gladdening Light, Wood; O Lord the Maker of All Things, 16th Century. Organ: Prelude to Worship, Sonata, Bingham; Siciliano for a High Ceremony, Howells; Halleluiah Prelude and Fugue, Schmidt.

The effective but lengthy sermon was delivered by the Rev. Orville P. Hosie, Kitchener.

(Continued on page 24)

WICKS GOES INTO NEW ST. LOUIS AREA CHURCH

MISSOURI'S LARGEST METHODIST

Kirkwood Edifice with Membership
of 2,000 Plus to Have Three-
Manual Instrument

Membership of more than 2,000 makes the Kirkwood Methodist Church the largest Methodist Church of Metropolitan St. Louis and of the State of Missouri. The architectural firm of Schmidt, Perlsee and Black of St. Louis, designed and have under construction the modern edifice pictured here.

Close planning between the architect and the Wicks firm from the initial sketches of the church has provided excellent placement of the choir and organ for the congregation's requirements. Ideal acoustics are planned with wood, stone and brick being the elements of construction, with the entire entrance being of glass.

The organ and choir will be across the front of the chancel, facing the congregation. The organ location being of minimum depth, with the great, positiv, and pedal being unenclosed behind an unrestrictive screen. The swell will be enclosed in a wood chamber fabricated by the organ builder. This placement and the design of the roof will serve to project and distribute the unforced tone. The specification has been designed, as have other provisions, for future additions to the organ.

The instrument will be voiced on low wind pressure with a minimum to no nicking. Open toe and variable scaling will be used in the pipework.

The tonal design and negotiations were completed by William R. Wanne-macher, St. Louis.

GREAT

Quintaton 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Clêmes 21 tubes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Quinte 2½ ft. 61 pipes
Flute 2 ft. 12 pipes
Sifflöte 1 ft. 12 pipes
Cymbel 3 ranks 183 pipes
Fagot 8 ft. 61 pipes
Schalméi 4 ft. 61 pipes
Tremulant

POSITIV

Nason Gedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppel Flöte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Principal 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft. 32 notes
Diapason 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Rohr Flute 8 ft. 32 notes
Choral Bass 4 ft. 12 pipes
Koppel Flöte 4 ft. 32 notes
Mixture 3 ranks
Trombone 16 ft. 12 pipes
Trompette 8 ft. 32 notes
Schalméi 4 ft. 32 notes

HOLLANDER WILL PUBLISH REPRINTS OF RARE BOOKS

Frits A. M. Knuf, an antiquarian of Nieuwe Spiegelstraat 7, Amsterdam, The Netherlands, is embarking on a series of facsimile reprints of important writings in our field long out of print. The first books scheduled are:

1. *Verzameling van disposities over verschillende orgels in Nederland* by M. H. van 't Kruijs, published in 1885 and considered the best Dutch source of organ specifications.

2. *Die Orgel und ihr Bau*, by J. J. Seidel, 1843. Describes the building of organs and the composition of organ specifications.

3. *Anleitung zur Kenntniz, Beurtheilung und Erhaltung der Orgeln* by J. C. Wolfram, 1815. Deals with the structure and repair of organs.

LITTON RETURNS AFTER STUDY LEAVE IN ENGLAND

James Litton, organist-choirmaster of Trinity Church, Southport, Conn., and his wife and son returned at the end of August from a leave of absence of several months. The church granted him the leave for study of the choir foundation of Canterbury Cathedral under the direction of Allan Wicks.

Mr. Litton began a research project on English cathedral music, using the library of St. Augustine's College, Canterbury. His trip included visiting most of the English cathedrals and playing and hearing many organs on the continent.

HODGINS TO ENGLAND — CHOIR IN CONCERTS IN WEST

The chapel choir of the Bishop Strachan School, Toronto, made a successful tour of the West in the summer, giving concerts in several cities, including one at the Seattle World's Fair. It also sang evensong in Christ Church Cathedral, Victoria, B. C., and in the Cathedral Church of the Redeemer, Calgary. John M. Hodgins, the choir's conductor, left Sept. 14 for England on a Canada Council grant to study English choir schools.

**TWO AUSTINS TO GO
INTO FLORIDA CAPITAL
TRINITY METHODIST CHURCH**
New Colonial Edifice in Tallahassee
to Have 3-Manual Plus a 2-
Manual in Chapel

The Trinity Methodist Church, Tallahassee, Fla., has ordered a three-manual organ for its new colonial style edifice and a small two-manual for the new chapel. The new church will replace the existing building which was built in 1893, on the foundation of the original church, dated approximately 1846.

The three-manual instrument will be placed in two chambers at the front of the church on either side of the chancel. Both specifications were drawn up by Richard J. Piper, tonal director for Austin, and Mr. and Mrs. Walter James, musical directors for the church. Negotiations for Austin were handled by A. Dwight Peck, Decatur, Ga.

- GREAT**
Quintaten, 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
- SWELL**
Lieblich Gedeckt 16 ft. 68 pipes
Hollflöte 8 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Voix Celeste 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 12 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Tremulant
- CHOIR-POSITIV**
Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Bombarde 8 ft. 26 pipes
Tremulant



Walter D. Ross assumed the post of minister of music of the First Baptist Church, Wilmington, N.C. Sept. 1. For six years he has served the First Presbyterian Church, Vineland, N.J., directing an extensive choral program of six choirs. He had a full oratorio schedule and a recital series of nationally known and area organists.

Mr. Ross has served for three years as dean of the Southern New Jersey AGO Chapter and as president of the Vineland community concerts association. He is a graduate of the Westminster Choir College where he studied with Alexander McCurdy.

In Wilmington, Mr. Ross will have charge of a full music program; the church plans purchase of a new organ within the year.

- PEDAL**
Resultant 32 ft.
Contra Bass 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Quintaten 16 ft.
Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft. 12 pipes
Koppelflöte 4 ft.
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.

The two-manual instrument was included in Mr. Piper's article in the September issue.



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EASTER HYMN-ANTHEM (I know that my Redeemer liveth):		
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Unison Chorus ad lib) (Extra Choral Scores, each \$1.5)		
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Marchal, Susan Landale & Elaine Brown Star at Syracuse Festival

Syracuse University was again host to André Marchal for the third summer organ festival. M. Marchal long ago captured the affections of the Syracuse audience, which swelled out this occasion with people from as far away as California. M. Marchal played three recitals in Crouse auditorium; the programs are listed in the recital pages. Themes for improvisation July 19 were submitted by Joseph J. McGrath, one plainsong, the other original.

With M. Marchal as assistant and interpreter was a pupil, Susan Landale who played a recital of her own July 20 to be found in the recital pages.

M. Marchal conducted a master class July 20 on the music of Franck. After a short lecture about the organ of St. Clothilde, he heard three graduate students at Syracuse play works for public criticism. Sharon Ham played the Chorale in B minor, Paul McNamara the Chorale in E and Norman Meserve the Prière.

In the festival week Elaine Brown, Singing City in Philadelphia, conducted daily two-hour sessions on choral techniques, with a carefully selected chorus of 40 who sang the closing event of the festival July 23.

Recording engineers were present the weekend following the recitals and taped material to be released on two discs. The first record will be an all-Bach program by Arthur Poister on the Crouse auditorium organ. The second will include selections from the choral concert under Dr. Brown.

RONALD DUNCAN APPOINTED TO CHURCH IN KATONAH, N.Y.

Ronald Duncan has become organist and choirmaster of St. Luke's Episcopal Church, Katonah, N.Y., succeeding Richard S. Miller who has gone to St. Paul's Church, Rayway, N.J. He will continue advanced organ study with Claude Means, Greenwich, Conn.



Dr. Elaine Brown, founder and musical director of Philadelphia's Singing City, has been appointed director of choral activities and head of the conducting department at the Westminster Choir College. She will continue as musical director of Singing City, which brings together, through music, people of many racial, religious and nationality backgrounds.

In collaboration with other members of the staff, Dr. Brown will prepare the Westminster symphony choir for performances and a recording in January of the Janacek Slavonic Mass with the New York Philharmonic Orchestra under the direction of Leonard Bernstein.

PHILIP GEHRING is on extended leave from the faculty of Valparaiso, Ind. University to complete work on his PhD at Syracuse University.

THE ORGAN Literature Foundation, Nashua, N.H. has just issued a new listing of organ books.

THE DIAPASON

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OCTOBER 1962

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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

- 10 Flor Peeters, Brown University, Providence, R.I.
Paul Bender, The Creation, Asbury Methodist, Scranton, Pa.
- 12 Anton Heiller, Bruton Parish, Williamsburg, Va.
Clarence Mader, First Methodist Church, Glendale, Cal.
- 14 Robert Baker, First Presbyterian Church, Ridgewood, N.J.
Lester Berenbroick, Presbyterian Church, Madison, N.J.
Anton Heiller, Duke University, Durham, N.C.
Flor Peeters, Trinity Methodist Church, Newport News, Va.
Paul Bender, Asbury Methodist, Scranton, Pa.
- 15 Richard Ellsasser, Ogden, Utah
Flor Peeters, St. Matthew's Cathedral, Washington, D.C.
E. Power Biggs, Philadelphia Orchestra, Academy of Music
- 16 Flor Peeters, Cathedral of Mary Our Queen, Baltimore, Md.
E. Power Biggs, Philadelphia Orchestra, Lincoln Center, N.Y.
- 17 Catharine Crozier, Church of the Holy Trinity, Philadelphia, Pa.
Flor Peeters, Montclair, N.J. State College
E. Power Biggs, Philadelphia Orchestra, Lyric Theater, Baltimore
- 19 Wilma Jensen, First Presbyterian Church, Youngstown, Ohio
Flor Peeters, Sequoyah Hills Presbyterian, Knoxville, Tenn.
- 20 Richard Ellsasser, Pasadena, Tex.
Flor Peeters, master class, Knoxville, Tenn.
- 21 Charles Richard, St. Peter's Lutheran, Miami, Fla. Solo cantatas
Flor Peeters, Fisk University, Nashville, Tenn.
Wilma Jensen, Sauganash Community Church, Chicago
E. Power Biggs, Wesleyan University, Middletown, Conn.
- 22 Donald McDonald, St. Stephen's Episcopal Church, Wilkes-Barre, Pa.
Flor Peeters, St. James Church, Pittsburgh, Pa.
Richard Ellsasser, Enid, Okla.
- 23 Catharine Crozier, Kent, Ohio State University
- 24 Catharine Crozier and Harold Gleason workshop, Kent State U
Flor Peeters, Central Methodist Church, Detroit, Mich.
- 26 Flor Peeters, Concordia Seminary, St. Louis, Mo.
- 27 Richard Ellsasser, Medina, Ohio
- 28 E. Power Biggs, Yale University, Middletown, Conn.
C. Harold Einecke, Cathedral of St. John the Evangelist, Spokane, Wash.
Catharine Crozier, plus master class, Champaign, Ill.
- Marilyn Mason, Kirk in the Hills, Bloomfield Hills, Mich.
Flor Peeters, St. Mark's Episcopal Church, Shreveport, La.
*Donald Johnson, First Baptist Church, Geneva, N.Y.
Frederick Swann, Court Street Methodist Church, Flint, Mich.
- 29 Wilma Jensen, Juanita College, Huntington, Pa.
Flor Peeters, Calvary Baptist, Jackson, Miss.
John Erickson, First Presbyterian, Evanston, Ill., for North Shore AGO
- 30 Robert Baker, St. James Episcopal Church, Birmingham, Mich.
Jack Ruhl, First Presbyterian Church, Fort Wayne, Ind.
Catharine Crozier, Wayzata Community Church, Wayzata, Minn.
Wilma Jensen, First Methodist Church, Red Bank, N.J.
Frederick Swann, Zion Lutheran Church, Niagara Falls, N.Y.
- 31 Flor Peeters, plus master class, St. Patrick's Church, New Orleans, La.
- November 1
David Craighead, Winthrop College, Rock Hill, S.C.
- 2 Catharine Crozier, Brighton Presbyterian Church, Rochester, N.Y.
Wilma Jensen, Memorial Methodist Church, White Plains, N.Y.
Donald McDonald, University of Texas, Austin
Robert Baker, First Presbyterian church, Decatur, Ill.
- 3 Flor Peeters, master class, Concordia Teachers College, Seward, Neb.
- 4 Flor Peeters, Concordia Teachers College, Seward, Neb.
Charles Richard, St. Peter's Lutheran, Miami, Fla.
Robert Baker, Clinton, Iowa.
David Craighead, Elon, N.C. College.
Alexander McCurdy, Holy Trinity Lutheran, Lancaster, Pa.
Wilma Jensen, Buffalo, N.Y.
Donald McDonald, Akron, Ohio
Robert Elmore, choral festival, Central Moravian Church, Bethlehem, Pa.
- 5 E. Power Biggs, Brott Chamber Orchestra, Montreal
- 6 Catharine Crozier, Hartford, Conn.
Donald McDonald, Chicago
Flor Peeters, Memorial Church, Stanford, Cal.
- 7 Carl Weinrich, Polytechnic Preparatory School, Brooklyn, N.Y. 2 recitals
Flor Peeters, First Congregational Church, Long Beach, Cal.
- 8 Robert Baker, Jamestown, N.Y. College
- 9 Flor Peeters, First Methodist Church, Glendale, Cal.
William Teague, First Presbyterian Church, Nashville, Tenn.
E. Power Biggs with orchestra, Toledo, Ohio Museum of Art.
- *program on recital page

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The 98 rank 5,498 pipe Aeolian-Skinner organ for the new Philharmonic Hall will have its dedicatory recital Saturday afternoon, December 15, 1962 at 2:30 P.M. Catharine Crozier, Virgil Fox and E. Power Biggs will be the recitalists in a program to be announced. There will be an inter-faith audience, by invitation only. The event will be sponsored by the Lincoln Center Fund.

The instrument is the result of four and one-half years' joint planning by the architects, Lincoln Center for the Performing Arts and the Aeolian-Skinner Organ Company.

The final drawings and specifications were completed May, 1961 and the instrument was constructed, set up and in operation in Boston last year. It was delivered to the Philharmonic Hall as scheduled in June, 1962, where it was installed by the General contractors.

Upon the advice of the organ designer, the final cleaning, tonal regulation and tuning of the instrument has been deferred until after the opening of the Hall, September 23, when the necessary conditions of quiet and freedom from dirt and dust will allow completion of the tonal work in the Hall.

We will be proud to present this organ in the dedicatory recital, and hope particularly that many professional organists will hear and play this great instrument.

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A Suite of Carols for Soprano and Tenor (or Soprano Solos, Chorus and Organ. Time of performance: 16 minutes.		
"This Child Behold"	Donald Cashmore	1.75
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For Tenor Solo, mixed chorus and organ. Arranged with an English text by HORACE FISHBACK, III. Original accompaniment for Strings, two Horns and continuo available on rental. Time of performance: 20 minutes.		

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The organ and choir workshop at St. Olaf College, Northfield, Minn. July 8-13 attracted 208 from 25 states. Each day began with a chapel service and included lectures, rehearsals, master classes, demonstration and discussions. A 35-member junior choir was available for illustrations. There was time for relaxation, swimming, coffee breaks etc.

Evenings included concerts, lectures, a banquet and movies. The faculty: Dr. Olaf C. Christiansen; Carl Weinrich; Dr. David N. Johnson; Dr. Paul Ensrud; Adolph White; David E. Harper, and the Rev. Clifford Swanson.

HAMMOND, IND. CHURCH ORDERS NEW MÖLLER

FIRST UNITED PRESBYTERIAN

Larger Tone Openings for Present Chamber Are Part of Extensive Remodeling Project

A new three-manual pipe organ by M. P. Möller, Inc. has been ordered by the First United Presbyterian Church, Hammond, Ind.

Except for alterations to enlarge the tone openings, the new instrument will utilize the present organ chamber. Remodeling of the edifice will take place in conjunction with the organ project.

Specifications and negotiations were executed by Möller's representative, Henry Beard. Robert Todd is music committee chairman.

GREAT

Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Fagot 16 ft. 61 pipes
Chimes (prepared)
Tremolo

SWELL

Rohrbourdon 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes

Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Spitzprinzipal 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes

CHOIR

Cor de Nuit 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 54 pipes
Koppelflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes

PEDAL

Sub Bass 16 ft. 32 pipes
Rohrbourdon 16 ft.
Geigen Prinzipal 8 ft. 32 pipes
Rohrflöte 8 ft.
Montre 4 ft. 32 pipes
Mixture 2 ranks 64 pipes
Fagot 16 ft.
Fagot 8 ft.
Fagot 4 ft.

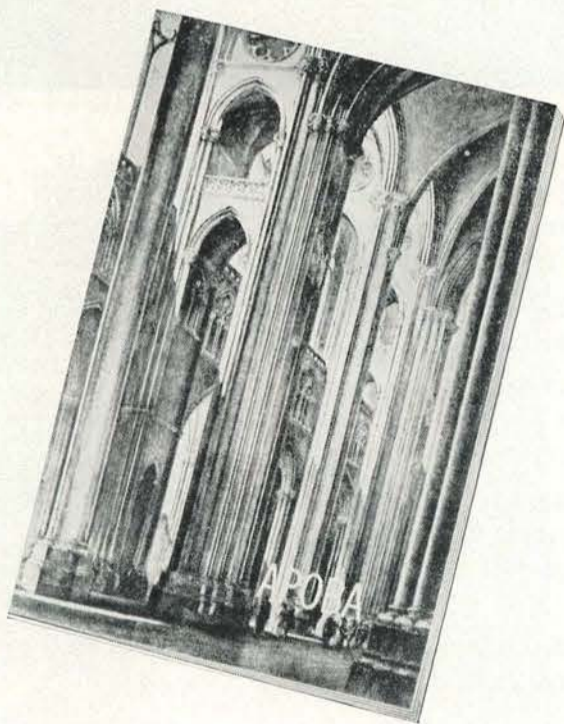
FOSTER ADDED TO FACULTY OF COLLEGE IN LOS ANGELES

Dudley Foster, organist, joins the artist faculty of Immaculate Heart College School of Music, Los Angeles, this fall.

Mr. Foster holds a master's degree from the University of California at Los Angeles, and is currently studying toward a PhD in musicology at the University of Southern California. He is an FTCL in organ and has given numerous recitals.

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Gale Enger has been appointed to the organ faculty of the Westminster Choir College, Princeton, N. J. and to the position of organist-choirmaster at the Messiah Lutheran Church, Philadelphia, Pa. For four years he has served the First Presbyterian Church, Oklahoma City, Okla. Previous positions have included St. Paul Presbyterian Church, Philadelphia, Pa. and First Presbyterian Church, Portland, Ore.

Mr. Enger holds a bachelor of music degree from Lewis and Clark College, Portland, Ore. and a master of music degree from Westminster Choir College. He has served as dean of the Oklahoma City AGO Chapter. Mr. Enger will play a closing recital in Oklahoma City on Sept. 9.

**GEORGE GANSZ WILL DIRECT
U OF PENNSYLVANIA GROUPS**

George Gansz has become conductor of the University of Pennsylvania symphony orchestra and choral society which have distinguished histories of performance. He succeeds William Smith, assistant conductor of the Philadelphia Orchestra.

Mr. Gansz will continue as conductor of the Pennsingers woman's chorus, the Rutgers University Chorale and as lecturer in music at Rutgers.

**REUTER BUILDS ORGAN
FOR COLORADO CHAPEL**

WOMAN'S COLLEGE IN DENVER

Whatley Chapel Instrument Will Be 48 ranks, Free-Standing Exposed Great & Positive

The Reuter Organ Company has recently completed the installation and tonal finishing of a new three-manual, 48-rank organ in the new Whatley Chapel of the Colorado Woman's College, in Denver.

The instrument is installed in a free standing manner across the gallery and is designed so that the layout of the exposed pipework and the design of the console complement the contemporary lines of the imposing new edifice. The pipework of the great, positiv, and a large portion of the pedal is free-standing and exposed to view while a swell box which houses the pipework of the enclosed swell division is situated behind the front facade of 16 ft. pedal principal pipes.

Negotiations for the sale of the instrument were handled by Fred Meunier Associates, district representatives of the Reuter Organ Company, who also made the installation. Tonal finishing was done by Franklin Mitchell, tonal director of Reuter, who was assisted by H. Proctor Crow, Jr., technician for the firm.

GREAT

- Quintaten 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spillflöte 4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes

SWELL

- Rohrflöte 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Nasard 2 3/4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Tierce 1 3/4 ft. 61 pipes
- Sifflöte 1 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois 4 ft. 61 pipes
- Tremolo



Donald R. M. Paterson, president of the Organ Historical Society, has joined the staff of Culver, Ind., Military Academy after three years on the faculty of Stephens College, Columbia, Mo. He was an organ soloist at the OHS convention in July.

POSITIV

- Gedeckt 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn Celeste 8 ft. 52 pipes
- Principal 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Quint 1 1/2 ft. 61 pipes
- Cymbal 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

PEDAL

- Principal 16 ft. 32 pipes
- Lieblighgedeckt 16 ft. 32 pipes
- Quintaten 16 ft. 32 notes
- Octave 8 ft. 32 pipes
- Lieblighgedeckt 8 ft. 12 pipes
- Choral Bass 4 ft. 32 pipes
- Lieblighgedeckt 4 ft. 12 pipes
- Koppelflöte 2 ft. 32 pipes
- Mixture 3 ranks 96 pipes
- Fagotto 16 ft. 32 pipes
- Fagotto 8 ft. 12 pipes
- Schalmei 4 ft. 32 pipes

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SSAA Unaccompanied

- Russell: Let Joy Your Carols (Dutch) .20
- Sargent: Two Folk Carols (Polish and Czech) .25

SATB Unaccompanied

- Jacques: When Christ Was Born (English) .20
- Kodaly: A Christmas Carol (Hungarian) .30
- Walton: What Cheer (English) .25

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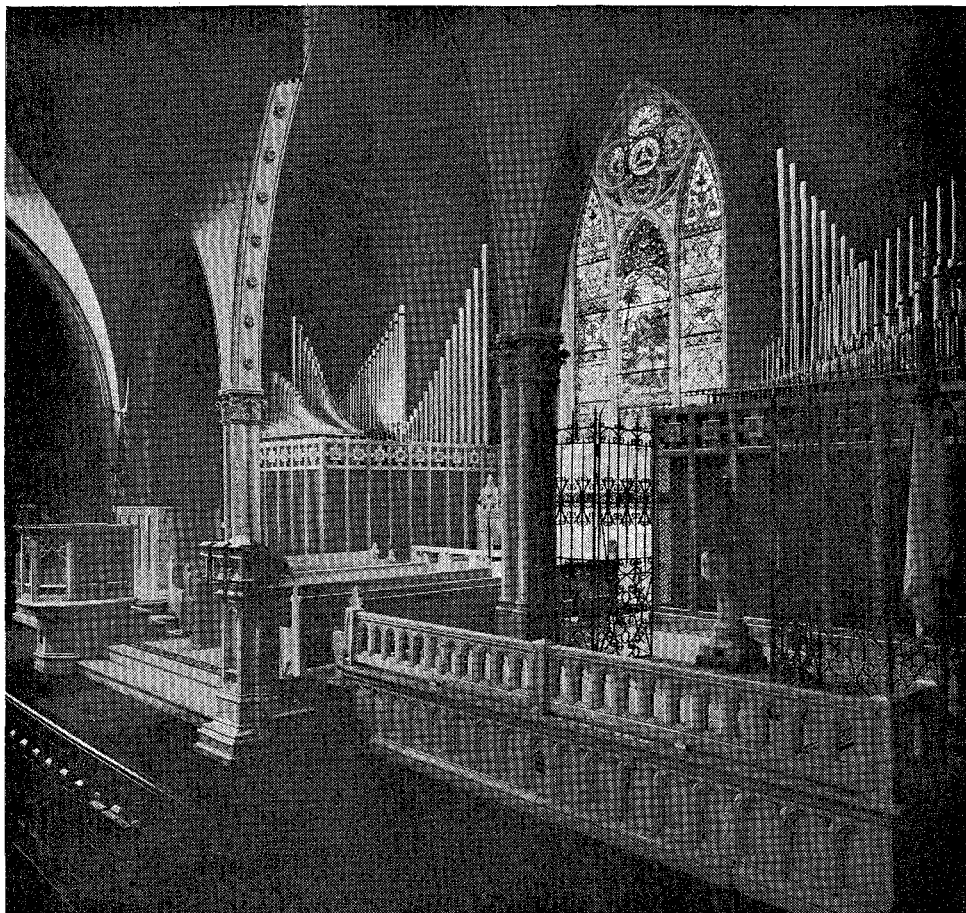
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Chorales of the Clavierübung, Part 3

by Anton Heiller

It is a great pleasure for me to speak to you about a very magnificent subject, the chorale-pretudes of the Clavierübung part 3 by Bach. Unfortunately, it is impossible to give a somewhat sufficient survey of such a big work in an hour's time, playing and talking, so I can only try to give you a very short characteristic of each piece and to play a selection of it.

Bach calls his work "Clavierübung Part 3, consisting of various pretudes on the Catechism and other hymns for the organ: composed for the enjoyment of amateur and especially professionals in that type of work by Johann Sebastian Bach, Court Composer of the King of Poland and Elector of Saxony, Director of Music and Choir Director in Leipzig. Published by the author, 1739." In my opinion, the Clavierübung part 3 is not written as a Sunday ordinary for the Lutheran service, but as a musical interpretation of the dogmatical truths. Apart from the entrance-pretude and the final fugue in E-flat major and the four duets, it contains 21 chorale-pretudes according to the chief part of the Lutheran Catechism, with the triple Kyrie and the Gloria of the Lutheran Sunday ordinary in the beginning. It is continued by the Ten Commandments, the Creed, the Lord's Prayer, Baptism, Confession and the Lord's Supper. The Gloria (Glory shall be to God on high) exists in three versions as in the 18 Great Chorales too, symbolizing the Holy Trinity; every other chorale has one large and one small version, probably in connection with the Large and Small Lutheran Catechism. The ten small-version pretudes can also be performed on a one-manual positif.

Among the various forms you find the organ chorale-motet (like the three great Kyries and the great Out of the depths of woe I cry to Thee), and the fugue and fughetta (for instance, the small version of Jesus Christ, our blessed Saviour) and the solo concerto form of the trio sonata (the second Glory shall be to God on high) and different canonic forms (like the chorale pretude on the Ten Commandments, That man a godly life might live). It is perhaps the most remarkable thing, as in nearly all the chorale works of Bach, but especially in the Clavierübung part 3, that many forms of counterpoint (stretto, inversion, augmentation, diminution) as well as all signs of figurative symbolism (signs of the Cross, fine phrases of sighs and many others) are employed to interpret musically the dogmatical meaning.

The first three large Kyrie chorales have many strettos, which give an impression of the calmness of God resting in Himself. The first one has strettos of the normal position of the theme, strettos of inversions, and strettos of normal position and inversion. The second one has only strettos of normal position; there is only one inversion without stretto in this piece: maybe symbolizing the cry of Jesus Christ on the Cross: "My God, why have you forsaken me?" The third has a special form of strettos. It is also not accidental that the cantus firmus is in the soprano in the first one (Kyrie God the Father), in the tenor in the second one (symbolizing Christ in the center) and in the bass in the third one (Kyrie God the Holy Ghost) showing that the Holy Ghost is the base from which everything spiritually grows. But according to the Creed he is also the love of the Father for the Son and of the Son for

the Father, and that is why you find throughout the whole piece the special form of normal position and inversion symbolizing this fact. The tempo would be about the same for each piece. Regarding the end of each Kyrie, the music phrase for the "Lord have mercy upon us" adds a growing intensity of expression, especially in the last one which has an enormous tension and concentration of chromatics.

SUGGESTED REGISTRATION

Kyrie 1: Principal 8, 4 and 2 ft. in the left hand, trumpet 8, perhaps with a mixture in the right hand, 16, 8, 4 ft. in the pedal.
Kyrie 2: Trumpet 8 ft. (probably without mixture) in the left hand, 8, 4, 2 ft. in the right hand, 16, 8, 4 ft. in the pedal.

Kyrie 3: A big pleno sound with reeds, if possible with 16 ft. in the manual and 32 ft. in the pedal.

The three little Kyries give the secret of the Holy Trinity in a nutshell, for instance: the third in 9/8 by rendering the theme in three times three eighth notes. It is important to play these three little pieces in a certain relationship of tempo: the eighth notes of the first must be the same as in the second and the dotted quarter notes of the third must be in the same beat as the quarter notes of the first. This gives the unity the three pieces require.

SUGGESTED REGISTRATION

Kyrie 1: Stopped 8 ft.
Kyrie 2: Flutes 8 and 4 ft.
Kyrie 3: 8, 4, 2 ft. stops

Now something about the three Glorias: the first has its cantus firmus in the alto which may be played with a 4 ft. in the pedal, the second is written like a first or third movement of a trio sonata combined with some canonic episodes, the third is a little fughetta. It is interesting that the theme of this fughetta is almost the same as the theme of one of the last great fugues of Bach, the Fugue in C major which follows the 9/8 Prelude, meaning that this great fugue is composed on the theme "Glory Shall Be to God on High."

SUGGESTED REGISTRATION

Gloria 1: 8, 2 ft. stops, reed 4 ft. in the pedal an octave lower.
Gloria 2: Some trio registration as: Right hand: 8, 4, 1-1/3 ft. Left hand: 8, 2 ft. Pedal: 8 ft. (perhaps also 4 ft.)
Gloria 3: Flutes 8, 2 ft.

The hymn of the Ten Commandments "That man a godly life might live" is in my opinion a synthesis of two components: the direct joyful way to God by observing the commandments, symbolized in the beginning of the piece, especially by the broken triads, and the fine phrases of sighs that are pairs of eighth notes sliding down with a little accent on the first one. These fine phrases symbolize how hard it is for man to observe the commandments and how he suffers from this duty. But there are also inversions of these phrases of sighs beginning in the second verse of the chorale symbolizing that all hardness and misery can be invested into the opposite going up more and more at the end of the piece. This synthesis is also stressed by the canonic progress of the theme.

SUGGESTED REGISTRATION

Right hand: 8, 4, 2 ft. principals. Left hand: 8 ft. reed. Pedal: 16, 8, 4 ft.

The little version is a fughetta with remarkable inversions in the middle of

the piece coming from the upper voice and going down. In that way it resembles the technique of the great C major Fugue. These inversions mean, in my opinion, the reaction of God to man's actions toward Him, reactions coming from Heaven to Earth. The development of the piece could mean a union of both. It is also interesting that the theme, including the inversions, appears exactly 10 times in this piece.

SUGGESTED REGISTRATION

Small pleno sound, perhaps with soft 8 ft. reed.

The prelude on We all Believe in One True God is the only one of the great versions which employs only the first verse of the chorale and that only at the end of the piece. It is like a fugue on a characteristic theme taken from the top of the chorale in connection with an ostinato in the bass meaning the true confirmed belief in God.

SUGGESTED REGISTRATION

Rather big pleno sound, reeds in pedal.

The little one, a fughetta, has some characteristics of the French Overture; that is why the dotted eighth notes, in my opinion, may be played as double dotted eighth notes and the following sixteenth notes as thirty-seconds.

SUGGESTED REGISTRATION

Small but sharp pleno sound, perhaps with soft 16 ft. reed.

The Lord's Prayer, Our Father Thou in Heaven above, is one of the most remarkable pieces which Bach ever wrote, especially remarkable for the type of polyrhythm with eighth notes, sixteenth notes, sixteenth triplets with staccato indications and the characteristic Lombardic rhythm (also a type of "sigh" phrase) with dotted sixteenths after a thirty-second. This polyrhythm symbolizes the many different ways of praying which contain this special prayer, but also the many forms of distress and misery in this world. The piece is also remarkable for the combination of the solo concerto type and the canonic type of chorale-pretude. Canonic forms often symbolize a certain dependence of one thing upon another. So it may be that this piece expresses how much man depends upon the Grace of God. It is also significant that only in bar 41 does the Lombardic rhythm appear in the pedal. The number 41 is the sum of the number positions of the letters of the name J. S. Bach in the German alphabet. It seems to be Bach's own prayer in this bar.

SUGGESTED REGISTRATION

Right hand: 8, 4, 2 2/3 ft. Left hand: 8, 4, 2 ft. Pedal: 16, 8, 4 ft. The manuals ought properly to be a principal solo in good balance, preferably with a little "chiff" to differentiate the calmness of the chorale line from the moving line on each manual.

The little version resembles the chorale type of the Orgelbüchlein, very simple and concentrated.

SUGGESTED REGISTRATION

8, 2 ft.

To Jordan Came Our Lord, the Christ stands for Baptism. The soprano and alto voices may mean the meeting of St. John the Baptist and Jesus, the left hand phrases symbolizing the running water of the River Jordan. The cantus firmus is in the middle as in all chorales concerning Christ; so it must be played in the pedal with a 4 ft. when the left hand is playing on an 8 ft. If the left hand is played on a 16 ft., the chorale



Anton Heiller illustrated this AGO convention lecture July 6 at the First Methodist Church, Glendale, Cal. by playing the following, inserting each chorale after remarks about it: Large Kyrie 3; Three Small Kyries; Gloria 3; Ten Commandments (both versions); Small Credo; Baptism Chorale (both versions); Small Out of the Depths.

in the pedal can be played on an 8 ft. reed. I prefer the first registration because it is clearer.

SUGGESTED REGISTRATION

Right hand: 8, 4, 2 ft. Left hand: 8, 4 ft. (at least the 4 should be a principal).

The little version shows the technique of symbolism concentrated. The ceremony of Baptism — being dipped into the river three times — is musically expressed in three periods in connection with a steady counterpoint built of the theme both in normal position and inversion.

SUGGESTED REGISTRATION

Stopped 8 ft., principal 4.

Out of the depths of woe I cry to Thee is a magnificent organ motet in six voices with double pedal which needs a clean but majestic pleno sound and especially well-tuned reeds in the pedal. It is like a big cry of the whole world.

The little version is written in the same manner as the last of the 18 chorales, Before Thy Throne I Come. Each line of the chorale is treated separately before the cantus firmus in the soprano brings the melody of the whole verse but always in the order that the normal position is answered by the inversion. To me it seems to mean that each cry from man to God is certain to be answered by God, again a development of actions and reactions.

SUGGESTED REGISTRATION

It is necessary to choose flutes 8 and 4 with a very singing diskant quality. I don't like the cantus firmus in the pedal.

Very difficult to explain is Jesus Christ, Our Blessed Saviour, Turned away God's Wrath Forever. It is a magnificent piece with plenty of virtuosity in the two manual voices which seem to fight one against the other, while the cantus firmus voice in the tenor (again a middle voice!) rests quietly like a confirmed security. The tied syncopations may symbolize that man who is bound to God's wrath is absolvable by Christ.

SUGGESTED REGISTRATION

In the two manuals a characteristic brilliant sound, as: Right hand: 8, 4, 1 1/3 and 1 ft. Left Hand: 8, (4), 2 ft. Pedal: reed 8 ft.

The last chorale pretude is a manual fugue in four voices. This is the largest chorale of the small versions. It is remarkable that the entrance of the theme is not only on the first beat but also on the third and second beats, connected with simple but very expressive counterpoints; in the end there appears in the tenor (a middle voice again!) an augmentation of the theme. This augmentation probably means a signature closing this section of chorale pretudes and symbolizes that all this is written for the greater glory of God.

SUGGESTED REGISTRATION

Principals 8, 4, 2 ft.

This is but a little glimpse of an enormous subject. I hope that I have given you a little survey of a part of some interesting facts about the Clavierübung part 3 by Bach.

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4' Nachthorn	61 "
2-2/3' Octave Quint	61 "
2' Super Octave	61 "
IV Fourniture	244 "
III Scharf	183 "
8' Trompete	61 "
Chimes	25 Notes

POSITIV ORGAN:

8' Nason Flute	61 Pipes
4' Koppelflöte	61 "
2' Oktav	61 "
1-1/3' Quint	61 "
1' Siffelöte	61 "
IV Scharf	244 "
III Cymbel	183 "

SWELL ORGAN:

16' Lieblich Gedeckt	12 Pipes
8' Geigen Principal	68 "
8' Rohrflöte	68 "
8' Viol de Gambe	68 "
8' Voix Celeste, GG	61 "
8' Flute Conique	68 "
8' Flute Celeste, T. C.	56 "
8' Viol d'Amour	68 "
8' Viol Celeste, T. C.	56 "
4' Principal	68 "
4' Waldflöte	68 "
2' Octavin	61 "
II Sesquialtera	122 "
IV Plein Jeu	244 "
16' Fagotto	68 "
8' Trompette	68 "
8' Hautbois	68 "
4' Clairon	68 "
8' Vox Humana Tremulant	(Console Prep.)

CHOIR ORGAN:

16' Quintaten	68 Pipes
8' Viola	68 "
8' Holzgedeckt	68 "
8' Erzähler	68 "
II Kleine Erzähler	124 "
4' Montre	68 "
4' Spitzflöte	68 "
2-2/3' Nasard	61 "
2' Blockflöte	61 "
1-3/5' Tierce	61 "
16' Ranket	68 "
8' Krummhorn	68 "
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4' Bombarde Clairon Tremulant	68 "

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8' Principal	61 Pipes
8' Pommer Gedeckt	61 "
4' Prestant	61 "
4' Flute Ouverte	61 "
2' Spitz Fifteenth	61 "
1-1/3' Quint	61 "
III Mixture	183 "

ANTIPHONAL SWELL:

8' Rohrflöte	68 Pipes
8' Salicional	68 "
8' Dulciana	68 "
8' Unda Maris, T. C.	56 "
4' Octave	68 "
4' Harmonic Flute	68 "
III Plein Jeu	183 "
8' Trompette Tremulant	68 "

ANTIPHONAL PEDAL

16' Salicional (Swell)	12 Pipes
16' Gedeckt (Swell)	12 "
8' Principal	12 "
8' Gedeckt (Swell)	
4' Super Octave (Prestant)	

PEDAL ORGAN:

32' Contra Bourdon (Ext. 16)	12 Pipes
16' Contra Bass	32 "
16' Bourdon	32 "
16' Gemshorn (Great)	
16' Quintaten (Choir)	
16' Lieblich Gedeckt (Swell)	
8' Principal	32 "
8' Bourdon (Ext. 16)	12 "
8' Gemshorn (Great)	
8' Rohrflöte (Swell)	
4' Choral Bass	32 "
4' Waldflöte	32 "
2' Choral Bass (Ext. 4')	12 "
IV Mixture	128 "
32' Contra Bombarde (Solo)	12 "
16' Posaune	32 "
16' Bombarde (Solo)	12 "
16' Fagotto (Swell)	
16' Ranket (Choir)	
8' Posaune (Ext. 8')	12 "
4' Rohr Schalmel (Choir) Chimes (Great)	

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THEY WILL TAKE ACTIVE PART IN CONCLAVE



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Arthur Poister



Wilma Jensen



Robert Glasgow



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John Weaver

Haley Takes Over As Conclave Chairman; Plans Continue Apace

With the appointment of Gale Enger to Westminster Choir faculty, Fred Haley has become general chairman for the AGO midwinter conclave at Oklahoma City Dec. 26, 27 and 28.

Conclave headquarters will be the newly-remodeled Sheraton Oklahoma hotel. Room reservations should be made directly and as soon as possible — single rooms \$5 to \$9.50, doubles \$9 to \$12.50.

In deference to President Heeremans' difficulties with formal clothes, the closing banquet will be informal — a real Oklahoma T-Bone steak dinner. Save your pennies: this is extra but worth it!

Plan to arrive in time to register before the first event — a complete performance of the Messiaen La Nativité. The program was summarized in the August issue, page 10. Future dispatches will tend to illuminate special features of various events. Registration fees, by the way, are \$15 — \$10 for full-time students with ID cards. Send your registration to A. H. Amelung, treasurer, 1515 Northwest 28th, Oklahoma City.

There will be surprises to list as the autumn season progresses. Watch for them here.

Louisville

The Louisville, Ky., Chapter met Sept. 7 at St. John's Evangelical Church. An analysis of the music to be played by Anton Heiller Oct. 5 was the subject of a panel discussion. Panel members were Melvin Dickinson, Willa Fae Williams and Bennett Penn. Philip Malpas was moderator.

MRS. WALTER KENNEDY

St. Joseph

The St. Joseph Chapter met June 7 at the Westminster Presbyterian Church, St. Joseph, Mo. for the election of the following officers: Mrs. Nate Block, dean; Colin Campbell, sub-dean; Dorothy Powell, secretary; Mrs. Wayne Nicholas, treasurer; Mrs. J. M. Vanderpool and Mrs. A. I. McClard, board members. Violette Hembling Williams, Missouri state chairman, was the evening's guest and showed slides and played tape recordings of her European tour of last summer. Included in the program was a complete review of the history of church music leading up to the time of Bach. Delegates to the national convention were Mrs. Block and Mrs. John Lefler.

COLIN A. CAMPBELL

Eastern New York

The Eastern New York Chapter sponsored Marilyn Mason in a recital and workshop Sept. 29 at St. Peter's Episcopal Church, Albany. Dave Partington was chairman for the event.

MARILYN M. MERRICK

Rockland County

The Rockland County Chapter opened its season with a pot-luck supper Sept. 10 at the Trinity Episcopal Church, Garnerville, N.Y. Following supper Dean Inez Roberts announced the prospectus for the year and introduced the following newly-elected officers: Harlow Hawthorne, sub-dean; Euclid Marier, treasurer; Patricia Oleson, corresponding secretary; Estelle Smith, registrar. After a short business meeting Mr. Marier entertained the group with several baritone solos, accompanied by Gunnar Jaerne. The evening ended with a hymn sing.

MARILYN W. SNEDEN

Roanoke

The Roanoke, Va. Chapter met Sept. 17 at the Raleigh Court Methodist Church for a covered dish supper with pastors, wives, music committee representatives and prospective members as guests. Jack Hoyt directed a hymn sing accompanied by Norman Allen.

Upsurge in FAGOs Features This Year's Certificate List

Continuing last year's upsurge, the successful candidates for AGO certificates this year totalled 39, one more than 1961. The most significant feature is the rise in FAGOs, this year's seven being the largest number since 1957. There were 23 AAGOs, 8 ChMs in the A category and one in the B. The list of those so honored, who also bring honor to the Guild, is as follows:

FELLOWSHIP

Richard Noel Amend, Brooklyn, N. Y.
Mary Ellison, Miami, Fla.
Page C. Long, Tucson, Ariz.
William Hofmann Murray, Chicago
George Edward Nugent, Baltimore, Md.
Elizabeth Thames Pierce, Baton Rouge, La.
Roger Porter Turney, Princeton, N. J.

ASSOCIATESHIP

Josephine K. Bennington, Oakland, Cal.
Fred B. Binckes, Gary, Ind.
Ann Minnette Brandon, Knoxville, Tenn.
David Thompson Childs, Nashville, Tenn.
J. William Clarke, Seattle, Wash.
Dwight Jonathon Davis, Gary, Ind.
Lee de Mets, Flourtown, Pa.
Yvaine Duisit, Berkeley, Cal.
Madelyne B. Ewer, Oakland, Cal.
Maria Galati, Allentown, Pa.
Miles B. Gottshall, Delaware, Ohio
Dona E. Harris, Northfield, Minn.
Judith Ellen Holliday, Northfield, Minn.
Robert Elliott Hopkins, Mars Hill, N. C.
Winifred Ann Isaac, Syracuse, N. Y.
Ellen Kurtz Jacobson, Lodi, Cal.
Jesse P. Miller, New York City
Edith C. Roberts, New York City
Donna N. Robertson, Mars Hill, N. C.
Philip John Saunders, Prospect Park, Pa.
Ronald R. Sider, Grantham, Pa.
Eugenia Napier Toole, New York City
William B. Weeks, New York City
Joan Marie Wilkinson, Bronx, N. Y.

CHOIR MASTER A

Charles R. Anders, Bloomington, Ind.
Daniel Hathaway, Topeka, Kans.
James Douglas Ingerson, Meriden, N. H.
Robert Lee Mahaffey, Hartsdale, N. Y.
George Daniel Marshall, III, Fort Hauchuca, Ariz.

Horace E. McFarland, Orlando, Fla.
Carlton Thrasher Russell, Princeton, N. J.
Eugenia Napier Toole, New York City

CHOIR MASTER B

Steve Empson, Chicago



Past Dean Ethel Kennedy (right) was presented a gift from the San Diego Chapter by her first student Mrs. Edgar Hargrave (left) at a recent installation meeting. Mrs. Kennedy is the only surviving member of the chapter who was a member when it was a branch of the Southern California Chapter. Other past deans were honored at the dinner.

Mrs. B. Kenneth Goodman

Hawaii

The Hawaii Chapter sponsored Hugh Giles in recital Sept. 17 at the Central Union Church, Honolulu. His program appears in the recital section.

JEANETTE J. TILLMAN



Both George E. and Barbara Buhrnsen Klump have been awarded Fulbright grants for study at Vienna Academy of Music with Anton Heiller.

Mrs. Klump attended Cornell College where her organ teachers were Wilbur Sheridan, Eugene Devereaux and V. Earle Copes. As a student of Arthur Poister she received her master's degree from Syracuse University. For three years she has been on the staff of the Sibley music library, Eastman School of Music and has served as organist for the Lutheran Church of the Incarnate Word. She has been an organ student with Dr. Eugene Selhorst.

Mr. Klump began his organ lessons with Dr. Robert L. Tusler of UCLA and continued at Occidental College with Clarence Mader. He received his master degree at Syracuse University as a student of Arthur Poister serving at Hendricks chapel during Mr. Poister's leave of absence. He recently finished his AMD in organ under David Craighead at Eastman School. He has been director of music at the church where his wife has been organist.

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Presbyterian of Chestnut Hill Will
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Albert Conkey Minister of Music

The Presbyterian Church, Chestnut Hill, Philadelphia, Pennsylvania, has recently awarded contracts to M. P. Möller, Inc., to build two instruments for the church. The three-manual sanctuary organ will be installed in the present chamber with the positiv, great and pedal divisions exposed. The great and pedal divisions will be exposed in the tone opening and the positiv cantilevered. A present seven-rank Aeolian-Skinner will be incorporated into the sanctuary organ specification.

Barney, Banwell, Armentrout and Divvens, architects for the new chapel, have provided space for a completely exposed two-manual instrument above the entrance doors to the chapel.

Specifications were designed by John Buterbaugh and Ernest White of M. P. Möller, Inc., in consultation with Mr. Conkey and the music committee.

Stoplists for the new instruments are as follows:

**SANCTUARY ORGAN
GREAT ORGAN**

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Prinzipalflöte 2 ft. 61 pipes
Mixture 2 - 4 ranks 208 pipes
Tremulant

SWELL — 1

Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Geigen 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Octave 1 ft. 61 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes

Bassoon 8 ft. 12 pipes
Bassoon 4 ft. 12 pipes
Tremulant

SWELL — 2

Rohrgedeckt 16 ft. 12 pipes
Rohrgedeckt 8 ft. 61 pipes
Gambe 8 ft. 68 pipes
Gambe Celeste 8 ft. 61 pipes
Flute Harmonic 4 ft. 68 pipes
Plein Jeu 3 ranks 183 pipes
Tremulant

POSITIV

Gedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Cornet 2 ranks 122 pipes
Zimbel 2 ranks 122 pipes
Tremulant

PEDAL

Violone 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Quintaton 16 ft.
Rohrgedeckt 16 ft.
Principal 8 ft. 32 pipes
Violone 8 ft. 12 pipes
Bourdon 8 ft. 32 pipes
Quintaton 8 ft.
Rohrflöte 8 ft.
Bourdon 4 ft. 12 pipes
Rohrflöte 4 ft.
Rauschquint 2 ranks 64 pipes
Fagot 16 ft. 32 pipes
Fagot 8 ft. 12 pipes
Fagot 4 ft. 12 pipes

CHAPEL ORGAN

**CHAPEL ORGAN
GREAT**

Rohrflöte 8 ft. 73 pipes
Rohrflöte 4 ft.
Prestant 4 ft. 73 pipes
Prestant 2 ft.
Mixture 2 ranks 122 pipes

POSITIV

Dulciana 8 ft. 73 pipes
Dulciana 4 ft.
Spielpfeife 4 ft. 73 pipes
Spielpfeife 2 ft.
Oboe Schalmel 8 ft. 73 pipes
Oboe Schalmel 4 ft.

PEDAL

Bourdon 16 ft. 12 pipes
Spitzprinzipal 8 ft. 32 pipes
Spitzprinzipal 4 ft. 12 pipes
Mixture 2 ranks 24 pipes

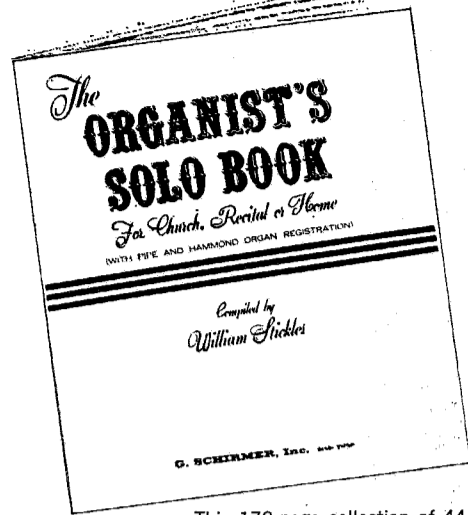
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A New Program
for
CHURCH MUSIC

by Howard Swan

Because I knew that I would be speaking in a church sanctuary and some might be present who would feel more at home with a text, here is not only one, but two. So that everything will be in order, one reading is selected from the Old Testament, the other from the New. Both are very familiar.

1) Isaiah 6:1-8

In the year that King Uzziah died I saw the Lord sitting upon a Throne, high and lifted up; and his train filled the temple. Above him stood the seraphim: each had six wings; with two he covered his face, and with two he covered his feet, and with two he flew. And one called to another and said: "Holy, holy, holy, is the Lord of hosts; the whole earth is full of his glory." And the foundations of the thresholds shook at the voice of him who called and the house was filled with smoke. And I said: "Woe is me, for I am lost; For I am a man of unclean lips, and I dwell in the midst of a people of unclean lips; for mine eyes have seen the King, the Lord of Hosts!"

Then flew one of the seraphim to me having in his hand a burning coal which he had taken with tongs from the altar. And he touched my mouth and said: "Behold this has touched your lips; your guilt is taken away and your sin forgiven. And I heard the voice of the Lord saying "Whom shall I send and who will go for us?" Then I said, "Here I am! Send me."

2) Matthew 5:13

Ye are the salt of the earth — but if the salt hath lost its savor wherewith shall it be salted? It is henceforth good for nothing but to be cast out and trodden under foot by men.

While objectivity in such matters never is fully realized, there takes place from time to time in most fields of endeavor an evaluation of progress and a restatement of goal and purpose. This kind of analysis and summation is properly applied to all areas of learning and activity: the professional, the scientific and the artistic. Interestingly enough, the first and only attempt to chart the contemporary position of church music in America began about 30 years ago with the work of Dr. Archibald Davidson and Canon Winfred Douglas and has continued down to the present in the writings and lectures of Paul Hume, Luther Reed, Joseph Clokcy, Paul Henry Lang, Charles Etherington, Erik Routley and several others. These men have concerned themselves with the music of all Christian faiths and denominations. There is a common strain of urgency and admonishment and some pessimism which runs through all of their pronouncements. Yet, and somewhat curiously, there seems to be some hesitancy to predict the future for church music, particularly if the "musical architect" is asked for a drawing with considerable detail in it.

It is the most obvious of statements that what we *are* bears a strong relationship to what we *have been*. This is the *raison d'etre* for the historian. And any historian does not stop with a casual consideration of cause and effect in making his evaluation of the present and prognosis for the future. He considers the element of *time*: What *time* has done to force a result in the past and what it may do for a development yet to come.

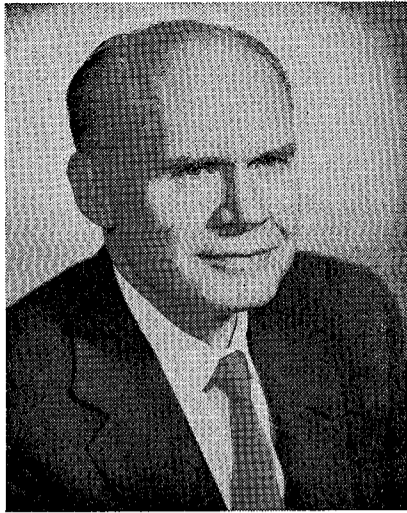
May I hasten to say that in the next few minutes I do not propose to trace the history of church music. However, I am somewhat concerned that those

who have been troubled (and properly so) with the present state of affairs in our profession too often have not considered this important factor of time and its effect for good or ill upon worship music. It took more than 600 years to bring chant to its highest point of fulfillment. Ten centuries more were required to perfect the forms of sacred polyphony. And then, I would remind you that figuratively speaking "the roof fell in" upon church music, particularly in its vocal manifestations. The influence of the operatic — the secular and the instrumental — the theological reforms from both within and without the church — the nationalistic upheavals which were political, economic, sociological — all of these forces dealt the music of the church a kind of blow from which it has never completely recovered. Sixteen hundred years and more to build; three and one-half centuries since the Renaissance. Are we expecting too much — too soon?

Whether we like it or not, church music, like the worship practices which it is supposed to assist and to dignify is going to reflect the social behavior and beliefs of the time and the place where it operates. For example, the frontier has been the basic force which has shaped America's culture over the past 100 years. Thus, as Robert Stevenson points out so clearly in his recent monograph, variety and contrast are key words in describing the church music of the century which has just been concluded. In 1860 congregations were still debating the merits of lining-out the hymns, and church clerks to whom this responsibility formerly had been given were becoming teachers of singing schools during the week and choir directors on Sunday. While one usually heard the reed organ and the melodeon in a worship service, he could find other churches where congregational singing was supported by bass viol and clarinet as it had been done for many previous decades. Lowell Mason, William Bradbury and Thomas Hastings were three composers and compilers whose hymns reached into almost every part of the country, but a large segment of the south and west worshipped comfortably and loudly with the white spiritual and the shaped-note tradition.

Whether the purpose of a hymn was to "get up the Spirit" or to bring about "a quick decision", the music was used in such a way that the singer could be directed towards any goal which the church might specify. At periodic intervals in the last century various segments of the church were interested in foreign missions, the temperance problem and in social action. At the appropriate time hymns were composed and sung which reflected these areas of concern. The most successful revivalists and their song leaders, Dwight Moody and Ira D. Sankey; Billy Sunday and Homer Rodeheaver; Billy Graham and Cliff Barrow called for decisions from the throng who listened each night; and the gospel and revival hymn, subjective, sweet, saccharine, and eventually studded with sixths, was their principal weapon in the fight against the Devil and his minions.

As rapidly as a metropolitan area could rise above the crudities of the frontier, its cultural pattern changed as business and industry became the dominating forces in the community.



Howard Swan, chairman of the department of music, Occidental College, gave this address July 4 at the First Methodist Church, Pasadena, before the AGO national convention.

Church music, together with music of all kinds possessed one basic requirement. It had to be fashionable. Since the source of musical style and fashion was to be found in Europe, church music looked to the metropolitan centers of the continent for guidance. So from 1850-1925 (a length of time almost exactly approximating the madrigal period of three hundred years before) the stylish city church employed a quartet choir of operatic soloists who sang Dudley Buck and Harry Rowe Shelley together with Rossini and Gounod, and operated from a loft located directly to the front of the expectant congregation. Conveniently curtained, the soloists might screen themselves off at will and often did during the minister's sermon.

This is the period of the Roosevelt and the Hook and Hastings organs, and perhaps the best of all in quality: those built by the Johnsons; father and son. Unfortunately, the American passion for bigness infected the organ builders and the small classic organs gradually developed into large instruments, orchestral in sound and complete with detached console if desired. Builders were influenced to some extent by the craze for theatre organs, although the barnyard and jazz stops were not incorporated into the ecclesiastical instruments.

In the 20's musical matters began to change slowly for the better. Why was this? Was it because of the enforced removal from an isolationism engendered by the first World War? Did the great *motu proprio* on church music of Pope Pius X issued in 1903 begin to have an effect in Roman circles, particularly when it was substantiated so emphatically by Pius XI in 1928? Was it because of the increased importance attached to the education of the clergy and the growth in numbers and importance of theological seminaries? One would rightly expect that the influence of the American Guild of Organists was beginning to have an effect upon the quality of church music. Why was it that liturgical practices now began to draw the interest of many who formerly had been unmoved by such forms of worship? Perhaps those who served church music began to see the work and hear the admonitions of a comparatively small number of earnest disciples who plead for a return to basic principles of worship and for a standard of good taste and beauty in the music to be selected for church usage. You know these men: Archibald Davison and Lynwood Farnam, Horatio Parker and Peter Lutkin, John B. Singenberger, Canon Winfred Douglas and Clarence Dickinson; John Finley Williamson, F. Melius Christiansen, John Smallman, Father William J. Finn and Luther D. Reed. And to these names I think that the organ world would add those of Walter Holtkamp and Ernest Skinner and G. Donald Harrison.

Rather suddenly it seemed, there became available for use an exciting and a new kind of repertoire. No longer did organists have to play Guilman and Wolstenholme on every recital program. Choirmasters found available for use new or republished editions of Bach

and Schütz, the sixteenth century masters, composers in the idiom of the Russian Church, and the great English School of Church Music — and many others. To sing this material conductors formed a cappella choirs almost before they knew how to spell the word. Universities and colleges planned curricula related to liturgics and church music; eager neophytes attended master classes which were planned to instruct in the proper technique of service playing or the specialized training of choiristers. Vested choirs became commonplace. Furthermore, many churches were not satisfied with the sponsorship of one choral unit. They expanded their choral forces until choirs of all ages took their turns in singing for the several services of worship.

The thirties witnessed a continued and expansive flurry of activity related to church music. Summer camps, institutes, additions to repertoire, new techniques and a dazzling kind of literature to explain their use poured from the presses. Organizations were formed of individuals interested in choral conducting, in hymns, in the development of childrens' choirs. Perhaps, however, the period of the 1930s was most notable for two great innovations which had a special and lasting relationship to church music. I speak of the radical changes in organ design (the beginning of the return to the classic organ) and the new editions of church hymnals which were sponsored by almost every

major denomination and edited by outstanding church musicians.

In 1933 appeared the book by Archibald T. Davison — "Protestant Church Music In America" — which startled and sometimes infuriated church musicians and caused the thinking members of the profession to look closely at their philosophy and practice implied in music and worship. Humorous and critical, earnest and thoughtful, ironical without being cynical, Dr. Davison attempted to set down in logical fashion his concept of an ideal musical practice and the materials which would be used in carrying forward such a service. You will remember that he put aside the idea that general characteristics or moods were intrinsic in any music, that there exist any ethical powers in music and that music seldom was rendered in such an ideal manner that it made its hearers properly receptive to religious teaching. Rather, said Davison, (and I fail to find any change from this viewpoint in his second volume published just ten years ago) the noblest use of church music is as a sacrifice, an oblation which we offer in the name of the Almighty. There should be nothing of the subjective, of the egocentric in its selection, its performance and its effect upon those who participate as worshippers. Because the sacrifice is to consist of that music which is in its suggestion apart from the world of every day thoughts and experiences Dr. Davison lists as materials these musical

classifications: plainsong, 16th century polyphony, the Reformation chorale, the anthems of the Reformation and 17th century Protestant composers, 17th century English composers, certain pieces of 18th century geniuses, some 19th century music, mostly Mendelssohn and occasional works of his inspired disciples, modern Russian music and a few anthems of Gustav Holst, Ralph Vaughan Williams and Healey Willan.

I think it safe to say that this, in outline form, would be a new program for church music proposed by Dr. Davison. And while I admire his scholarship, his devotion to high ideals and the tremendous performance goals which were his constant achievement, I would raise three questions concerning his proposals. First, in the midst of his righteous indignation, did Dr. Davison consider how far American church music had moved in philosophy and practice in less than a century's time? Second, does the worshipper make use of that which he cannot understand or appreciate? Third, is there to be nothing of a subjective nature in worship? Is it wrong for the worshipper to expect a renewal of faith, the giving of comfort, the assurance of pardon?

But, there are others who have formulated their new programs for church music. Let Paul Hume speak for the Roman Catholic musicians from the

(Continued on page 34)

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by

FRANK PALLMA

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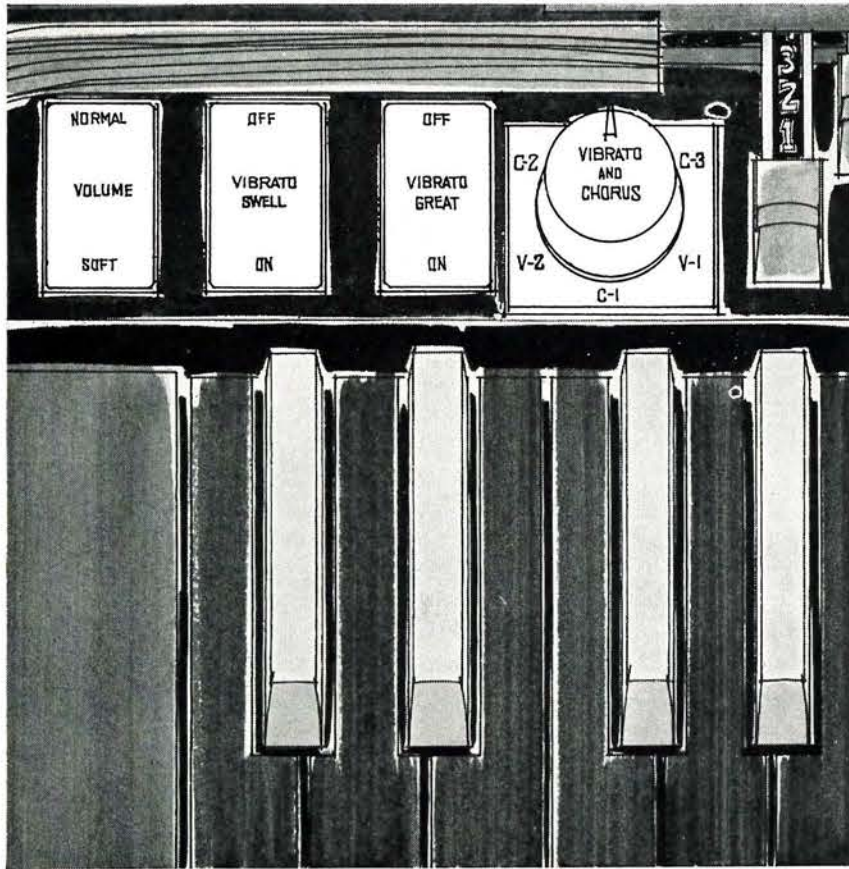
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President's Column

Our annual convention in London, Ont., marked the end of the summer holidays and the beginning of a new season. Appreciation is extended to those who worked through the summer months, while many of us were relaxing, to make final plans for an interesting convention. We were happy to see so many members of the AGO present. We look forward to meeting them each year. A reminder to all our members and friends: next year our convention will be held in Kitchener, Ont., and we hope you will reserve the last week of August 1963 for that event. More particulars will be given in THE DIAPASON later.

Future candidates for the College examinations should be preparing now. The procedure is: payment of membership fee; have work well prepared; and submit application in good time.

The past year saw the completion of two of our projects. Through our British Organ Restoration Fund, which was started about 20 years ago, we were able to donate over £10,000 to assist in the rebuilding of the organ in Coventry Cathedral. Some of our members were present at the dedication of the new cathedral in May.

The other project was the completion of the Healey Willan Scholarship Fund, when over \$5,000 was subscribed by members and friends in two years. At our convention this year, the first award was made to the candidate receiving the highest marks in our examinations. We must press on and perhaps create further scholarships to encourage our young students to pursue their studies and try our examinations.

We would like to see our Building Fund grow more rapidly, and this can only be done by the interest and effort of each member. Let us make our headquarters building a reality in our lifetime!

In 1967 there will be great celebrations for the 100th anniversary of the founding of the Dominion of Canada. We have been given authority to proceed with plans for an International Congress of Organists somewhere in Canada that year. We would appreciate any suggestions which would help make this a truly great event. Would it not be wonderful if our new headquarters could be ready by then, or is that setting our sights too high? The answer is yours to give.

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Applications are now being considered for degree study in the academic year, 1963-64, and in the 1963 summer session. Special summer session programs will be announced separately at a future date.

Complete information is available in the Eastman School of Music Bulletin, which will be sent on request. If application forms for degree study are desired, please include a brief résumé and specify desire for either undergraduate or graduate application forms.

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New Records

In the summer months we received an unusual number of new records related to our field, but this month the supply dwindled down to just two. For different reasons they both remind us of the approaching Christmas season.

More urgently Christmas and so mentioned first is another of the useful and popular Shawnee Press reference records, Christmas Comes Again. This publisher was one of the first and is still perhaps the most extensive user of the device for making records of its publications for use both for selection purposes and as an effective teaching aid. There is a wide variation in the musical level of this nearly an hour of Christmas music. The first side is largely religious, the second rather school material. Since the publisher offers it on approval, it should behoove any average director to take a listen immediately. The singing, recording and performance (non-professional choir!) are exactly what they should be.

The other record might be a very suitable Christmas present for any of a number of musical or barely musical people. We tried it out on several of our friends outside the field and there has been consistent enthusiasm. We refer to E. Power Biggs' new Columbia record, Heroic Music for Organ, Brass and Percussion which has some wonderful, shimmering brass playing by trumpets and trombones of the New England Brass Ensemble. If Mr. Biggs' arrangements become available we predict this record will be copied at least in part on dozens of festival programs next season. The first side contains some familiar items; the composers are Purcell, Handel, Croft and Clarke. The flip side is some delightful Telemann Heldenmusik. We have heard both the mono and the stereo; the engineering on both is excellent, the sound crisp and bright. The organ is rarely in the foreground but the suitability of the Flentrop at Busch Reisinger for this use is immediately apparent. The whole record provides an enjoyable, relaxing musical treat. — FC

**WILLIAMSON UNDERTAKES
THREE-MONTH WORKSHOP TOUR**

Dr. John Finley Williamson began a three-month series of choral clinics Aug. 28 in various cities of the United States. At his annual summer master classes, held this year in La Plume, Pa. more than 200 were enrolled in the combined professional school for adult musicians and the young people's vocal camp. These represented all sections of the country and Japan, Puerto Rico and the Philippines.

The culminating event of the three-week summer session was a concert July 26 at which both units of Dr. Williamson's master classes appeared separately and then joined in a massed chorus. An orchestra of students accompanied several numbers and a junior choir and boys' choir also sang. Four composers were present to conduct their own works: Dr. Lee Hastings Bristol, Jr., newly installed president of Westminster Choir College; Cecil Lapo, the Methodist Board of Education; David York, Westminster Choir College faculty, and David Wehr, First Methodist Church, Boise, Idaho.

Westminster alumni assisting Dr. Williamson in the master classes were John and Helen Hubbert Kemp, Oklahoma City, Okla., and Orville and Leith Wike, Scranton, Pa.

Choral Performances

Large choral works noted since our last listing:

Alto Rhapsody, Brahms, Ladue Chapel, St. Louis July 22, Franklin Perkins Cantata 24, Bach, Christ Episcopal Church, Nashville, Tenn. June 10, Peter Fyfe

Judas Maccabaeus Handel, Central Presbyterian Church, Louisville, Ky. June 10, Maurice Hinson

Magnificat, Bach, Mass in G, Schubert, Symphony of Psalms, Stravinsky Michigan State University, E. Lansing July 19, Robert Shaw

CARL FISCHER, Inc. has purchased the catalog of Signature Music Press, formerly Kickapoo Music Company, Shawnee Okla., comprising mainly sacred choral music.

**NUNC
DIMITTIS**

**CANADIAN ORGANIST DIES
ON TANGLEWOOD VACATION**

Charles E. Allen, organist and choir director for 17 years at the George Street United Church, Peterborough, Ont. died suddenly on his 59th birthday while on a holiday in Massachusetts. He was stricken with a heart attack just before a concert of the Boston Symphony Orchestra at the Tanglewood music festival.

Mr. Allen had been associated with all of Peterborough's music activities, school, civic and fraternal. His choirs had won many top honors at the Peterborough music festivals. He was a member of the executive committee of the Peterborough RCOO Centre and was president of the Peterborough concert association and past-president of the local branch of the Ontario Registered Music Teachers.

Born in Madoc, Ont., he was a graduate of the Sherwood School of Music, Chicago, and served in Leamington before coming to Peterborough. His widow and a sister survive.

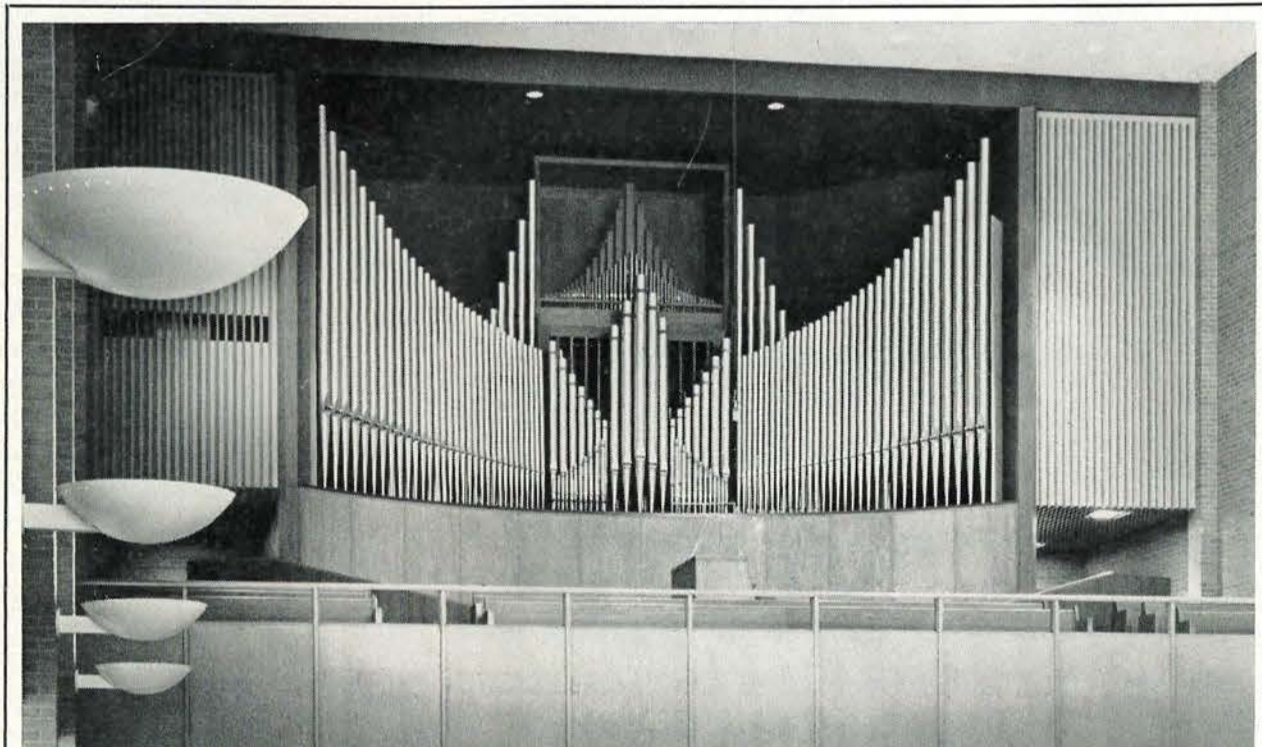
**VETERAN HUDSON VALLEY
ORGANIST PASSES IN JULY**

Revilla (Mrs. William) Shaffner, past-dean of the Central Hudson Valley AGO Chapter, died July 20 in her Pine Plains, N. Y. home. She had been recovering from a heart attack suffered earlier this year; she had taken a leave of absence from her positions at the Wappingers Falls Methodist Church and the Jewish Temple in Poughkeepsie.

Mrs. Shaffner graduated more than 40 years ago from Syracuse University where she majored in organ as a pupil of Harry Vibbard. She was active in musical circles all of her life and she and her husband, who survives, supported AGO programs for many years. Chapter members including the present and three past deans attended the funeral service held July 23 in Pine Plains.

**FORMER CHICAGO THEATRE,
RADIO ORGANIST PASSES**

Preston H. Sellers, Jr., 68, former staff organist for radio station WGN, Chicago, died Aug. 27 in an Evanston hospital. In the 1920s Mr. Sellers and his wife Edna, who survives, played organ duets in various Chicago theaters. In the 1930s and 1940s Mr. Sellers was in radio work playing for CBS and NBC stations as well as for WGN. Also surviving are a son, a daughter, a sister and five grandchildren. Services were held Aug. 30.



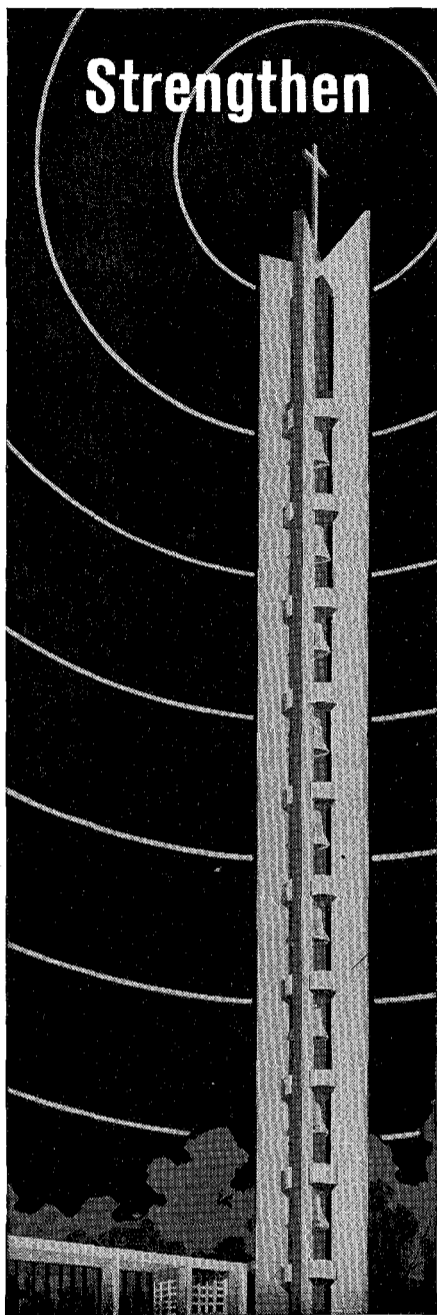
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WICHITA FALLS, TEX. HAS AEOLIAN-SKINNER

NEW EDIFICE GETS 4 MANUALS

Music Program of First Presbyterian Church Is in Charge of Mr. and Mrs. Max Kreutz

The dedication and opening recital of the new four-manual Aelian-Skinner organ marked the completion of the \$2,000,000 building program for the First Presbyterian Church, Wichita Falls, Tex. The handsome contemporary structure designed by Mark Lemmon of Dallas provides spacious chambers for the organ to speak through grilles directly toward the congregation. The large choir area also faces the congregation with the console and director placed at the center.

The dedication service for the instrument was held June 17 and Mrs. Max Kreutz, organist of the church played the opening recital July 1. Her husband is the director of music.

The instrument was installed by James C. Williams, installation representative of the builder. Roy Perry designed the instrument and was responsible for the tonal finishing.

GREAT

Violon 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Quint 2 3/4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
English Horn 8 ft.
Chimes 25 tubes

SWELL

Gedeckt 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Kleinerzähler 2 ranks 124 pipes
Principal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Vox Humana 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes

CHOIR

Rohrflöte 8 ft. 68 pipes
Gamba 8 ft. 68 pipes
Gamba Celeste 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 68 pipes
Spillflöte 4 ft. 68 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
English Horn 8 ft. 68 pipes
Cromorne 8 ft. 68 pipes
Solo Trumpet 8 ft. 61 pipes
Octave Trumpet 4 ft. 12 pipes

ANTIPHONAL

Stopped Diapason 8 ft. 61 pipes
English Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Tremulant
Sub Trumpet 16 ft. 49 pipes
Solo Trumpet 8 ft. 12 pipes
Trumpet Octave 4 ft. 12 pipes

PEDAL

Contrebass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violon 16 ft.
Flauto Dolce 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Violon 8 ft.
Flauto Dolce 8 ft.
Choralbass 4 ft. 32 pipes
Fagotto 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
English Horn 4 ft.

ANTIPHONAL PEDAL

Principal 16 ft. 32 pipes
Stopped Diapason 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Contre Trompette 16 ft. 12 pipes

DESIGN OF SCHLICHER OF HEILLER DEBUT GIVEN

ALL SAINTS, PASADENA, CAL.

Viennese Organist Sparks Interest in Organ Where Wm. MacGowan Is Organist-Choirmaster

Anton Heiller made his American debut at the "international national" convention on the fine three-manual Schlicker at All Saints' Church, Pasadena, playing, as previously reported, two recitals with only minutes of rest between.

The instrument, completed just in time for the convention, was the subject of wide interest among delegates. Readers will wish to study its plan.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Holsflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Quint 2 3/4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 6 ranks 330 pipes
Scharf 4 ranks 237 pipes
Fagott 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Chimes 25 notes
Zimbelstern
Trompeta Real 8 ft.
Trompeta Real 4 ft.

SWELL 1

Quintadena 16 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 61 pipes
Mixture 5 ranks 293 pipes
Dulzian 16 ft. 61 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

SWELL 2

Rohrflöte 8 ft. 61 pipes
Dulzflöte 8 ft. 61 pipes
Dulzflöte Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Weit-Principal 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Tremolo

POSITIV

Gedeckt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Terzian 2 ranks 98 pipes
Mixture 5 ranks 293 pipes
Cymbel 3 ranks 183 pipes
Holzregal 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo
Trompeta Real 16 ft. 73 pipes
Trompeta Real 8 ft.
Trompeta Real 4 ft.

ANTIPHONAL

Rohrgedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 3 ranks 176 pipes
Trompette 8 ft. 61 pipes
Tremolo

PEDAL

Untersatz 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gemshorn 16 ft.
Quintadena 16 ft.
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Dolcan 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Contra-Fagott 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trumpet 8 ft. 12 pipes
Schalmei 4 ft. 32 pipes

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THERE SHALL BE SIGNS IN THE SUN	F. W. WADELY	.35
WHEN CHRIST WAS BORN	IAN KELLAM	.30

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Monday, December 24, 1962

(Christmas Eve Candlelight Service?)

Tuesday, December 25, 1962

(Christmas Day in the morning?)

Sunday, December 30, 1962

(Echoing the glad refrain?)

Perhaps these new publications can add freshness to your musical adoration of the Christ Child. Send for single reference copies — at no charge — using the coupon below.

A LA NANITA NANA — SATB — A beautiful, reverent and captivatingly melodic Spanish Christmas carol lullaby, arranged by Walter Ehret. Alternating between major and parallel minor tonalities, it establishes a feeling of awe that is musically unhackneyed and immediately endearing. The characteristic Spanish rhythms are very subtly stated, like soft guitar music. Excellent for a Carol Service.

GLORIA — SATB — Subtitled "A Choral Fanfare for Unaccompanied Mixed Voices," this fine new composition by Gerhard Track is a brilliant piece in the contemporary idiom. Latin and English texts are provided. Eight parts and vitality of rhythm and dynamics are required, but given these, it is not difficult to prepare. The text is, of course, appropriate for the season, and it could well be used as the Herald's cry at the Christmas worship service.

THE DOOR OF HEAVEN OPENS (Es Hat Sich Halt Eroffnet) — SATB — A Tyrolean Christmas song adapted by Gerhard Track for unaccompanied mixed voices. The tune — which can best be described as "catchy" — reflects the joyous spirit of the Christmas season. A new English text by Whila Hutson and the original German text are both provided.

LOVE CAME DOWN AT CHRISTMAS — SATB — Jerome K. Ramsfield has taken the well-known Christina Rossetti poem and composed an expressive Christmas Anthem for unaccompanied mixed voices. The meditative, lyrical quality of the music will provide a welcome change-of-pace from some of the more energetically rhythmic Christmas repertory.

SLEEP, MY LITTLE JESUS — SAB — A new voicing of the beautiful Christmas lullaby by Arthur E. Bergmann, this time for three-part mixed choir. Highly effective either as an anthem, or as a hushed choir postlude after the benediction. Also available for SATB and SSA.

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A LA NANITA NANA (A 674) GLORIA (A 672)

THE DOOR OF HEAVEN OPENS (A 678)

LOVE CAME DOWN AT CHRISTMAS (A 662) SLEEP, MY LITTLE JESUS (D 59)

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Shell Out!



trick-or-treat with

CHARLES PEAKER

Set the fire, get lots of candy, roast chestnuts and fruit ready for the last night of October, for a host of bewitching children will be knocking on our doors, pumpkins will burn yellow, and with any luck a great harvest moon may gild the lovely lunacy.

Come along organists, let's join the moon-lit rout ourselves. Bearing a "banner with a strange device" we'll call on the clergy for better hymns, demand that the finance committee shell out a little more money, and exact more respect for our ancient and honourable calling, from wealthy parishioners.

There seem to be other bands abroad on this uncanny night. Clearly, those odd fellows disguised as Diapasons are organ-builders frightening architects into shelling out more room, while this other unruly mob must be members of the First Baptist Church on their way to ask for a few tunes now and then. Their FAGO is badly shaken already, poor chap; the ghosts of Bach and Handel have just floated through his door. He may do some practice now! Hurrah! the Anglican Church too seems to be using Hallowe'en to excellent purpose. Here come two brawny young curates from St. Percival's disguised as policemen. They are delivering "summonses" to truant sinners, and from their gait, they seem to have met with many kindly receptions.

And "what for no"! If there be anything in Ancestral Memory this night may have a peculiar potency all its own. Long before Christ, the Roman knew it and trembled before his hearth as Augurs divined the future.

But see, we have lingered too long, the witches are all a-bed, the moon has paled and the dim light of dawn finds the streets empty.

It is all Saints Day.

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Gemshorn 16 ft. 73 pipes
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Gemshorn 8 ft.
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. (prepared)
Fifteenth 2 ft. 61 pipes
Quinte 1½ ft.
Furniture 4 ranks 244 pipes
Chimes

SWELL

Rohrgedeckt 8 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Geigen Octave 4 ft. 68 pipes
Flute Harmonic 4 ft. 80 pipes
Flute 2 ft.
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 80 pipes
Trompette 8 ft. 68 pipes
Fagot 8 ft.
Clarion 4 ft. 68 pipes
Tremolo

CHOIR

Erzähler 16 ft. 73 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft.
Erzähler Celeste 8 ft. 49 pipes
Spitzviol 4 ft. (prepared)
Nachthorn 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Bombard 8 ft. 61 pipes

PEDAL

Violone 16 ft. 12 pipes
Soubasse 16 ft. 44 pipes
Gemshorn 16 ft.
Erzähler 16 ft.
Principal 8 ft. 32 pipes
Flute 8 ft.
Bordun 8 ft.
Gemshorn 8 ft.
Choral Bass 4 ft. 32 pipes
Nachthorn 4 ft.
Mixture 3 ranks 96 pipes
Bombard 16 ft. 12 pipes
Bombard 8 ft.
Bombard 4 ft.

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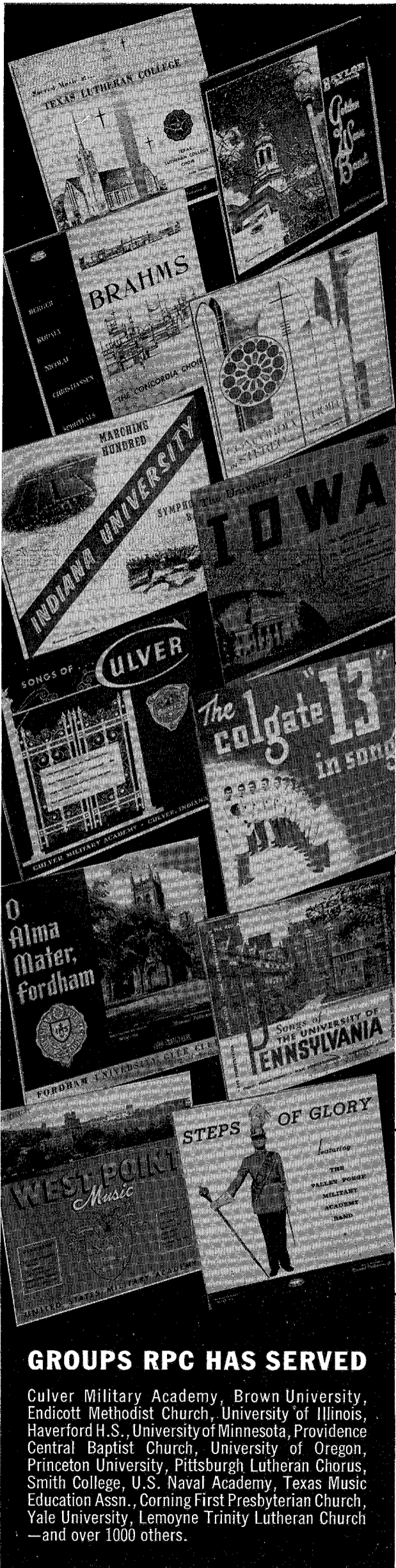
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1962 Haarlem Competition

Though this year's International Organ Improvisation Competition at St. Bavo Church, Haarlem, The Netherlands, did not have quite the international glamor of the 1961 festivities, the importance of its contribution to the whole organ scene is undiminished — especially its unique emphasis on improvisation.

The general plan of the events was very similar to last year's, as described and pictured in *THE DIAPASON* for January 1962.

This year's winner of the silver tulip was Konrad Philipp Schuba, münster organist of Konstanz, Germany. *THE DIAPASON* for November 1957 introduced Herr Schuba to our readers as well as describing the cathedral and the organ about which his rapidly developing career revolves. One of our "we visit" series will concern him in the near future.

The 33-year-old native Konstanzer's feat at Haarlem is particularly striking since his competitors included last year's winner, Hollander Bernard Bartelink, the brilliant young Britisher, Peter Hurford, and Yves Devernay, 25-year-old French organist from Tourcoing, near the border of Flanders. As usual the contestants played literature the first evening: Mr. Schuba: Prelude and Fugue in E flat, Bach; Mr. Hurford: Toccata for Double Organ, Blow, More Palatino variations, Sweelinck and Prelude and Fugue in C major, Bach; Mr. Bartelink: Prelude in F (Wo Gott der Herr nicht bei uns hält), Sweelinck; Ricercare (Hommage à Sweelinck), de Klerk; Mr. Devernay: Sonata 5, Bach, Litanies, Alain.

The jury — Jiri Reinberger, Prague, Gabriel Verschraegen, Ghent, and Piet Kee — were required to qualify in a program July 4. Professor Reinberger played three 18th-century Czech works (Toccata, Cernohorsky, Fugue in C minor, Zach, and Prelude and Fugue in C major, Seger) and the Bach Passacaglia. Mr. Verschraegen played the Bach Toccata, Adagio and Fugue and Mr. Kee the Hindemith Sonata 1 and both improvised.

The Sweelinck tertentenary made itself felt through the festivities. The July 6 all-Sweelinck program enlisted the Netherlands Radio vocal ensemble directed by Marius Voorberg, Anton Van Der Horst at the great St. Bavo organ and Klaas Bolt playing the continuo.

The traditional summer academy followed the contest week with a distinguished international faculty including: Marie-Claire Alain, Paris; Cor Kee, Zaandam, Holland; Hans Klotz, Cologne, Germany; Siegfried Reda, Essen, Germany, and Luigi Tagliavini, Bologna, Italy. Students came from England, Italy, Spain, Ireland, France, Germany, the USA and Holland.

The Haarlem events, now so well established, play an invaluable part in the development of interest in the organ throughout the world.

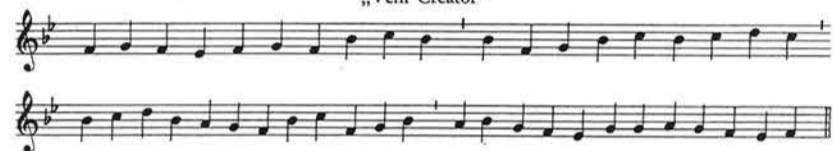


German Cultural Attaché Dr. M.B.M. Horst congratulates Konrad Philipp Schuba on winning the coveted silver tulip as Deputy Mayor Geluk, president of the festival, looks on.

This year's theme for improvisation is the kind which inspires European organists to their best work.

Opgave (Speelduur ca. 15 minuten):

„Veni Creator”



Prélude (plein jeu; sujet sur la trompette du pédalier)
Cromorne en taille
Duo sur le cornet et la basse de cromorne
Trio
Fugue

The summer institute faculty contained several international personalities familiar to our readers such as Luigi Tagliavini, Cor and Piet Kee and Marie-Claire Alain.



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C L E V E L A N D

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It's About Time!

In the summer of 1957 about 250 statesiders and half that many Canadians were given a royal welcome (and we do mean royal!) by the combined British organ groups and one of the most exciting and memorable 10-day periods any of us will ever experience. All of us came back across the Atlantic full of enthusiasm for arranging a return call from our hosts in the shortest possible time. Dozens of people hatched brilliant schemes; this writer spent several days visiting various State Department offices in Washington to accumulate all possible information on ways and means. The Houston convention was still buzzing with "ICO in USA" slogans.

All that was five years ago. How long has it been since you have heard even a distant buzzing?

We heard a vital, aggressive buzz at the end of the month of August. The hive was the library of Huron College, London, Ont. and the busy bees (not a drone in a carload!) were the council of the Royal Canadian College of Organists in annual meeting. A resolution was passed unanimously to instruct the executive to go ahead with investigations and plans to observe the 100th anniversary of the Dominion of Canada in 1967 with a mammoth international congress of organists.

Plans will gather momentum slowly. The Canadians are a careful, cautious race but they get things done. Readers of this periodical are familiar with the part their BORF played in the installation of the magnificent new organ in Coventry Cathedral. Nor is the Willan scholarship fund any longer a dream; it reached its early quota July 1 and its first winner received his award at the recent convention. So something tells us that, unlike their southern cousins, the RCCO will carry through instead of letting a sizzling idea grow cold.

The AGO has been invited to co-operate fully. We are sure it will. But let's go beyond that. Any ideas, especially of a financing nature, ripening below the lakes, should take advantage of the world's longest unfortified border and a reciprocal postal service to go winging to the RCCO general secretary (see masthead of the Canadian page).

Ray Berry

Some 30 years ago Ray Berry and the present editor of this periodical were fellow undergraduates of the Eastman School of Music. Neither of us was exactly an average undergraduate for we were a little older than most and we had somewhat wider professional backgrounds — in radio, newsgathering and at the movie organ console — than most. Ray's experience in these fields had been by far the more glamorous and the more successful.

And a parallel tendency to see the ridiculous in the pompous, a parallel desire to find the obvious in the complex gave us a kind of understanding and respect for each other that provided a basis for a generation of warm personal regard. Above all, in those 30 years we never took one another too seriously.

The parallel continued as we went on to teach, to play, to direct church music, to write and eventually to edit America's two organ journals. At RCCO and AGO conventions, at the London ICO in 1957 our frequent appearances together, our constant sharing of stories, ideas and news evoked continuous surprise. "Rivals just don't," glances and even comments used to tell us.

So the departure of Ray Berry from our scene leaves a *personal* vacancy in the mind and heart of at least one corner of THE DIAPASON office that never will and never can be filled. A brave, salty voice has been stilled. Another may not soon pass our way.

Unfair to Organists

As we write this, our own area of mid-America has been seriously affected by labor troubles. The nation's third longest railway has carried no freight, no passengers, no commuters for nearly two weeks; the continued existence of the magnificent Chicago Symphony Orchestra hangs by a thread, with hardly a faint glimmer of hope for agreement between the association and the union.

What has that to do with us, you say? The AGO and the RCCO are not unions, it is true, and cannot and perhaps should not function as unions. But there are many members of both organizations who wish that the inherent power and prestige of our far-flung groups could be used to get a fairer shake both for organists individually and for church music as a profession.

We dropped a firecracker last year by suggesting, half (but only half!) in jest, that local and neighboring AGO chapters organize a picket line outside the Cleveland convention of the Association of Church Architects. We suggested placards reading "Architects Unfair to Church Music." There are many serious students of acoustics as well as organists who insist that church architects should head any such "unfair" list, that they have nearly destroyed our church music with their fetish for padding and deadening.

Others would point out, with perhaps some justification, that the architects "get away with it" only because of the misuse of influence and even of power by members of the clergy. Our imaginary organists' "grievance committee" can cite numerous examples where the careful research of the organist and the organ builder has made possible an acoustical climate of almost ideal dimensions, only to have the minister and a fawning yes-man of an architect veto the whole idea.

Another "unfair" charge against the clergy grows out of the vast number of church musicians who are in new posts as of last month — posts too often second choice to their last year's ones. Granted that we hear only one side ("clergy trouble" is a standard idiom in the language of organists!). But the extent of the complaints, the caliber of the complainants and the precise dupli-

cation of symptoms suggest more than a tiny kernel of truth.

Our grievance committee, keeping its unfairness research on the personal level, has its file on music committees, elderly sopranos, rich contributors — all the rest.

We hope that its unfair list contains a dossier on one more category: organists. We advance the charge that organists are frequently unfair to one another. In rare instances they criticize and even gossip about one another; less rarely they underestimate each other. But, more deadly, they ignore each other's work and fail to support it with their interest and their attendance.

And organists are often unfair to themselves. They forget that their musical heritage is one of the longest and most distinguished in the whole evolution of the fine arts, and they fail to live up to it either professionally or personally. That, it seems to us, is something really to go on strike against.

Nine O'Clock Jump

A considerable proportion of the readers of THE DIAPASON (we wish we knew the exact percentage) are schoolmarm and whatever the masculine equivalent of that fine old Americanism are properly called. That is to say that they are, to borrow teachers college lingo, educational practitioners: they teach, they lecture, they "administrat" in primary, secondary, collegiate and graduate schools or in conservatories and studios of their own. The ranks of music study in North America, especially in the academic realms of theory, harmony, counterpoint and musicology, would be irretrievably decimated if by some magic all readers of this magazine were suddenly transported to Arcady.

The month just past saw all these music educators ending their periods of rest or summer study and getting back into the harness of a hectic daily schedule — a schedule which keeps most of them jumping from nine or even earlier every morning.

Many of these indispensable educators have enriched their backgrounds and sweetened their dispositions with such stimulating summer activities as attendance at workshops and conventions, travel on two or more continents and the hearing of new and unfamiliar music in fresh surroundings. We have more than a little reason to believe that a great many of them are returning to their old posts — or moving on to new ones — with increased energy, vitality and inspiration.

Hats off to these thousands! Watch them develop North American church and choral music into the greatest music in the world. They have already made great strides. And it will take more than the nine o'clock jump to wear them down.

Organ Music

The manner or style of the flow of organ music into the office of THE DIAPASON is indeed a strange one. Barring such major past disasters as the death of our founder or such major excitements as a six-week trip to European organ festivals, the music listed in this column is always that received in a single month. One time the stack will be largely major works by contemporary serious composers and of a difficulty and caliber to appeal directly only to our most skillful. Several times the whole stack has been hymn-preludes. We recall one month in which no music arrived which had been composed later than 1650.

This month hardly a single piece reached us which would give a young organ student much pause; in fact much of it was written expressly for the use of the home spinet player.

Certainly the piece with the most supportable pretensions as music is Dawn Hymn by Alan Hovhaness (C F Peters). We have expressed our respect and admiration for this composer's choral works from time to time. Not all

Looking Back into the Past

Fifty years ago the October 1912 issue published the following items of interest

Richard K. Biggs returned from two months of study with Richard Terry in London; he played recitals at Southwark, Canterbury, Peterborough and Winchester Cathedrals

A four-manual Ernest M. Skinner organ was planned for Williams College

Clarence Dickinson was appointed professor of sacred music at Union Theological Seminary, succeeding the late Dr. Gerrit Smith

A course in music for theological students was added to the curriculum at Eden Theological Seminary, St. Louis

The News of the American Guild of Organists column had only one chapter report

The 44-stop organ in the luncheon hall of Selfridge's department store in London, England was the scene of daily noontime recitals

Clarence Eddy returned to Chicago to make his home

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

The Canadian College of Organists met in Toronto Aug. 30 to Sept. 1. George D. Atkinson was elected president. Recitalists were Dewitt Garretson, Charles Peaker, Helen Hopkins and Glen Kruspe. T. J. Crawford's lecture on Extemporization was a high point

Selection of Count St. Martin to succeed Vierre at Notre Dame Cathedral in Paris was the occasion for a storm of protest. Vierre had discharged St. Martin as his assistant two years previously and, in violation of tradition, the selection was not the result of open competition

Harry E. Cooper was appointed to succeed Leslie P. Spelman at Meredith College, Raleigh, N. C.

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

Announcement that the drive for ten thousand pounds for the British Organ Restoration Fund for Coventry Cathedral had been over-subscribed was the big news at the largest CCO convention held to that time. S. E. Gruenstein, editor of THE DIAPASON, was a speaker. George Hannahson, Muriel Stafford, Eric Dowling and Robert Rayfield were recitalists

Roberta Bitgood moved from Holy Trinity Lutheran, Buffalo, to Calvary Presbyterian, Riverside, Cal.

The first American recital tour by Jeanne Demessieux was announced

Günther Ramin, famed organist and cantor of St. Thomas Church, Leipzig, resigned as head of the musical institute of Leipzig University after refusing to conduct Shostakovich's Song of the Forests, which he considered propaganda

of his special individuality and flavor has found its way into the simple, rather spare little piece but some has — in the irregular tensions of the harmonic relationships, the mannered melodic motives, the deliberate monotony. This piece will turn up on many programs.

Presser's Music of Faith compiled by Karl Baum will get no closer to programs than the music rack of the home spinet. The almost completely inexperienced musician may conceivably play the invariably familiar hymns and carols until their neighbors scream in agony. Presser's usual chart for the whole range of electronic instruments is used here just as it is in the various Presser instruction books, latest of which are Pedal Antics and volume 2 of At Home at the Spinet. Not many of our readers will play any of this; some may have to teach it.

Some few steps above that Presser list are 15 Hymn Tune Improvisations by R. Donald Curry (Pallma) which are more than just simple harmonizations and will find themselves in the church bulletins of more modestly equipped organists. The tunes are all familiar, the technical demands limited, the registration for organ or Hammond.

At much the same grade of difficulty but with a more deliberately sentimental flavor are a group of things by Donald O. Williams entitled: Three Devotional Solos, Three Short Service Pieces, Prelude Dramatique, A Prayer and De Profundis. All these are published by Pallma Music Co. along with a Prelude by Frank Pallma himself. — FC

Letters to the Editor

Addenda by W. L. Sumner

The University, Nottingham, England, Aug. 6, 1962 —
To the Editor:

F. C. J. Swanton's excellent article in your July number evokes memories of pleasant Sunday mornings during the last 30 years spent in the organ loft at St. Suplice, Paris. His statement concerning Liszt's organ works and the Trocadero organ needs some qualification. The Trocadero was built in 1878 for the Exposition of that year, and the organ originally intended for a church at Auteuil was extended and erected in the concert hall by Cavallé-Coll. It was on this organ that Liszt (and a galaxy of European organists) played.

The dates of Liszt's major organ works are as follows:

- (1) Prelude and Fugue on Ad Nos — finished 1850, published 1852, first performance 1855 (Merseburg)
- (2) Prelude and Fugue on B-A-C-H — finished and published 1855, first performance 1856 (Merseburg)
- (3) Variations on Weinen, Klagen, Sorgen, Zagen — finished 1863, published 1865, first performance 1863 (Weimar)

Although Liszt recognized the fine qualities of the Cavallé-Coll organ, particularly in his later years, he championed, against all others, the organs of Ladegast at the time he was writing his organ works. He even used his influence to try to persuade the Boston Music Hall committee to choose Ladegast instead of Walcker for building the famous organ (which still stands, after refurbishing by Donald Harrison, in the Methuen Hall.) Liszt also liked the organs of Reubke, his friend and father of the youth who wrote the wonderful Organ Sonata on the 94th Psalm.

W. L. SUMNER

About the Riga Organ

Edwardsville, Ill., Aug. 18, 1962 —

To the Editor:

Perhaps I can offer some information which will be helpful to James H. Carll of Pittsfield, Mass. who asks . . . in your August issue: "Whatever happened to the large Walcker organ in the cathedral at Riga, Latvia?"

In *Hausmitteilung* Nr. 28 published by the E. F. Walcker Company in April 1962 there appears a letter from an unnamed correspondent. This letter, dated Jan. 3, 1962, describes the present state of a number of Walcker organs in eastern Europe and Russia, including one at the cathedral in Riga. Following is the list of his remarks about this organ:

"The large organ in the Riga Cathedral (1883) remains in use. Two or three months ago it was rebuilt with electric action by the organ builder Eule. The metal pipes (about 600) which were lost during the time of the war were also replaced."

Sincerely yours,

JOHN E. SPERLING

Neglected Work

Perth, Ont., Aug. 13, 1962 —

To the Editor:

In your last three annual summaries of Easter music I have been unable to find listed a single performance of the St. Mark Passion by Charles Wood. May I put in a word or two for this altogether admirable work which combines a refined and devotional atmosphere with dramatic intensity. It is only slightly more difficult than, for instance, Stainer's Crucifixion, which work it far surpasses in every way . . . It includes several hymns for congregational use, for which copies of the words only are available.

We have performed this work for three years with a small town church choir of only 18 members, with our one and only tenor (who needs to be good) singing both the evangelist and choral parts. A good bass is required for the part of the Christ. The organ part (as in all Wood's work) is very attractive.

I do hope more people will come to know this work and use it this coming Easter.

Yours sincerely

DESMOND T. HASSELL

MARY MOORE GRENIER pinch-hit for vacationing Carillonneur James Lawson Sept. 1, 2 and 3 at New York City's Riverside Church; she also played carillon recitals July 8 and Aug. 26 at St. Stephen's Episcopal Church, Cohasset, Mass.

New Books

The Organ as a Musical Medium by John Fesperman (Colman-Ross, Boston) is a beautiful book to handle and to see. The printing, binding and end papers all bespeak quality. The book reads well and is both interesting and quotable. What bothers us is its failure to achieve any real importance. The selection of such a broad topic assures either an endless and scholarly tome or a brief and superficial sampling. We feel that Mr. Fesperman's attempt to cover such a subject in less than 50 uncrowded pages of actual text relegates his book almost automatically to the second category.

The book is in no sense a result of the kind of research Dr. Vente did on the organs in the Low Countries or that Tagliavini has been doing in Italy, Duforque and others in France, or the less specialized work of Dr. Sumner and Susi Jeans with English sources. Much of Mr. Fesperman's material could have been gleaned from Biggs record jackets and from articles in various magazines. The twenty plates are not especially good and are mainly of familiar shots of familiar subjects. The collection of stoplists and the bibliography are both limited, in relationship to the vast dimensions Mr. Fesperman has said he would explore.

This then is a beautiful book and would make an attractive gift for any organist; it is not an important addition to the store of knowledge of our field.

With what seems to us the ever-growing general appreciation of Henry Purcell, a little handbook, *Purcell's Cadences*, prepared by Dag Schjelderup-Ebbe for Oslo University Press, has interest for many of us organists. Even a casual study of this small book should stimulate an awareness and a curiosity which could hardly fail to be salutary. Harmony teachers can hardly afford to ignore such a careful little work. — FC

Marietta Bach Society Holds 40th Meeting

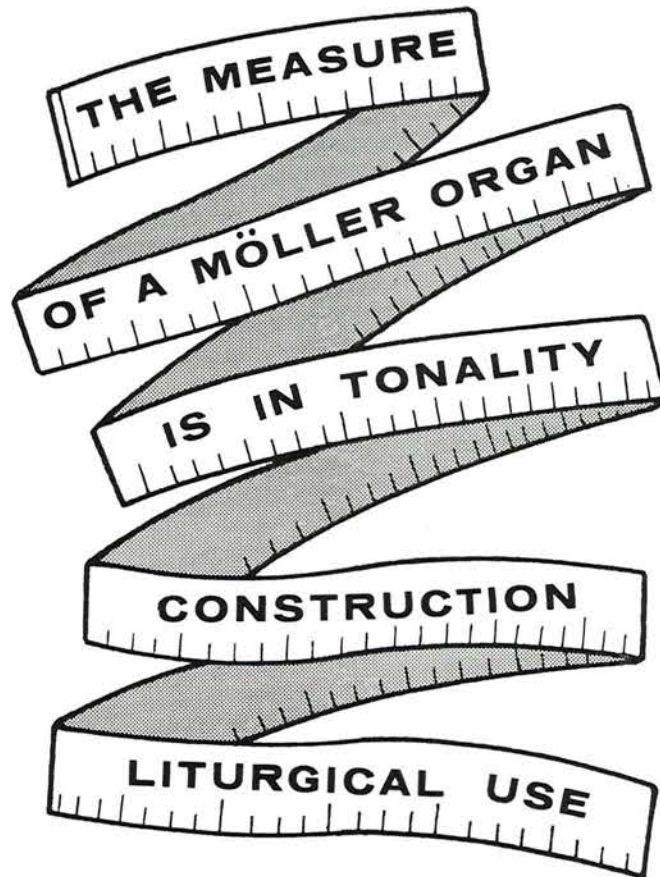
The 40th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislser Terrace, the home of the late Thomas H. Cislser, founder of the society.

The program was announced in traditional manner with the playing of chorales by a brass choir, conducted by Mrs. S. W. Stout. All joined in singing *Now Thank We All Our God*.

Instrumental portions of the program included numbers from the *Art of Fugue* and the *Musical Offering*, Sonatas for violin and for violoncello, and the *Fugue in B minor* for organ, played by William E. Waxler, past-dean of the area AGO chapter.

Choral portions of the program, sung by a choir and soloists with accompanying instrumental ensemble, included: a four-part chorale with the appropriate preceding chorale prelude *Now Rejoice, All Ye Christians*, played on the organ by Jack S. Edwards; portions of the cantata, *Praise to the Lord*; sections, sung in sequence, from the *Christmas Oratorio*, *The Sages of Sheba*, the *St. Matthew Passion*, the *Mass in B minor*, the *Easter Oratorio*, *Christ Lay in Death's Dark Prison*, the *Ascension Oratorio*, and *The Spirit Also Helpeth Us*.

The traditional closing numbers of the program were the melody *Come, Sweet Death*, played by Margaret Clark on the solo violoncello, and Bach's last composition, played by Lillian E. Cislser, the organ chorale prelude *Before Thy Throne I Now Appear*.



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RCCO Convention

(Continued from page 1)

COMPOSER PROGRAM

The evening program was back in Aeolian Hall for a program of organ and instrumental ensemble music composed entirely of works by Canadians. The small orchestra was conducted by Martin Boundy and three organists co-operated. The music was all solidly made, melodic and immediately appealing. Much of it was decidedly conservative in style and George Black and Gordon Douglas both used highly conservative organ registration on these numbers. Eric Dowling's Introduction and Allegro and Florence Clarke's Symphony came off very well. Hugh Bancroft's Pavan and Marching Tune were as British as Yorkshire pudding. Raymond Daveluy's Fantasie was something quite different. In a much more advanced harmonic idiom, it gave Barrie Cabena opportunity to use the organ with a more sparkling sound; it suggested that Mr. Daveluy may very well be a man to watch closely.

CHORAL WORKSHOP

Lloyd Bradshaw conducted the time-honored choral workshop at Cronyn Hall, St. Paul's Cathedral to open Wednesday's schedule. What he had to say was useful and practical though hardly new. The meeting caught fire only after he began actual demonstration work for which there was too little time left. His actual work with voices immediately explained his success in the choral field and made one wish that all or most of his time had been devoted to that.

CHURCH ACOUSTICS

Philip Carter Johnson's talk on church acoustics was most heartening in that it indicated that at least one prominent architect actually cares about how music sounds in a church. We hope American church architects will invite him to advance their often too-careless thinking along these lines. Plans for the RCCO "dream building" were shown.

OFFICIAL LUNCHEON

The official luncheon at the Colborne Community Centre was especially notable for the extemporaneous address by Dean John G. Rowe of Huron College. A real tour-de-force of a speech, Mr. Rowe insists it would be impossible to recreate it for our readers. The ability to speak in this fashion **without notes** is a rare one these days and delegates were dazzled as much by its sheer virtuosity as by its high pertinence to the occasion.

TRACKER VS.

After luncheon, introductions and the official picture, delegates went back to Aeolian Hall for some oral virtuosity of another sort. It is hard to imagine a better moderator than Dr. Charles Peaker for any discussion; his erudition, his lively and individual wit and his command of the Queen's English (and French) can hardly fail to kindle interest, fairness and sympathetic attention. The discussion really solved nothing; no tracker vs. electric ever does. Raymond Daveluy, who presides at the Western Hemisphere's largest and most famous tracker (see *THE DIAPASON* for May 1961) gave a fluent defense of the tracker, taking objections to it one by one and basing each careful answer on his own experience. He emphasized strongly that his preference for tracker was for his own special situation. Ernest White pointed out some of the cases where the electric action has major advantages. Brief contributions to the discussion were made by various builders including Charles Perrault of Casavant, Bert Keates, Gabriel Kney and others. A few tests were played on the same stops of the Aeolian Hall organ using tracker and electric actions alternately. A considerable majority indicated ability to differentiate the two in staccato, phrased and legato passages. By all odds this was the liveliest, most informative and best-humored discussion we have heard on the subject.

HEILLER

The usual RCCO tradition of having one brightest star in its convention firmament was continued brilliantly with the introduction to Canada of Anton Heiller. The loud, often-redesigned organ in Metropolitan United Church was hardly the ideal organ for Mr. Heiller but he rose above his difficulties and won for himself a devoted and permanent following among Canadians. Highest points were probably the Bach and the breath-taking and, at the end, nearly deafening performance of the Reger.

An unscheduled improvisation followed when Mr. Jeffery confronted the soloist with one of the past Haarlem themes from which he constructed a large-scale movement. The organ's failings were especially in evidence here. The theme, by the way, was the one which Mr. Heiller had provided for the 1956 competition — a version of the Aus tiefer Not' chorale.

Prelude and Fugue in E minor; Ach Herr, mich armen Sünder, Gott, der Vater, Wohn uns bei and Nun bitten wir den heiligen Geist, Buxtehude; Trio Sonata in C and Prelude and Fugue in A minor, Bach; Partita in festo Corporis Christi, Heiller; Fantasie and Fugue on Wachtel auf, Reger.

MASS AT ST. PETER'S

Thursday morning's mass at St. Peter's Basilica was a genuinely moving service. The beautiful edifice provided an exemplary acoustical setting. Here again Mr. Cabena appeared as skillful service organist and as composer of an interesting Missa Brevis which made good use of contemporary techniques without interfering with good choral line and sound. A bit on the dramatic and personal side for service use (our opinion!) it made use of some instruments as well. The singing of the Gregorian Choir of men in the propers was beautifully blended and kept under fine control by Gabriel Kney, the organ builder. The Motet Choir under Gordon Jeffery was enjoyable both in motets by Louis, Farrant and Strategier and in the Mozart Te Deum after the completion of the mass.

ORGAN CRAWL

The "organ crawl", so dear to the hearts of RCCO centers was our final contact with London organs. It was an excellent idea to have the two high-rated ARCCOs from the 1962 examinations play in this event and equally suitable that the convention general chairman, William Wickett, should have been the last organist heard at the convention. Probably the warmest afternoon of the unfailingly warm, humid week the RCCO always seems to draw for its conventions made for less concentrated listening on the crawl than the playing deserved.

Ross Howat, St. James Westminster, Keates organ; Allein Gott in der Hoh sei Ehr, Bach;

Lloyd Bradshaw with arms loaded with music for his choral workshop session.



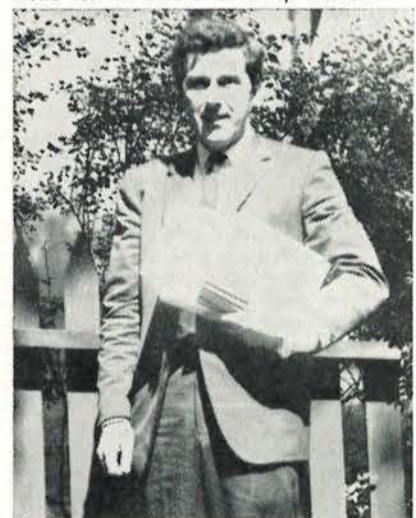
Aeolian Hall organ was the scene of three major events.

At banquet speakers' table are from left: Dr. Wallace Ferguson, President Rosevear, Mrs. Peaker and Vice-president George Veary.

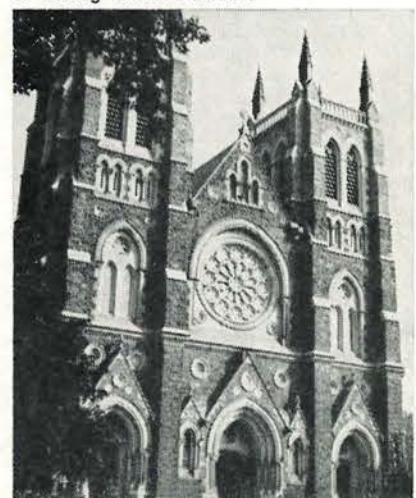


Right: The composer program in full swing; Raymond Daveluy, and the London Singers at the banquet.

Below left: Henry and Beatrice Rosevear; Robert Wight chats with Bill Hawke.



Handsome St. Peter's Basilica was scene of moving Catholic service.





above: group picture followed luncheon at Colborne Community Center; note varied reactions to request to "look pleasant".

at left: typical posed picture of RCCO notables: Eric Dowling, by-laws, William Wickett, convention chairman, Vice-president George Veary and President Rosevear.

Voluntary 1, Stanley; Choral and Fugue, Willan.

Bryan R. Start, Knox United, Knoch organ: Come Now, Saviour of the Gentiles, Bach; Concerto in A minor, Vivaldi-Bach.

William Wickett, Calvary United, Knoch organ: Today God's Only Begotten Son, Our Father in Heaven and Allegro, Sonata 5, Bach; Ave Maris Stella, Willan; Ave Maris Stella 8 and 9, Dupré.

BANQUET
Cutting the toasts and introductions to a minimum length and having the major speech provide a broad historical background for the fine singing of the 10 excellent London Singers gave the banquet program unusual unity and coherence. Dr. Wallace K. Ferguson of the University of Western Ontario gave a detailed rehearsal of the history of western music before the 17th century, thus providing an appropriate background on which the London Singers under George Black's competent guidance pinned these colorful ornaments:

Tu Solus Qui Facis, Tu Pauperum Refugium and Ave Maria, Des Prez; Les Commandemens de Dieu, Psalm 33 and Psalm 1, Goudimel;



Que null' étoile sur nous, Maudit; Au Joli Bois, Tessier, Sermisy; La, la, la, je ne l'ose dire, Certon; La Guerre, Janequin.

The banquet genuinely closed the convention. A large proportion of the visitors were on highways home within minutes of the final gavel. Most state-siders who attended will be back soon.
—FC

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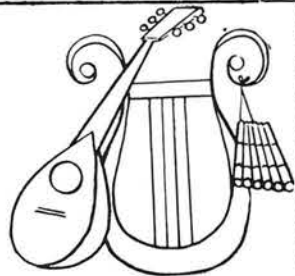
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Choir Tours Germany

The Valparaiso, Ind. University church music seminar and the university's chapel choir traveled to Germany this summer for four days of concerts, lectures and workshops in conjunction with the Landeskirchenmusikschule, or Lutheran territorial church music school, in Herford, Westphalia. The seminar group, consisting of some 30 organists, directors and teachers who for several years have been attending the annual church music meetings sponsored by Valparaiso University, and the chapel choir of 35 singers flew to Germany by chartered plane for sessions lasting from July 25 to 29; the choir followed these meetings with a short concert tour of European cities, and the remainder of the group took a guided tour of Europe, both groups returning to this country Aug. 21.

Musical events at the Herford Seminar included a concert by the Westfälische Kantorei, with Wilhelm Ehmann conducting and Arno Schönstedt at the organ of the Münster church in Herford; a concert by the Valparaiso chapel choir conducted by William Kroeger, with Philip Gehring, organist; a performance of 11 small sacred concertos of Schütz by soloists and instrumentalists of the Westfälische Kantorei; choral concerts by the choir of the Nordwestdeutsche Musikakademie in Detmold, Alexander Wagner conducting, and the Kantorei Barmen-Gemarke, Helmut Kahlhöfer conducting; a concert concentrating on brass ensemble music, with organ and choir joining; a clavichord recital by Hermann Iseringhausen; and a performance of Hindemith's Ludus Tonalis by pianist Friedrich Quest.

Lectures dealing with the theology and philosophy of Lutheran church music were read by Dr. Oskar Söhngen, Berlin, and Dr. Theodore Hoelty-Nickel, Valparaiso University. Lecture-demonstrations on choral and instrumental matters were given by Dr. Wilhelm Ehmann, director of the Landeskirchenmusikschule in Herford, and Willem Mudde of Utrecht. Johannes H.E. Koch demonstrated the potentialities of choral improvisation. Brief reports on the state of church music in their respective countries were given by guests from Holland, Switzerland and Finland as well as Germany and United States.

Each morning began with Matins in Herford's ancient St. Marienkirche, and the four-day session closed July 29 with Gottesdienst in the Münster church in

Herford, for which Arno Schönstedt was organist and the Westfälische Kantorei provided a Gregorian introtit, motets by Melchior Franck and Schütz, and a gradual hymn in alternation with the congregation.

Arrangements for the trip and the seminar were made on the American end by Dr. Hoelty-Nickel. — PHILIP GEHRING



Left to right: Philip Gehring; Arno Schönstedt, professor of organ at the Landeskirchenmusikschule in Herford and organist of the Munsterkirche there; Dr. Theodore Hoelty-Nickel, Valparaiso University.

Valparaiso University Chapel Choir about to board the bus in Herford, West Germany, at the beginning of their concert tour of several European cities. William Kroeger, conductor of the choir, is at the extreme right. Next to him is Dr. Wilhelm Ehmann, director of the Landeskirchenmusikschule in Herford and conductor of the Westfälische Kantorei.



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SOFTLY THE NIGHT IS SLEEPING.....	Triebel	.20

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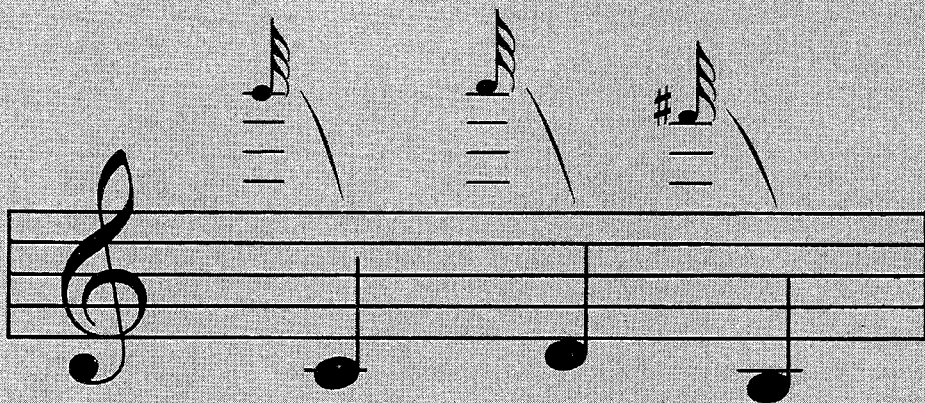
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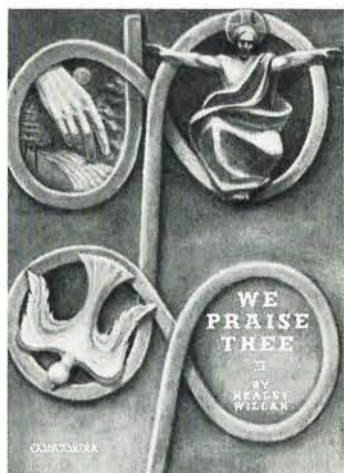
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Though many choral directors think October hardly soon enough to make a Christmas selection of music, others, of course, are not quite so far-sighted. So the publishers, ever alert and experienced in their observation of our coterie, continue to bring out new Advent and Christmas music right up to the opening days of the season itself. No doubt the more systematic among church musicians are by that time keeping a weather eye open for new material for future seasons.

Choral receipts this month are less numerous than in the several months just past.

Christmas is represented in H. T. FitzSimons' Aeolian series by an attractive unaccompanied carol anthem, *Torches* by Thomas Matthews. Two of three short, not difficult anthems by Robert J. Powell (*For the Mountains Shall Depart* and *O God, the King of Glory*) are also unaccompanied; the third, *SA Behold Now, Praise the Lord*, has a good accompaniment. Also for SA is Herbert Grieb's three-stanza *There's a Witness in God's Mercy*. Austin Lovelace's small *Beloved, Let Us Love* is practical and simple and without accompaniment. There are two accompanied anthems by Jean Pasquet, both rather chromatic and both beginning softly and rising to a climax: *If with All Your Hearts* and *Blessed Are Thou, O Lord*.

Margaret Drynan's *Missa Brevis* in F minor. (BMI Canada, Ltd.) was touched briefly at Lloyd Bradshaw's choral session at the RCO convention, where its sound writing, melodic invention and usefulness evoked considerable interest; Latin and English text are provided.

Richard Peek has edited a 17th-century linear counterpoint *O Lord Jesus Christ and Master* by Cererols for Brodt Music Co.

The Broadman Press list does not embrace the winter holiday season; the issues are for general use and none of them has anything strikingly new or imaginative to offer. Kenneth Pool's *Praise the Lord! Ye Heavens, Adore Him* is what we have too often described as a conventional rouser. After what British composers from Purcell to Vaughan Williams have done with *Old 100th*, William Hooper's hymn-anthem, *All People That on Earth Do Dwell*, is pale stuff indeed. Beryl Vick's *Sit Down Beneath His Shadow* has the shape and cadence of a gospel hymn, a characteristic suggested again by the thematic germ itself in Herbert Grieb's *Sing, My Soul, His Wondrous Love*. A more solid, chorale-like sound pervades the otherwise square Wennerberg-Saul *Thine Forever! God of Love*. Eric Thiman's *Jesus! Name of Wondrous Love* is unison with descant, and recognizably Thiman.



Paul A. Bender has been appointed the first full-time minister of music at the Asbury Methodist Church, Scranton, Pa. He fills a vacancy created by the death of Harriet A. Price who served the church for 40 years.

The church choir system numbering 100, plus a professional quartet, has been reorganized and the choirs re-named. A choir guild has also been formed. Events on the projected music series will appear in the new calendar page of THE DIAPASON.

Mr. Bender served as organist-choirmaster of St. Pauls Methodist, Brooklyn, N.Y. and the Presbyterian Church of the Messiah, Paterson, N.J. Miriam Howells will assist him.

Canyon Press has three new numbers for the Christmas season, most ambitious of which is a Christmas Counterpoint by Robert F. Glover which combines three good carols and adds optional flute, clarinet, violin and viola to SATB and organ. A Huron Indian carol has been arranged by Leland Sateren as *In the Moon of Wintertime*. Austin Lovelace's unison Christmas Song of Peace will be useful for junior choirs, perhaps to introduce a group of carols. Dr. Lovelace's Psalm 34, suggested for New Year, is largely unison and has some fresh melodic ideas. Wihla Hutson's *Our Blest Redeemer* uses alto and tenor solo; aside from a few phrases the chorus is unison. Sections of chanting divide largely unison and block harmony parts of Guy Bockman's *Te Deum Laudamus*.

Thanksgiving precedes Christmas in the Hope Publishing Co. list: Lester Groom's hymn-anthem *Lord of the Harvest* and David Smart's two-part *Nowell Sing We Clear*. René Frank's *When I See the Blood* seems to us a strange union of texts. William Gregory's *Jesus,*

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Our Lord Is Crucified is essentially a four-stanza hymn-anthem on the Faber words, Donald Whitman's Jesus, My Lord, My God, My All has a bit more style than some other simple works. A solo baritone is indicated for Joseph Roff's Bless the Lord. We are not strongly in sympathy with such endeavors as John Hubbard's addition of SATB to the soprano aria, I Know that My Redeemer Liveth from Handel's Messiah.

The title, Holy, Holy, Holy hardly suggests Christmas; it is the one given the rather ordinary original piece by Matesky-Truitt in Mercury's list.

We should like very much to hear the large-scale Te Deum which Edmund Rubbra wrote for eight-part unaccompanied choir (with some division!) for the Festival of the City of London. Mercury distributes it. Rubbra is seldom heard in America. Britons value him highly; this new work perhaps explains why. College choirs may welcome it.

Pallma Music issues an extensive 45-minute cantata by its owner, Frank Pallma. S. Earle Blakeslee did the choral parts and Donald O. Williams the organ. It employs baritone and soprano soloists, junior or youth choirs, bells and various solo instruments, and a narrator. Mr. Pallma's modest gifts are, we feel, overtaxed here. He writes pleasant tunes but to achieve this length he seems to us to become very repetitious.

A little Christmas song, The Bells of Christmas Ring by Winifred Sabin and Louisa Triebel (Pallma) uses bells and is available unison, SA and SSA. In Pallma's general list, George Lynn has edited a small Schütz How Pleasant Are Thy Dwellings, which may be sung unaccompanied; his sizable eight-voice I Waited Patiently for the Lord has a fugal middle section; a couple of very high notes appear near the close. Mr. Pallma has written a small, meditative hymn-anthem, When Morning Dawns. Louisa Triebel's Hosanna to Our King is an SA for Palm Sunday.

An Alleluia by Eli Krul (C F Peters) would be an acceptable piece of new material for a good average choir for Easter.

The Shawnee Press list is largely Christmas and includes: Arthur E. Bergmann's Sleep, My Little Jesus, SA or SAB with solo; a Ringwald SAB of the John Marks setting of I Heard the Bells on Christmas Day; William Thomson's combined choir Holy Infant So Tender and Mild; a jaunty Tyrolean The Door of Heaven Opens, adapted by Gerhard Track; an SSA echo-carol setting by Lois Myers Emig of All My Heart This Night Rejoices; and SSA Christmas Roundelay by Lois and Ruth Young, a Federation of Music Clubs prize-winner. Houston Bright's rather dramatic cappella setting of the Kyrie Eleison divides all parts but the tenors; it is probably festival material.



Margaret McElwain has been appointed organist of the First Presbyterian Church, Oak Park, Ill. A graduate of DePauw University, Greencastle, Ind. Miss McElwain was a student of Arthur Carkeek and has just returned from two years of study with André Marchal on a Fulbright grant and as a Harriet Hale Woolley scholar.

In Paris she played the organ mass at St. Eustache and served as guest organist at the SHAPE chapel. Miss McElwain played recitals at the American Cathedral of the Holy Trinity and at the National Institute for the Blind, both under the auspices of the cultural section of the American Embassy in Paris.

In addition to her church duties Miss McElwain has begun graduate work at Northwestern University, Evanston, Ill.

Skidmore Music's four entries are all SATB Christmas carols: a pleasant Flemish The Three Kings arranged by Theron Kirk; two Polish ones by the same arranger, a quiet Lullaby Jesu and a joyous Glad Tidings Brilling; finally an original Sleep, Little Child by Jack Litten, with a soprano solo.

Two of the B F Wood four are for Christmas: Don Malin has arranged a 19th century Schröter Rejoice, Rejoice, Ye Christians very singably; Douglas Major's original unaccompanied Now Christmas Is Come is a fairly simple, usable Christmas anthem. Elwood Coggin's SAB In Heavenly Love Abiding is extracted from Mendelssohn. It seems strange to end this report with an Easter anthem, an edition of a section of the Graun Death of Jesus edited by Elwyn A. Wienandt as Joyfully Sing, All Ye Faithful. — FC

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Programs of Organ Recitals of the Month

André Marchal, Paris, France — For Syracuse U Summer festival, Crouse auditorium July 17: Bach program: Prelude and Fugue in A minor; Kyrie, Gott Vater, in Ewigkeit; Christe, aller Welt Trost; Kyrie, Gott heiliger Geist; Prelude and Fugue in A major; Allein Gott in der Hoh sei Ehr; Herr Jesu Christ, dich zu uns wend; O Lamm Gottes, unschuldig; Kommst du non, Herr Jesu, vom Himmel herunter; Nun komm der Heiden Heiland. July 18: Franck program; Three Chorales; Cantabile; Pastorale; Prelude, Fugue and Variation. July 19: Ave Maris Stella, Titelouze; Offertoire sur les Grands Jeu, Couperin; Suite du Premiere Ton, Clérambault; Prelude, Suite Médievale, Langlais; Choral Phrygien, Alain; Finale, Symphony 4, Vierne; Toccata in B minor, Gigout; Impromptu, Vierne.

E. Lyle Hagert, New York City — Cathedral of St. John the Divine July 22: Grande Pièce Symphonique, Franck. July 29: Symphony 6 in G minor, Widor. Aug. 5: Fugue in E flat major, Bach; Christus, der ist mein Leben partita, Pachelbel; Pastorale, Sonata 1, Guilman; Trumpet Voluntary, Clarke. Aug. 12: Prelude and Fugue in E minor (Wedge), Wachtel auf, Wo soll Ich fliehen hin, Bach; Schönster Herr Jesu, Schroeder; Toccata in B minor, Gigout. Aug. 19: The Modal Trumpet, Karam; Wer nu den lieben Gott lässt walten, Mein Seele, erhebt den Herren, Bach; Rhosymedre, Vaughan Williams; Allegro Vivace, Symphony 1, Vierne; Toccata, Symphony 5, Widor. Aug. 26: Allegro, Concerto 2 in A minor, Vivaldi-Bach; Ach, bleib bei Uns, Kommst du nun, Bach; Cantilena, Sonata in D minor, Rheinberger; Carillon de Westminster, Vierne.

Frank Graboski, Larchmont, N. Y. — St. John's Cathedral, Denver, Colo. Aug. 15: Overture to Occasional Oratorio, Handel; My Soul Exalts the Lord, Praise to the Lord and Fugue in E flat (St. Anne), Bach; Chorale in B minor, Bach; Scherzetto, Vierne; Berceuse, Suite Bretonne and Prelude and Fugue in G minor, Dupré; Adagio, Andriessen; Hommage à Perotin, Roberts; Les Petites Cloches, Purvis; Litanies, Alain.

David Michael Lowry, New York City — Mars Hill, N. C. College for Western North Carolina AGO Chapter, Aug. 13: Prelude, Suite, Opus 5, Durullé; Suite on Tone 1, Clérambault; Prelude and Fugue in B minor, Bach; Bishop's Promenade, Coke-Jephcott; Greensleeves, Wright; Adagio, Symphony 5, Widor; Cortège et Litanie, Dupré; Litanies,

Herbert L. White, Jr., Chicago — Sherwood Music School, Aug. 8: Fanfare in C major, Purcell; Toccata in C minor, Muffat; Flute Solo, Arne; Sinfonia We Thank Thee, Lord, Bach. Alain.

Michael Hemans, Valparaiso, Chile, South America — University of Chile law school Aug. 23: March, Drama per Musica and Toccata in F, Bach; The Little Clocks, Purvis; Fantasia and Fugue on B-A-C-H, Liszt. Aug. 30: Komm Gott, Schöpfer, Bach; Carillon, Sowerby; Gelobt sei Gott in höchsten Thron, Pepping; Pastorale, Roger-Ducasse; Prelude and Fugue in B major, Dupré. Sept. 6: In Dir ist Freud, Bach; Es ist ein' Ros', Brahms; Fantasia and Fugue in G minor, Bach; The Fountain, DeLamarter; Fanfare, Cook; Greensleeves, Purvis; Carillon-Sortie, Mulet. Rudolph Grieb assisted on the recorder.

Lester Berenbroick, Madison, N.J. — Drew University series, Presbyterian Church Oct. 14: Sonata pian'e forte, Gabrieli; Ricerare, Frescobaldi; Chaconne, Couperin; Trumpet Sonata, Purcell; Swiss Noël with Variations, Daquin; Sleepers Wake, Krebs; How Brightly Shines the Morning Star, O Hail this Brightest Day of Days and My Spirit Be Joyful, Bach; The Joy of the Redeemed, Dickinson; Fanfare for Easter, Elmore; Christ the Lord Has Risen, Flor Peeters; Fantasy on Wareham, Wright. Trumpets, trombones, cymbals and timpani will assist.

William Weaver, Atlanta, Ga. — St. Mary's-on-the-Highlands, Birmingham, Ala., Aug. 6: Fanfare and Trumpet Voluntary in D, Clarke; Prelude, Air and Gavotte, Wesley; Prelude and Fugue in B minor, Bach; Now Praise We God in Heaven partita, Lübeck; Deck Thyself, My Soul, with Gladness, Brahms; Carillon, Vierne; Dialogue for Mixtures and Prelude on the Kyrie, Langlais; Prelude and Trumpetings, Roberts.

Klaus Speer, Houston, Tex. — Rice University chapel Sept. 23: Toccata, Frescobaldi; Two Chorale Variations, Sweelinck; Toccata on C sharp, Arthur E. Hall; Sonata 2, Hindemith; Fantasia on Come, Holy Spirit, Lord and God, Bender; Come, Holy Spirit, Comest Thou, Jesus Now from Heaven and Dorian Toccata and Fugue in D minor, Bach. Brass and percussion assisted.

Donald S. Johnson, Huntington, Pa. — First Baptist Church, Geneva, N.Y., Oct. 28: Trumpet Tune, Purcell; Our Father in the Heaven Who Art, Arioso and Prelude and Fugue in E minor, Bach; Prelude to Ave verum corpus, Mozart-Biggs; Sonata 1 in F minor, Mendelssohn; Carillon, Roberts; Rhythmic Trumpet, Bingham; Chorale in A minor, Franck.

Larry Cortner, Des Moines, Iowa — Central Presbyterian Church, Aug. 5: God's Time Is the Best and Fugue in E flat, Bach; The Fifers, Dandrieu; Chorale in A minor, Franck; Prelude and Trumpetings, Roberts; Improvisation and Acclamations, Langlais. Randy Cook, oboe and Larry Cook, organist, assisted.

Alec Wyton, New York City — Macky auditorium, University of Colorado, Boulder, Colo., Aug. 5: Fanfare, Wyton; My Young Life Hath an End variations, Sweelinck; Prelude and Fugue in D minor, Bach; Pièce Héroïque, Franck; Larghetto in F sharp minor, Wesley; Sonata 4 in A minor, Rheinberger; Carol, Whitlock; Carillon-Sortie, Mulet. Aug. 19: Prelude and Fugue on a Theme by Vittoria, Britten; Movement 1, Concerto 13 in F, Handel; Toccata and Fugue in D minor (Dorian), Bach; Pieces for a Musical Clock, Haydn; Introduction and Fugue on B-A-C-H, Liszt; Preludes, Fanfares, and a March for the Liturgical Year, Wyton; Carillon, Murrill. First Presbyterian Church, Casper, Wyo., for the Wyoming AGO Chapter, Aug. 22: The Bach Toccata and Fugue, Sweelinck, Liszt and Murrill as above, plus: Fantasia in C, Franck; Andante con moto, Böclly; In Praise of Merbecke, Wyton; The Celestial Banquet, Messiaen.

Douglas Ian Duncan, San Diego, Cal. — Balboa Park Aug. 6: Concerto Grosso 8, Corelli; Prelude and Fugue in G major, Bach; Concerto 5, Handel; Andantino in D flat, Lemare; Ave Maria, Thiman; Festival Toccata, Fletcher. Aug. 13: Trumpet Tune and Air, Purcell; Prelude in D major, Pastorale in F, Little Fugue in G minor, Bach; To Thee, Jehovah Shall I Sing and Sleepers Awake, Karg-Elert; Picardy, Noble; Beside Still Waters, Marsh; Sortie, Messe Basse, Vierne; Aug. 20: Preludium, Tunder; Sheep May Safely Graze, Bach; Fugue 1 on B-A-C-H, Schumann; Vexilla Regis, Elegg and Pange Lingua, Bairstow; Adagio and Toccata, Symphony 5, Widor.

Barclay Wood, Worcester, Mass. — City Hall auditorium, Portland, Maine, July 24: Prelude and Fugue in E minor, Bruhns; Andante in F, Mozart; Sonata 7 in F minor, Rheinberger; Scherzo Fantasia, McKinley; Air with Variations, Suite, Sowerby; Gigue, Karam; Canonic Theme with Variations, Wood; Fugue on B-A-C-H, Schumann; O God, Be Merciful Unto Me and Prelude and Fugue in D major, Bach.

Theodore Ripper, Atlanta, Ga. — Peachtree Christian Church Aug. 24: Suite on a Shape-Note Hymn Tune, Robert J. Powell; Adagio, Nancy L. Phillips; Andante, Wesley; O God, Thou Holy God partita, Bach; Prelude and Trumpetings, Myron Roberts. Rosemary Dixon, soprano, shared the program.

Andrew L. Clarke, New Haven, Conn. — St. John's Church, Salisbury, Aug. 15: Concerto 2 in B flat, Handel; Wachtel auf! ruft uns die stimme and Trio Sonata 1, Bach; Berceuse and Carillon, Vierne; Rhosymedre, Vaughan Williams; Toccata, Sowerby.

Ladd Thomas, Pasadena, Cal. — Pasadena Presbyterian Church July 22: Sonata 1 in F minor, Mendelssohn; We Pray Now to the Holy Spirit, Buxtehude; Allegro, Sonata 5 and Prelude and Fugue in A minor, Bach; Baroque Prelude and Fantasia, Arnell; Iam sol recedit igneus, Simonds; Thou Art the Rock, Mulet.

Kenneth Meek, Montreal, Quebec — Christ Church Cathedral, Aug. 7: Prelude and Fugue in B minor, Herr Jesu Christ, dich zu uns wend' and Fantasia in G, Bach; Prelude on a Second Mode Melody, Clark; Tranquil and Wachtel auf chorale-prelude, Graham George. Aug. 9: Passacaglia in C minor, Nun komm der Heiden Heiland and Vom Himmel hoch, 2 settings, Bach; Voluntary for St. Cecilia's Day, Meek; O Little One Sweet, Coutts; O Filii et Filiae, Farnam. Aug. 14: O Gott du frommer Gott, Bach; Christmas Slumber Song, Whitehead; The Modal Trumpet, Karam. Aug. 16: Fantasia and Fugue in C minor, Herr Jesu Christ, dich zu uns wend', Ein' feste Burg and Erbarm' dich mein, Bach; Veni Emmanuel prelude-improvisation, Egerton; Three Pieces, Robert Fleming, Aug. 21: Prelude and Fugue in D major, Bach; Ave maris stella and Introduction, Passacaglia and Fugue, Willan. Aug. 23: Concerto 2 in A minor and An WasserFlussen Babylon, Bach; St. Botolph, Hill; Passacaglia and Fugue 2, Willan. Aug. 28: Prelude and Fugue in G major, Wir glauben all' an einen Gott, Vater, 2 settings, Bach; Veni Emmanuel and Organ Sonata, Gian Lyman. Aug. 30: Fugue on the Magnificat and Prelude on the Nunc Dimittis and Toccata and Fugue in F, Bach; Es ist genug, Alan Heard.

Richard M. Peck, SMD, Charlotte, N. C. — Chapel, Montreat, N. C. Presbyterian Music Conference, July 23: Nun Komm, der Heiden Heiland and Prelude and Fugue in A minor, Bach; Noël with Variations, Balbastre; Dix, Brandon; Vexilla Regis, Peck; Herzlich thut mich verlangen, Brahms; Christ ist erstanden, Schroeder; Prière du Christ Montant Vers Son Pere, Messiaen; Chorale in A minor, Franck.

J. Steven Henry, Emporia, Kans. — First Christian Church Sept. 9: Herr Gott, Lass dich erbarmen, Isaac; Chorale in E, Franck; We Pray Now to the Holy Spirit, Buxtehude; A Rose Breaks into Bloom, Praetorius-Brahms; Jesu, Joy of Man's Desiring, Bach; Lord Christ, On Thee My Hope Is Stayed, Pachelbel.

Amy Cleary Morrison, Indianapolis, Ind. — Christ Church Cathedral, Sept. 14: Largo, Sonata 12, Purcell; Aria for the G string, Bach; Andante Espressivo, Sonata in G, Elgar; Cantabile, Franck; Recessional 10, Van Hulse.

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Programs of Organ Recitals of the Month

William Watkins, Washington, D. C. — St. Stephen's Church, Richmond, Va., July 25: Psalm 19, Marcello; Flute Tune, Arne; Fantasia in Echo Style, Sweelinck; Toccata in F and Prelude and Fugue in D, Bach; Cortège and Litanie, Dupré; Homage to Perotin, Roberts; Prelude, Kodaly; Dialogue for the Mixtures, Langlais; Toccata, Villancico and Fugue, Ginastera.

Will O. Headlee, Syracuse, N. Y. — North Presbyterian Church, July 11, for OHS convention: Toccata 11 in C, Muffat; Kyrie, Gott Vater in Ewigkeit, Christe, aller Welt Trost, Kyrie, Gott heiliger Geist, Allein Gott in der Höh sei Ehr, Dies sind die heil'gen zehn Gebot, Wir glauben all' an einen Gott, Vater unser, Christ, unser Herr, zum Jordan Kam, Aus tiefer Noth, Jesus Christus, unser Heiland, Bach; Andante in F, K 616, Mozart; Pastorale, Franck; Prelude Modal, Langlais; Scherzetto and Carillon, Vierne.

Susan Landale, Paris, France — Pupil of André Marchal, for Syracuse summer organ festival Crouse auditorium, July 20: Prelude and Fugue in C minor, Bach; Voluntary in D major, Boyce; Te Deum Laudamus, Buxtehude; Ascension Suite, Messiaen; Theme and Variations and Fantasia, Hommage a Frescobaldi, Langlais.

Jimmy Culp, Henderson, Tex. — First Baptist Church Aug. 19: Balletto del Granduca, Sweelinck; O Hail This Brightest Day of Days and Prelude and Fugue in E minor, Bach; Prière à Notre Dame, Boëllmann; Londonderry Air, traditional; Prelude on Belmont, Runkle; Chorale in E major, Franck; Cantabile, Clokey; Pasticcio, Langlais.

Stevenson C. Chase, Cape May Court House, N.J. — St. Simeon's-by-the-Sea, Wildwood, Aug. 12: Fugue in G minor and Come, Sweet Death, Bach; Festival Offertorio, Zipoli; Dominus Regit Me, Hymn to Joy and Evan, Young; Psalm 19, Marcello; Gigue, Loeillet; Suite Gothique, Boëllmann; Pastorale, Harker.

John Holtz, Hartford, Conn. — Hill auditorium, University of Michigan, Aug. 3, degree recital: Fantasia in G major, Ich ruf zu dir, Herr Jesu Christ and Allein Gott in der Höh' sei Ehr and Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Celestial Banquet, Messiaen; Toccata, Symphony 5, Widor.

Granville Munson, Jr., Richmond, Va. — St. Stephen's Church, July 11: Concerto 2 in B flat, Handel; Toccata for the Flutes, Stanley; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Chant de Paix, Langlais; Veni Creator variations, Duruflé; Carillon de Westminster, Vierne.

Vernon De Tar, New York City — Union Theological Seminary July 30: Prelude and Fugue in C, Allein Gott in der Höh' sei Ehr' and Sonata 3 in D minor, Bach; Sonata for Organ, Louie White (first performance); Serene Alleluias, Ascension Suite, Messiaen; Pièce Héroïque, Franck.

H. Winthrop Martin, AAGO, ChM, Syracuse, N. Y. — Methuen, Mass. Memorial music hall Aug. 8: Agincourt Hymn, Dunstable; Introduction and Toccata, Walond; Wer nur den lieben Gott lässt walten, Bach and Walther; Toccata and Fugue in D minor, Bach; Concerto 5 in F, Handel; Chant de Paix, Langlais; Veni Creator Spiritus variations, Duruflé; Three Quiet Introspections, opus 85, Joseph J. McGrath; Sarabande, Baroque Suite, Bingham; Scherzo, Titcomb; Modal Trumpet, Karam; Air in D and Trumpet Tune, Purcell; Toccata in A, McGrath.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Lutheran Sept. 9: All-Bach Fantasia in C minor (5-voice), Little Harmonic Labyrinth, O God, Thou God of Faith, Cantata 24, Prelude and Fugue in E minor (Cathedral), O Whither May I Flee, Out of the Depths, Fantasia in F (Concerto 5), We All Believe in One God, Have Mercy on Me, O Lord and Prelude and Fugue in D minor (fiddle).

William Brice, Knoxville, Tenn. — First Congregational Church, Sept. 9: Fantasia and Fugue in D minor, Pachelbel; Movement 2, Concerto 4, Handel; Alleluia, Christmas Cantata and Fugue in G, Bach; Magnificat for eight voices and continuo, Pachelbel; Flute Solo, Arne; Sleepers, Wake, Krebs; Toccata in F and Fugue in C (Jig), Buxtehude.

Charles Shaffer, Santa Ana, Cal. — Pasadena Presbyterian Church Aug. 19: Preludes and Fugues in G major and B minor, Bach; Chorale 2 in B minor, Franck; Stations of the Cross 1 and 12, Lamento and Carillon, Dupré.

Michael R. Murray, Kokomo, Ind. — Christ Church Cathedral, Indianapolis, Sept. 7: Prelude and Fugue in D major, Bach; Fantasia in A major, Franck; Prelude and Fugue in G minor, Dupré.

George Butler, Braintree, Mass. — Methuen Memorial music hall Aug. 1: Suite Opus 5, Duruflé; Prelude and Fugue in A minor, Trio Sonata 4 in E minor and Toccata in F, Bach; Symphony 2 in C-sharp minor, Dupré.

George Y. Wilson, Bloomington, Ind. — Christ Church Cathedral, Indianapolis, Sept. 28: Chorale in E major, Franck; Introduction, Passacaglia and Fugue, Willan.

Susi Jeans, Dorking, England — St. David's Cathedral, Wales Aug. 3: Prelude and Fugue in G minor, Buxtehude; Salve Regina, Anon. 1600; Voluntary for Double Organ, Barrett; Voluntary, Blow; Voluntary for Double Organ, Croft; Trio Sonata 1, Bach; Toccata and Fugue on Kyrie, Gott Heiliger Geist, Kropfreiter; Voluntary, Robinson; Trumpet Aire, Reading; Voluntary, James; Toccata Francesca, Kropfreiter.

Bonnie Vojtek, Pittsburgh, Pa. — St. Vincent Archabbey Basilica Aug. 14: Prelude, Fugue and Chaconne in C major, Buxtehude; Trio Sonata in C major, Abide with Us, Lord Jesus Christ, Magnificat, O Whither Shall I flee? and Prelude and Fugue in A minor, Bach; Canon in B minor, Schumann; Prelude and Fugue on B-A-C-H; Bicinium and Gigue, Rayner Brown; Toccata, opus 5, Duruflé.

Joel H. Kuznik, Waukegan, Ill. — St. John's Lutheran Church, Stuttgart, Ark., Aug. 19: Psalm 19, The Heavens Declare, Marcello; My Young Life Hath an End variations, Sweelinck; Passacaglia and Fugue in C minor and Sheep May Safely Graze, Bach; Introduction and Toccata, Walond; Chorale in A minor, Franck; Brother James and Greensleeves, Wright; Toccata, Symphony 5, Widor.

Robert C. Bennett, Houston, Tex. — First Baptist Church, Fayetteville, Ark. July 12: Concerto in A minor, Vivaldi-Bach; Echo, Scheidt; Ein feste Burg partita, Kee; Adoro Te, Langlais; Aberystwyth, Young; Jesus Makes My Heart Rejoice, Elmore; Fantasia in G minor, Bach; Roulade, Bingham; Toccata, Symphony 5, Widor.

John B. Haney, Richmond, Va. — St. Stephen's Church, July 18: Christ Has Risen, I Call to Thee, Lord Jesus Christ and Toccata in F, Bach; Jesus Is My Sure Defense and Praise to the Lord, Reger; Praeludium, Kodaly; Allegro, Symphony 6, Widor; Jesu dulcis memoria, Davies; Rhapsody on Breton Themes, Saint-Saëns; Variations on a Noël, Dupré.

George G. Vincent, Salisbury, Conn. — St. John's Church, Aug. 29: Trumpet Tune and Air in C, Purcell; Kommst du nun, Jesu, Wer nur den lieben Gott lässt walten and Dorian Toccata in D minor, Bach; Arrietta, Thomas H. Kerr, Jr.; Rhapsodie Gregorienne, Langlais; Pastorale, Milhaud.

Harold Chaney, Los Angeles, Cal. — Pasadena Presbyterian Church Aug. 5: Prelude and Fugue in G minor, Buxtehude; Deck Thyself, Blessed Are Ye Faithful Souls and My Faithful Heart Rejoices, Brahms; Fantasia in F minor, K 608, Mozart; Sonata 6 in G and Prelude and Fugue in E minor, Bach.

Ludwig Altman, San Francisco, Cal. — Church of the Wayfarer, Carmel, for the Bach Festival July 24: Veni, Redemptor Genitum settings, Ambrosian chant, Luther, Goerlitz, Scheidt, Buxtehude, Pachelbel and Bach. July 26: Organ Mass of the Apostles, Frescobaldi; Sonata per Organo, Pergolesi; Aria, Martini; Pastorale, Zipoli; Fugue in C minor, Pastorale, Fugue in B minor and Concerto in D minor (Vivaldi), Bach.

George McPhee, FRCO, Edinburgh, Scotland — Christ Church, Rathgar, Dublin, Ireland, August 16: Toccata in F, Bach; Largo, Allegro, Aria and two Variations, Festing; Concerto 2 in D major, Avison; Sketches 4 in D flat and 3 in F minor, Schumann; Trumpet Minuet, Hollins; Psalm Prelude 2, set 1, Howells; Dialogue on the Mixtures, Langlais; Lord Jesus Hath a Garden, Peeters; Prelude and Fugue in B major, Dupré.

Graham Steed, FRCO, Windsor, Ont. — St. Nicholas Cathedral, Newcastle-on-Tyne, England, July 11: Prelude and Fugue on a theme of Vittoria, Britten; Suite Modale, Peeters; Five Pieces for Musical Clocks, Haydn; Passacaglia and Fugue in C minor, Bach; Master Tallis Testament, Howells; Down Ampney, Steed; Carillon de Westminster, Vierne.

Richard J. Griffin, Milton, Mass. — St. John's Church, Salisbury, Vt. Aug. 22: Komm, heiliger Geist, Herre Gott and Nun komm, der Heiden Heiland; Triple Fugue in E flat and O Mensch, bewein dein' Sunde gross, Bach; Kyrie 1, Couplet 5 and Fugue on the Kyrie, Parish Mass, Couperin; Prelude au Kyrie, Langlais; Carnival Suite, Crandell.

Robert H. Reeves, III, Boone, N. C. — Appalachian State Teachers College, student of Harold G. Andrews, Jr. July 30: Prelude and Fugue in E-flat major, Bach; Fantasia in F minor, K 594, Mozart; Variations on a Noël, Dupré, Patricia Ann Goodwin, contralto, shared the program.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral, Sept. 21: All Bach — Come, Holy Ghost, Lord God; From God Will I Not Depart; Trio Sonata 2 in C minor; Fantasia and Fugue in G minor.

Hugh Giles, New York City — For Hawaii AGO Chapter, Central Union Church, Honolulu Sept. 17: Concerto in A minor, Vivaldi; Bach; Prelude and Fugue on B-A-C-H, Liszt; Baroque Suite, Bingham.

Robert Prichard, Glendale, Cal. — Pasadena Presbyterian Church July 1: Prelude and Fugue in E flat, Bach; Variations on Why Art Thou Troubled, My Heart?, Scheidt; Suite, opus 5, Duruflé. Orville White sang Bach Cantata 56.

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William MacGowan has been appointed organist and choirmaster of All Saints Episcopal Church, Pasadena, Cal. effective Oct. 1. He succeeds Lowell Enoch and will direct the choirs and play the new 84-rank Schlicker, played by Anton Heiller at the recent AGO convention. (See page 17).

Mr. MacGowan leaves a similar position at the Maple Street Congregational Church, Danvers, Mass. He has been harpsichordist of the Boston Chamber Players since 1957 and originated the musical evensong services at Boston's Old North Church after the rebuilding of the organ in 1958. He has appeared as recitalist at the Washington Cathedral, the Boston Arts Festival, regional AGO conventions, at Valparaiso University and in churches and colleges in New York City, the East, Midwest and South.

A native of Florida, Mr. MacGowan began his organ training with Nelson Brett, Jacksonville, Fla. and studied with Robert Baker and Percy Grainger in the National Music Camp, Interlochen, Mich. He holds three degrees from the University of Michigan where he studied with Palmer Christian and Robert Noehren. He has held church posts in Ypsilanti, Mich., Durham, N. C. and Whitinsville, Mass. In the Korean War, he organized and conducted glee clubs and choirs aboard aircraft carriers and sang under and studied choral conducting with Robert Shaw. He is a former sub-dean of the Worcester AGO Chapter and is a member of Phi Gamma Delta and Phi Mu Alpha Sinfonia.



Rodney Hansen began service Aug. 1 as organist and choirmaster of St. John's Episcopal Church, Stamford, Conn., succeeding Dr. Samuel Walter. He completed eight seasons at a similar post at the Cathedral of the Incarnation, Baltimore and the Baltimore Hebrew Congregation.

In Baltimore he served as chorus master of the Civic Opera Company and as vocal coach and accompanist, organ teacher and recitalist.

He was publicity chairman for the 1961 midwinter conclave at which his performance of concertos with orchestra was a high point.

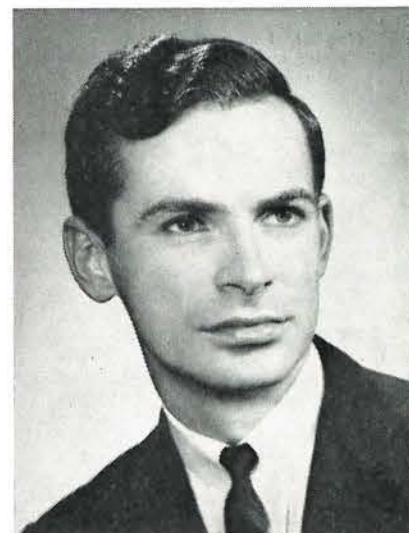
A native Californian, Mr. Hansen's early training was with Richard Purvis. He graduated from Peabody Conservatory, Baltimore, with organ study under Paul Callaway.

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SACRAMENTO CHURCH HOLDS ITS 5TH ORGAN WORKSHOP

The fifth annual workshop of organists sponsored by the First Baptist Church, Sacramento, Cal., will be held Oct. 20. More than 80 organists from Northern California will attend. Leaders will include: Alex Gould, Fremont Presbyterian Church, continuing his last year's session; Margaret Ballmer, AAGO, Community Presbyterian Church, Carmichael, hymn playing; G. Leland Ralph, host organist, good music for the small organ, and other sessions including one on accompanying at the organ by Charles Schilling, University of the Pacific, Stockton.

The First Christian Church is co-operating and luncheon and afternoon sessions will be held there. Organ music, publishers' catalogs and lists of pieces recommended by 15 prominent organists will be on display. Write G. Leland Ralph, First Baptist Church, 2324 L St., Sacramento 16.



Clyde Holloway has been appointed assistant to Jack Ossewaarde at St. Bartholomew's Church, New York City. He will study for the SMD degree at Union Theological Seminary.

A native Texan, Mr. Holloway received BMus and MMus degrees at the University of Oklahoma where he studied with Mildred Andrews. As a Fulbright scholar he studied organ, harpsichord and chamber music with Gustav Leonhardt at the Amsterdam Conservatory. In the Netherlands he played under the sponsorship of the US Information Service.

THOMA GOES TO LOUISVILLE CHURCH; SERVING ARMY STINT

Erven T. Thoma has been appointed organist and choir director at the Calvary Episcopal Church, Louisville, Ky. He and his wife, formerly Evelyn Dawes, are playing at chapels at Fort Knox where Mr. Thoma is serving in the US Army. He teaches courses in theory and music survey to band trainees and accompanies a male chorus and directs a band ensemble.

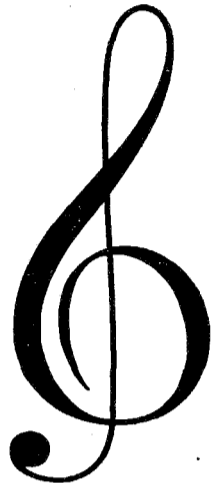
From Sept. 1960 to Sept. 1961 Mr. Thoma studied in Austria on a Fulbright grant with Anton Heiller and Franz Sauer. Earlier he was a student of Howard Kelsey and Arthur Poister. He has played recitals in various states and in Vienna, Salzburg and Keilgenkreuz, Austria.

DUNN DIRECTS, RAVER PLAYS IN ORGAN-BRASS CONCERT

Thomas B. Dunn was conductor and Leonard Raver organist for a program with brass and percussion Aug. 8 at Schwab Auditorium, Pennsylvania State University. Preintermission composers were Lassus, Gabrieli, Marcello, Couperin, Torelli and Bach.

After the intermission the Passacaglia for organ and timpani by Henk Badings, A Southern Appalachian Folk Song by Edwin Gamble (first performance) and Seth Bingham's Concerto for brass, snare drum and organ completed the program.

AN INTERDENOMINATIONAL junior choir camp was held at Camp Parker near Greenville, S. C. July 16-22; Stephen Ortlip, Chattanooga, musical director conducted a daily class for choir directors. Ten churches were represented in this combined enterprise which ended with a choral concert.



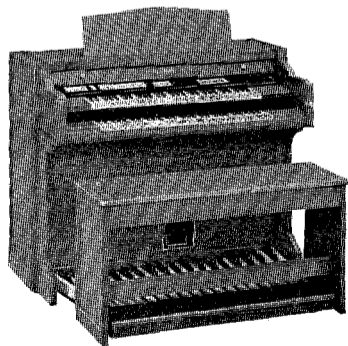
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SWAN

(Continued from page 13)

pages of his recently published volume titled *Catholic Music*. He says, "Some weeks before the encyclical was released (he refers to *The Discipline of Sacred Music* issued by Pope Pius XII in 1955) I made myself a list of the problems which seem to me to loom largest in the mind of the conscientious church musician today. This choice was based on my own experience and on the views of the 468 people who generously lent me their thoughts and experiences for use in this book. Not all church musicians, of course, face all of these problems all of the time, but it is a rare and happy man indeed who has not worried over one of them at one discouraged moment or another:

1) The feeling that he is working without the full support of the authorities who employ him.

2) The feeling that the precepts of the *Motu Proprio*, on which he would like to base his entire *modus operandi*, are not regarded by his pastor or bishop as actually binding upon him or them.

3) The knowledge that in many places the labor of Popes, scholars and musicians in restoring the chant to its proper place in the liturgy is absolutely without fruit because of the prejudices of a few "key" men.

4) The feeling that hymnody had sunk to a point beyond reclaim because no one with real authority had taken a stand on the dignity and artistic integrity necessary to hymns.

5) The knowledge that no matter how hard the individual parish or diocese worked at its music, no widespread improvement could come about without a definitive program of education for the clergy of the future.

Reading the encyclical for the first time, therefore, was in the nature of a revelation, for all five of these vexing items are up for the most penetrating discussion.

For, towards the end of his letter, The Discipline of Sacred Music, Pope Pius XII says to the bishops of the world: "It is our hope that whoever in the Church supervises and directs the work of sacred music under your leadership may be influenced by Our en-

cyclical letter to carry on this glorious apostolate with new ardor and effort, generously, enthusiastically, and strenuously."

There can be little doubt that church musicians all over the world will be so influenced by the encyclical. The mere fact that the Holy Father saw fit to issue such a document — the only encyclical issued during the year of his illness — is an incredible gift to the morale of those who labor in this particular vineyard.

By reaffirming the importance of music in the eyes of the Church and by bringing the Church's clear wishes in the matter to the immediate attention of the hierarchy, the Holy Father has indeed given us a reason for "new ardor and new effort." (End of quotation) (Dodd, Mead and Co.)

For Paul Hume the *motu proprio* is all that is needed in the way of a church music program. There are those within the the Roman Catholic Church, however, who would question that the old music would answer every liturgical need. Robert Stevenson quotes Father John Boyd, a Jesuit, as writing these words:

"Liturgical art is the human reaction to the Christian Revelation. Being human, it would have the time-place element inherent in human nature. Admittedly, Gregorian music has attained high perfection as a vehicle of Catholic worship. But to freeze church music in the Gregorian neume or church architecture in the Gothic arch would be fatal." And then Father Boyd goes on to make this significant comment: "Personally, I have still to find Gregorian melodies to express as aptly as vernacular hymns what the Western heart means in hailing Our Lady . . . and Gregorian anthems to equal the Christmas carols that have grown out of the soil of the simple peasant heart."

Perhaps the most respected musician in the Lutheran tradition is Luther D. Reed. He has been personally involved in the liturgical movement of the last 50 years, has been chairman of the Joint Commission which prepared *The Service Book and Hymnal* published four years ago by eight Lutheran bodies in America, is an honorary member of the American Guild of Organists and

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has been an officer in the Hymn Society. Here is his outline of a theory of music which he says "liturgical communions may hold aloft as a true ideal." This is his program for church music:

- 1) Music should enter the sanctuary to serve. Our theology must rule our liturgies; our liturgies must rule our music.
- 2) Church music must be music of the church. There must be a union of pure text and pure music.
- 3) Service music may have congregational emphasis with choral participation (the Lutheran service); or choral emphasis with congregational participation (The Anglican service). A concertistic character it must not have.
- 4) Service music may be melodic but should not be strongly rhythmic. It is strongly modal and largely vocal. Dr. Reed quotes Richard Wagner as saying "If church music is ever to be restored to its original purity, vocal music must oust the instrumental and occupy the place that has usurped."
- 5) Music in the service of the church should satisfy the canons of beauty as well as of liturgical propriety and church purity. And finally —
- 6) We should select a balanced musical program from both ancient and modern sources. (Muhlenberg Press)

In September, 1960, Robert Shaw, director of the Chorale which bears his name and associate conductor of the Cleveland Orchestra, was installed as minister of music of the First Unitarian Church in Cleveland. On that occasion he made certain remarks which could be rightfully considered as his credo concerning music and worship in a liberal church. I would like to read a part of his statement to you for I think that it will raise certain questions in our minds which might be summed up in this manner: How far can we go along with the author in his description of a church music program? To what extent do we disagree? In his



James Boeringer, AAGO, has been appointed assistant professor of organ at the Oklahoma Baptist University, Shawnee, Okla. Among his duties at the Warren M. Angell college of fine arts will be consultation in the construction of a new large organ in the new John Wesley Raley chapel replacing an electronic.

Mr. Boeringer leaves the State University of South Dakota where he taught piano and harpsichord and directed the university Collegium Musicum. He was also organist at the Trinity Lutheran Church where he was responsible for the installation of a classic tracker organ in the modern church.

Trained at the College of Wooster, Ohio and at Columbia University, he is seeking a doctorate at Union Theological Seminary under Seth Bingham. He has done editorial work on the AGO QUARTERLY.

own inimitable way let Mr. Shaw tell you some of the things which he would propose as a part of a program for church music:

"Knowing, then, at least some few things concerning the natures of music and worship and liberalism, what should be our purposes and our program, what shall be our forces and our forms of worship in the liberal church?"

"First, we shall propose concerning our music that nothing but the best

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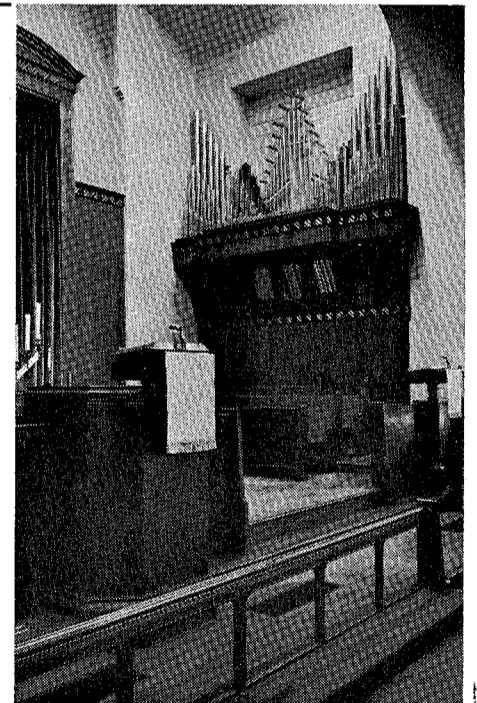
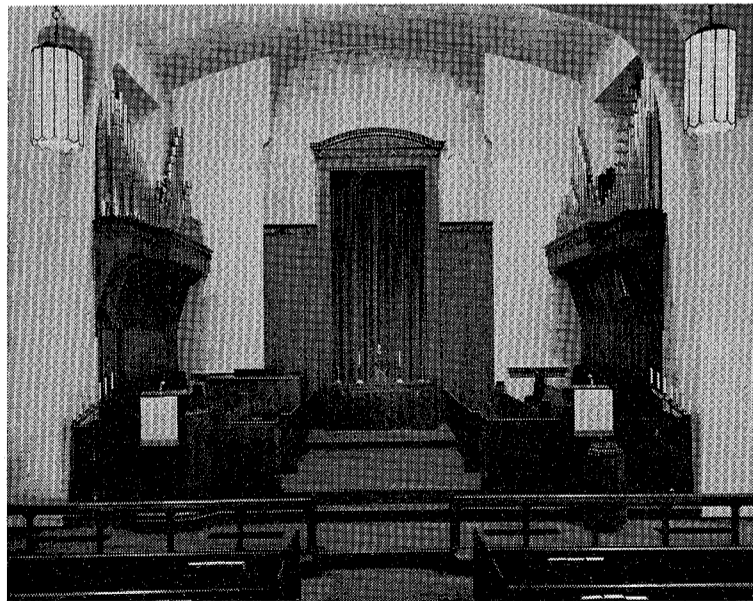
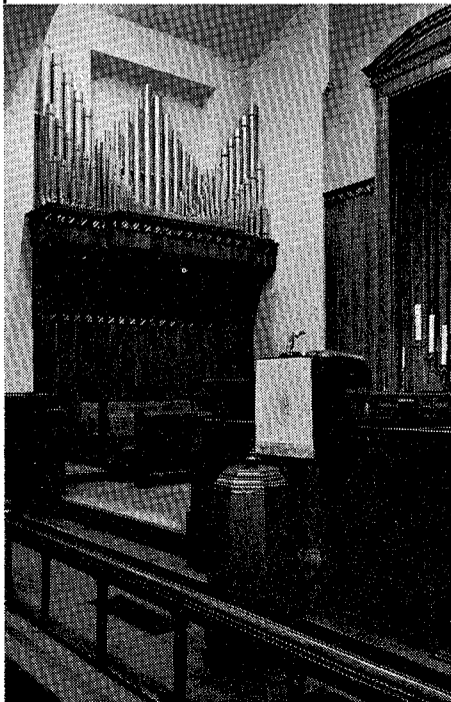
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is good enough. One does not support value by subscribing to rubbish. For men of good will and good reason there is no nourishment in a sanctimonious swill flushing the soundtrough.

"This raises a fair question: on what grounds, and upon whose authority, are we to decide that which is worthy and that which is worthless in music for worship. That is a pertinent question, for may not one man's Bach be another's Old Rugged Cross?"

"I would submit to you four criteria which may help us in our evaluations: "The first is that of *motivation*. Let us say right out that purity of purpose dignifies. Moody and Sunday and Graham are not bad men. And 4,000 young people are not proved irredeemable by chanting Softly and Tenderly Jesus is Calling in Madison Square Garden. "But these things are also true:

"They would have had a much richer experience had they been privileged to sing, from the end of the *St. Matthew Passion*. Now has the Lord been laid to rest . . . My Jesus, sweet good-night." "Moreover, they could not have remained long unconvinced as to which of the pieces of music was truer witness to the qualities of Jesus of Nazareth.

"One could choose other examples in which, from the standpoint of motivation there is no conceivable hiding-place: say a Gregorian *Pater Noster* vs. that contemporary chalice of profitable pioussity, Malotte's *Lord's Prayer*. "Motivation dignifies, but it is not enough.

"A second criterion must be *craftsmanship*. Music is a craft, and has its laws and within comfortable limits these are knowable. There is decent, honestly constructed music, and there is stupid, miserably constructed music. We do not ask this moment that the building be an unassailable masterpiece of art, but that it have at least the mortar and brick and foundation specified in the contract.

"In the third instance great music will have an *historical perspective*, an aesthetic field, an originality which has origins. This criterion is close to what we mean by 'style', and given a consonance of motivation and craftsmanship and style we are a long way towards insuring the value of our repertoire.

"For finally, of course, there remains the hope that our work of art may indeed be the product of the great artist, 'evidenced not only by his capacity of ordering his experience but also by his capacity of having his experience.' Only the best is good enough.

The second of our purposes should be that nothing which has stirred the heart and mind of man to the consideration of creation of worth, in whatever time or place, can be foreign to worship in the liberal church.

This means that we are privileged to include, in the matrix of the sacred materials which in certain traditions have heretofore been considered secular. Not all of the prophets are dead, not all of the World is in one volume, not all of the testaments of beauty are sealed. Wherever the word has been made flesh — in Beethoven or Shakespeare, Scarlatti or Blake or Lincoln — it should be made welcome in this church.

This also judges in some detail the truth and breadth of our liberalism; for it demands that we perceive in a Palestrina mass, a Bach cantata on the resurrection, a Gregorian or Buddhist chant, a Negro Spiritual or a Mormon hymn man's hunger for God and his will for good."

(Mr. Shaw then goes on to tell his listeners about the materials and personnel with which the music will be made. The organ is a Holtkamp, the piano is a Steinway and there is a harpsichord and a string quartet. You will be happy to know that he speaks glowingly of the work of his organist. Then he concludes his remarks this way:)

"The tradition of this church, shared by most American protestantism, is centered around its preaching. We have not sought to alter that, but to enrich, and implement and fulfill it. Our services have been formed and our music selected for some months ahead in consultation with our minister and with direct reference to the subjects and materials of his preaching.

"We propose that music, our part in it and our response to it, shall be as worthy an act of worship as the spoken word, our occasional part in it and our response to it. You will note on our order of worship no prelude, no offertory and no postlude. Music for

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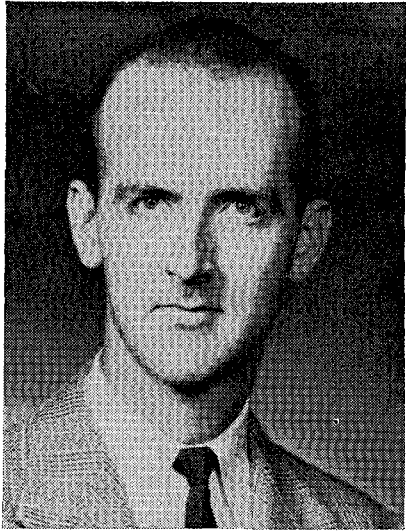
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Walter W. Wade, PhD, AAGO, ChM., has become director of choral organizations and organ instructor at Memphis State University. A graduate of Northwestern University, Dr. Wade held a similar post at the Tennessee Polytechnic Institute, Cookeville, for seven years. Within his tenure the Institute has acquired three new organs, the most recent described in THE DIAPASON for May 1960.

As choral director, Dr. Wade expanded the choral program, adding a madrigal group and performing many major works with his larger groups. He conducted the Bruckner Mass in E Minor for the 1961 convention at the Tennessee Music Educators Association of which he served as general chairman. He won the J. W. Pepper award in the 1962 choral composition contest sponsored by the American Choral Directors Association.

worship should be too essential and too significant to be used as diversion or cloak to cover the sounds of assembly and departure.

"For finally it is our desire to create for a certain period each week, out of worthy things an integrity of sound and sight and reason, which shall be its own reason for being and our reason for being here.

"That this shall be a place where the whole man, in the company and affection of his fellow man, honestly

may love the Lord his God with all his heart and all his soul and all his mind." (End of quotation.)

I began this talk with the reading of two scriptural texts. Perhaps you are wondering about the relationship of either of these to programs of church music. The implication in the passage from the Sermon on the Mount is rather clear: "If the salt have lost its savor wherewith shall it be salted? It is henceforth good for nothing but to be cast out . . ."

The Humes and the Davisons and the Reeds and the Shaws have each developed their programs for church music. What are your ideas and standards and goals? Do these busy days find you "salted" with imagination, with a zeal to develop a program which is aesthetically acceptable, helpful to every worship experience and challenging to those who work with you? It seems to me that regardless of the denomination or its form of worship a program of church music will succeed only if he who directs it possesses a philosophy and the desire and the skill to implement it. A new program begins with the one at the center of things.

At this point I am not going to question you on your musicianship, the number of courses which you took in college and the significance of the letters which you are entitled to place after your name. I do happen to believe that church musicians like most musicians do not listen to enough music. I would guess that those seated in front of me hear many organ recitals in the course of a year; but do you try to increase your understanding and appreciation for other forms of music? If you do not, then how can you stretch your imagination, how can you possess that intangible something that we call "good taste"?

If you call yourself a "good musician", then you will find a way to use the best in contemporary compositions. Not only will your choir sing these selections and you will play them, but with an imaginative seeking out of the proper committees and heads of church groups you will acquaint them with the significant days, occasions, ceremonies and so forth that should be dignified with a composition commis-

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sioned and composed especially for the event. And, when you and thousands like you find that contemporary music speaks eloquently in the service of the church, you will insist that the very best of our living composers write in this idiom. It is possible, my friend, for the millenium to be closer than we think. Why not give it a shove.

There are educational as well as musical implications in the planning for a program of church music. This is the point at which we build an appreciation for the finest kind of music among our parishioners. And, friends, may our sacred concerts be developed from materials which are needed for our own particular situation; rather, let us not plan a program which will "look good in print" or will "show that fellow down the street that we, too, know what is going on."

The church musician who believes in education will read. He will enthusiastically support choir camps, workshops and institutes. Not only will he align himself with professional organizations, but he will insist that these groups sponsor educational activities related to church music, that they "spread the good word" by means of printed materials and that they (and he) will speak out forcefully and fearlessly on important and sometimes controversial subjects. Some topics might well be these:

- 1) Shall a soloist sing in a service of worship?
- 2) Business ethics and church music.
- 3) Salaries for church musicians.
- 4) Pensions for full-time church musicians.

On these and many other vital issues I would hope that some of our professional groups would speak directly to the coordinating body or the authority for each of our church denominations.

It is in the area of the psychological—of social psychology—or just plain human relations if you will, that so many church musicians seem to lack knowledge and understanding. Too often the organist or choirmaster is a

master of technique but in his desire to know more about the physical and the technical he has built an ivory tower about himself and fails to recognize or respond to the human desires for cooperation and sympathy and love. Why some church musicians don't even know how to express thanks to a colleague! Do we understand and accept the honesty of human beings, particularly boys and girls? Do we understand human differences, the recognition of group leaders, the "wheness," as Bob Shaw would put it, of appeal, and command and reward? Have we forgotten the difficulty that young people have in making decisions? Can we create experiences of beauty to evoke the desired response in a boy or girl? Do we understand that the child in our choir lives in two worlds, one a world of fantasy and imagination and the other the very real present—that which is happening right now? Do we take advantage of these and many other precious bits of knowledge to plan rehearsals and programs and other activities as we labor for our own particular church?

We find ourselves in a most unusual kind of professional situation. So much of that which we will accomplish in a church music program is conditioned by that which people are willing to do with and for us. Here is a volunteer kind of operation.

How effective are we at working with volunteers? This is what I mean by the "psychological" training and understanding needed by one who proposes to build a proper program for church music.

Finally, there is a last and most important matter for the church musician to consider. I speak of his own spiritual development. Obviously, I am not pleading for the acceptance of any particular belief or creed or dogma. But the man who is possessed of true spiritual conviction understands the meaning of the term "minister of music." He is willing to go the extra mile. He accepts the responsibility for all of the music in his church including that sung and played in the church



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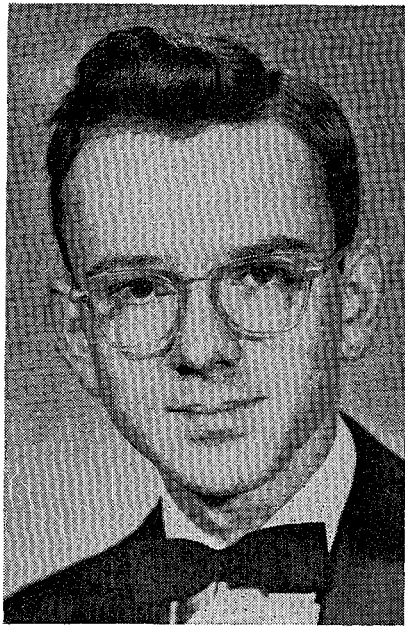
school. Because he is helped to grow in his spiritual life through the music which he has a share in creating he understands that all of his choristers can have the same experience. He believes that this is a very powerful argument for the maintenance of a system of multiple choirs. He accepts with mind and heart every section of the Declaration of Religious Principles of the American Guild of Organists and particularly does he rejoice in these final paragraphs: "We believe that at all times and at all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian worship in the holy gifts of strength and nobleness; to the end that the Church may be purged of her blemishes, that the minds of men may be instructed, that the honor of God's House may be guarded in our time, and in the times to come.

Wherefore we do give ourselves with reverence and humility to these endeavors, offering up our works and our persons in the Name of Him, without Whom nothing is strong, nothing is ho'y. Amen."

For such a church musician Isaiah's description of the worship of the Almighty is an ever present ideal and inspiration. It is he who will say: "And I heard the voice of the Lord saying, whom shall I send and who will go for us? (And he will answer) Here am I, send me . . ."

I should like to close this address with the statement with which Robert Stevenson ends his report on 100 years of American church music included in the anthology recently published by G. Schirmer. (*Church Music: A Century of Contrasts*.) Dr. Stevenson says:

"So long as America continues diverse enough to be a land in which 256 different denominations can flourish we must continue to expect diversity in church music. The tares will probably continue to grow up taller than the wheat; but at least some wheat does grow. The musically sensitive church goer who disregards the tares will justify himself in some such words as Charles Ives's father used. Someone



Karl E. Moyer became organist of Messiah's Lutheran Church, South Williamsport, Pa. and a member of the music faculty of Susquehanna University, Selinsgrove, Pa. effective Sept. 1 He succeeds Dexter Weikel.

Mr. Moyer has just completed military service as chaplain assistant at Fort Knox, Ky. He holds his MSM, cum laude, from Union Theological Seminary. His organ study was with Vernon de Tar and Alec Wyton, conducting with Earl Berg and Robert Fountain and composition with Searle Wright; research in the Lutheran liturgy was under the guidance of Dr. Cyril Richardson.

asked Ives's father (who was a professional musician) how he could "stand to hear old John Bell (who was the best stone mason in town) bellow off-key the way he does at camp meetings?" Ives's father replied: "Old John is a supreme musician. Look into his face and hear the music of the ages. Don't pay too much attention to the sounds. If you do, you may miss the music."

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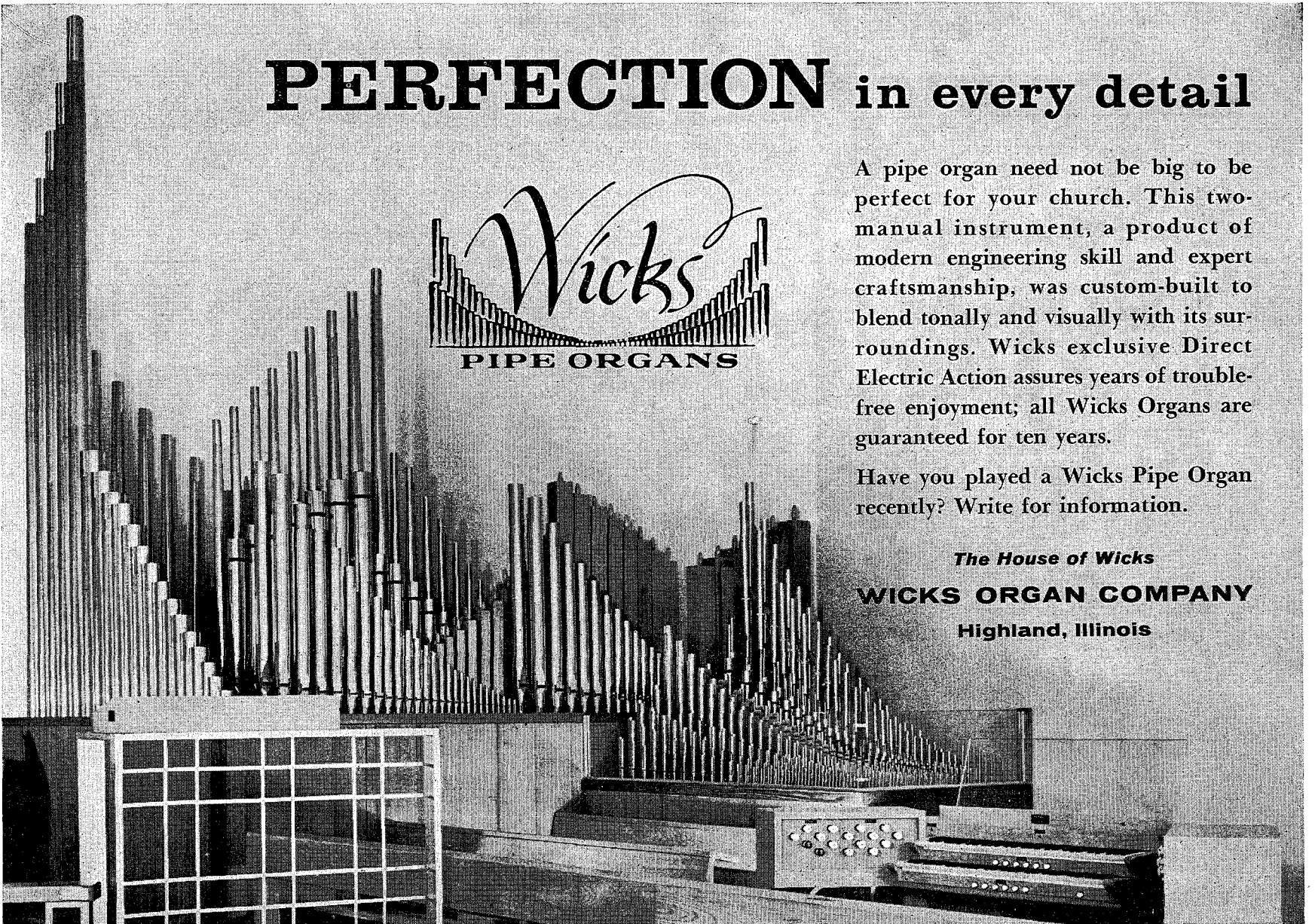
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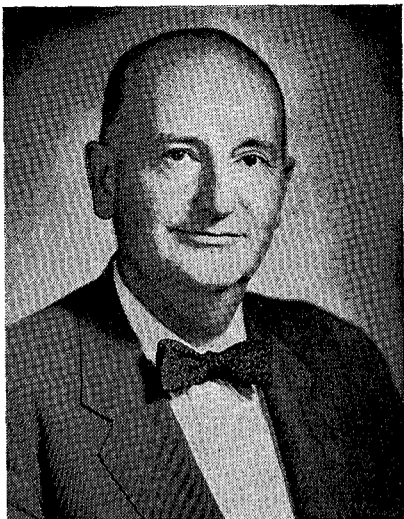


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Alton L. Howell became minister of music of the Centenary Methodist Church, Richmond, Va. Sept. 1. He left a similar post at the First Baptist. In his new appointment he will develop the choir program to include a bell choir and a male chorus.

Mr. Howell has served two terms as dean of the Virginia (now Richmond) AGO Chapter. He teaches vocal music at the Thomas Jefferson high school and is conductor of the Richmond choral society. He is president-elect of the Virginia Music Educators' Association.

He received his bachelor degree from the University of Richmond and his master's from Teachers College, Columbia University. He has done special work at the Juilliard School, New York and at the Union Theological Seminary of Richmond. He is a member of Phi Beta Kappa, Omicron Delta Kappa, Phi Mu Alpha Sinfonia and Phi Delta Kappa fraternities. A native of Suffolk, Va. Mr. Howell has served at Grove Avenue and Second Baptist Churches, Ginter Park Presbyterian and the Reveille Methodist Church, all of Richmond.

HAROLD TOWER, who retired in 1958 after 14 years at the Church of Our Saviour, Akron and before that at churches in Grand Rapids and Minneapolis, flew by jet Sept. 6 to visit Rome, Florence, Athens, Istanbul and Vienna.

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Dr. Preston Rockholt, Augusta, Ga. College, played the dedicatory recital on the three-manual organ in the Central Methodist Church, Florence, S. C. Paul Fritzsche, Bethlehem, Pa. was the builder of the instrument and designed it in consultation with Mrs. Frank McIntosh, organist, and Mrs. Pleas Overby, minister of music. This is the second three-manual organ installed by Mr. Fritzsche in the town of Florence within a year.

GREAT
Diapason 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL
Still Gedeckt 16 ft. 68 pipes
Rohr Gedeckt 8 ft. 12 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Octave 4 ft. 68 pipes
Flute 4 ft. 68 pipes
Nasat 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Trompette 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Clarion 4 ft. 12 pipes

CHOIR
Geigen Diapason 8 ft. 61 pipes
Kleiner Erzähler 8 ft. 61 pipes
Kleiner Erzähler Celeste 8 ft. 49 pipes
Concert Flute 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Flautina 2 ft. 61 pipes
Clarinet 8 ft. 61 pipes

PEDAL
Contra Bass 16 ft. 32 pipes
Bombarde 16 ft. 12 pipes
Lieblich Gedeckt 16 ft. 32 notes
Metal Diapason 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Dolce Flute 8 ft. 32 notes
Clear Flute 4 ft. 32 notes
Tromba 8 ft. 32 notes
Clarion 4 ft. 32 notes

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St. John's Evangelical and Reformed Church, Collinville, Ill. has selected the Wicks Organ Company, Highland, Ill., to build a new three-manual organ for the new church under construction to be completed early 1963.

The excellent placement of organ and choir in balcony and the fine acoustics planned are a result of early collaboration between architect and organ builder. The shallow placement of the organ divisions across the balcony wall will permit maximum projection of unrestricted tone, with a minimum of pipes under expression. The instrument will be voiced on low wind pressure with a minimum to no nicking. Open toe and variable scaling pipework will be used.

The tonal design and negotiations were completed by William R. Wannemacher, St. Louis.

GREAT
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 21 notes (prepared)

SWELL
Rohr Flöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flauto Traverso 4 ft. 61 pipes
Quinte 2 3/4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Mixture 2 ranks 122 notes
Trompette 8 ft. 61 pipes
Trompette 4 ft. 12 pipes
Tremulant

CHOIR
Nason Flute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Dolcet 4 ft. 12 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Rohr Schalmel 8 ft. 61 pipes
Chimes 21 tubes (prepared)
Tremulant

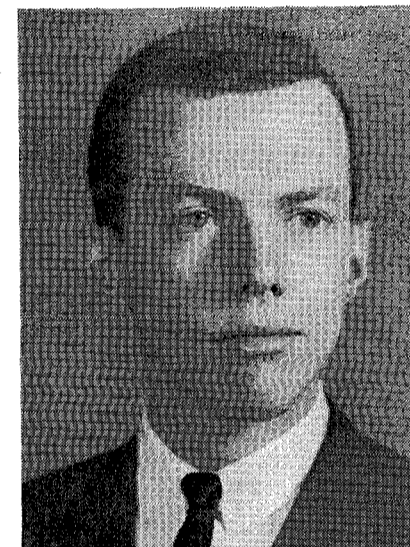
PEDAL
Diapason 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 notes
Gemshorn 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Flute 8 ft. 32 notes
Cello 8 ft. 32 notes
Quinte 5 3/4 ft. 32 notes
Choral Bass 4 ft. 12 pipes
Gedeckt 4 ft. 32 notes
Octave 2 ft. 32 notes
Trombone 16 ft. 12 pipes
Trompette 8 ft. 32 notes
Rohr Schalmel 4 ft. 32 notes

THE BAGH MAGNIFICAT was the principal work heard on the final concert Aug. 26 at the New England Music Camp, Oakland, Maine. Harold Brown conducted the camp chorus and Mary Cheyney Nelson was at the organ assisted by strings trumpets, oboes, flute and timpani.



Annie M. Rienstra this summer completed 25 years of service as organist and choir director at the Trinity Episcopal Church, Cranston, R. I. In her honor the senior and junior choirs totalling 50 voices sang the communion service. At a reception and social hour Miss Rienstra received a silver service and 25 silver dollars in appreciation of her services.

Prior to her service at Trinity, Miss Rienstra had served the Tabernacle Methodist Church, Providence. She is a charter member of the Rhode Island AGO Chapter, serving as recording secretary and on the executive committee. She is first vice-president of the R. I. Federation of Music Clubs and president of the Chaminade Club.



David Michael Lowry has joined the faculty of the Chapin School, New York City. He continues as organist-choirmaster of Christ Episcopal Church, West Englewood, N. J. This summer he served as music director and organist for the outdoor drama, Unto These Hills, at Cherokee, N. C.

Mr. Lowry received his MSM in May from the Union Seminary school of sacred music where his organ teachers were Donald McDonald and the late Dr. Charlotte Garden. His bachelor degree is from Baldwin-Wallace College where he studied organ with Warren Berryman and W. William Wagner.

THE ROCHESTER religious arts festival composition contest again offers an award of \$100 for an original choral work. Write the festival at 50 Plymouth Ave. N., Rochester 14, N.Y.

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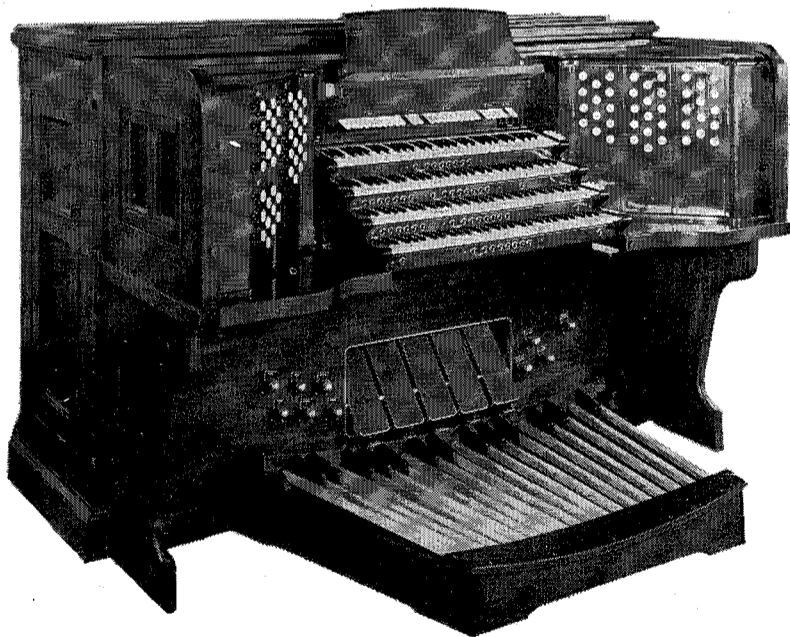
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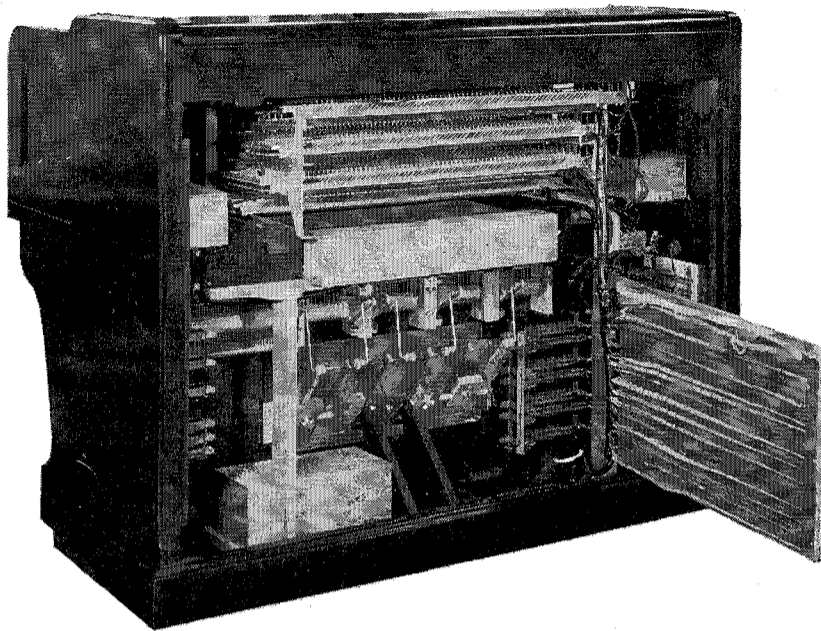
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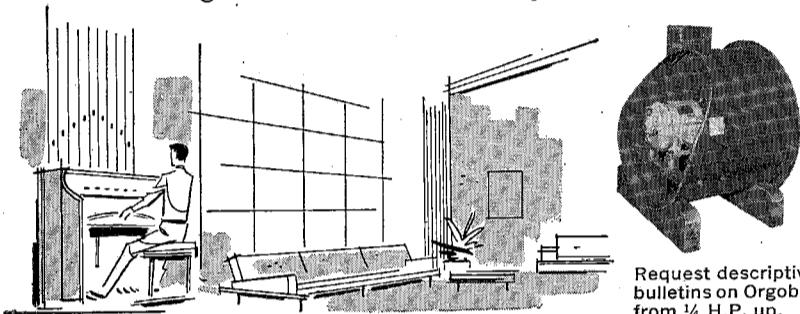
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The congregation of the Zion Covenant Church, Jamestown, N. Y. held the first service in its newly completed \$430,000 edifice May 27. The three-manual, pedal and echo organ was delayed, revoiced and added to by the Delaware Organ Company, Tonawanda, N. Y. This marked the third major change in the instrument since its original installation in 1901 by the Kimball company. In 1930 the organ was relocated in chambers and added to by the Durst company.

Recent improvements by the Delaware Company include a new three-manual console, addition of several new sets of pipes, rescaling and relocation of others. The stoplist was drawn by Robert Colby and Gene Burmaster of Delaware in consultation with Russell Chall, organist of the church, and Arthur Gorenson, former organist.

GREAT
Open Diapason 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture 4 ranks 232 pipes
Trumpet 8 ft. 61 pipes

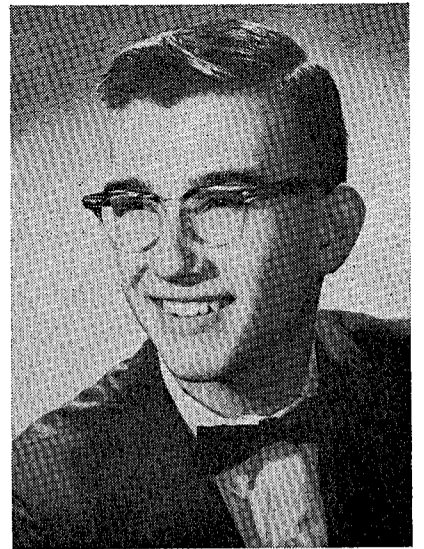
SWELL
Bourdon 16 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Nasat 2 1/4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Mixture 3 ranks 171 pipes
Oboe 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Rohr Flute 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremulant
Chimes

ECHO
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Fern Flute 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

PEDAL
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 pipes
Pedal Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Dolce Flute 8 ft. 32 notes
Octave 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Trombone 16 ft. 12 pipes
Trumpet 8 ft. 32 notes
Trumpet 4 ft. 32 notes

R. F. MERRILL, Toronto, vouches for the following: "I played for a very small wedding: it was the widow's third trip down the aisle. She specifically requested I'll Never Walk Alone. I told the minister what I thought and he agreed, but said since it was a very small wedding we might as well let her have her way. She also chose for the recessional The Triumphal March from Aida!"



Gene Paul Strayer has assumed duties as director of music at St. Paul Methodist Church, Chevy Chase, Md. He will have adult and youth choirs and a string ensemble. He comes from a similar post at the Concord Methodist Church, Bethesda, Md.

An honors performance major in organ at the American University, Washington, D. C. he is a pre-ministerial student. He served as chapel organist and accompanist of the choral ensemble at the University.

A native of York, Pa. Mr. Strayer has played many recitals on the 1804 Tannenburg organ at York Historical Museum. His organ study has been with Ralph Grover, Adam Hamme, Carl Weinrich and at present with Harlan Laufman at the American University.



Philip Manwell at 16 has been appointed choirmaster, in addition to his duties at the organ at the First Presbyterian Church, Marysville, Cal. He will head a program of five choirs and will play and direct several special programs within the church year. He has served as organist since 1960.

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A national choir of 250 voices demonstrating significant trends in liturgical music sang in the annual Liturgical Conference in Seattle Aug. 20 - 24. The World's Fair grounds was the setting for annual fathering of Roman Catholic liturgists and scholars numbering some 3,000.

The choir formed for last year's conference by Mother Joseph Morgan, Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Purchase, N. Y. was directed by Theodore Marier, Cambridge, Mass. Mother Catherine Carroll of Manhattanville was one of the guest organists.

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WANTED — QUALIFIED MINISTER OF music to assume responsibility for multiple choir program. (We enlist inquiries from individuals and couples.) First Methodist Church, Park Ridge, Ill. (Chicago suburb) Address request for application form and job description to Mr. T. S. Hall, 222 Imperial St., Park Ridge, Ill.

WANTED — DOCTORAL CANDIDATE writing thesis on improvisation wants recordings, tape or disc, of improvisations by prominent organists. Will copy your recordings and return them promptly. Write describing recording and stating your terms. Philip Gehring, 112 Skytop Rd., Syracuse 10, N.Y.

WANTED—SMALL CATHOLIC CHURCH seeks part-time organist able to work with exacting directress, accompany chant, SSA, some congregational singing; expected to give us preference at Christmas, Easter. Pipe organ. St. Rita's Church, 954 S. O St., Tulare, Cal.

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WANTED — ORGANIST-CHOIR DIRECTOR, Channing Memorial Church (Unitarian), Newport, R.I. One service on Sunday, one choir rehearsal per week, 10-member adult choir, attractive salary. Write N. H. Moss, 98 Broadway, Newport, R.I.

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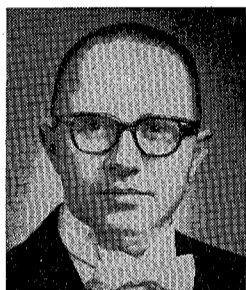
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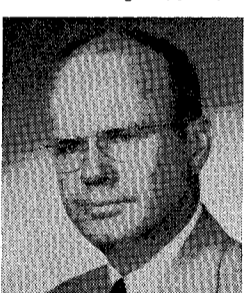
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WILMA JENSEN



ALEXANDER McCURDY



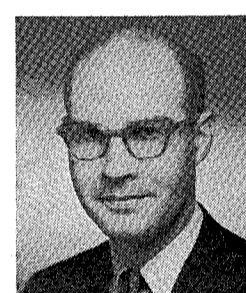
DONALD McDONALD



GEORGE MARKEY



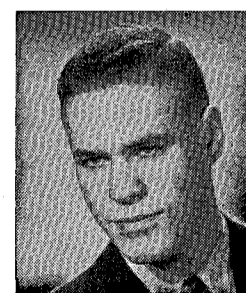
MARILYN MASON



FREDERICK SWANN



WILLIAM TEAGUE



JOHN WEAVER

EUROPEAN ARTISTS

Marie-Claire Alain
Jeanne Demessieux
Fernando Germani
Anton Heiller
Francis Jackson
Piet Kee
Jean Langlais
Flor Peeters

Special Announcement
MICHAEL SCHNEIDER

touring
March, April, 1963