

# THE DIAPASON

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

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NOVEMBER, 1962

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## OKLAHOMA CITY GETS NEW 3-MANUAL MÖLLER

### ALL SOULS EPISCOPAL CHURCH

Myles J. Criss to Be Organist-Choirmaster — Installation Scheduled for November 1963

All Souls Episcopal Church, Oklahoma City, Okla. has contracted M. P. Möller, Inc. to build a new three-manual pipe organ for installation by November 1963.

The specification was designed by Möller representative W. A. Brummer in consultation with Myles J. Criss who will become organist-choirmaster of All Souls Church in the near future.

The great division will be exposed in a functional manner on the front chancel wall, with the remainder of the organ in separate chambers with good tone openings from floor to ceiling.

#### GREAT

Quintaton 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Gedeckt 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Spillpfeife 2 ft. 61 pipes  
 Fourniture 4 ranks 244 pipes  
 Scharf 3 ranks 183 pipes  
 Chimes (prepared)

#### SWELL

Viola Pomposa 8 ft. 61 pipes  
 Viola Celeste 8 ft. 49 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Praestant 4 ft. 61 pipes  
 Flachflöte 4 ft. 61 pipes  
 Doublette 2 ft. 61 pipes  
 Plein Jeu 4 ranks 244 pipes  
 Fagot 16 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Fagot 8 ft. 12 pipes  
 Rohr Schalmee 4 ft. 61 pipes  
 Tremulant

#### CHOIR POSITIV

Flute Conique 16 ft. 61 pipes  
 Nason Gedeckt 8 ft. 61 pipes  
 Flute Conique 8 ft. 12 pipes  
 Flute Celeste 8 ft. 49 pipes  
 Fugara 4 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Prinzipal 2 ft. 61 pipes  
 Nasat 2 1/2 ft. 61 pipes  
 Terz 1 1/2 ft. 61 pipes  
 Kleinquinte 1 1/2 ft. 61 pipes  
 Cymbel 3 ranks 183 pipes  
 Cromorne 8 ft. 61 pipes  
 Zimbelstern 4 bells  
 Tremulant

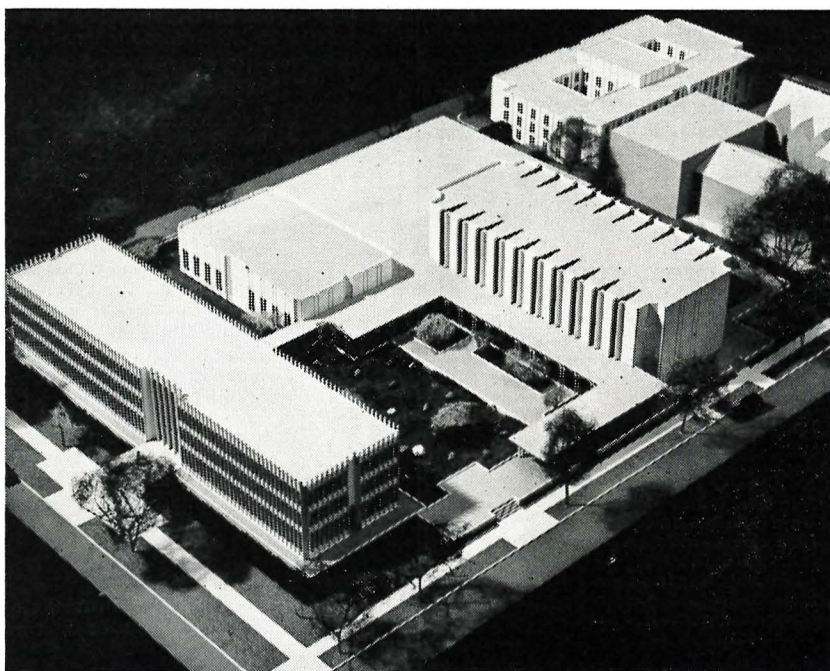
#### PEDAL

Untersatz 32 ft. (prepared)  
 Contrebass 16 ft. 32 pipes  
 Subbass 16 ft. 32 pipes  
 Quintaton 16 ft.  
 Flute Conique 16 ft.  
 Spitzprincipal 8 ft. 32 pipes  
 Bordun 8 ft. 12 pipes  
 Flute Conique 8 ft.  
 Spitzprincipal 4 ft. 12 pipes  
 Nachthorn 4 ft. 32 pipes  
 Nachthorn 2 ft. 12 pipes  
 Mixture 3 ranks 96 pipes  
 Contra Fagot 32 ft. 12 pipes  
 Bombarde 16 ft. 32 pipes  
 Fagot 16 ft.  
 Bombarde 8 ft. 12 pipes  
 Bombarde 4 ft. 12 pipes

## ALLAN BACON'S CONDITION REPORTED ON SLOW MEND

We are finally able to report on the condition of Allan Bacon, a frequent contributor to THE DIAPASON in past years. In Autumn 1961 he had a massive stroke from which doctors felt he would not recover. He has made a marked improvement from this but the optic nerve remains affected. At last report he is still in a convalescent home.

AUGUST MAEKELBERGHE begins his third season of radio recitals immediately following the Sunday broadcasts of the Detroit Symphony concerts.



The new Oberlin Conservatory of Music under construction. In front is the Teaching and Administrative Unit. The new Warner Concert Hall in the center is connected to rehearsal rooms, small recital hall and library. In the rear is the completed Practice Unit, the central care of which has practice rooms with high ceilings. Story on page 20.

## MÖLLER SPONSORS SERIES ON NATIONWIDE FM HOOKUP

M. P. Möller, Inc. has embarked upon a public relations venture unique in the pipe organ field. Beginning this month at least two dozen fm radio stations across the nation start broadcasting a 13-week series of half-hour programs titled Great Pipe Organ Music from Great Churches. Even one fm station in Honolulu, Hawaii is included.

With the co-operation of a number of fine organists and churches, Möller has taped a series of private recitals and made them available to fm good music stations for use as a public service with ethical sponsorship. Instruments installed in a score of important and historic churches have been used. Outstanding console artists have supplied their talents to individual programs in the series. Programs with organ and cadet chorus from the cadet chapels at West Point and Annapolis lend added interest.

The series has been tape-recorded by the same experts who prepare the programs of the Philadelphia Orchestra. The new Möller series has had enthusiastic acceptance by good music stations, new ones joining the network weekly.

Stations so far cooperating include: WCRV-fm, Boston; KPAM-KFFM, Portland, Ore.; KGGN-am, fm, Caldwell, Idaho; WFLY, Troy, N. Y.; WOIO, Cincinnati; KOGO-fm, San Diego; KHGM-fm, Beaumont, Tex.; KQRO, Dallas; WLVL, Louisville; WDCO, Cleveland; WFMR, Milwaukee; WDBN-fm, Wadsworth, Ohio; KRBE, Houston; WSHE, St. Louis; KCMK-f, Kansas City; WGKA, WGKA-fm, Atlanta, all Sundays; KING-fm, Seattle; WDTM, Detroit, both Mondays; WIRJ-fm, Roanoke, Va.; WFLN-fm, Philadelphia, both Tuesdays; KDVR, Sioux City, Iowa, Wednesdays; WROC-fm, Rochester, N. Y.; WLOA, Pittsburgh; KWFM, Minneapolis, all Thursdays; WWMY-fm, New Orleans, Fridays; WSWM, E. Lansing, Mich., Saturdays. Days for WRCB, Boston, WFMS, Indianapolis and KAIM, Honolulu had not been announced as this story reached us. Consult your newspaper or the station for exact time. Additional stations will be announced.

## FAMED DAYTON CHURCH HAS THREE CASAVANTS

### WESTMINSTER PRESBYTERIAN

Main, Gallery Organ in Church Proper, Third in Chapel—Robert Stofer Organist-Choirmaster

Casavant Frères Limitée, St. Hyacinthe has just completed the installation of the main organ at the Westminster Presbyterian Church, Dayton, Ohio. This was preceded by the installation of two organs in the same church late in 1961, one on the rear gallery and the other in the chapel.

The main organ has six divisions with a total of 8 stops. Great, swell and part of the pedal are located on one side of the chancel while choir, positiv, solo and the other part of the pedal are on the other side. The great, the positiv and part of the pedal divisions are displayed functionally on both sides.

The gallery organ is divided on each side of the rear window with great and pedal division exposed. It also features a trompette en chamade. This organ can be played either from the gallery console or from the four-manual console in the chancel.

This church which was the home of the Westminster Choir College, carried on a great tradition of the finest church music under the direction of Robert M. Stofer, organist and choirmaster.

#### MAIN ORGAN

Quintaton 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Bourdon 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Nazat 2 1/2 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Scharff 4 ranks 244 pipes  
 Trompette Harmonique 8 ft.  
 Chimes

#### SWELL

Contre Viole 16 ft. 12 pipes  
 Geigen Principal 8 ft. 68 pipes  
 Rohrflöte 8 ft. 68 pipes  
 Flauto Dolce 8 ft. 68 pipes  
 Flauto Dolce Celeste 8 ft. 56 pipes  
 Viole de Gambe 8 ft. 68 pipes  
 Voix Celeste 8 ft. 68 pipes  
 Geigen Octave 4 ft. 68 pipes  
 Nachthorn 4 ft. 68 pipes  
 Waldflöte 2 ft. 61 pipes  
 Fourniture 4 ranks 244 pipes  
 Cymbal 3 ranks 183 pipes  
 Bombarde 16 ft. 68 pipes  
 Trompette 8 ft. 68 pipes  
 Hautbois 8 ft. 68 pipes  
 Clairon 4 ft. 68 pipes  
 Tremulant

#### CHOIR

Cor de Nuit 16 ft. 61 pipes  
 Salicional 8 ft. 61 pipes  
 Lieblichgedackt 8 ft. 61 pipes  
 Erzähler 8 ft. 61 pipes  
 Erzähler Celeste 8 ft. 61 pipes  
 Spitzprincipal 4 ft. 61 pipes  
 Lieblichflöte 4 ft. 61 pipes  
 Nazard 2 1/2 ft. 61 pipes  
 Spitzoctav 2 ft. 61 pipes  
 Kleinmixture 4 ranks 244 pipes  
 Basson 16 ft. 61 pipes  
 Clarinet 8 ft. 61 pipes  
 Rohrschalmee 4 ft. 61 pipes  
 Tremulant

#### POSITIV

Nasonflöte 8 ft. 61 pipes  
 Praestant 4 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Bachflöte 2 ft. 61 pipes  
 Quintflöte 1 1/2 ft. 61 pipes  
 Sifflöte 1 ft. 61 pipes  
 Sesquialtera 2 ranks 122 pipes  
 Zimbel 3 ranks 183 pipes  
 Krummhorn 8 ft. 61 pipes  
 Tremulant

## HONOR WELCH WITH BOYS TOWN MEDAL AT ANNUAL WORKSHOP

James B. Welch received the 12th annual Boys Town Medal of St. Caecilia in recognition of his contributions to the field of liturgical music. The presentation was made by Archbishop Gerald R. Bergan at the Pontifical Mass closing the annual liturgical workshop at Boys Town, Neb.

Mr. Welch is director of the glee clubs of Fordham University, the College of New Rochelle and Iona College and of the Welch Chorale of St. Philip Neri Church, The Bronx, New York. He is a member of the editorial board of *Caecilia* and a member of the summer faculty of De Paul University school of music. He taught this summer at the workshop of the World Library of Sacred Music in Cincinnati and the choirmasters workshop of the diocese of Springfield, Mass.

## DISCIPLES CHURCH MUSICIANS FOUND INTERNATIONAL GROUP

A group of musicians of Disciples of Christ (Christian) Churches has banded together into the Association of Disciples Musicians, similar in purpose and scope to NAFOMM in the Methodist Church. Organizing took place at a national church music workshop in August on the campus of Texas Christian University, Fort Worth, Tex.

A 1963 workshop will be held on the campus of Drake University, Des Moines, Iowa with Russell Saunders as local chairman. Arthur N. Wake, Lexington, Ky. serves as chairman of the planning council.

The organization represents some 8,000 churches with a membership of more than 2,000,000.

ANTON HEILLER will fly back to New York in April to play the world premiere of the new Hindemith Concerto for Organ and Orchestra commissioned by the New York Philharmonic Orchestra as part of its festival season opening its new quarters in Lincoln Center.

RICHARD WESTENBURG played with the Detroit Symphony Orchestra Oct. 26 at the Worcester music festival; November recitals appear on the calendar.

**SOLO**

Orchestral Flute 8 ft. 61 pipes  
 Violoncelle 8 ft. 61 pipes  
 Violoncelle Celeste 8 ft. 54 pipes  
 Fugara 4 ft. 61 pipes  
 English Horn 8 ft. 61 pipes  
 French Horn 8 ft. 61 pipes  
 Trompette Harmonique 8 ft. 61 pipes  
 Tremulant  
 Chimes

**PEDAL**

Untersatz 32 ft. 12 pipes  
 Contrabass 16 ft. 32 pipes  
 Bourdon 16 ft. 32 pipes  
 Quintaton 16 ft.  
 Viole 16 ft.  
 Cor de Nuit 16 ft.  
 Principal 8 ft. 32 pipes  
 Flute Conique 8 ft. 32 pipes  
 Cor de Nuit 8 ft.  
 Octave Viole 8 ft.  
 Quinte 5½ ft. 32 pipes  
 Choralbass 4 ft. 32 pipes  
 Rohrgedackt 4 ft. 32 pipes  
 Italian Principal 2 ft. 32 pipes  
 Fourniture 4 ranks 128 pipes  
 Kontraposune 32 ft. 32 pipes  
 Posaune 16 ft. 12 pipes  
 Bombarde 16 ft.  
 Basson 16 ft.  
 Octav Posaune 8 ft. 12 pipes  
 Krummhorn 8 ft.  
 Rohrschalmei 4 ft.  
 Rohrschalmei 2 ft.

**GALLERY ORGAN**

**GREAT**

Singend Gedeckt 16 ft. 12 pipes  
 Salicional 8 ft. 61 pipes  
 Singend Gedeckt 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Trompette en Chamade 8 ft. 61 pipes

**SWELL**

Rohrflöte 8 ft. 61 pipes  
 Viola 8 ft. 61 pipes  
 Viola Celeste 8 ft. 61 pipes  
 Spitzprinzipal 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Quinte 1½ ft. 61 pipes  
 Cymbale 3 ranks 183 pipes  
 Fagott 8 ft. 61 pipes  
 Tremulant

**PEDAL**

Soubasse 16 ft. 32 pipes  
 Singend Gedeckt 16 ft.  
 Principal Etroit 8 ft. 32 pipes  
 Singend Gedeckt 8 ft.  
 Blockflöte 4 ft. 32 pipes  
 Posaune 16 ft. 32 pipes  
 Trompette en Chamade 8 ft.



William Whitehead will be the featured soloist with the Philadelphia Orchestra Nov. 12 under the direction of Eugene Ormandy at the Philadelphia Academy of Music. The performance is the result of the annual Young Artist contest which the orchestra stages each spring. Mr. Whitehead is the first organist ever to win the award.

**CHAPEL ORGAN**

**GREAT**

Rohrflöte 8 ft.  
 Spitzviole 8 ft.  
 Principal 4 ft.  
 Rorhflöte 4 ft.  
 Nasat 2½ ft.  
 Spitzfifteenth 2 ft.  
 Zymbal 4 ranks

**SWELL**

Rohrflöte 8 ft.  
 Spitzviole 8 ft.  
 Unda Maris 8 ft.  
 Spitzoctav 4 ft.  
 Principal 2 ft.  
 Kleinmasat 1½ ft.  
 Flöte 1 ft.  
 Hautbois (prepared) 8 ft.  
 Tremulant

**PEDAL**

Rohrbass 16 ft.  
 Spitzviole 8 ft.  
 Principal 4 ft.  
 Flöte 2 ft.  
 Cymbal 2 ranks



*Music Calendar 1963*

A most welcome gift combining unusual beauty and usefulness throughout the year, and remaining a permanent record thereafter.

The 28 illustrations for the 1963 Music Calendar (including the cover, title page, and each two-week calendar page) are superb reproductions of musical manuscripts, portraits of and other works of art concerned with composers and musical instruments.

Many centuries and various countries are represented through the widespread media of architecture, drawing, embroidery, engraving, illuminated manuscript, painting, photography, porcelain, sculpture (ivory, marble, stone, wood), and tapestry. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras — interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1963 and information concerning International Summer Festivals of Music, as well as International Contests for Performers and Composers, are also included.

Peters Edition Music Calendar for 1963

28 illustrations 6¾ x 10 inches  
 Limited Edition Price: \$2.50

**C. F. PETERS CORPORATION**  
 373 PARK AVENUE SOUTH, NEW YORK 16, N. Y.

**Advance Announcement of The Boston Chapter of The American Guild of Organists YOUNG ARTISTS' COMPETITION Spring, 1962**

Any organist between the ages of 25 and 35 inclusive as of March 31, 1963, whose residential or professional address is in the New England states, New York, New Jersey, or Pennsylvania is eligible to compete.

A tape recording of the applicant's playing, accompanied by an application fee of \$5.00, must be submitted to the Competition Committee by March 31, 1963. The recording must be made on high quality tape, well-engineered, at 7½ inches per second. The music performed on the tape should include a major prelude and fugue of J. S. Bach and at least one work from a later period. The total length of the tape must not exceed 25 minutes.

The players chosen on the basis of the tape recordings will appear in Boston on April 27, 1963, for further adjudication. The semi-finalists of this competition will be presented in concert on May 6, 1963, as part of the Annual Meeting of the Boston Chapter.

The final winner selected by a Committee of three judges will be presented in public performance in Boston in the season of 1963-64. Complete details concerning this Boston appearance will be announced shortly. The Committee reserves the right to withhold the award in the event that no applicant is sufficiently qualified.

All applications and inquiries should be addressed to the Chairman of the Competition Committee, Victor H. Matfeld, 107 Walker Street, Cambridge 38, Massachusetts.

Shopping for a Christmas present?

**IT IS NOT TRUE**

that *The Organ in Church Design* is out of print but it will be when the diminishing supply is exhausted.

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When specifically requested to do so, we will be pleased to wrap as gifts any orders received before Christmas. It is sold only by direct mail order at \$20, postpaid. If quick delivery is important, please add the Post Office SPECIAL HANDLING fee of 35¢ which will carry the package with the dispatch of First Class Mail.

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Produced in cooperation with The Moravian Music Foundation

COLUMBIA MASTERWORKS: ML 5688; MS 6288

Masterpieces by Dencke, Antes, Peter, Hagen, Latrobe, and Wolle superbly performed under Thor Johnson. "This second record intensifies the impression of the first and adds some valuable new facets to the picture." Alfred Frankenstein (*High Fidelity*)

**CLAVIERÜBUNG III IS PART OF SERVICE IN BALTIMORE**

In connection with a fourth annual festival of music, Christ Episcopal Church, Baltimore, presented Will O. Headlee, Syracuse University, both as organist in the 11 o'clock service and in recital at five.

The Bach Clavierübung part III (Organ Mass) was used in part as the organ music in conjunction with the communion service spoken by priest and parishioners along with chorales and the Sanctus I.

Response to the service on the part of the congregation was gratifying and visitors to the service indicated wide interest outside the membership. The recital at five, listed in the recital section, provided opportunity for those engaged in service in the morning to hear the organist.



Morgan F. Simmons will become minister of music at the First Methodist Church, Evanston, Ill. and associate professor of church music at Garrett Theological Seminary Jan. 1. He succeeds Dr. Austin C. Lovelace.

A native of Andalusia, Ala., Dr. Simmons holds a bachelor of music degree from DePauw University where he was dean of the DePauw AGO Chapter. He received his MSM from Union Seminary in 1953 and his SMD in 1961. In 1955-56 he studied at the Royal School of Church Music, Croydon, Surrey, and at Trinity College of Music in London on a Fulbright grant. His organ teachers include Van Denman Thompson, Berniece Mazingo, Hugh Porter, Marilyn Mason and John Huston.

Since 1956 he has been minister of music at the Presbyterian Church, Bound Brook, N. J. where he directed a large choral program. He is chairman of the hymn festival committee for the Hymn Society of America, a member of the alumni council of Union Theological Seminary and vice president of the alumni of its school of music.

Mrs. Simmons, also a church musician, holds degrees from the University of Illinois and Union. The Simmonses have three children.

VIRGIL FOX's recital at Philharmonic Hall, Lincoln Center, New York City has been rescheduled for Jan. 7; November recitals appear on the calendar.

**REGAL BY NOACK DEBUTS WITH RENAISSANCE PLAYERS**

The Boston Renaissance Players program Sept. 16 at the Gardner Museum, Boston, made first use of a regal built by the Noack Organ Company for the group's director, Daniel Pinkham.

The instrument has a single set of reeds and a compass of 4½ octaves. The case is cherry and the keyboard has boxwood naturals and snakewood sharps.

The easily transported instrument was designed primarily for playing in Renaissance ensemble works and continuo parts in early Baroque works.

The program of 14th to 16th century music represented these composers: Des Prez, Dufay, Gervaise, Bateson, Taverner, Bologna and Susato.

THE AMERICAN MUSIC CENTER, Inc., 118 West 57th St., New York 19, has been designated official National Music Council music information center for the United States; it is prepared to answer any and all questions about American music.

THE POTOMAC ENGLISH Handbell Ringers offer an award of \$50 for a composition for handbells alone, not more than three octaves in range. Write to 9051 River View Road SE, Washington 22, D. C.

**THE DIAPASON**

Established in 1909

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**FRANK CUNKLE**  
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**DOROTHY ROSER**  
Business Manager

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Advertising rates on application.

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FEATURES

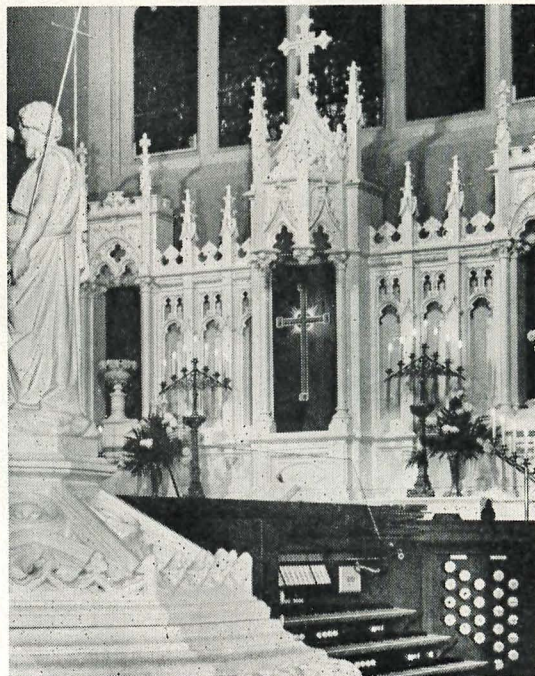
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### THE SON OF GETRON

Transcribed and edited by Colin C. Sterne

This liturgical music-drama has been transcribed from a thirteenth century manuscript with a scholarly respect for the original. It is designed for actual performance. It tells a simple but moving story of the abduction of a small boy from his family by a heathen king and his restoration through the intervention of St. Nicholas.

The edition calls for five vocal soloists, a small chorus, an optional narrator, and an instrumental ensemble consisting of flute, bassoon, trumpet, guitar, violin, viola, and percussion.  
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### THE LORD IS KING AND HATH PUT ON GLORIOUS APPAREL

Anthem by Henry Purcell

Transcribed and edited by Theodore M. Finney, Organ realization by Robert Griswold. 25¢

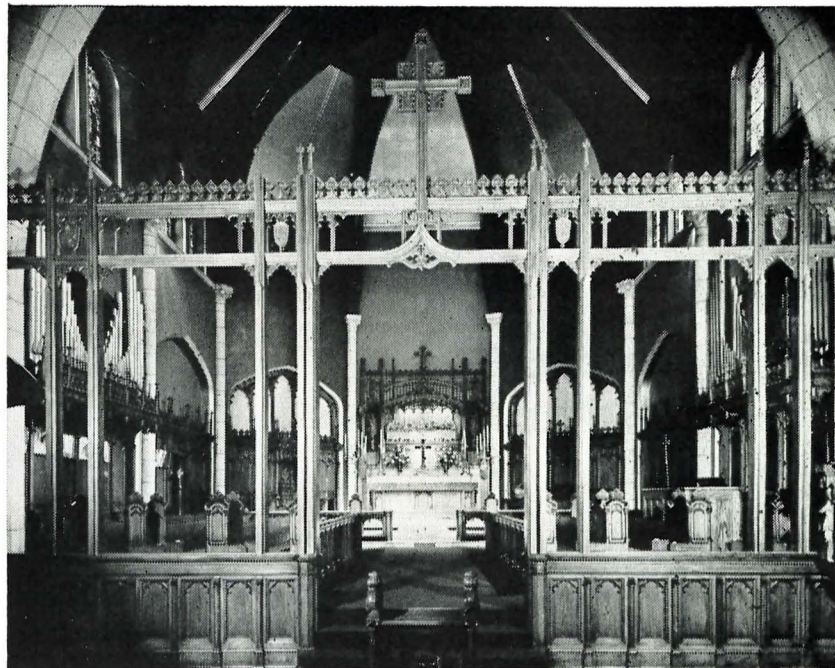
### I WILL LOVE THEE O LORD

Anthem by Henry Purcell

Transcribed, realized and edited by Franklin B. Zimmerman. 25¢

**UNIVERSITY OF PITTSBURGH PRESS**

Pittsburgh 13, Pa.



### GRACE CATHEDRAL, TOPEKA HAS NEW AEOLIAN SKINNER

3-MANUAL IN KANSAS CAPITAL

Acoustical Corrections in Building to Further Enhance Sound — Max Elsberry Organist-Director

A new three-manual Aeolian Skinner of 54 ranks now serves the congregation of Grace Episcopal Cathedral, Topeka, Kans. The instrument is arranged in partial functional display with great and choir divisions speaking from a shallow chamber on the Gospel side of the chancel and the positiv and swell on the Epistle side. The large pedal is in a chamber across the rear of the chancel supporting the rest of the instrument. A trompette en chamade speaks from beneath the beautiful lancet windows at the rear.

The organ was designed by Joseph S. Whiteford, tonal director for Aeolian-Skinner, Jerald Hamilton, University of Texas, former cathedral organist, and Max Elsberry, present organist and director. It was installed by Paul N. Haggard, Oklahoma representative, and finished by Donald M. Gillett, head finisher for the company.

The already remarkable pervasiveness of the organ's sound will be greatly enhanced when final acoustical corrections are made to the building.

#### GREAT

Quintade 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes  
Trompette en Chamade 8 ft.  
Trompette en Chamade 4 ft.

#### SWELL

Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Rohrflöte 8 ft. 68 pipes  
Geigen Octave 4 ft. 68 pipes  
Flute Harmonique 4 ft. 68 pipes  
Octavin 2 ft. 61 pipes  
Sesquialtera 2 ranks 98 pipes  
Plein Jeu 3 ranks 183 pipes  
Bassoon 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

#### CHOIR

Flute Conique 16 ft. 68 pipes  
Spitzprincipal 8 ft. 68 pipes  
Flauto Dolce 8 ft. 12 pipes  
Flute Celeste 8 ft. 56 pipes  
Gemshorn 4 ft. 68 pipes  
Nasat 2 2/3 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Zymbel 3 ranks 183 pipes  
Trompette en Chamade 8 ft. 61 pipes  
Trompette en Chamade 4 ft. 12 pipes  
Cromorne 8 ft. 68 pipes  
Tremulant

#### POSITIV

Nasonflöte 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Tremulant

#### PEDAL

Bourdon 32 ft. 10 pipes  
Contrebasse 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintade 16 ft.  
Flute Conique 16 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Spitzflöte 8 ft. 32 pipes  
Octave 4 ft. 32 pipes  
Nachthorn 4 ft. 32 pipes  
Nachthorn 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Fagot 32 ft. (prepared)  
Bombarde 16 ft. 32 pipes  
Bassoon 16 ft.  
Bombarde 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes

### ORGAN COMPETITION

Sponsored by

The First Presbyterian Church Music Series  
Ft. Wayne, Indiana

Open to any organist 35 years of age or younger.

Preliminary audition of tape recordings: February 2, 1963

Final Competition date: March 2, 1963

PRIZE: \$200 plus an appearance on April 2, 1963, as organ recitalist on the 1962-1963 First Presbyterian Church Music Series

For details and application blanks, write:

National Organ Competition

First Presbyterian Church, Wayne & Webster, Ft. Wayne, Indiana.

(Aeolian-Skinner Organ of 88 Ranks)

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"This Child Behold"	Donald Cashmore	1.75
A Cantata for Soprano, Alto, Tenor and Bass Solos, Chorus and Organ. The text selected from the Bible and traditional sources. Time of performance: 25 minutes.		
"How Brightly Shines the Morning Star"	Johann Kuhnau	1.25
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George W. Shirley and Patricia Anne Whitmarsh have been appointed to the piano and organ faculty of Christian College for Women, Columbia, Mo. Mr. Shirley is a candidate for a PhD degree at the University of Texas. He is a graduate of Central College, Fayette, Mo. and of the University of Michigan. Miss Whitmarsh has bachelor and master of music degrees from Drake University, Des Moines and has served as youth choir director for the University Christian Church and as organist of St. John's Lutheran and Epworth Methodist Churches, all of Des Moines. She will play an organ recital Nov. 13 at the First Christian Church.

### CHURCH MUSICIANS COLLEGE INAUGURATED AT SERVICE

The service of inauguration of the College of Church Musicians was held Sept. 16 at the Washington Cathedral. Dr. Leo Sowerby, director of the College, read the first lesson and Rear Admiral Neill Phillips (USN Retired), chairman, read the second. Music by Sowerby, Philip, Wood and Wesley was sung. Paul Calloway's recital which followed appears in the recital section.

G. WALLACE WOODWORTH, Harvard University, received the third Moramus Award for distinguished service to American music granted by the Friends of the Moravian Music Foundation.

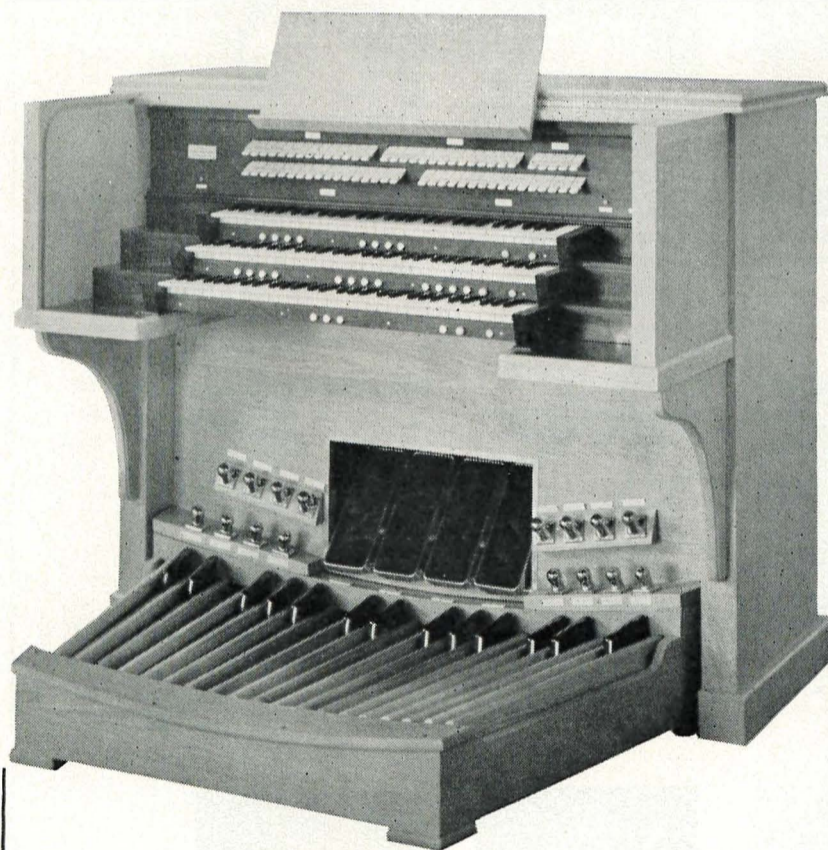
### MUSIC FOR ORGAN DUO, DUET HEARD AT SAN FRANCISCO

Music for two organs and for two organists at one console were featured Oct. 14 at the first concert in the annual Masterpieces of Organ Literature series at Grace Cathedral San Francisco.

The organists were Richard Purvis and his deputy, William Duncan.

Works for two organs included: Voluntary for a Double Organ, Stanley; Messe de Pauvres, Satie; Dialogue Monastique, Purvis, and Grand Choeur Dialogue, Gigout.

Duets were: Three Chorale Preludes, Kaufmann, and the Bach Vater Unser (Clavierübung) arranged for four hands and pedal by Mr. Purvis.



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Dr. Michael Schneider, prominent German organist who is to make his third American tour next March and April, is shown with Professor Walther Körner, retired organist of the Lorenzkirche in Nuremberg and founder of that city's famed Intenational Organ Week. Dr. Schneider was featured at the 1962 Week (September issue p. 45).

Dr. Schneider succeeded the late Fritz Heitman Oct. 1, 1958 as professor at the State Conservatory of Music, Berlin-Charlottenburg. He also became organist of the new Kirche zum Heilsbronnen.

#### SIMON ON AIR FORCE DUTY PLAYS EUROPEAN RECITALS

Geoffrey Simon, organist last year for the First Presbyterian Church, Moores-town, N. J. played recitals in August in Berlin and Copenhagen. Lt. Simon is on active duty with the U. S. Air Force at McGuire Air Force Base, N. J. where he conducts the concert chorus. Before leaving for Europe he played carillon recitals at Valley Forge, Pa. and at the University of Michigan. He is a graduate of Duke University where he studied organ with Mildred L. Hendrix and Eugene Mauney.

#### DECATUR, ILL. CHURCH GETS 30-RANK REUTER

FINISHING IN NEAR FUTURE

Balcony Is Site of First Presbyterian Organ — Great Exposed and Cantilevered into Room

A new three-manual Reuter organ of 30 ranks has just been installed in the First Presbyterian Church, Decatur, Ill. The pipework of the instrument is situated immediately to the front and one side of the balcony area with the console and choir located in the balcony. The great division and a portion of the pedal are exposed and cantilevered into the room proper, with the remainder of the unenclosed pedal and the independently expressive swell and choir sections placed immediately to the rear.

Negotiations for the sale of the instrument where handled by R. W. Dirksen, district representative for the firm, who also made the installation. The tonal finishing of the organ is scheduled to be undertaken in the immediate future.

**GREAT**  
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  
Fourniture 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Chimes  
Carillon

**SWELL**  
Rohrqintade 16 ft. 97 pipes  
Rohrflöte 8 ft. 68 notes  
Viole de Gambe 8 ft. 68 pipes  
Viole Celeste 8 ft. 56 pipes  
Flauto Traverso 4 ft. 68 pipes  
Nasard 2 2/3 ft. 61 pipes  
Blockflöte 2 ft. 61 notes  
Plein Jeu, 3 ranks (prepared)  
Trompette 8 ft. 68 pipes  
Hautbois 4 ft. 68 pipes  
Tremulant



E. Power Biggs and Leonard Bernstein are shown at the rehearsal for the Richard Strauss Festival for Large Orchestra and Organ, on the Sept. 26 program of the history-making opening week at Philharmonic Hall, Lincoln Center, New York City

**CHOIR**  
Gedeckt 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. (prepared)  
Nachthorn 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. (prepared)  
Trumpet 8 ft. 61 notes  
Tremulant

**PEDAL**  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Rohrqintade 16 ft. 32 notes  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft. 32 notes  
Choral Bass 4 ft. 32 pipes  
Rohrflöte 4 ft. 32 notes  
Bombarde 16 ft. 12 pipes  
Trumpet 8 ft. 32 notes  
Trumpet 4 ft. 32 notes

LOUISE DENHAM was named associate professor of music and chairman of the department at National College, Kansas City, Mo. effective Sept. 12; she will teach organ, piano, music history and literature and music theory.

## SEVENTH EUROPEAN ORGAN SEMINAR

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**MUCH HAS** been said about acoustics by many whose practical experience is severely limited. In very few areas is there such a quaint mixture of superstition and misinformation. The fact of the matter is that no organ can succeed and inspire without proper building reverberation. By this we mean three seconds in the mid-range with the building at full, or nearly full, occupancy. This requires about 75 cubic feet for each square foot of seating area in most cases, with no carpet or absorbent material other than that of the people themselves. To say that speech and the bulk of church music can both be optimum in one building with a fixed reverberation time is sheer nonsense. The basic requirements are simply opposed to each other.

Therefore, a building should be designed and constructed for visual and musical success, with adequate natural reverberation. By the proper uses and shaping of reflective surfaces and canopies speech can be made clearly audible. In some cases speech reinforcement systems are desirable, and with proper design they make it possible for the spoken word to be made intelligible in *any space* regardless of its reverberation characteristics!

The science of speech transmission is now highly developed, but its application must be planned at the outset by only the most skilled *independent* acoustical engineers, not by equipment salesmen. We welcome your inquiries in these matters and can refer you to those skilled in this science.

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## HUGO DISTLER

### 20 years later

By Larry Palmer

November 1 marks the 20th anniversary of the death of Hugo Distler, one of the most brilliant young composers produced by the "new wave" of German Protestantism in the 1930's. Largely due to Distler's early death at 34, his music is not so well known in America as that of his contemporaries Ernst Pepping and Johann Nepomuk David. The fact that Distler's last organ composition (the Trio Sonata, opus 18/II) was played last summer at the AGO national convention indicates that his name is not completely unknown in this country; perhaps a brief biography will lend recognition to mere knowledge of his existence.

Distler was born on St. Johannes' Day (June 24) 1908, in Nuremberg. His musical training in Leipzig was with Gunther Ramin (organ), C. A. Martienssen (piano), and Hermann Grabner (composition). Because he was forced to support himself during these difficult depression years, Distler was not able to complete his formal studies; on January 1, 1931, he became organist of the historic St. Jakobi Church in the north German city of Lübeck.

These following six years were ones of steady professional growth for the young composer; nearly all his sacred compositions were written in Lübeck. For the organ (carefully registered at the priceless "small" organ of St. Jakobi, dating, in part from the late fifteenth century) he wrote the partitas *Nun komm der Heiden Heiland* and *Wachet auf*, a collection of Shorter Chorale Preludes, *Thirty Pieces for Positiv*, and the *Trio Sonata* (all published by Baerenreiter). The choral music includes the *Little Advent Music*, opus 4, created as a Christmas gift for his bride-to-be, Waltraut Thienhaus, in 1932; *Der Jahreskreis*, a collection of 52 two- and three-part chorale settings, most of which were first performed by children's choirs at St. Jakobi; a *Choral Passion* for 5-part



HUGO DISTLER

choir; the *Christmas Story*, opus 10, for 4-part choir — these last two showing the influence of Schütz' *a cappella* style; the *Sacred Choral Music*, opus 12, nine motets of varying length, including the *Dance of Death* (*Totentanz*) and two later motets, planned originally as prologue and epilogue to a *St. John Passion* which he was never to finish.

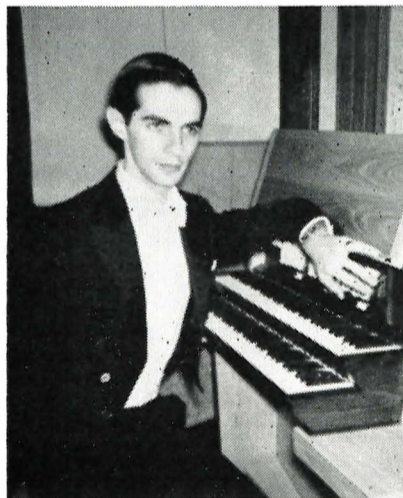
These were years also of richly meaningful church music, for an ideal co-operation existed among Pastor Axel Werner Kuehl, the pastor of St. Jakobi, Bruno Grusnick, conductor of the Lübeck Sing and Spielkreis (the group which premiered most of Distler's choral works), and the young organist-composer. Thirty-seven musical vesper services were among the fruits of this co-operation, services in which music, liturgy, and sacred words united to form meaningful worship experiences.

Political stormclouds were gathering over Germany. Kuehl, as the head of the German resistance church, was first placed under house arrest, forbidden to preach, and finally banished from Lübeck. Grusnick was called for a short term of military service, and Distler, thinking that all was lost, accepted a position as teacher and choral conductor at the Hochschule für Musik in Stuttgart (April 1937).

His work there was climaxed by an ecstatically-received performance of his music at the Festival of German Choral Music in Graz in June, 1939. This success resulted in Distler's appointment in 1940 to the Berlin Hochschule as professor, a high honor for one so young. He also succeeded Alfred Sittard as conductor of the Berlin Cathedral Choir.

Constant intrigue against his performances of sacred music, overwork, worry for his wife and three children in the ever-more-dangerous vicinity of Berlin, and the emotional upset resulting from his having not time to compose brought on a nervous breakdown; on All Saints' Day, 1942, Hugo Distler brought his own life to a close.

Dr. Oskar Söhngen, Distler's friend and eulogizer, remarked in 1952 at a graveside memorial service, "What we have lost with Hugo Distler is not possible to express in words." The music which he left, however, speaks far better than the words of others to provide his lasting memorial.



Larry Palmer has been appointed organist-choirmaster of the new Lutheran Church of the Incarnate Word, Rochester, N. Y. He leaves a similar position at Christ Lutheran Church which he served for two years.

Mr. Palmer is completing his DMA degree at the Eastman School of Music from which he holds the MM. He has studied organ with Fenner Douglass (Oberlin), Franz Sauer (Salzburg Mozarteum) and David Craighead, harpsichord and baroque interpretation with Isolde Ahlgrimm, and choral conducting with Robert Fountain and M. Alfred Bichsel. In the summer of 1962 he played a recital on the famed Hans-Scherer 1587 organ at Himmelpforten, Germany.

KENNETH THOMPSON

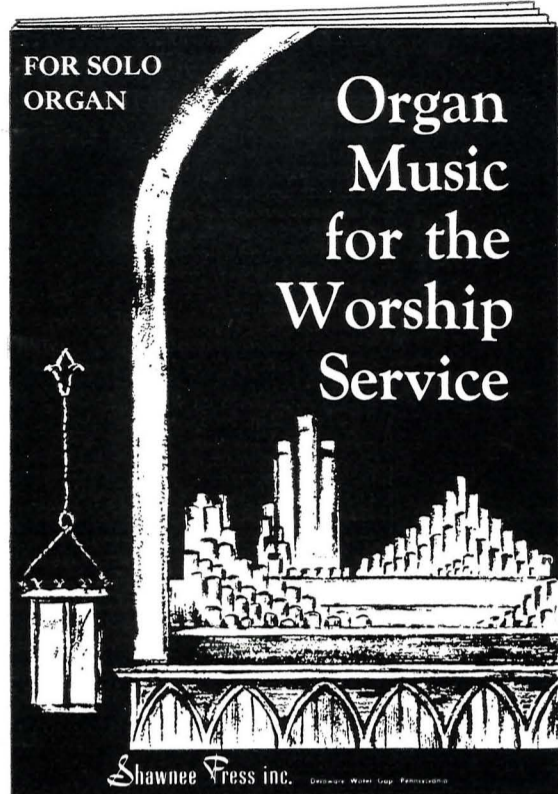
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# Shawnee Press and Organ Music

*This is to announce a long-hoped-for moment in our publishing history — the beginning of our catalog of organ music.*

Past President of the American Guild of Organists, S. Lewis Elmer, on a visit with us in Delaware Water Gap a few years ago, was shown through our offices, and he was much interested in our choral music activities.

Naturally, he had to ask — in his wide-eyed, innocently impish way — “How is it you don’t publish music for the King of Instruments?”

We explained we most certainly wanted to, but we were comparatively young, as music publishers go, and we had to take one step at a time. At the moment, we had just begun the publishing of our catalog of concert band, orchestra and ensemble music, and we had to feel sure it was safely out of the inevitable red ink before we could tackle another such major project.

Well, the time has come, and here we go! Fortunately, we are not strangers to the organ or the American Guild of Organists.

Marjorie Farmer, our Managing Editor, studied organ with Dr. Robert Baker, now Director of the School of Music at Union Theological Seminary.

Assistant Editor Jean Ann Wolbert studied organ with David Craighead while at Westminster Choir College in Princeton, N. J. Currently, she is the organist at Stroudsburg (Pa.) Presbyterian Church.

Dr. Earl Willhoite, Educational Director for Shawnee Press and conductor of the Shawnee Choir, studied organ with Mildred Andrews, who is rightfully honored for AGO prize-winning organ students. (Dr. Willhoite does not claim to be one of them.)

Hawley Ades, perhaps best-known for his beautifully scored and tasteful choral arrangements of good popular songs and show tunes, studied with T. Tertius Noble at St. Thomas’, and earned his A.A.G.O. degree.

And Richard Lindroth, our Advertising Manager and accompanist for the Shawnee Choir, is another A.A.G.O. on the staff, a former student of Carl Weinrich. He is currently director of Music at St. John’s Lutheran Church in Stroudsburg, Pa.

So — we don’t take this step without knowing something of what we’re getting into, and we are enjoying it with honest enthusiasm. Whatever contribution our particular set of talents and interests may lead us to, we hope you’ll find the results musically worthwhile, useful in your work, and unique.

Unique is a strong word, yet, we believe, an accurate one: there is no other music publishing house quite like Shawnee Press.

Shawnee Press, as you may know, was begun less than twenty years ago as a practical way to handle the volume of requests for copies of the choral selections Fred Waring and the Pennsylvanians were performing on their radio and television shows.

And, to be sure, we are still publishing many of the fine choral arrangements that are used by Fred Waring, and we are proud of the professional excellence of the musicianship in them. Many of the earliest publications sound today as fresh as they did on their first performance.

But — in the meantime — the roots and the branches have continued to grow.

Last Whitsunday, for instance, saw the network television premiere of George Antheil’s last work, *Cabeza de Vaca*, a sacred cantata published by Shawnee Press, performed by the CBS Symphony Orchestra and the Amor Artis Chorus, directed by Alfred Antonini.

Major and minor symphony orchestras now come to the Shawnee Press rental library for works by Paul Creston, Vladimar Slonimsky, Alexander Tcherepnin, Andrew Imbrie, Elie Siegmeister, Bernard Wagenaar, and Gunther Schuller.

And, we have published works of some of the young serious composers who have received Ford Foundation Composer-in-Residence Awards: Robert Washburn, Arthur Frackenpohl, Robert Muczinsky, Ronald Lo Presti, and William Thomson. Of interest is the fact that we published a number of these works before the awards were granted. These men have made some excellent contributions to the repertory of contemporary vocal and instrumental music.

Those of you who attended the recent National AGO Convention (July ’62, Los Angeles) may recall that Shawnee Press offered to publish the prize-winning work for organ and French horns selected and performed there. It turned out to be “Fantasia on a Lutheran Chorale,” by Morris Haigh. (Now in preparation.) This work calls for six top-flight French horn players and one first-rate organist.

Because of the unusual combination of instruments and technical demands of Mr. Haigh’s “Fantasia,” it may not become the world’s favorite concert piece. However, it certainly is fine music, and we are happy to publish it for those who are interested and capable of presenting it. Also, we appreciate the opportunity to demonstrate in some way our concern for all kinds of organ music.

This attitude is not new for us. From the inception of our publishing activities, we have invested in music of so-called limited interest. We say “so-called” because we have thoroughly enjoyed a few surprises where we published a piece only because we believed in its integrity, and it turned out to have good sales value, too.

At any rate, we are now in the business of publishing music for the “King of Instruments,” and we are happy to be here.

For our initial offering, we have five collections of organ pieces and eleven pieces published separately.

Your own personal tastes will determine the ones you’ll prefer and find useful. Therefore, we’d rather not try to steer your thinking away from or toward any of them in particular.

We think you’ll find they all have a basis of solid musicianship and good organ

sound. Beyond that, it’s up to you.

Here is a list of titles, composers and prices, for your general information:

And the Heavens Were Created (.80)	Arthur Einstein
At the Manger in Bethlehem (.60)	John Klein
Canticle of Faith (.60)	John Klein
Classics for the Worship Service (Collection of 10 pieces, \$1.75)	John Klein
Five Short Voluntaries for Organ (Collection, \$1.00)	Robert J. Powell
Let All Mortal Flesh Keep Silence (.80)	John Klein
Meditation on “St. Anne” (.60)	Gordon Young
Postlude (.60)	Camil Van Hulse
Postlude for Organ (.60)	Eugene J. Melone
Prelude on a Franck Motif (.60)	Gordon Young
Processional (.60)	David A. Wehr
Sabbath Moods (Collection of 15 Pieces, \$1.75)	George Shackley
Sanctuary Windows (.60)	John Klein
Spring Song on Easter Morning (.60)	John Klein
Three Chorale Preludes (Collection, \$1.00)	Camil Van Hulse
Three Short Organ Solos for a Church Service (Collection .80)	Wihla Hutson

As the titles indicate, they are all appropriate for use in the worship service, and some of them would make admirable concert selections.

We have the impression that some organists try to evaluate and make a selection of new organ music at the piano, especially if the church isn’t heated during the week. Please do not do that with this music. All of this music was conceived for the organ, and it will only “sound” properly on that instrument.

Since this is something in the nature of a publishing “first” for us, we’d like to have your evaluation of these publications for organ. It would be a genuine service to us, and in turn, to yourself and your organist colleagues, if you would let us know whether you find this music useful.

Therefore, we plan to send a questionnaire and return envelope to every organist who requests this music. You are under no obligation to return the questionnaire to us, of course. But it is a grand opportunity for you to “talk back” to a publisher. And it will help us to continue to serve your particular needs.

Use the coupon below to request any or all of this music on 30 day approval. (You can send back anything or everything for full credit.) We’re quite sure you’ll like some of it, at least. If you don’t we’re in real trouble, and we hope you’ll let us know about it.

But you’re probably going to play at least 150 organ solos for the year’s church services, and your congregation might welcome something new. Send the coupon today, and refresh your ears.

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- Three Chorale Preludes, Collection \$1.00 (HF 16)
- Three Short Organ Solos for a Church Service, .80 (HF 10)

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SVEND O. TOLLEFSEN, FAGO, LTCL, MM  
M. SEARLE WRIGHT, FAGO, FTCL

## President's Column

As a Guild, we can hardly meet too often, and the approach of the national annual conclave at Oklahoma City, Okla., stirs enthusiasms still reflecting the kindling by the epochal Los Angeles County national convention.

While the national convention is characterized by the national concentrated in the local, the conclave is characterized by the expansion of the local into the national. Each complements the other, and both are national.

In these latter years, the growing frequency of our meeting — at state, regional and national levels — has hastened the cohesion of the Guild. This in no way restricts our individual and independent chapter activities, but rather accentuates them through the fluidity of thought engendered by the clash of minds and opinions.

As members and chapters benefit from these frequent meetings, so does the Guild, whose very name implies association.

The Guild will be the richer for the seal about to be imprinted upon it by Oklahoma.

### Southern New Jersey

The Southern New Jersey Chapter held its first meeting of the season Sept. 29 at the Stevenson C. Chase home at Cape May Court House where members were served a barbecue dinner. A business meeting was conducted by Dean Richard P. Matchner and plans were discussed which include a William Whitehead recital Nov. 13 at Vineland, N. J. Members joined in a tour of organs in the area: St. Paul's R. C. Church, Stone Harbor; First Baptist and St. Simeon's Episcopal, Wildwood-by-the-Sea and a 4-rank Wurlitzer at Cape May country airport. Mr. Chase demonstrated each organ. This is the first time the chapter has visited the Jersey Shore area.

### Monmouth

The Monmouth Chapter's annual organist-clergy banquet was held Oct. 8 at the Evangelical Lutheran Church of the Atonement, Asbury Park, N. J. Arthur Reines was host with Pauline Schoening assisting on the committee. Dean Charles Hill welcomed the guests and introduced the new officers: Barbara Mount, AAGO, and Eleanor Benoist, sub-deans; W. Robert Mahns, secretary; Pauline Schoening, treasurer; Elizabeth H. Van Mater, registrar; the Rev. John E. Manola, chaplain. Olga D. Lewis was awarded a past dean's pin in recognition of the year of devoted service. The calendar of events for the year was read; next event was the Wilma Jensen recital Oct. 30 which the chapter was to sponsor with the First Methodist Church, Red Bank. After singing a few songs, Man of Music, the film about Healey Willan, was shown.

ELIZABETH H. VAN MATER

### Westchester

The Westchester Chapter opened the year with a dinner Sept. 18 at the First Reformed Church in Hastings. Julia Kuwahara and Frederick Henry played Pachelbel, Bach, Handel, Schroeder and Alain.

The chapter sponsored a recital and workshop by Marilyn Mason Oct. 19 and 20 at Christ Episcopal Church, Bronxville, N. Y. in place of a monthly meeting.

MARGARET KELLY

### PHILADELPHIA GETS CONVENTION!

The National Council of the American Guild of Organists has accepted the bid of the Philadelphia Church for the 1964 national convention.

### CHAPTER HAS GALA OPENING

The New York City Chapter had a successful dinner Sept. 24 at Hotel Empire with 140 present. Dean Charles Henderson was master of ceremonies. National President Harold Heeremans announced names of the successful candidates for Guild diplomas, as listed in THE DIAPASON for October. Dr. Robert Baker and Vernon De Tar told of their trip to West Germany as guest of the West German Government. Past-dean Donald Coates told of his trip to the national convention and Dr. S. Lewis Elmer awarded him a past-dean's pin.

Joseph S. Whiteford, Aeolian-Skinner Organ Company, told about the organ at Lincoln Center and the vicissitudes encountered at the installation.

VIRGINIA CARRINGTON THOMAS

### Queens

The Queens, N. Y. Chapter inaugurated its 1962-63 season Sept. 23 with an installation service at the Pilgrim Congregational Church, Richmond Hill whose pastor, The Rev. Gard Rowe, chapter chaplain, preached on Music as a Medium. These officers were formally installed: dean, Robert R. Clearwater; sub-dean, Lorraine Merritt; secretary, Carol E. Weber, AAGO; assistant secretary, David E. Schmidt; treasurer, Mary Kaner; registrar, Carleton Inniss, AAGO; librarian-historian, Bertha Haas; auditors, Howard Epping and Anna Margaret Foulke; chaplain, the Rev. Gard Rowe; new executive committee members, Horace Fishback III and Anna L. Schuh. After the service a covered dish supper was served to members and friends in the church dining hall where pictures were taken of the new officers.

CARLETON L. INNISS

### Allegheny

Members of the Allegheny Chapter journeyed to Houghton, N. Y., College Sept. 25 as guests of Dr. Charles Finney, FAGO. Mrs. W. B. Dwyer, dean, conducted a short business meeting after which the program took place. It began with an organ crawl through the chambers of the new three-manual Holtkamp. Then members and students gave an impromptu recital. Refreshments followed.

The Oct. 23 meeting was held in the First Presbyterian Church, Olean, when Fred Crumley played a recital on the newly-enlarged three-manual Möller organ.

PHILIP F. SMITH

### Metropolitan New Jersey

The Metropolitan New Jersey Chapter held its Oct. 1 meeting at Munn Avenue Presbyterian Church, East Orange. Earl B. Collins was host organist-director. Mr. Collins played a brief program which appears on the recital page. J. Clifford Welsh, national treasurer and organist-choirmaster of Trinity Cathedral, Newark, gave a comprehensive resumé of the Los Angeles convention and played records and tapes. His talk included evaluations of performers and composers. A short meeting of the executive committee and a social hour with refreshments concluded an interesting meeting.

MILDRED W. HAWKINS

### PITTSBURGH PLANS BIG SEASON

The Pittsburgh Chapter met Sept. 17 at the Dormont Presbyterian Church where the regular monthly dinner was served. Joseph P. Smith was host-organist. After dinner Dean Joseph P. O'Brien introduced new officers and committee chairmen and heard their reports. Sub-dean Mary Louis Wright gave a brief resumé of the Third Church Music Seminar beginning Oct. 2 and continuing for six weeks and jointly sponsored by the Council of Churches, the Pittsburgh Theological Seminary and the chapter.

Following the meeting members moved to St. Bernard's Church, Mt. Lebanon, for Anton Heiller's dedication of the new Casavant organ which was blessed by the Most Rev. John J. Wright, S.T.D., Bishop of Pittsburgh.

BERTA MARSH FRANK

### Harrisburg

The Harrisburg, Pa. Chapter's first meeting of the year was held Sept. 18 in the Trinity Lutheran Church, Mechanicsburg, a covered dish supper for 56. After a business meeting and vacation echoes, a display of organ and choral music by the Menchey Music Service, Hanover, was open for inspection. A chorus of members was directed in reading through new publications with Mrs. M. Lee Loser and Verle E. Witmer conducting. New yearbooks were distributed listing the years full plans. Its events will be reported as they occur. The chapter's new officers are: dean, Mrs. Robert K. Jones; sub-dean, Charles M. Yukum; secretary, Mrs. M. Lee Loser; registrar, Irene Bressler; treasurer, Sarah E. Stauffer; chaplain, the Venerable Kermit L. Lloyd.

IRENE BRESSLER

### Central New Jersey

The Central New Jersey Chapter opened the season Oct. 1 with a buffet supper at the Advent Lutheran Church, Trenton. New Chaplain Harold Gietz started the meal with a prayer. After the dinner the new officers were installed by two past deans, Marion Hoppock and William Reed. New members were introduced; and all members were invited to have their choirs participate in the Council of Churches Reformation Day service. Members and guests sat as a choir to sight-read anthems under the direction of Edith Hartman, A. Graham Downs and William Reed.

LOUISE B. CLARY

### Johnstown

The season's first meeting of the Johnstown, Pa. Chapter was held Sept. 18 at the Zion Lutheran Church. Following dessert served by Naomi Harbaugh and Ruth Lohr, Dean William Stahl read the declaration of religious principles. Greetings were given by Sub-dean David Behrs of the Central Pennsylvania Chapter. Chorale preludes and hymns were played by Mrs. L. J. Paxson, Ruth Domer, Dean Stahl and William Pasternak. Jean Barnhard led hymn singing. Dean Stahl accompanied a recital Oct. 16 by Donald Wilkins, Pittsburgh.

MABEL COLEMAN

### Philadelphia

Dean Charles Allison, AAGO, ChM, Sub-Dean Albert Kay and the executive committee have planned an outstanding series of programs for the coming season. The first event is a trip to New York City to visit five churches to hear recently installed organs. Standing committees were appointed.

JANET DUNDRE

### Elmira

The Elmira, N. Y. Chapter met Sept. 17 at Bethany Lutheran Church for a smorgasbord supper prepared by Mrs. Adolph Peterson and Mrs. Gunnar Carlson. The table was decorated with painted wooden animals and candlesticks from Sweden. 45 members, ministers, wives and friends of church music were present. Richard Shaw, program chairman, introduced John Emmons, New York City, who is to make recordings with the Sage Chapel Choir, Cornell University. The Rev. John A. Kaercher, Holy Trinity Lutheran Church, gave a short humorous talk on the pastors' view of the choir director and organist. Announcement was made of a recital by Wilma Jensen April 28 at Grace Episcopal Church on the new Tellers organ.

MRS. R. W. ANDREWS

### St. Lawrence

The St. Lawrence Chapter met Sept. 17 in the Trinity Church parish house, Watertown, N. Y. Following a covered dish supper and brief business meeting, H. William Hawke, Gananoque, Ont. spoke informally on his impression of the André Marchal recitals in Syracuse in July. He also gave an account of the RCCO convention at London, Ont. New officers were introduced: Edith Henderson, dean; Gladys Mantell, sub-dean; Althea Crandall, registrar; Daniel Marino, corresponding secretary; Lewis Washburn, treasurer.

ALTHEA CRANDALL

### Binghamton

The Binghamton, N. Y. Chapter met Sept. 17 for its annual Kick-Off dinner at the Congregational Church of Greater Endicott. Mrs. Clarence Peters was chairman of the dinner meeting. The Rev. Worden Updyke, host pastor, gave the opening words of welcome and the benediction. The guest speaker, the Rev. George Flint, Tabernacle Methodist Church, spoke on the topic Harmony and Our Job. Plans were announced for the Oct. 15 organ tour and the Nov. 6 Virgil Fox recital at West Presbyterian Church.

RONALD L. STAUDE

### Williamsport

The Williamsport, Pa. Chapter met Sept. 8 at the Covenant-Central Presbyterian Church. After a dinner meeting the chapter sponsored a public program which was well attended. A recital by Judith Williams, flutist; Mrs. Elizabeth C. Hallworth, pianist, and Leland E. Mallet, organist, included: Sheep May Safely Graze, Bach-Biggs; Water Music Suite, Handel-Goldsworthy (piano and organ); Weinen, Klagen, Liszt and Crucifixus, Mass in B minor, Bach-Liszt, and Classic Concerto, Sowerby (piano and organ).

ERMA M. WINNER

### Central New York

The Central New York Chapter inaugurated the season with a covered dish supper at the Waterville Presbyterian Church. Members adjourned to the church proper for a brief recital by a 14-year-old student of Alice R. Bliss, host organist. A business meeting followed and the evening was rounded out by a travelogue of Mulder K. Schuil's tour of Finland, Norway and Sweden.

BEATRICE E. GOYETTE

### Buffalo

The Buffalo Chapter opened the season Sept. 24 with a dinner at the Yacht Club with 70 members attending. After dinner Dean Emilie Davis gave highlights of programs to come and asked chairmen of committees to report. Donald Ingram reviewed the Los Angeles convention and Gilbert Corbin entertained with pictures of his recent round-the-world tour.

EDNA M. SHAW

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# News of the American Guild of Organists—Continued

## Los Angeles

The Los Angeles Chapter held the first meeting of the fall season Oct. 1 at St. John's Episcopal Church. Following dinner Dean Rayner Brown introduced Mrs. Roland Diggle, widow of the well-known composer and organist, who served many years at St. John's. The dean then told of plans for increased student activities, and also reminded us of Guild Sunday Oct. 14. "Wild Bill" Connell gave the final report of the convention. James Vail, organist of the host church, played numbers by Bach, Clerambault, Mozart, Reubke, Rowley, Vierne and Messiaen.

IRENE B. PIERSON

## Contra Costa

At a meeting Sept. 17 in the Danville Community Presbyterian Church, to which the public was invited, Dean Dawn Davis announced season's plans for the Contra Costa Chapter suited to members from suburban communities and ranging from the usual annual dinner to a repeat of last year's successful workshop class. After a brief business meeting, Lois Lynn Hardy gave a lecture-recital which included three selections from the AGO Prelude Book published for the recent national convention and two Bach chorales. The audience joined in singing hymns and chants while Mrs. Hardy demonstrated a sensitivity to the mood of the text and precise attention to the music. Two selections from the Associateship music list demonstrated that a five-rank organ need not limit one's repertoire.

THOMAS C. WALTERS

## San Francisco

The first activity of the San Francisco Chapter for the season was an organ recital by Harold Hawley on the new Aeolian-Skinner organ at the First Unitarian Church, Berkeley (June 1962 issue) with Carole Bogard, soprano as assisting artist. The program is in the recital section. Ruth Adams was chairman of the reception which followed; Esther Johnson assisted her.

EILEEN COGGIN

## Southern Arizona

The Southern Arizona Chapter met Oct. 28 at the home of Dean DeRuth Wright for an ice cream social. Reports were given on various aspects of the recent national convention by Carl Anderson, Page Long, Allen Schultz and DeRuth Wright. Plans were discussed concerning the children's choir workshop scheduled in October and committee meetings were held.

SALLY WEBB

## Sequoia

The Sequoia Chapter met Aug. 5 at the Arcata, Cal. home of Past-dean Helen Muse for an informal reception for Lewis Bruun, former member, now organist of Old First Church, Newark, N. J. Mr. Bruun gave an interesting account of recent musical experiences and answered questions by members. A tape recording was made of the proceedings and members listened to a tape by Mr. Bruun on the organ at Old First. The executive committee of nine met twice in the summer to plan activities for the coming year, the tenth anniversary of the chartering of the chapter by Past National President S. Lewis Elmer. Wilhelmina Pryor is dean of the chapter.

The chapter held its first regular meeting Sept. 24 at the First Methodist Church, Arcata, Cal., home church of the new dean, Wilhelmina Pryor. Mrs. Pryor and Annette Young gave a demonstration of hymn accompaniments for congregational singing indicating their concepts of registration, tempo and phrasing. Helen Knight gave a brief account of her experiences at the national convention. Paul Mearns, Humboldt College, gave a description of Guild examinations and answered questions about preparation. The business meeting was devoted to a discussion of plans for the coming year, the chapter's 10th. Dr. Orval Close distributed bound copies of the 1962 calendar and directory.

JAMES T. MEARNS

## Long Beach

The Long Beach, Cal. Chapter had its first meeting of the year Sept. 4 in the home of Frances Merritt where a delicious fried chicken dinner was served. Dean Marcia Hannah presided. Later James Weeks, program chairman, introduced Una Connor, who gave interesting sidelights of the national convention. An informal hour was enjoyed by members playing and reading organ and choral repertoire.

MABEL PERSONS

## Central Arizona

The Central Arizona Chapter met Sept. 17 at All Saints Episcopal Church, Phoenix. Edith Barr, organist, was hostess at the dinner catered by women of the church. After dinner the group adjourned to the choir rehearsal room for a session of anthem reading directed by Bill Brown, Martin Stellhorn, Sue Lombardi, Helen Donaldson and Franklin Morris.

MARVIN ANDERSON

## Rocky Mountain

The Rocky Mountain Chapter had its annual get-acquainted dinner Sept. 10 on the patio of St. Thomas' Episcopal Church, Denver, Colo. The social committee chairwoman by Zona Wingett, and host organist Robert Johnson were responsible for the highly successful dinner. At the meeting which followed, Dean Wesley Selby introduced the officers and committee chairmen. Sub-dean Helen Summers spoke briefly about programs for the coming year and emphasized the October sight-reading of favorite anthems. J. Robert Hammond, Methodist General Conference Committee on Worship, was elected to the board of directors. Dean Selby gave the official delegate's report on the national convention, touching on several highlights and playing a portion of the recording of the Tagliavini recital. The meeting closed with a sight-reading session of anthems for the adult choir festival at St. John's Episcopal Cathedral next Feb. 17. Dean Selby directed and David Pew was at the organ.

JUDY HUNNICHT

## Fort Worth

The Fort Worth, Tex. Chapter met Sept. 17 on the grounds of the Colonial Country Club with Dr. Feliks Gwozdz and Dr. and Mrs. Otto Grunow in charge of arrangements. Following the catered picnic supper a barber-shop group, the Jesters, sang a group of songs. George Bragg, director of the Texas Boys Choir, showed slides of his recent trip to Europe.

FRANCES SCHUESSLER

## Corpus Christi

The Corpus Christi, Tex. Chapter met Sept. 18 for a patio supper at the Kenneth White home. Yearbooks were issued and plans for the year discussed. Several new members were added. Highlights from foreign vacations were given by Mr. White and Mr. and Mrs. Wiseman.

GERALDINE RUSSELL

## Tulsa

The Tulsa, Okla. Chapter met Oct. 2 for its first dinner meeting of the year at the First Lutheran Church. New officers for the coming year were installed. The chapter adjourned to the Trinity Episcopal Church to hear the dedicatory recital of the new Möller played by Alec Wyton. His program is on the recital page.

MRS. JAMES BOLES

## HOUSTON HAS ORGAN CRAWL

The Houston, Tex. Chapter began its 18th season Sept. 18 with a dinner meeting at the new Second Baptist Church and an organ tour of three recent installations. The Casavant at Second Baptist, moved from the old church and rebuilt by George Babb, was ably demonstrated by James Clark. Alex Kevan played the new two-manual 17-rank Wicks in the chapel of St. John the Divine Episcopal Church and Mrs. J. Frank Whitley displayed the new three-manual Aeolian-Skinner in the new Central Presbyterian Church. Coffee was served.

Officers were introduced by Dean Kay Ault: Mary Ellen Bond, secretary; James Clark, sub-dean; Charles Lively, treasurer. Past-dean Herbert Garske and his committee have arranged an interesting program for the year.

HELEN FREDERKING

## Texarkana

Mrs. William Hibbitts, dean, was hostess of the fall round-up of the Texarkana Chapter Sept. 29 at her home. At the business session, presided over by Dean Hibbitts, yearbooks were distributed and the program for the year was discussed by Mrs. William J. Perkinson, sub-dean and chairman of the program committee. Tentative plans were discussed for the organ and church music workshop Nov. 17 by Kenneth Osborne, University of Arkansas, at the First Baptist Church. Mr. Osborne will play a recital the preceding night at the Beech Street Baptist Church under chapter auspices. Irene S. Pelley gave a report of the national convention. The hostess, assisted by Mrs. H. E. Tye, served refreshments.

DOROTHY ELDER

## Dallas

The Dallas Chapter's annual recital series began Oct. 23 with Richard Purvis playing at St. Michael and All Angels Episcopal Church. Others in the series are Nov. 20 Alexander Boggs Ryan playing at Highland Park Methodist Church; Feb. 5 Virgil Fox and the Dallas Symphony Orchestra, Dr. Donald Johanos, conductor, playing at Park Cities Baptist Church, and March 11 Dr. Robert T. Anderson playing at Temple Emanu-El.

ROBERT R. MILLER

## WILMA JENSEN

DETROIT — (AGO National Convention) — This was, admitted, the most conventional program of the week but it was played with unconventional refinement, taste and projection. For her first national convention appearance Wilma Jensen scored consistently and heavily. We will be hearing her again. — *The Diapason*

SALT LAKE CITY — Her well-balanced and varied program displayed her intelligent good taste in new and engaging registration . . . a program far too good for a single hearing. — *Deseret News*

WASHINGTON — She covered herself with glory in the ease with which she tossed off the involved rhythms and brilliant writing of Messiaen's God Among Us. — *Washington Post*

JACKSONVILLE, ILL. — Playing an admirably varied and appealing program, Mrs. Jensen gave a performance which was as satisfying musically as it was organistically enthralling. — *Journal-Courier*

DALLAS — Mrs. Jensen's clean, polished technique and her considered interpretation are by no means without passion. She allows, with the reverence of a genuine artist, the composer to speak for himself. — *Dallas Times Herald*

METHUEN, MASS. — This was a most enjoyable program, selected for interesting contrast and played with spirit and fine technical facility. — *The American Organist*

SHREVEPORT, LA. — AMONG SEASON'S BEST — OVERALL EXCELLENCE MARKS RECITAL BY WILMA JENSEN — *Shreveport Journal*



Organist, First Presbyterian Church  
Oklahoma City  
Head of the Organ Department,  
Oklahoma City University

LILIAN MURTAGH CONCERT MANAGEMENT

BOX 272 CANAAN, CONN.

# News of the American Guild of Organists—Continued

## Another Big Day for Northern Mississippi

The North Mississippi Chapter held its annual all-day meeting Oct. 20 at the First Methodist Church, Starkville. The welcoming session was opened by Linda Walker, Mississippi State University, playing; Prelude and Fugue in C minor, Bach, and Gelobt sei Gott, Willan. The Rev. Rush Glenn Miller led the delegates in the Guild prayer and welcomed them. Thomas H. McCage, Jr., host organist, introduced the program for the day.

Music for Weddings occupied the first time segment. *The Wedding Manual* (Abingdon Press) was discussed by Mrs. Thad H. Farrell. Bach Cantata 196 and Flor Peeters' Wedding Song and setting of The Lord's Prayer were sung by Ann Maney, Mrs. George Goodnight and Mr. McCage. Gilbert Pirovano, Mississippi State College for Women, played a recital of wedding music for organ: Now Thank We All Our God, Bach-Means; Domine Dues, Gloria, Vivaldi; Gavotte Antique, Peeters; A Wedding Processional, Sowerby, and Choral, Symphony 2, Vierne.

Handbells were the next order of business with Harold Campbell, Columbus, in charge.

After lunch, a business meeting and time to browse an exhibit of music from C. F. Peters, a program of chamber music for clavichord, harpsichord, recorder and voice was in charge of Gene Jarvis, Huntingdon College, Montgomery, Ala. Another member of the same faculty, Harald Rohlig, lectured on Improvisation. David Young concluded the day's activities with a program included in the recital section.

THOMAS McCAGE, JR.

## Aiken

The Aiken Chapter met Sept. 11 at the home of Dean and Mrs. Kris Gimmy to plan programs for the year. Mr. Gimmy demonstrated his Allen instrument and the sound cabinets he has built for it and played a program of recorded music demonstrating the organ in ensemble with other instruments.

ROBERT C. MILHAM

## Tampa

The Tampa Chapter met Oct. 1 at the Culbreath Chapel of First Baptist Church. A program of service music was in charge of Margaret Knauf, chapter hostess for the evening. At the business meeting plans for the forthcoming year, including the student recital sponsored by the chapter this month, were brought before the group by Dean James Rawls. A report was made concerning the success of the annual picnic, held in September.

NORMA L. DOBSON

## Memphis

The Memphis, Tenn. Chapter held its first meeting Sept. 10 at the home of Mrs. Fred Niell. At the business meeting, Dean Joe Morrow outlined plans for the coming year which include a workshop conducted by Mildred Andrews in January and a recital by Will Headlee in April. Following the business meeting new members were welcomed at a social hour.

The chapter held its Oct. 8 meeting of the season at St. Mary's Episcopal Cathedral. This was the annual ministers' night and a large number of clergymen were present for the banquet furnished by the cathedral staff and for the business meeting presided over by Dean Joe Morrow. Following the business meeting, a Guild Service was held in the Cathedral in the form of choral evensong. Walter Wade played the prelude and postlude, Billy Christian and Adolph Steuterman read the lessons, and Joe Morrow, organist and choirmaster at the Cathedral, played the service and directed the choir. A number of other members assisted the St. Mary's choir and all members present were in the procession vested and with academic regalia. The sermon was given by the Rt. Rev. Vander Horst, Bishop of Tennessee.

JOHN M. MCGINNIS

## Miami

The Miami, Fla. Chapter opened its season with a Guild service Oct. 14 in St. Peter's Lutheran Church. The choir of St. Peter's sang the service with Sub-dean Charles Richard conducting from the console. Assisting organists on the program were Preston Dettman and Clayton Brennerman. The Rev. Earl W. Papke, Boulevard Lutheran Church, preached the sermon and Chaplain Dr. David J. Davis also took part in the service. Following the program the chapter held a brief business meeting.

GERTRUDE PROSSER

## Charlotte

The Charlotte, N. C. Chapter held the first meeting of the season Sept. 24. After a period of fellowship in the David Allen lounge, dinner was served in Owenby Hall, Myers Park Methodist Church. Dean Walter Ball, host organist-choirmaster, presided at the business meeting. Herbert Russell extended an invitation to the third annual sacred music convocation Oct. 5, 6, 7 when Flor Peeters was to be heard in recital and master class.

The chapter's subscription series includes Heinz Wunderlich Nov. 2 at Covenant Presbyterian Church and Carl Weinrich March 18 at Sardis Presbyterian Church. The remainder of the season was outlined. Program of the evening was a recital by Mildred L. Hendrix found in the recital section. A reception in her honor followed.

FRANCES K. HOLLAND

## Central Florida

The Central Florida Chapter sponsored a program Oct. 2 in the Great Hall of The Episcopal Cathedral Church of St. Luke, Orlando in which Ralph Tilden directed his 50-voice St. Francis choir in Geoffrey Beaumont's 20th Century Folk Mass. A large attendance engaged in a lively discussion afterward. Following the program, members opened the season with a brief introductory meeting.

BEATRICE F. WHITE

## Mobile

An informal buffet dinner at Trinity Episcopal Church Sept. 11 ushered in the new season for the Mobile Chapter. Special guests were ministers and their wives. New officers were installed: dean, Wallace C. McClanahan; sub-dean, Rosa Adair Brown; secretary, Sue Whatley; treasurer, Jack F. Morgan. Past-dean Patricia Fitzsimmons opened the program by welcoming those present and introducing the new officers. A challenge was offered by the Rev. Daniel A. Creagan, S. J., chaplain of the chapter, in upholding the purposes of the Guild, an association of persons for the purpose of mutual aid. Since interests and problems are the same, members can help one another. Emphasis this year is on technical and practical musical information. Yearbooks were distributed; programs will include a choral workshop, a nationally-known recitalist, lectures on music criticism, on organ design and registration as well as two specialized organ presentations by members. Special music by a barber shop quartet furnished entertainment.

C. JIMMIE BRIGANCE

## Wheeling

The season's first meeting of the Wheeling, W. Va., Chapter was held Sept. 18 at St. Mark's Lutheran Church, Elm Grove, with the program chairman, Harry White as host. Mrs. J. Herbert Stitt, new dean, called the meeting to order. Chaplain W. Carroll Thorn led in the Guild Prayer and in the reading of the Declaration of Religious Principles. Plans were made for the AGO Sunday observance Oct. 14. Classes will be held for members planning the examinations for the Service Playing Certificate. Classes each week will be under the direction of Past-dean John K. Zorian, FAGO.

The chapter will sponsor Virgil Fox Nov. 13 at St. Matthew's Episcopal Church in the program listed in the recital section. Dean Stitt made an interesting report of the Los Angeles County convention.

DOROTHY WAIDE

## Lakeland

The Lakeland, Fla. Chapter held its regular meeting Sept. 11 at St. Paul Lutheran Church. Mr. and Mrs. Theodore Harre were hosts. The Rev. R. A. Hingst explained the liturgy of the Lutheran church, its set form of worship, church appointments, use of vestments etc. He followed the order of service from prelude to postlude. A time of questions and answers followed. Refreshments were served and a business meeting held in the social hall. Dean Robert Parrett emphasized the fine co-operation being shown for the fall chapter choir concert Oct. 14 at Westminster United Presbyterian Church. Ten choirs were to represent Bartow, Winter Haven, Dade City and Lakeland.

RAY S. SNYDER

## Piedmont

The Piedmont Chapter held a dinner meeting Sept. 7 at the Towne House restaurant, Greensboro, N. C. Dean George Thompson introduced Joshua Knott who spoke on the history of English organs. Mr. Knott was formerly president of The Organ Club and served St. Michael's and All Angels, London.

PATRICIA COPLEY

## Greenville

The Greenville, S. C. Chapter's first meeting of the year was held Sept. 11 at the Northside Methodist Church with Dean Stephen Farrow presiding. A joint recital by Mrs. William M. Bridges, North Greenville Junior College, and Edwin D. Clark, Furman University, will be found in the recital pages. A business meeting and social hour followed.

The chapter sponsored Flor Peeters in recital Oct. 7 at Furman University.

MARGUERITE DICKERT LIGON

## Chattanooga

The first meeting of the year for the Chattanooga, Tenn. Chapter was held Sept. 17 at the Church of the Good Shepherd, Lookout Mountain. Following dinner Dean Eloise Curtis presided at the business meeting and introduced the new slate of officers. Bill Gray, program chairman, gave an outline of the programs for the year. Del Case, organist at the host church, and Ara Carapetyan, choir director, welcomed the members and guests to the church. D. Byron Arneson, Hillgreen, Lane and Co. gave a lecture demonstration of the church's new 34-rank pipe organ.

EVELYN GIBBS

## Fort Lauderdale

The Ft. Lauderdale, Fla. Chapter met Sept. 16 at First Presbyterian Church. The Kirk Chorale of the First Presbyterian Church, directed by Richard Mitten, presented two anthems from the 1962 state convention in Tampa: Altar of God and From All That Dwell below the Skies. Oct. 14 has been designated as AGO Sunday in our Churches to be observed through special prayer and music. Mr. Mitten closed the meeting with the singing of Out of the Depths. The group enjoyed an ice cream social and fellowship hour.

LEOMA STRAKER

## Knoxville

The Knoxville, Tenn. Chapter met Sept. 10 at the home of Ethel Haynes for a picnic supper. The highlight of the meeting was the opportunity of enjoying Mrs. Haynes' new Schantz organ described in THE DIAPASON for September. After Alfred Lunsford, Schantz representative, gave an explanation of the instrument, members heard an interesting program by La Verne Weaver, Knoxville, and Jim Bloy, Maryville College.

GRACE MARNEY

## Spartanburg

The Spartanburg, S. C. Chapter met Sept. 24 at the Bethel Methodist Church for a demonstration of the newly-installed Pilcher organ by A. M. White, organist. Dean William Bradley announced plans for the year's programs and the publication of a yearbook including a calendar of musical events in the area. The meeting concluded with a workshop on Christmas anthems by Sowerby and Willan and settings of ancient carols.

JOHN M. BULLARD

## Alexandria

The Sept. 10 meeting of the Alexandria, Va. Chapter was held at the Emmanuel Episcopal Church. Reports were given by members who had attended conferences, workshops and conventions in the summer months.

BARBARA HANSON

### DENE BARNARD

St. Timothy's Episcopal Church  
Massillon, Ohio  
Mount Union College  
Alliance, Ohio  
The Festival Choir

### GERARD CARON

St. Vincent de Paul Church  
New York City (11)

### Garth Peacock

Oberlin Conservatory of Music  
Oberlin, Ohio

### Harry Wilkinson

Ph.D., F.A.G.O.  
CHURCH OF  
ST. MARTIN-IN-THE-FIELDS  
CHESTNUT HILL PHILADELPHIA

### LOUISE BORAK

organist  
Faith Lutheran Church  
St. Paul, Minn.

### FRANK K. OWEN

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

### JOSEPH MIRANDA

St. Mark's Cathedral  
Salt Lake City

### barclay wood

FIRST BAPTIST CHURCH  
Worcester Massachusetts

### Robert V. Cloutier

Emmanuel Church  
Baltimore, Maryland  
Instruction Recitals

### MYRTLE REGIER

Mount Holyoke College  
South Hadley, Massachusetts

### CATHERINE RITCHEY MILLER

Peace College  
Edenton Street Methodist Church  
Raleigh, North Carolina

### ERNEST WHITE

M. P. Moller, Inc.  
Hagerstown, Maryland

JAMES A.

# THOMAS

FIRST PRESBYTERIAN CHURCH, LA GRANGE, ILLINOIS

# DONALD COATS

ST. JAMES' CHURCH — NEW YORK  
Madison Avenue at 71st Street  
NEW YORK 21

# News of the American Guild of Organists—Continued

## Oklahoma City

The Oklahoma City Chapter held its first meeting of the season Oct. 1 at St. Paul's Episcopal Cathedral. Following dinner Dean James Christensen presided at a business meeting at which officers were introduced. Fred Haley, conclave chairman, gave a report on plans for the event. The program was in charge of Sub-dean Haldan Tompkins who lectured on Gregorian chant and Psalm settings by the Rev. Joseph Gelineau. For demonstration he used the Kyriele and members of the chapter participated in singing.

MARY KATE ROBINSON

## District of Columbia

The Oct. 1 meeting of the District of Columbia Chapter began with a dinner held in the social hall of the Georgetown Presbyterian Church. Following the dinner a formal business meeting was held, Dean Everett Leonard presiding. He announced that at the May executive committee meeting it was passed to pro-rate dues of new and dual members who joined in the year. A letter from National President Harold Heeremans stated that there is nothing in the by-laws concerning this issue.

Ruth Searle, junior choir committee chairman, announced the coming junior choir festival at Foundry Methodist Church, Feb. 17. Sub-dean Helen M. Bellman announced the date and place of the Interfaith choral program as St. Margaret's Episcopal Church, April 28.

Katharine S. Fowler, scholarship committee chairman, announced the pieces that are to be played by the applicants. Dean Leonard announced a student group with pupils of private teachers can be formed. William Tufts reported that provision will be made for an organ for the National Cultural Center, according to news from Paul Callaway.

The resolutions committee offered a resolution of sympathy on the death of Ray Berry, editor of *The American Organist*.

Following the meeting an organ recital was given by William Watkins. AAGO.

W. LASH GWYNN

## Central Arkansas

The Central Arkansas Chapter met Sept. 11 at the Second Presbyterian Church, Little Rock. Murlin Kelsey was program chairman. News and Views of the National Convention and the National Music Organization of the Disciples of Christ were given by Mrs. John Summers, dean, and Mrs. Felix Weatherly. Mrs. Everett Bowman and Mrs. Rece Saxon Price were hostesses.

HERMAN HESS

## Hawaii

The Hawaii Chapter met Oct. 8 at Chaminade College, Honolulu. The Marianist Scholastic Choir sang a program of liturgical music arranged by Brother Theodore Ley, member of the chapter. The program included psalm tones, plainsong and polyphony.

JEANNETTE J. TILLMAN

## Chesapeake

The Chesapeake Chapter held its first fall meeting Sept. 24 at the Cathedral of Mary Our Queen. A short business meeting was followed by a lecture-recital on contemporary French organ music by Robert Twyham, host organist.

MARGUERITE S. BLACKBURN



An opening day event of especial interest at the midwinter conclave in Oklahoma City between Christmas and New Year's will be the performance of the complete *La Nativité du Seigneur* by Olivier Messiaen — all nine meditations in four books — played by four students of Mildred Andrews, three shown above with their mentor. At Miss Andrews' left Kay Christiansen; at her right Donald Morelock and Zollene Bennett. James Christiansen is not in the picture.

On another front — organ design — opening day, Dec. 26, will offer an address by Herman Schlicker unfolding his philosophy on this important subject.

Thursday will be "Tulsa Day" with a bus trip to Oklahoma's second city for recitals on two large Möllers, the newest organs in the state. Robert Glasgow, University of Michigan, will play at the Boston Avenue Methodist Church; John Weaver will be heard at the Trinity Episcopal Church. In Tulsa, Conclavians will be dinner guests of the M. P. Möller Company.

Consult the August issue for previously summarized events. More detailed information is available from General Chairman Fred Haley, St. Luke's Methodist Church, 15th and North Robinson, Oklahoma City.

Make plans NOW to attend these stimulating three days and help make them the most successful of all midwinter conclaves.

## Louisville

The Louisville, Ky. Chapter met Oct. 7 for dinner at Bauer's Restaurant. Following dinner Phares Steiner spoke on organ building and design at the Second Presbyterian Church.

The chapter sponsored Anton Heiller in recital Oct. 5 at Christ Church Cathedral.

GRACE KENNEDY

## Western North Carolina

The Western North Carolina Chapter met Sept. 24 at St. Paul's Methodist Church, Asheville, for a covered dish supper. Mrs. Richard Ford, dean, presided over a brief business meeting at which new members were initiated. Charles Tennent, Allen Organ Company, demonstrated the two-manual installation in the host church.

SUSAN BAUMAN

## Memphis

The Memphis, Tenn. Chapter met Sept. 10 for a garden party at the Fred Wiell home. Japanese lanterns hung from the trees created a festive setting as 48 members and guests were served Southern fried chicken, baked beans and all the fixings (with seconds!) Dean Jo Morrow led a brief business session; plans for the year's programs were discussed. A period of informal visiting followed.

FRANCES MILAM

## Richmond

The Sept. 11 meeting of the Richmond, Va. Chapter was held at St. Stephens Protestant Episcopal Church. New members were introduced after which Granville Munson, Jr., host-organist, told highlights of his recent trip abroad.

REGINALD E. SLAUGHTER

## New Haven Chapter Comes Up with Fresh Composer Program Idea

The program committee of the New Haven Chapter announces a recital of unpublished compositions for the organ for the April 1963 meeting of the Chapter. Composers now residing or studying in Connecticut, Massachusetts, Rhode Island, New York and New Jersey are invited to submit one or two manuscripts. No one composition will be named "the best"; the aim is to select compositions of quality in various styles suitable for use in church services and recitals. The playing time for the program cannot exceed an hour and a quarter; so it may not be possible to perform all good compositions received. The committee will be guided in its final selection by the requirements of program balance. The jury will consist of three members of the faculty of Yale University music school.

No prize in money is offered. The opportunity of a public performance before a general audience as well as composers and critical musicians should be obvious. Composers may be allowed to play their own works, may suggest an organist or may leave the choice to the committee.

A composer's forum will follow the recital. Composers will meet one another: as well as the selection jury for a frank and friendly discussion of the music performed and the problems confronting the American composer of organ music.

Entries for the program must be in the mail by Dec. 31. Detailed information about time and place, the kinds of compositions desired and the entry procedure are obtainable from Charles R. Krigbaum, Yale University School of Music, New Haven, Conn.

## New Haven

The New Haven Chapter opened its season with a music program Sept. 30 at the Cheshire, Conn. Evangelical Lutheran Church. A program of choir music was directed by the Rev. Louis Nuechterlein. Following the recital members were invited to inspect the church's new Schlicker organ.

LAWRENCE J. LANDINO

## Worcester

The Sept. 24 meeting of the Worcester, Mass. Chapter was held at Wesley Methodist Church. Dean Norman Roy held a business meeting at which time the group decided to sponsor David Craighead in a recital in Worcester at the new Reuter Organ in the First Baptist Church. The speaker for the evening was Madeleine Marshall, Julliard School of Music, New York City.

OLIVE THOMPSON

### William S. Bailey, F.A.G.O.

Capital University  
Columbus, O.

St. James Episcopal Church  
Zanesville, O.

### ROBERT M. STOFER

Organist and Choirmaster

Westminster Presbyterian Church  
Dayton, Ohio

### Justine E. Johnston

A.A.G.O.

Church of St. Ephrem  
Brooklyn, N. Y.

### FREDERICK SWANN

The Riverside Church  
New York City

### GEORGE FAXON

TRINITY CHURCH  
BOSTON

### CHARLES HUDDLESTON

### HEATON

Sac. Mus. Doc. — F. A. G. O.  
Second Presbyterian Church  
St. Louis 8, Mo.

### JOHN HUSTON

FIRST PRESBYTERIAN CHURCH  
TEMPLE EMANU-EL  
NEW YORK CITY

### A.A.G.O.

### M.S.M.

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

### C. Griffith Bratt

Mus. M.—A.A.G.O.

St. Michael's Episcopal Cathedral  
Boise Junior College  
BOISE, IDAHO

### EVERETT JAY HILTY

Director Division of

ORGAN and CHURCH MUSIC  
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### ELDON HASSE

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Edward D. Berryman, SMD

Warren L. Berryman, SMD

## BERRYMAN

Organist-Choirmaster  
Westminster Presbyterian Church  
Minneapolis

Head, Organ-Church Music Dept.  
Baldwin-Wallace College  
Berea, Ohio

## RICHARD ENRIGHT

Mus. D.

Northwestern University

First Presbyterian Church

EVANSTON, ILLINOIS

# News of the American Guild of Organists—Continued

## Bangor

The Bangor, Maine Chapter met Sept. 7 at the Fred Thorpe home for supper. Mr. Thorpe arranged the program for the evening heard in two churches. At St. Mark's Episcopal the following program was heard: Susan McLeer played Trumpet Voluntary, Stanley, and Chorale in A minor, Franck. Mrs. Basil Cross sang My Earthly Affliction I Gladly Bear, Bach, and Let the Bright Seraphim, Handel, accompanied by Mr. Thorpe. Miles Fish accompanied Mrs. Cross for Pie Jesu, Boulanger and played the Dorian Toccata, Bach. The second portion of the evening's program took place at the Green Street Methodist Church. Mrs. J. R. Plimpton accompanied Mrs. Leon Pullen, Jr. in Prayer of St. Francis, Banks, and The Good Shepherd, Van de Water. Mrs. Plimpton then played Regina Coeli, Titcomb, and Chorale Prelude on a Melody by Vulpius, Willan.

The chapter sponsored an organ recital Oct. 7 by D. Robert Smith, Bates College, at the Columbia Street Baptist Church which appears in the recital section.

BEULAH L. STEVENS

## Merrimack Valley

The Merrimack Valley Chapter met Sept. 19 for the annual pastor-organist meeting at the Calvary Baptist Church, Lawrence, Mass. Donald Ketzler was host organist. Past-dean Bertrand Muller was master of ceremonies and introduced Dr. Homer Whitford, Chestnut Hill, who spoke on the AGO convention in Los Angeles. Mr. Muller also spoke on the convention and accompanied his talk with slides of churches, organs and soloists.

MRS. RICHARD E. HUBLEY

## Bridgeport

The Bridgeport, Conn. Chapter met Sept. 16 for a potluck picnic supper at the home of Charles Ingerson, Wilton. Sub-dean James Litton, home after several months in England and Europe, spoke to the group about his experiences abroad. There was an exchange music display. A short executive board meeting followed the supper.

CAROLE FANSLOW

## Stamford

The Stamford Chapter met Sept. 16 at St. John's Lutheran Church to hear a recital by Nelson Close which appears in the recital section.

CATHARINE M. LEE

## Hartford

The Hartford, Conn. Chapter met Sept. 25 at the Center Congregational Church. Following a potluck supper Albert Russell reported on plans for the Southern New England regional convention scheduled for June 23-26. The group adjourned to the church proper to hear a program of contemporary anthems by the host choir under the direction of John F. Bullough.

JOHN DONEY

## Vermont

The Vermont Chapter opened the fall season with a recital by former Dean Harriette Slack Richardson, Springfield, Vt. Sept. 18 at the Unitarian Church, Burlington. The Fuller Brass Ensemble assisted. The program appears in the recital pages. Norma Auchter made arrangements for the meeting.

ERROL C. SLACK



The Waterbury, Conn. Chapter attended a Vespers and Forty Hours Devotion service Sept. 23 at St. Joseph's Lithuanian Roman Catholic Church. A. J. Aleksis, host organist and chairmaster, directed the soloists and choir of 30 voices. The Rev. Peter Remeika, MIC, gave the sermon in which he explained the Forty Hours devotion and traced the origin of its liturgy over the centuries. The Rev. A. Edward Gradeck, pastor of the church, welcomed the members gathered following the services. Mr. Aleksis and Marcella Andrikis, president of the choir, were hosts to the group and ladies of the parish served traditional delicacies. The first business meeting of the new year followed, Dean George Sunderland presiding.

Amelia Carosella

## Monadnock

The Monadnock Chapter met Sept. 23 at the George Wilson camp in Stoddard, N. H. for a pot luck supper and a meeting. A general discussion of future programs and on various types of electronic instruments filled the evening.

YVONNE BONNEAU

## Ozark

A program of music for two pianos was featured at the Sept. 9 meeting of the Ozark Chapter in the home of Claire Blanset, Carthage, Mo. Mrs. Blanset and Florine Best played Arensky, Burgmuller, Kasschau and Brahms. The October meeting at Grace Episcopal Church, Carthage will be a program on acoustics.

RUTH THOMAS

## Wichita

The Wichita, Kans. Chapter opened the season Aug. 21 with a fried chicken dinner at the new air-conditioned shelter house in Minis Park. Reports on the convention were given and an interesting program of stereo recordings featuring music played at the convention was heard. Marie Sampson, program chairman, announced the chapter's recital series and program plans for the coming year, including the annual Guild service for Sept. 18.

RAYMOND SHELLEY

## Red River Valley

Dr. William J. Weiler was guest speaker Oct. 7 for the meeting of the Red River Valley Chapter at Shanley High School, Fargo, N. D. He spoke on Interpretation of Gregorian Chant. A report on the national convention was given by Ruth Bergo, Concordia College, Moorhead, Minn.

Officers are: dean, Mrs. Noel Gagstetter, Fargo; sub-dean in charge of programs, Msgr. Allan F. Nilles, Fargo; recording secretary, Mrs. Ted Dustrud, Moorhead; treasurer, Mrs. Norman Roos, Hawley.

ALLAN F. NILLES

## Kansas City

The first re-assembly dinner for the Kansas City Chapter was held Sept. 17 in the Walnut Room, Mission, Kans. with 125 members attending. Howard Kelsey, regional chairman, talked about ethics and the need for closer rapport between clergy and church musicians. Dean Jesse Ehlers listed some unethical procedures of the last years and explained how such matters are being handled. State Chairman Violette Williams announced the Guild service Oct. 14 at St. Pauls Episcopal Church, Kansas City, Mo. and the first recital Oct. 15 on the subscription series featuring Dr. John de Laczovich, Cottey College, Nevada, Mo. at the First Lutheran Church. Following Mr. Kelsey's address a question and answer period lasted for some time. A resume of the Los Angeles County national convention by the delegate and several members who attended was postponed to give the entire time to Mr. Kelsey.

VIOLETTE HEMBLING WILLIAMS

## St. Louis

The St. Louis, Mo. Chapter held its first meeting of the season Sept. 24 at the Resurrection Lutheran Church, Sappington. Before dinner Host Edward Klammer led a tour of the church and the new two-manual Schlicker organ. After a dinner and business meeting Sub-dean Douglas Breitmayer played a recital listed in the recital section, enthusiastically received by the audience.

GROVER C. FARRIS

## Western Iowa

The first meeting of the new season of the Western Iowa Chapter was held Sept. 8 at the home of Vernon White, Anthon, Iowa. A program of Renaissance and Baroque harpsichord, recorder, flute and vocal music was heard. A social hour followed. Those taking part in the program were Mr. and Mrs. White, Elma Jewett and Joan Kettler.

VERNON WHITE

## BLACKHAWK OPENS WITH BANG

Opening another year of real educational activity, the Blackhawk Chapter met Sept. 10 at the Augustana Book Concern, Rock Island, Ill. The meeting was open to all organists and choir-masters in Illinois and Iowa within a radius of 50 miles. Dean Ronald Jesson presided over the brief business meeting and introduced Mrs. Frederick Anderson, sub-dean and program chairman, in a program dealing with new music.

The staff of the Book Concern arranged a large display of new organ and choral music for browsing before the formal meeting. New organ music was highlighted by James Hawkinson, Davenport, Iowa, with demonstrations, via tape, by Mrs. Hawkinson playing the Trinity Cathedral organ. This was followed by a reading session of new choral works under the direction of Leonard Lilyers, Rock Island.

The social hour served to increase fellowship and acquaint non-members with the purpose and aims of the Guild.

LAURANCE M. SMITH

## Salina

The Salina, Kans. Chapter met Sept. 18 at the Trinity Lutheran Church. Mrs. Charles Olson, dean, read committee appointments and Paul Ryberg reported the August executive board meeting and outlined programs and projects for the year. Plans were made for the organ and choral workshop and recital Oct. 27 at the First Methodist Church. Charles Clark told of building an organ in his home and showed pictures of various stages in its eight years of growth. A social hour followed.

ELINOR ASGHER

## Mason City

The Mason City, Iowa Chapter had a potluck supper Sept. 7 at the home of Mrs. C. D. Moody in Nora Springs, with a program of organ and vocal music following. New officers are: Pauline Hedgecock, dean; Mrs. Harold Peterson, sub-dean; Mrs. Werner Selene, registrar; Wanda Pedalty, secretary; Mrs. A. E. Folkmann, treasurer. Mrs. Moody played Fantasie in A minor and Prelude in G major, Bach, and Saterjenten Sondag, Bull, on her Conn electronic. Robert Nord played Franck's Prayer, Boellmann, and Nord in G, Franck; Mrs. Folkmann sang An Old French Carol, Liddle, and O Holy Bread of Heaven, Franck; on the social committee were Mrs. Frank Pearce, Mrs. Edward C. Martin and Mrs. Lee Fenholt.

The course of study for the year will include French music and composers.

MRS. WERNER SELENE

## Clinton

The Clinton, Iowa Chapter held its Sept. 9 meeting at Grace Episcopal Church. A short program of service music was played by the host organist, Dean Betty Nelson. A talk on her experiences and impressions of the national convention was given by Winifred Moore. A coffee and business hour followed at which plans and arrangements were completed for the Robert Baker recital Nov. 4. A series of recitals by members was planned with offerings for the Artists Fund.

MRS. PAUL BURGDORF

### LUDWIG ALTMAN

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

### CLARENCE DICKINSON

7 GRACIE SQUARE,  
NEW YORK 28, N. Y.

### Wm. G. BLANCHARD

ORGANIST  
POMONA COLLEGE  
CLAREMONT GRADUATE SCHOOL  
THE CLAREMONT CHURCH  
Claremont California

### CHARLES MERRITT

First Congregational Church  
Akron, Ohio  
Lake Erie College  
Painesville, Ohio

### E. FRANKLIN BENTEL

Mus. M.  
ORGANIST-CHOIRMASTER  
First Presbyterian Church  
Durham, North Carolina

### MARJORIE JACKSON

RECITALS INSTRUCTION  
CAPITAL UNIVERSITY  
Columbus, Ohio

### LEWIS BRUUN

Westminster Choir College  
Princeton, New Jersey  
ORGANIST-DIRECTOR  
Old First Church  
Newark, New Jersey

### GROVER J. OBERLE

M.A., F.A.G.O., ChM.  
CHRIST & ST. LUKE'S CHURCH  
BOYS' CHOIR  
NORFOLK 7, VIRGINIA

### WILFRED BRIGGS

M.S., CH.M.  
St. John's in the Village  
New York 14, New York

### robert Iodine

mus. d. f.a.g.o.  
CHICAGO  
● st. chrysestom's church  
● american conservatory of music

### JOHN BULLOUGH

A.B. M.S.M., Ch.M.  
Hartford Seminary Foundation  
Center Church  
Hartford, Connecticut

### Newton H. Pashley

First Presbyterian Church  
OAKLAND, CALIFORNIA

## george

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

### John Doney

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

## BOY CHOIRS

PAUL ALLEN BEYMER  
CHRIST CHURCH  
SHAKER HEIGHTS, OHIO

### ROBERT ELMORE

CENTRAL MORAVIAN CHURCH  
BETHLEHEM, PA.

# News of the American Guild of Organists—Continued

## Omaha

The Omaha, Neb. Chapter met Sept. 18 for a pot-luck family picnic at Elmwood Park pavilion. Co-chairmen were two past-deans, Mrs. L. Stenlund and Mrs. W. Rush. Dean Vesta Dobson announced plans for the George Markey organ workshop and recital Nov. 10 and 11 at the First Central Congregational Church.

RUTH GIGER

## Milwaukee

The Milwaukee Chapter opened its extensive series of fall activities with a Guild service, supper and business meeting Sept. 30 at the First Congregational Church, Wauwatosa, Wis. Participating in the service were: Nancy Gajewski, organist; John Paul Jones, choir director; the Rev. Richard Buchman, host pastor, and the Rev. Hoover Grimsby, chaplain. Mrs. Gajewski's organ numbers are listed in the recital section. The choir sang: Awake, My Heart, Marshall (1957 AGO prize anthem) and Be Calm and Peaceful, Bach. Chapter activities for fall were discussed in detail at the business meeting. Dean Edward Wise reviewed his experiences at the national convention.

WALTER DERTHICK

## Chicago

The Chicago Chapter co-operated with Moody Bible Institute Sept. 18 in sponsoring Anton Heiller in recital at Torrey-Gray auditorium. Mr. Heiller's program was identical with the one he played at the RCCO convention in August. A large and appreciative audience applauded his handling of the still controversial Möller organ and many remained to meet Mr. Heiller at an informal reception. His improvisation on a simple chorale tune provided an opportunity for the large delegation of students to follow and understand his methods of thematic development.

The chapter's second recital in its subscription series will be played Nov. 6 by Donald McDonald.

## Rockford

The Rockford, Ill. Chapter met Sept. 17 in Bethany Methodist Church. Mrs. Dan Olson played Bach's Pastorale in F and Richard Meves Franck's Chorale in E on the two-manual 12-rank Möller. The Rev. Wilbert Benson spoke on Unity of Purpose between Minister and Church Musician. He also spoke of some of the organs he heard on his recent tour of Europe. A panel of Allen Elmquist, Mrs. Clayton Gustafson and Mrs. Stanton Olson discussed Planning the Year's Work and Working the Plans. Chaplain Robert G. Dow gave the invocation and benediction. Mrs. Erik E. Carlson was chairman and Mrs. William McDaniel co-chairman. Hostesses for the social hour were Mrs. Carlson and Mrs. Eugene Pearce.

MRS. ERIK CARLSON

## Toledo

The Toledo, Ohio Chapter met Sept. 18 for its opening meeting of the season at the Rolden Jones home. A steak dinner was followed by a program moved indoors by rain: The Singers, a madrigal group formed and conducted by Walter Rye sang an interesting program. After this came a pantomime and stunts, including a Bottle Orchestra led by Gene Stokes.

MARY CHEYNEY NELSON



The University of Michigan Student Group acted as host to the visitors at the University of Michigan conference on organ music, shown above. Anton Heiller participated with a Bach recital Oct. 1 and a lecture on Bach Oct. 2.

Marilyn Mason and Robert Glasgow are the group's sponsors. Officers are: C. Angela Teti, president; JoAnn Deabler, vice-president; Karen Saatoff, recording secretary; Barbara Waltz, corresponding secretary; James Ransford, treasurer; Grace Zetterstrob, program chairman.

## Detroit

The Detroit Chapter held its first meeting of the season Sept. 17 at the Trinity Methodist Church, Highland Park. Following dinner, slides of the national convention were shown by Charles Coleman. A panel discussion of the convention followed by Kent McDonald, Roberta Bitgood, John Andrews, James McCarthy, Jeanne Hurst, Gary Westher and Fred Fahrner. Malcolm Johns, one of 14 musicians invited by the German government to study church music there in the summer, gave a presentation of the highlights of his listening and study with particular mention of the brilliant improvisations of Helmut Walcha and of outstanding choral singing. The meeting ended with a short organ recital by Dr. John R. Phelps on the Möller organ.

WILLIAM W. BUSHIE

## Blennerhasset

The Blennerhasset Chapter held its Sept. 7 meeting in the fellowship building of the Vienna, W. Va. EUB Church with Mrs. James Headley as hostess. Mrs. Robert Webb, dean, in charge of the business meeting announced AGO Sunday, Oct. 14, a recital by David Vøgeding Oct. 7 and the pastor-organist dinner Oct. 19 at the Wayside Methodist Church. Dr. Marie Boette invited members to attend classes in October at the First United Presbyterian Church. Members reported on their summer attendance at schools, workshops and institutes.

MRS. JAMES HEADLEY

## Madison

The Sept. 10 meeting of the Madison, Wis. Chapter took place at the Covenant Presbyterian Church with 30 organists and directors invited as guests at the potluck supper. Following a short business meeting, Robert Mon-schein, University of Wisconsin, gave a talk entitled Some Historical Aspects of Early Church Music, and played recordings to demonstrate. At an earlier executive meeting, a letter was read from Paul Jones announcing his resignation as dean. Mrs. Dale Bruhn will fill the vacancy.

RUTH PILGER ANDREWS

## Youngstown

The Youngstown Chapter's season got under way Sept. 24 with a pot-luck supper at the home of Sub-dean and Mrs. Elwin H. Haskin. Dean Richard C. Sinsel presided over the business meeting and introduced Mr. Haskin who took charge of the program and announced recitalists for the year. Mr. and Mrs. Frank E. Fuller were awarded a gift certificate in honor of their golden wedding anniversary observed in August. Mr. Fuller is one of the founders and the first dean of the chapter. Special recognition was also paid to Mrs. Paul A. Adams, past-dean, and Gertrude McCarty for their loyalty and service to the chapter; they were given corsages honoring their retirement. Get-acquainted games were played after the business meeting.

PAUL B. BATSON, JR.

## NORTH SHORE COMPETITION

The North Shore Chapter will sponsor an organ playing competition in May for young organists of the Chicago area. A cash award of \$75 is offered and a sponsored recital in the chapter's series. Write Richard G. Enright, 1427 Chicago Ave., Evanston, Ill.

## Southwest Michigan

The Southwest Michigan Chapter held its Oct. 1 meeting at Albion, Mich. with dinner at Albion College's Baldwin Hall and program at St. Paul's Lutheran Church. Philip Steen's Albion high school varsity choir sang. Dean George Tucker spoke on the importance of mixtures and upperwork, their contribution to various effects, and the reasons for the particular pitch arrangement of a given mixture with illustrations by charts.

The Nov. 5 meeting will be at Kalamazoo College with the program in charge of Sven Hansell.

HUGH ROBINS, JR.

## Canton

The annual evensong service of the Canton, Ohio Chapter was held Oct. 7 at the Zion Lutheran Church. Member organists who played were W. Robert Morrison, FAGO, ChM, David Bower and Dene Barnard. A festival choir sang and Chaplain Ralph Schibler officiated. A dinner preceded the service.

New officers installed are: dean, James Stanforth, M.D.; sub-dean, Marvelle Horn; secretary, David Bower; registrar, Robert Peterson; treasurer, John Lothrop; librarian, Mary Kuehner; auditors, Lee Cherry, Peter Pater-son; new executive committee members: Roger Koerner, Arthur Lindstrom, Kathleen Morrison, Mrs. Herrick Grabel and Duane Gillespie.

MARVELLE HORN

## Akron

The Akron, Ohio, Chapter opened the new season with a dinner meeting Sept. 10 at Grace United Church of Christ. Following a short recital by host organist William Gadd, and a punch bowl, 50 members sat down to a fine dinner. Dean Joanne Hart announced plans for the coming year after which Dr. Farley Hutchins was heard in a lecture recital on the works of Frescobaldi and Sweelinck. He played a mass from the Fiori Musicali of Frescobaldi and an Echo Fantasie and two Toccatas by Sweelinck.

LOUISE INSKEEP

## Dayton

The Dayton, Ohio Chapter opened its season Sept. 30 with a potluck supper at the James Francis home. After supper Dean A. Edward Kerr conducted a business meeting; guests and new members were introduced. The program, with Gloria Andrews as chairman, consisted of reports by Frank Michael on the national convention and by Constance Klarer on the church music workshop at Monteagle, Tenn. Host Francis gave a brief talk on his collection of antique instruments and demonstrated the new harp-sichord he recently imported from Germany.

DOROTHY McDUGALL

**Russell Broughton**

F.A.G.O.

St. Mary's School

Raleigh North Carolina

ARTHUR

**BIRKBY**

UNIVERSITY OF WYOMING

St. Matthew's Cathedral, Laramie

**CLIFFORD CLARK**

ST. LUKE'S CHAPEL NEW YORK

**Richard Warner, Ph. D.**

Head, School of Music

KENT STATE UNIVERSITY

Kent, Ohio

**ARTHUR CARKEEK**

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

DePauw University Organist

Gobin Memorial Church

GREENCASTLE, INDIANA

**JON SPONG**

Drake University

Des Moines, Iowa

**VIRGINIA COX**

Organist

FIRST PRESBYTERIAN CHURCH

San Diego, California

JULIAN

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INDIANA UNIVERSITY

Bloomington, Ind.

# William TEAGUE

Organist — Choirmaster St. Mark's Episcopal Church  
Music Faculty Centenary College, Shreveport, La.



THE AMERICAN ORGANIST

March 1962

WILLIAM TEAGUE, Christ Chapel, Riverside Church, New York, January 17.

Fanfare (Psalm 81:3)	Cook
Lord Jesus Christ, with us abide	Bach
Sinfonia (We thank Thee, God)	Bach
Prelude on Song (46)	Sowerby
Rapid Lyric (Sonata)	Bingham
Prelude and Fugue in B Major	Dupré

... One could not remain indifferent to the well-chosen and varied offerings nor to the conspicuous talent of the recitalist.

At the 1954 AGO convention in Minneapolis we were privileged to hear William Teague as a soloist; we came away most favorably impressed. Since then Mr. Teague's art has matured and deepened. His playing shows poise, security, a firm grasp of musical structure; and best of all, a keen awareness of the composer's message. Thus the music under his fingers (and feet) becomes alive, communicative. It was so in Teague's projection of John Cook's stirring Fanfare, in the vital ebb and flow of Bach's mighty Sinfonia; in the irresistible élan of Dupré's dazzling prelude and fugue with its tricky leaps and rushes for staccato pedal.

Such superlative playing highlights the continuing transformation in today's American organ world — not only in instruments and music but in those who play these instruments and interpret the music. One has only to survey our progress since the art of Bonnet and Farnam revealed to us the treasury of organ literature. The gospel of these great teachers has radiated, producing a new generation of splendid young organists; among them William Teague must be accorded a high place.

SETH BINGHAM

LILIAN MURTAGH CONCERT MANAGEMENT

BOX 272 — CANAAN, CONN.

## NOVEMBER 1962

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

- 10 DePaul Center Theater, Chicago, 20th century music, midwest meet American Musicological Society Omaha, Neb. AGO master class, George Markey
- 11 Grace Cathedral, San Francisco, English and American music, Richard Purvis  
Asbury Methodist, Scranton, Pa., hymn festival  
First Presbyterian, Bethlehem, Pa., Richard Bouchett  
St. Thomas Episcopal, New York City, Phillip Steinhaus  
Cathedral of St. John the Divine, New York City, RSCM festival  
St. Bartholomew's, New York City, Brahms Requiem  
South Presbyterian, Dobbs Ferry, N.Y., Judas Maccabeus  
Riverside Church, New York City, Vaughan Williams' Dona Nobis Pacem  
St. Mark's Episcopal, Springfield, Vt., Harriette S. Richardson  
First Methodist, Cleveland, Frederick Swann  
Des Moines, Iowa AGO, Donald McDonald  
Denver, Colo., Rocky Mountain AGO, Flor Peeters  
Holy Trinity, Lincoln, Neb., Robert Baker  
First Methodist, Canton, Ohio, William Teague  
South Main Street Baptist, Greenwood, S.C., Marilyn Mason  
First Congregational, Omaha, George Markey
- 12 University of Iowa, Iowa City, E. Power Biggs  
Academy of Music, Philadelphia Orchestra and William Whitehead  
State College, Cedar Falls, Iowa, Robert Noehren  
Brigham Young University, Provo, Utah, Flor Peeters  
First Presbyterian, Pompano Beach, Fla., Catharine Crozier
- 13 Provo, Utah, master class, Flor Peeters  
First Presbyterian, Vineland, N.J., William Whitehead  
Wheeling, W. Va., Virgil Fox  
St. John's E & R, Columbus, Ohio, Frederick Swann  
De Paul U Center Theatre, Chicago, music of Great Britain
- 14 Christ Chapel, Riverside Church, New York City, voice and organ, Ruth Cooper, Charles Eve  
First Congregational, Portland, Ore., Flor Peeters  
First Presbyterian, El Paso, Tex., Robert Baker
- 15 El Paso AGO, master class, Robert Baker  
Southwestern College, Winfield, Kans., Wilma Jensen
- 16 College of Idaho, Caldwell, E. Power Biggs  
Winfield, Kans., master class, Wilma Jensen  
Pasadena, Cal. Presbyterian, Robert Baker  
St. Norbert Abbey, De Pere, Wis., Flor Peeters  
Wooster, Ohio, Virgil Fox
- 18 Shrine of St. Therese, Fresno, Cal., Robert Baker plus AGO master class  
Capitol Drive Lutheran, Milwaukee, Flor Peeters  
South Presbyterian, Dobbs Ferry, N.Y., handbell festival  
Riverside Church, New York City, Duruflé Requiem  
Presbyterian Church, White Plains, N.Y., Elijah  
Michigan State U, East Lansing, E. Power Biggs  
St. Peter's Lutheran, Miami, Fla., Debussy's Prodigal Son  
Asylum Hill Congregational, Hartford, Conn., choral service  
Park Avenue Christian, New York City, The Creation  
St. Thomas, New York City, David Bowman  
St. Bartholomew's, New York City, Vivaldi's Gloria  
Christ Episcopal, Ridgewood, N.J., John Harms  
St. James, New York City, English church music  
First Presbyterian, Brooklyn, N.Y., youth choir festival  
St. Paul, Minn., Virgil Fox
- 19 First Baptist, Worcester, Mass., David Craighead  
Hope College, Highland, Mich., E. Power Biggs  
Grace and Holy Trinity Episcopal, Flor Peeters
- 20 Christ Church Cathedral, Indianapolis, Robert Baker  
Central Reformed, Grand Rapids, E. Power Biggs  
Madison Avenue Presbyterian, New York City, George Markey
- 21 Boys Town, Neb., Flor Peeters
- 23 Wheaton, Ill. College, Flor Peeters
- 24 Wheaton College, master class, Flor Peeters  
Toronto RCCO, plus master class, Robert Baker
- 25 Church of Resurrection, New York City, Mozart Requiem  
First Presbyterian, McKeesport, Pa., E. Power Biggs  
St. Thomas, New York City, Walter Hillman  
St. Bartholomew's, New York City, Vaughan Williams Benedicite  
Brick Presbyterian, New York City, Thanksgiving festival  
Riverside Church, New York City, Bach Sleepers, Wake  
First Presbyterian, New York City, Bach Christmas Oratorio  
Congregation Keneseth Israel, Philadelphia, Flor Peeters  
Minneapolis, Minn., Richard Westenburg
- 26 Sewanee, Tenn., Virgil Fox
- 27 Houston, Tex. AGO, Wilma Jensen  
Central Presbyterian, New York City, Flor Peeters
- 28 Corning, N.Y., Philharmonic, E. Power Biggs
- 29 Tifton, Ga., Virgil Fox  
Pratt, Kans., Richard Westenburg
- December 2 National Cathedral, Washington, D.C., Richard Westenburg  
First Congregational, Stratford, Conn., Robert Baker  
Second Presbyterian, Rahway, N.J., Frederick Swann  
Duke U Choir, Durham, N.C., Messiah  
Graceland College, Lamoni, Iowa, RLDS Chorale Christmas concert  
Phillips Exeter Academy, Exeter, N.H., E. Power Biggs  
St. Peter's Lutheran, Miami, Fla., Charles Richard  
MIT Chapel, Cambridge, Mass., Margaret Mueller  
St. Mark's Episcopal, Springfield, Vt., Harriette S. Richardson



- 3 Park Church of God, Anderson, Ind.,  
Claire Coci
- 4 First Presbyterian, Evanston, Ill.,  
Claire Coci  
De Paul Center Theater, Chicago,  
music of Italy
- 5 MIT, Cambridge, Mass., E. Power  
Biggs and instruments
- 6 Asbury Methodist, Scranton, Pa., Bach  
Magnificat
- 9 Methodist Church, Tarrytown, N.Y.,  
Robert Baker  
Valparaiso, Ind. U, Christmas concert  
First Presbyterian, Bethlehem, Pa.,  
Robert Plimpton  
Asylum Hill Congregational, Hart-  
ford, Conn., liturgical play, Adcodatus  
Concordia Senior College, Fort Wayne,  
Ind., Advent-Christmas vespers

**CHAPEL IN PALM BEACH  
TO INSTALL MÖLLER**

PLAN TO COMPLETE NEXT SUMMER

Royal Poinciana Will Have Three  
Manuals and Antiphonal — Russ  
Henderson Is Consultant

The Royal Poinciana Chapel, Palm  
Beach, Fla. recently awarded a contract  
to M. P. Möller, Inc. to build a new  
three-manual and antiphonal organ. The  
installation will be made in the summer  
of 1963 while the chapel is closed for  
the off-season period.

Russ Henderson, West Palm Beach,  
was retained as consultant, and the  
specification was prepared by him in  
consultation with Möller's representa-  
tive, William E. Pilcher, Jr. Several  
blank stop controls are provided for  
future additions.

**GREAT**

- Diapason 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Twelfth 2 2/3 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Festival Trumpet 8 ft. 61 pipes
- Chimes
- Tremulant

**SWELL**

- Bass Gedeckt 16 ft. 12 pipes
- Gedeckt 8 ft. 73 pipes
- Viola 8 ft. 73 pipes
- Viola Celeste 8 ft. 73 pipes
- Harmonic Flute 4 ft. 73 pipes
- Principal 4 ft. 73 pipes
- Mixture 3 ranks 183 pipes
- Fagotto 16 ft. 73 pipes
- Trompette 8 ft. 73 pipes
- Schalmei 4 ft. 73 pipes
- Tremulant

**CHOIR**

- Concert Flute 8 ft. 73 pipes
- Gemshorn 8 ft. 73 pipes
- Gemshorn Celeste 8 ft. 61 pipes
- Koppelflöte 4 ft. 73 pipes
- Rauschquint 2 ranks 122 pipes
- English Horn 8 ft. 73 pipes
- Harp 4 ft. 49 bars
- Tremulant

**ANTIPHONAL**

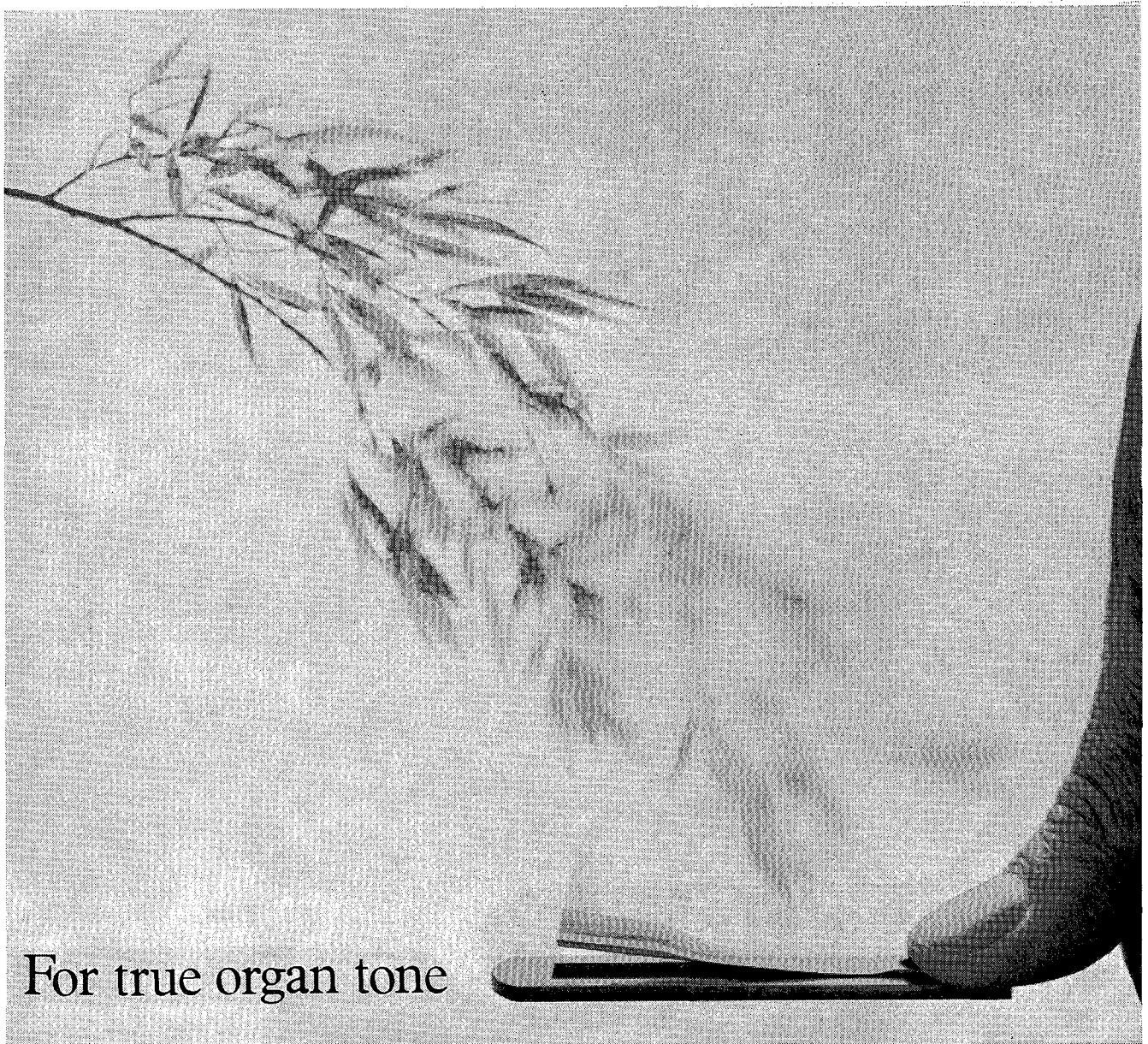
- Flauto Dolce 8 ft. 73 pipes
- Flauto Dolce Celeste 8 ft. 61 pipes
- Fugara 4 ft. 73 pipes
- Vox Humana 8 ft. 61 pipes
- Tremulant

**PEDAL**

- Contrebasse 16 ft. 12 pipes
- Subbass 16 ft. 32 pipes
- Bass Gedeckt 16 ft.
- Principal 8 ft. 32 pipes
- Subbass 8 ft. 12 pipes
- Gedeckt 4 ft. 12 pipes
- Super Octave 4 ft. 12 pipes
- Octavin 2 ft. 12 pipes
- Fagotto 16 ft.
- Sub Trompette 12 pipes
- Chimes

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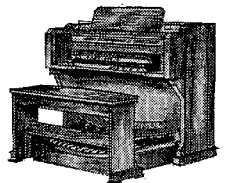


... the  
reed  
will  
always  
lead

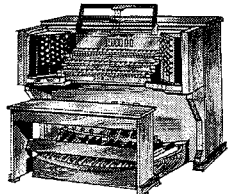
It's good to reflect that some things in life remain stable — if only because no man has ever been able to "improve" upon them. The wind-blown reed is one such thing . . . substitutes are nothing more and nothing less than substitutes. The true organ tone of a Hallman church organ is still created by the natural action of wind-blown reeds. It is then developed electronically, giving a remarkable range of expression.

In all phases of church organ building, Hallman has moved with, and usually ahead of, the times. Your com-

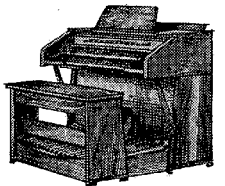
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All correspondence should be directed to the general secretary

### Toronto

The new season of the Toronto Centre got under way with a well-attended organist-clergy dinner Sept. 24 at Lawrence Park Community Church. All the major Protestant branches and the Catholic Church were represented. The two guest speakers were introduced by Chairman Kenneth Davis. Dr. Geoffrey Payzant supported the organists' side of the matter, outlining what musicians could strive to accomplish and drawing a parallel between organists and the Greek Gods Dionysius and Apollo to make his point. The Rev. Gordon Baker, editor of *The Canadian Churchman*, dealt with the things which clergy expect of organists, stressing the spiritual requirement. The spirit of good humour pervaded the meeting; controversial matters which sometimes produce fireworks on such occasions were skillfully avoided.

JOHN DEDRICK

### Windsor

The opening meeting of the Windsor Center Sept. 15 took place at the home of Chairman Leslie H. Day in the form of a Hawaiian Luau. A film was shown of past organ conventions from the ICO in London in 1957 to this year's in London, Ont.

ETHELAND E. BROWN

### OSHAWA PLAYS HOST

A regional gathering of organists was held Sept. 22 as Oshawa Centre played host to members from the Bay of Quinte and Peterborough Centres. Guests were also present from Toronto, Hamilton and Scarborough.

After examining a display of music from the Gordon V. Thompson Company, members gathered in St. George's Anglican Church for a recital of organ and choral music composed by local musicians. Alan Reesor played five chorale preludes by John Robertson. A specially recruited choir sang Margaret Drynan's new *Missa Brevis* and five boys from St. George's choir her *Why Do the Bells of Christmas Ring?* The choir also sang *Hear Thou My Prayer* by Keith Bissell, Scarborough.

After dinner at Adelaide House members returned to St. George's parish hall where the Rev. Kenneth Scott, Guildwood Village, spoke on *The Personal and Impersonal in Church Music*, tracing its history from the impersonal and objective music of the pre-Reformation period, through the increasingly personalized music of the 18th and 19th century culminating in the sentimental and emotional style of the Victorian era, to the present trend back towards the objective. He cited Dr. Healey's influence in this change. James Hopkirk, past-president, introduced the speaker.

The evening ended with a flashback to the ICO in London in 1957 as Howard Jerome, Hamilton, played and showed records and films with personal commentary.

MARGARET DRYNAN

### Kitchener

The Sept. 15 meeting of the Kitchener Centre was held in the fellowship hall of St. Matthew's Lutheran Church. Host organist was Charles McClain. Chairman Edward Johnstone presided at the meeting and conducted a short business session; the 1963 convention in Kitchener was discussed. Mr. Johnstone gave a report on the London convention and played a recording of Anton Heiller, convention recitalist. New members were welcomed; refreshments were served by Mrs. Gwilym Bevan and Pauline Hymmen.

HELEN CRITCHISON

### Calgary

The following officers were elected to guide the Calgary Centre through the coming season: Chairman, Alfred Wilson; past chairman, Cyril Mossop; vice-chairman, Robert Bell; Secretary, Shirley Lintick; treasurer, Mrs. F. L. Stewart; recital and publicity, Robert Hooper; social convenor, Mrs. M. F. Buchanan; Diapason correspondent, Mrs. C. J. Ford; executive member, David Marsden.

The Sept. 7 meeting was held at Grace Presbyterian Church. John Searchfield gave an interesting account of his summer travels, particularly in Italy and England. In Italy, Mr. and Mrs. Searchfield spent several days in the company of the Fernando Garmanis, examining old organs. Slides and recordings pointed up details in Mr. Searchfield's talk.

PHYLLIS FORD

### Brantford

Norman Baldwin, chairman, presided over the Sept. 29 Brantford Centre at Elm Avenue United Church. The resignation of Mrs. Allan Crumback as treasurer was received with regret. Donald Wakely was appointed to this office. Organists and music teachers met together for a short program. Eleanor Muir reported on the success of the convention in London in August. Wilfred Woolhouse attended a convention of the Music Festival Association in Saskatoon, Sask. and reported the highlights of that convention. To conclude the program Rodger Swinton, Delhi, showed travel pictures. Lunch was served by Patricia Keen and her committee.

ELEANOR MUIR

### Hamilton

The Hamilton Centre began its season with a potluck supper meeting Sept. 22 at the Olivet United Church; Dorothy Pettigrew was convenor. Plans for the year's activities were disclosed by Chairman Keith Hopkins, including an organ tour Oct. 20 with visiting members from Brantford, Kitchener and St. Catharines. A. Ruth Lawrence was congratulated for her new ARCCO and Florence D. Clark was commended for her Symphony played at the convention in London. Colored slides were shown by M. Cosgrove covering his participation in an Antarctic expedition.

NORMA PLUMMER

### London

The chairman's meeting of the London Centre took place Sept. 30 at Bishop Cronyn Church. Lansing MacDowell, George Black and Barrie Cabena conducted anthems of interest to the smaller choir. Several new members were introduced. Plans for 1962-1963 season were outlined, which were to include a recital by Karl Richter in October. A short business session and lunch concluded the evening.

GORDON ATKINSON

### Edmonton

The Edmonton Centre's first meeting of the season Sept. 24 commenced with dinner followed by remarks from Chairman John Flagler, who welcomed those present and outlined events for the year. He introduced Hugh Bancroft who gave an illustrated talk of his visit to England in the summer — the Royal School of Church Music at Addington Palace; the excellent choirs at Kings College Chapel, Cambridge and at Temple Church, London; St. Paul's Cathedral and Westminster Abbey; a few days in Paris; visits to Guildford, Canterbury, Coventry, and Durham Cathedrals; and finally the Three-Choir Festival in Gloucester Cathedral. Pictures were shown which added greatly to an understanding of the beauty of the Cathedrals.

NAOMI SKINNER

### Vancouver

The Sept. 7 meeting of the Vancouver Centre was held in the Tudor Room of the Vancouver Lawn Tennis Club; members were treated to a sumptuous meal of roast chicken. Hugh McLean reported on the AGO convention and was thanked by Chairman G. Herald Keefer who chaired a discussion centered on an approach to organ recital promotion. Hugh Fowler gave an interesting slide display with commentary on British Abbeys and Cathedrals. Leonard Wilson thanked Mr. Fowler for his presentation.

GORDON W. ATKINSON

### St. Catharines

The St. Catharines Centre held a dinner meeting Oct. 1 at Hotel Queensway to mark a new season's activities. Col. F. H. Collins, recently retired as Commissioner of the Yukon, gave an interesting account of his experiences. The centre made a presentation to Mr. and Mrs. Eric Dowling in honor of their silver wedding anniversary.

GORDON KAY

### Victoria

The Victoria Centre opened its season with an organ recital Sept. 19 by David Palmer on the new four-manual Casavant in St. John's Church, newly rebuilt after the disastrous fire of December 1960. His program is in the recital section. The organ was open for inspection afterwards; refreshments were served in the church basement.

DAVID PALMER

### Pembroke

The Pembroke Centre's first meeting of the season was held Sept. 17 at the R. T. Berry home. Albert Stephen and Joyce Coffey gave impressions of the convention at London and George Cowper described the Casavant organ to be installed in the Anglican Church in Deep River next year.

FRED C. CHADWICK



## MILBANK CHAPEL COLUMBIA UNIVERSITY

NEW YORK CITY, N. Y.

Composed of 36 stops (42 ranks), comprising an exposed Great and Positiv (electrified slide — and pallet), expressive Swell and Choir divisions, and a Pedal of six independent voices, occupying only 2,800 cubic feet, this organ is a gift of the Milbank Foundation. Designed primarily for the pedagogical use of Teacher's College, it also serves admirably as an accompanimental and recital instrument. Voicing is on pressures from 1¾" to 3", and the tone is typically articulate and clear but extremely gentle, being appropriately scaled for this small room seating 250.

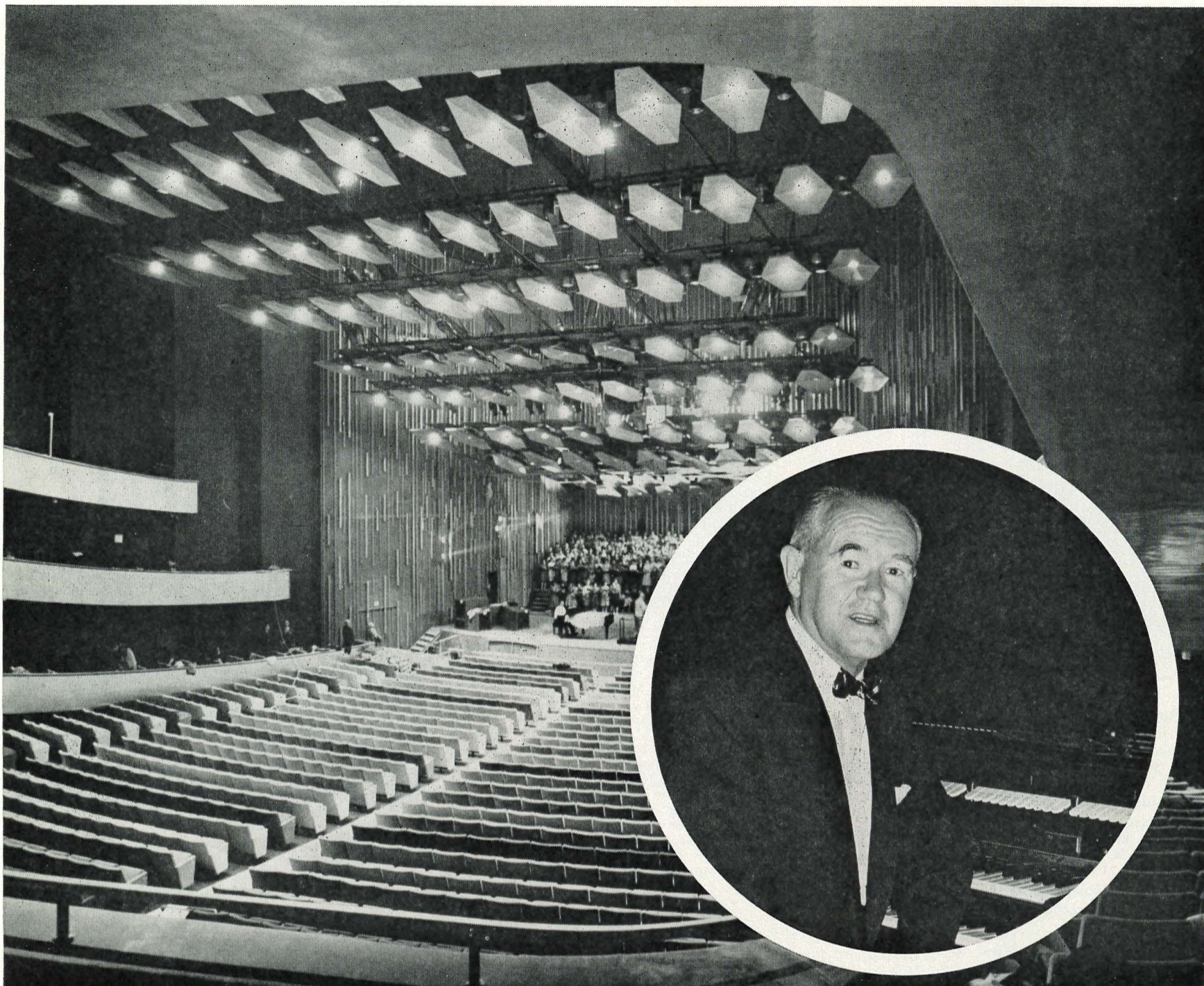
Dr. Harry R. Wilson  
Head of Music Department

Dr. Thomas B. Wilson  
Instructor in Organ

## Casavant Frères

LIMITÉE

ST. HYACINTHE, P. Q., CANADA



## A SIGNIFICANT DECISION

The opening of Philharmonic Hall, Lincoln Center, New York, on Sunday night, September 23, 1962, was one of the greatest musical events in a quarter-century of American musical life. It was viewed by millions on television, and the lineup of great artists who participated, and internationally famous people who attended, was truly staggering.

A distinguished organ committee unanimously selected an Allen electronic organ to be temporarily used during the opening programs, until the hall's permanent pipe organ was ready for performance. Therefore, an Allen standard two-manual model, plus 32' sound, was provided for this purpose.

The Mahler 8th Symphony on opening night with organ, orchestra, and combined choruses was certainly a thrilling musical event. Here the organ was used as a fill-in sound with a few short full organ chords.

But the big decision facing the conductor and his artists was this: Would this two-manual Allen be fine enough to proceed

with the planned organ solo program with the distinguished organist, Mr. E. Power Biggs? At the first rehearsal of Festival Prelude for Large Orchestra and Organ by Richard Strauss, the decision was a unanimous YES. Here the relatively small \$10,000 organ had to be set up so that it would almost equal the power of the augmented orchestra, and blend with it properly to produce a huge sound—a big job! But it passed the test, and it is an historic fact that the Allen Organ was one of the first solo instruments to be heard in this great, new Hall.

The next question: Was this performance good enough to rate a recording on a "major label"? The answer to this was a confirming YES, and a recording session was held on October 4.

The Allen Organ Company is naturally proud of its participation in these great musical events. The use of an organ in the very first week in Philharmonic Hall is another sign that organists can look forward to greater use of organs on the concert stage.



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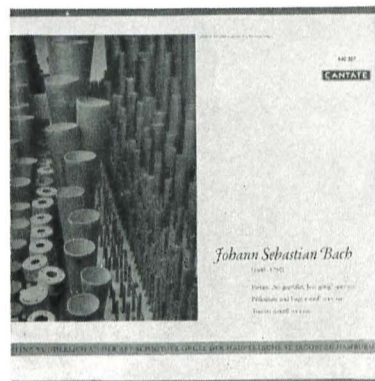
**CANTATE**

Records

*Joh. Seb. Bach***ORGAN MUSIC**

**Passacaglia c minor-Toccat  
and Fugue f major-Sei gegrü-  
set, Jesu götig — Toccat d mi-  
nor — Prelude and Fugue e  
minor**

Heinz Wunderlich at the Arp-Schnitger  
Organ of St. Jacobi, Hamburg (Germany) 12" 640 206/07



**Fantasia and Fugue g minor —  
Trio Sonata e flat major**

Michael Schneider at the Baroque Organ of  
St. John, Lüneburg (Germany) 10" 642 207

**Prelude and Fugue e flat major  
—Passacaglia c minor**

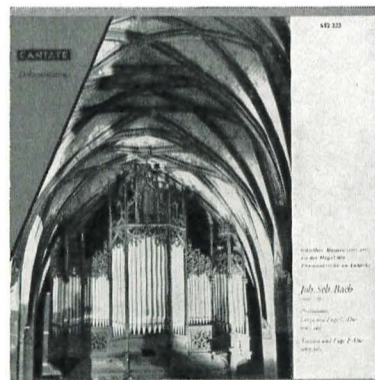
Hannes Kästner at the Silbermann Or-  
gan of St. George, Rötha, (Germany) 10" 642 219

**Prelude, Largo and Fugue c  
major — Toccat and Fugue f  
major.**

Günther Ramin at the Organ of St.  
Thomas, Leipzig (Germany)  
(Documentary Record) 10" 642 223

**Christmas Chorales from the  
"Orgelbüchlein"**

Nun komm, der Heiden Heiland — Puer-  
natus — Vom Himmel hoch — In dulci  
jubilo and others, plus Scheidt: Christ-  
mas Chorales from the "Görlitzer Tab-  
laturbuch" 10" 642 212



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the master's best works, both musically  
and for exploiting the unique charac-  
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*The American Organist, May, 1962.*  
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**CANTATE**

Records

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An entirely new complex of buildings  
designed by Minoru Yamasaki is  
now under construction to house Ober-  
lin College's Conservatory of Music.  
The first unit, which contains one  
hundred and seventy eight air-condi-  
tioned practice rooms, has been named  
Robertson Hall (honoring the late direc-  
tor, David Robertson). It is complete  
and already in use. The two remaining  
sections are expected to be finished  
toward the end of 1963. These are  
the teaching unit, made up of studios,  
classrooms, and administrative offices,  
and the central unit, containing the  
new Warner concert hall, the conserva-  
tory library, and various rehearsal rooms  
and lounges.

Funds for the four million dollar  
project have been raised as part of a  
recent drive for campus development at  
Oberlin. Among hundreds of donors —  
friends and alumni of the college — it  
is interesting that the largest single  
gift has been designated for the new  
Warner concert hall. The donor, Mrs.  
Seabury Mastick, is the daughter of Dr.  
and Mrs. Lucien C. Warner, who gave  
the original Warner hall in 1883.

A large number of new organs have  
been ordered for the new Conservatory.  
In the practice unit, there are eighteen  
practice instruments, housed in the  
central portion of the building, where  
it has been possible to provide ceiling  
heights up to seventeen feet. Of the  
eighteen organs, seven are Holtkamp  
instruments, seven Flentrop, and four  
Möller.

The teaching unit will contain four  
new studio organs, two of which will be  
Holtkamp instruments, and two Flen-  
trop.

The present Warner concert hall or-  
gan, a 1928 E. M. Skinner organ rebuilt  
by Walter Holtkamp (1950-51), has been  
redesigned for the new location by Wal-  
ter Holtkamp, Jr.

Oberlin Conservatory, almost 100  
years old, is one of the three divisions  
of Oberlin College. Because of its special  
situation, conservatory students are  
offered unusual academic advantages  
in a respected liberal arts institution.

Oberlin has a long record in the  
training of organists and church musi-  
cians. The conservatory's new complex  
of buildings (see page 1) will enable  
it to continue and expand its leader-  
ship. The equipment of practice and  
studio organs make it possible to offer  
special opportunities for students in  
this area of learning.

The Oberlin organ faculty includes:  
Fenner Douglass, Garth Peacock, Has-  
kell Thomson and David Boe. Many  
distinguished musicians have taught on  
this staff in the past — George Whitfield  
Andrews, Laurel E. Yeamans and Arthur  
Poister among them.

New practice organs for Oberlin Con-  
servatory built by Holtkamp, Flentrop  
and Möller have the following disposi-  
tions:

**HOLTKAMP**  
(4 stops)

## MANUAL 1

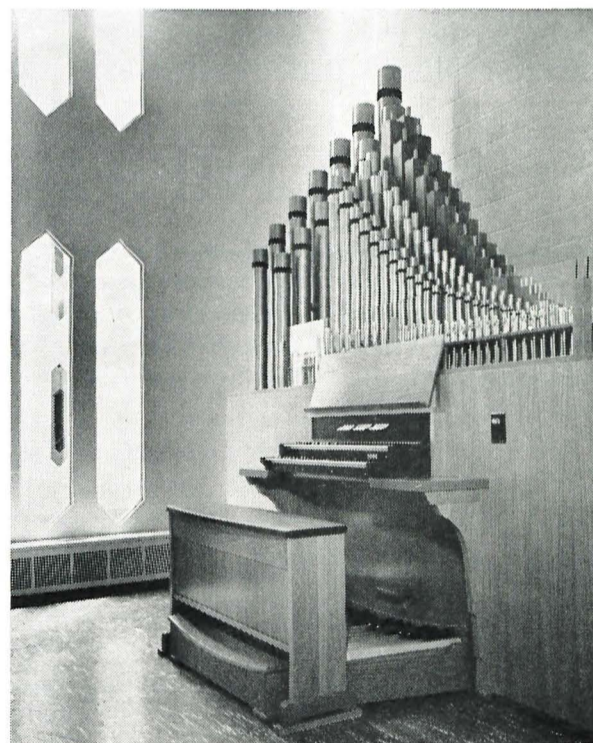
Gedacket 8 ft.  
Principal 4 ft.  
Quintadena 4 ft.  
Cymbel 2 ranks

## MANUAL 2

Quintadena 8 ft.  
Gedackt 4 ft.  
Principal 2 ft.  
Gedackt 2 ft.

## PEDAL

Quintadena 16 ft.  
Gedackt 8 ft.  
Principal 4 ft.  
Quintadena 4 ft.



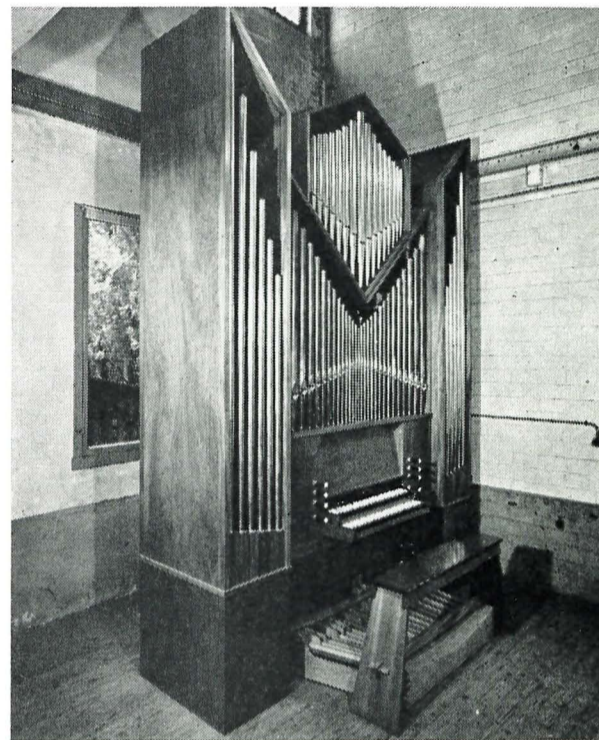
One of the seven Holtkamp practice organs is ready for use  
in an air-conditioned room with a seventeen-foot ceiling, a typical  
organ practice room in the new Oberlin Conservatory of  
Music.

**FLENTROP**  
(8 stops, tracker action, slider chests)

**HOOFDWERK**  
Roerfluit 8 ft.  
Prestant 4 ft.  
Mixtuur 2 ranks

**BORSTWERK**  
Gedekt 8 ft.  
Koppelfluit 4 ft.  
Quint 1 1/2 ft.

**PEDAL**  
Dulciaan 16 ft.  
Gedekt 8 ft.  
couplers 2 - 1 and 1 - pedal

*Oberlin Realizes***A**

One of the new Flentrop practice organs for Oberlin stands  
complete in the factory in Zaandam, Holland, ready for ship-  
ment.

# DREAM

## MÖLLER GREAT

Gedeckt 8 ft.  
Principal 4 ft.  
Gedeckt 2 ft.  
Mixture 2 ranks  
Regal 8 ft.

## POSITIV

Gedeckt 8 ft.  
Gedeckt 4 ft.  
Principal 2 ft.  
Larigot 1 1/3 ft.

## PEDAL

Regal 16 ft.  
Regal 8 ft.  
Regal 4 ft.  
Gedeckt 8 ft.  
Gedeckt 4 ft.  
Principal 4 ft.  
Principal 2 ft.

The studio organs for the conservatory's teaching unit built by Holtkamp and Flentrop have the following plans:

## HOLTKAMP MANUAL 1

Gedackt 8 ft.  
Principal 4 ft.  
Quintadena 4 ft.  
Cymbal 2 ranks  
Schalmey 8 ft.

## MANUAL 2

Quintadena 8 ft.  
Gedackt 4 ft.  
Principal 2 ft.  
Gedackt 2 ft.  
Schalmey 4 ft.

## PEDAL

Quintadena 16 ft.  
Gedackt 8 ft.  
Principal 4 ft.  
Quintadena 4 ft.  
Schalmey 8 ft.  
Schalmey 4 ft.

## FLENTROP MANUAL 1

Roerfluit 8 ft.  
Prestant 4 ft.  
Gemshoorn 2 ft.  
Mixture 3 ranks

## MANUAL 2

Gedekt 8 ft.  
Koppelfluit 4 ft.  
Prestant 2 ft.  
Quint 1 1/3 ft.

## PEDAL

Quintadeen 16 ft.  
Gedekt 8 ft.  
Schalmey 4 ft.  
couplers: P-1, 1-2

The new Holtkamp design of the organ for Oberlin's new Warner concert hall is as follows:

## GREAT

Bourdon 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gedackt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Flute 2 ft. 61 pipes  
Quinte 1 1/3 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Mixture 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes  
Trumpet 16 ft. 61 pipes  
Trumpet 8 ft. 73 pipes  
Dulzian 8 ft. 73 pipes

## SWELL

Quintadena 16 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Celeste 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Bourdon 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Piccolo 1 ft. 61 pipes  
Cornet 5 ranks 220 pipes  
Plein Jeu 4 ranks 244 pipes  
Cymbal 3 ranks 183 pipes  
Fagott 16 ft. 61 pipes  
Trumpet 8 ft. 73 pipes  
Oboe 8 ft. 73 pipes

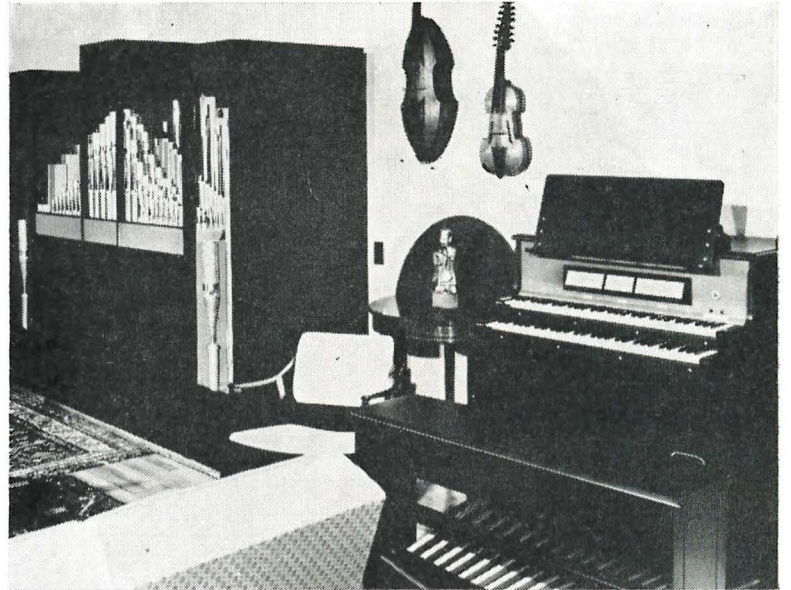
## POSITIV

Copula 8 ft. 61 pipes  
Quintadena 8 ft. 61 pipes  
Praestant 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/3 ft. 61 pipes  
Quinte 1 1/3 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Cymbal 1 rank 61 pipes  
Cromorne 8 ft. 73 pipes  
Schalmey 4 ft. 73 pipes

## PEDAL

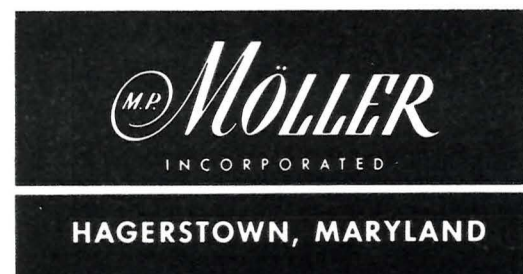
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintadena 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Spitzflöte 8 ft. 32 pipes  
Gedackt 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Flute 4 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Rauschquinte 2 ranks 63 pipes  
Mixture 5 ranks 260 pipes  
Basun 32 ft. 32 pipes  
Posaune 16 ft. 32 pipes  
Dulzian 16 ft. 32 pipes  
Trumpet 8 ft. 32 pipes  
Clairon 4 ft. 32 pipes

## OBERLIN COLLEGE *Oberlin, Ohio*



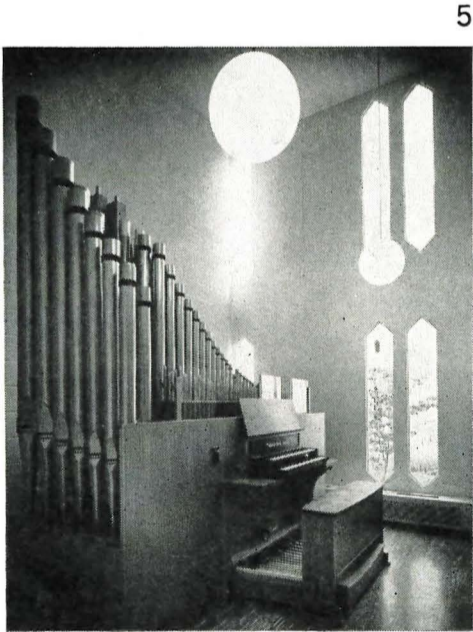
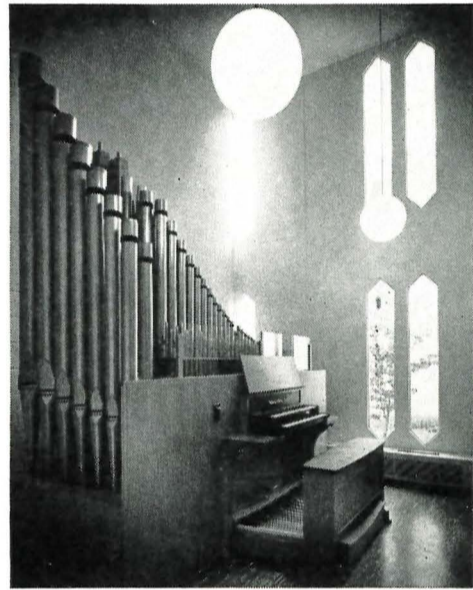
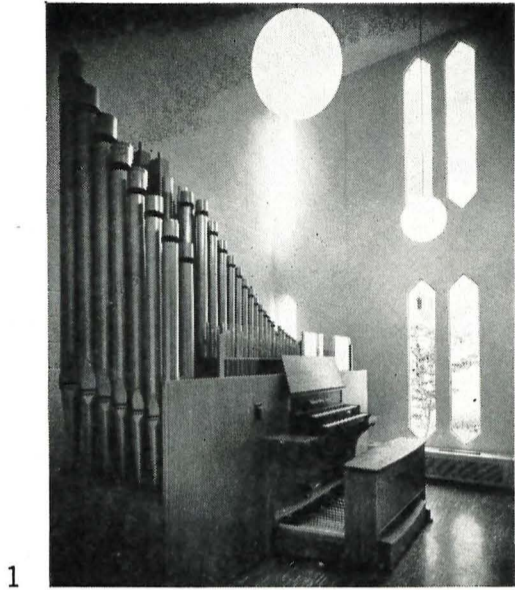
## CONGRATULATIONS TO OBERLIN COLLEGE

on its New Conservatory of Music Building.  
Four Möller practice organs are included in  
its equipment.



OBERLIN

62



HOLTKAMP  
CLEVELAND

# OBERLIN

# 64

## PEDAL ORGAN

16' PRINCIPAL  
16' SUBBASS  
16' QUINTADENA  
8' OCTAVE  
8' SPITZFLÖTE  
8' GEDACKT  
4' CHORALBASS  
4' FLUTE  
2' NACHTHORN  
2R RAUSCHQUINTE  
5R MIXTURE  
32' BASUN  
16' POSAUNE  
16' DULZIAN  
8' TRUMPET  
4' CLAIRON

## GREAT ORGAN

16' BOURDON  
8' PRINCIPAL  
8' GEDACKT  
8' GEMSHORN  
4' OCTAVE  
4' SPITZFLÖTE  
2' DOUBLETTE  
2' FLUTE  
1-1/3' QUINTE  
2R SESQUIALTERA  
4R MIXTURE  
3R SCHARF  
16' TRUMPET  
8' TRUMPET  
8' DULZIAN

STRAIGHT

## POSITIV ORGAN

8' COPULA  
8' QUINTADENA  
4' PRAESTANT  
4' ROHRFLÖTE  
2-2/3' NAZARD  
2' OCTAVE  
2' BLOCKFLÖTE  
1-3/5' TIERCE  
1-1/3' QUINTE  
4R SCHARF  
1R CYMBAL  
8' CROMORNE  
4' SCHALMEY

## SWELL ORGAN

16' QUINTADENA  
8' ROHRFLÖTE  
8' GAMBA  
8' CELESTE  
4' PRINCIPAL  
4' BOURDON  
2-2/3' NAZARD  
2' OCTAVE  
1' PICCOLO  
5R CORNET  
4R PLEIN JEU  
3R CYMBAL  
16' FAGOTT  
8' TRUMPET  
8' OBOE

HOLTKAMP  
CLEVELAND

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

### Millions of 'em!

We happened to hear on the radio last night that 35,000,000 Americans moved last year — almost one in five. We were mentioning this to our circulation department this morning and a pair of well-modulated treble voices duetted: "Yes, and they most all subscribe to THE DIAPASON."

We still believe there is a difference between right and wrong. In our opinion the right way to notify our magazine of your change of address is to jot down, readably, the full new address and the full old one, including the name, on a three-cent postcard and mail it to reach THE DIAPASON not later than the 15th day of the month. This will assure its being included in the mailing list for the very next issue and our circulation department will love you for it.

The wrong way is to allow your copy to be undelivered at your old address. The postoffice then clips off the old address label and destroys the magazine. If you haven't even let the postoffice know your new address, the label comes back to our office marked "moved, left no forwarding address." We pay a bright new dime for each of these useless labels and no replacement copy is sent until we get your angry letter asking, "Where is my DIAPASON?"

Perhaps you left your address change with your postman. Unless you specifically indicated that you wanted all your mail forwarded and agreed to pay all forwarding charges, only first class mail goes on to you. In that case our circulation department pays a less shiny dime for a label with your old address scratched out and some totally unreadable hieroglyphics added. We believe the ugly rumor that the postoffice department demands a sworn statement from each new employee that he has never had a penmanship lesson. Our experienced decipherers bat less than .300 on these returned labels. Do you surmise that they have developed any lasting fondness for these wrongwayers in the address category?

By the way, our change of address nearly five years ago was to 343 South Dearborn, Chicago 4. This information will surely come as a shock to some of our subscribers and advertisers.

### Our Man on Staten Island

The staff at THE DIAPASON feels something like a family does when one of its members is selected to perform an important and difficult mission in a far country. Pride and confidence vie with concern and a sense of loss, and excitement is tempered with a touch of sadness.

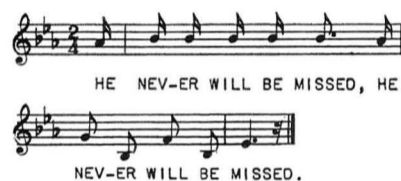
We have watched Charles Bradley's rapid and steady growth for several years. We have seen an ever-waxing sense of purpose and responsibility, a meeting of every opportunity we have been able to provide with a willingness and an eagerness which has always touched us deeply.

We have seen unsuspected talents appear as if from nowhere and blossom into abilities that gave our time-tried journal a freshness and even a bit of beauty that sometimes surprised even us.

Character and personality and disposition were extra dividends, too. Charles Bradley has been very easy to live with these years at THE DIAPASON office. Not many people kindle the kind of universal affection he does.

He leaves us with our blessing and all the encouragement we can give him. TAO is very fortunate, we think. And THE DIAPASON has its touch of good fortune too: how reassuring that the warm relationship that late Ray Berry made possible between our magazines can go ahead without change.

Should any one at THE DIAPASON inadvertently burst into song one of these days, you can get lopsided betting odds that he won't be singing a patter song from *The Mikado* that goes something like:



### Hail Oberlin!

We tip our hat this month to Oberlin Conservatory and its extraordinary new complex of music buildings and equipment.

The fine old school has a long and enviable record in the development of musicians, especially those in the special field of interest of this journal.

We congratulate the school and especially the organ faculty on the new opportunities which generous friends of the school have made possible and which enable Oberlin to continue strong and wise leadership in the training of musicians for American church responsibilities.

May the motto of the Guild and of Johann Sebastian Bach, *Soli Gloria Deo!* continue to guide the staff of Oberlin in its joys and tasks.

### Music Is for Listening

The trend away from television as the overwhelming favorite medium for entertainment and information has been noted in magazines and newspapers with increasing frequency. This means that late, late, late show drowsiness is no longer such a general office liability and that, presumably, the ophthalmological divisions of the American Medical Association will rest a little easier in their concern for the future of America's eyesight.

Never having been the complete personal addict of the picture tube, we can take or leave the news of a decline in its hold over the American people. As a medium for the promotion of the music of our special fields, television has shown serious limitations anyway. A chorus makes a pretty boring spectacle even in the hands of an expert cameraman and our most spectacular and acrobatic organ virtuosos

would come off rather badly under the too searching probe of the camera's eye. (Please, Dr. Fourniture, not that one about sonata da camera!)

Incidentally, we still recall with high glee the television short of one of our leading woman organists, distributed by a major university, in which this attractive player is plagued with disappearing and reappearing music and at one spot accomplished the startling feat of playing crashing manual chords with her hands high in the air.

No, television is not, we think, for our field. And so the second or corollary part of our story becomes doubly significant: the growing importance of fm radio, especially in the dissemination of great music. The new techniques both of recording and of broadcasting in which stereo gives added clarity and brilliance make fm an ideal medium for music in our field. Have you noticed what a gratifying amount of time both organ and choral music receive on our best fm stations?

We are proud and happy to be able to apprise our readers this month of the sponsorship by the M. P. Möller Company of a great series of organ recitals to be broadcast nationally on a whole chain of fm stations. All of us have a personal responsibility here — to listen, to urge our friends to listen, even to write fan letters. The details of the broadcast plan are to be found on another page.

You have wanted more organ music on the radio. Well, here it is! Make it a personal, a chapter, a church, a community project.

### Unofficial Regional List

June 1963 will really be AGO regional convention month. Our strictly unofficial list has so far reached 12. (Dr. Adams, Dr. Asper and Mr. Huddleston have so far not answered our letters dated July 20!) We trust even this tentative information will be useful to our readers for preliminary summer planning.

The most recent host chapter to report in is the one at Grand Rapids, Mich. which will close its gala Silver Anniversary year with a regional for residents of Michigan, Indiana, Illinois, and Wisconsin — and any *auslanders* who care to join them.

The list up to now (unofficial and tentative, please!), arranged in calendar order, is as follows:

- Columbus, Oh'o, June 10-12, Lowell Riley, program chairman
- Shreveport, La., June 10-13, Mrs. Hugh Hansen, general chairman
- Boise, Idaho, June 11-13, Mrs. C. Griffith Bratt, general chairman
- Hastings, Neb., June 17-19, Margaret Rickard Scharf and James Tallis, co-chairmen
- Rochester, Minn., June 17-19, Dorris Thomas, general chairman
- Grand Rapids, Mich., June 18-20, Matthew Walkotten, general chairman
- Bethlehem, Pa., June 23-25, William Whitehead, general chairman
- Hartford, Conn., June 23-26, Albert Russell, general chairman
- Nashville, Tenn., June 24-28, Scott S. Withrow, general chairman
- San Jose, Cal., June 24-28, Mrs. Leslie T. Frasier, general chairman
- Springfield, Vt., last week June, Mrs. Hubbard Richardson, general chairman
- Baltimore, Md., no date yet, John D. Hoffman, program chairman

### FORT WAYNE CHURCH LISTS FOURTH NATIONAL CONTEST

For the fourth consecutive year, the music series of the First Presbyterian Church, Fort Wayne, Ind. will sponsor a national organ playing competition open to all organists who have not passed the age of 35. Contestants are to submit taped performances of contest pieces for a preliminary judging Feb. 2. Winners of this will be asked to appear in Fort Wayne for the final competition March 2. The winner will receive a cash award of \$200 and an appearance April 2 on the season-long church music series at the church.

### Looking Back into the Past

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

Will C. Macfarlane was appointed municipal organist of Portland, Maine at an annual salary of \$5,000.

A contract was let for a large four-manual Hutchings organ for Hill auditorium, University of Michigan, Ann Arbor.

A five-manual Hook and Hastings with a self-player was ordered for the Scottish Rite Cathedral, Dallas, Tex.

Plans to add 18 more speaking stops to the mammoth organ at the John Wanamaker store, Philadelphia, were announced.

Charles Heinroth resumed his series at Carnegie Music Hall and Caspar P. Koch his at the North Side Carnegie Hall, both in Pittsburgh.

Edwin H. Lemare refused to compete for the position of city organist of Liverpool, England; prominent organists urged his appointment without competition.

Hundreds thronged the Salt Lake City Tabernacle to bid "bon voyage" to J. J. McClellan as he left for study in Europe.

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

The reopening of the Hammond hearing in Atlantic City was reported with relish. Charles Courboin, T. Scott Buhman and Senator Emerson Richards offered brisk and witty rebuttals to the testimony of the Hammond attorneys.

A ceremony of planting a maple tree in memory of Lynnwood Farnam was arranged at the birthplace of the famed Canadian-born organist at Dunham, P. Q. Leading Canadian organists spoke and participated in a recital on the first organ Farnam played.

Fernando Germani embarked on a nation-wide tour on the Hammond. Albert E. Wuesteman began his 52nd year *without salary* as organist at St. John's Evangelical Lutheran Church, Champaign, Ill.

Dora Potect returned from a summer at Fontainebleau with Marcel Dupré, winning the highest honors ever accorded an organ student.

*Ten years ago the following occurrences were brought to the attention of readers of the issue of November 1952*

Camil Van Hulse reported the International Congress for Church Music held Aug. 30 - Sept. 4 at Bern, Switzerland.

Searle Wright was appointed organist and choirmaster of St. Paul's Chapel, Columbia University.

Austin Lovelace was appointed minister of music of the First Methodist Church, Evanston, Ill.

Charles Henderson was appointed minister of music at the Church of the Covenant, Erie, Pa.

Fritz Heitmann opened his American tour at West Liberty State College, Wheeling, W. Va.

### Letters to the Editor

*Balogh Corrects!*

Cleveland, Ohio, Sept. 18, 1962—

To the Editor:  
In my article, *The Contemporary Functional*, July 1962 p. 34 the second last line, third column should read as follows: "Since the CF organ believes in construction enclosures as a modern achievement in dynamics, the correct acoustical construction of enclosure is to be regarded as part of the organ-case problem. The decision for the need of additional casing depends on circumstances of each installation. The main principle is?" etc.

Very sincerely yours,  
LOUIS L. BALOGH

*Praise to Piper*

Davenport, Iowa, Sept. 18, 1962—

To the Editor:  
I do not write letters to the editor, even when I thoroughly "soak up" THE DIAPASON but Mr. Piper's article about organ design was so fine and at the same time so practical and down-to-earth that I say "Hurrah!"

The extremists always help raise our standards, but we can't always keep going up to ideals which may not even fit our situation, let alone be ideal for it.

Cordially,  
LAURANCE M. SMITH  
(Mr. Piper's article occasioned many letters of approval. We selected the one above to represent them.)



## Ireland Book on Christian Symbols of Wide Value

A number of not large paper-covered books are on our desk this month. All are inexpensive, all are extremely well designed for their purposes and all explore corners of our fields not overly crowded with other books.

Marion Ireland's *Christian Symbols for Protestant Churches* (Ireland Needlecraft, Glendale, Cal.) evidences exhaustive and careful research as well as a fruitful imagination. With the increasing interest in and use of symbolism in Protestant churches and its incorporation in various acouterments of worship, this book is a welcome addition to the desk of clergyman and church musician alike and worth much more than its \$1.50 price tag.

We have heard unstinting praise for a performance by Marion Boron of Bach's *The Art of Fugue* which Miss Boron presents as Bach's Story of the Crucifixion, the 14 Stations of the Cross. This highly original and scholarly approach has been incorporated into a monograph which most of our readers, we think, will want to have in their Bach files for study and consultation. It can be obtained for \$1.50 from its author at: 17 Farwell Place, Cambridge, Mass.

With the genuine shortage of new recruits in many branches of music teaching the new MENC booklet, *A Career in Music Education* (MENC, 1201 16th St. NW, Washington 6, D.C. 50¢) designed for distribution to high school students is something many of our readers may be in a position to help in a crusade to distribute. It is not quite as convincing as we wish it were: we can just hear teen-age comment on some of the pictures — "all squares!"

An Abingdon Press publication to appear next February has reached us in galley form. *The Instrumental Ensemble in the Church* by Helen R. Trobian seems to us a subject of broad enough interest to justify our alerting readers even this far ahead. It will sell for \$1.25. Its chapter heads give a key to its organization: Ensembles in Worship, Ensembles in Christian Education, Small Ensembles: string and wind, Small Ensembles: brass, Large Ensembles. There are lists of available music provided under each heading and sub-heading. The writing is simple and unpretentious.

*Psalms for Today* — Meditations for Speech Choirs by L. David Miller comes from Muhlenberg Press. There is considerable interest in the speech choir movement, especially in churches with extensive educational programs. These will find this little \$1 book useful.

Not so small and with a somewhat more durable cover, *Polyphonic Composition* by Owen Swindale (Oxford University Press, \$5) is a new counterpoint text which this reporter hopes actually to work (solve!) his way through in the course of the winter season. Most teachers and a good many aspirants for Guild diplomas may possibly wish to follow his lead. We find no strikingly new approaches here but rather a clear systematic presentation. The AGO examination committee will doubtless evaluate this text carefully for possible inclusion in its list of texts recommended for examination preparation.

*Christmas*, the annual which the Augsburg Publishing House brings out each year, is even more beautiful this year than before. It seems to us a lovely gift which at \$1.50 a copy (\$3.50 cloth bound) is in a price range suitable for giving to students and more casual friends. — FC



Charles Bradley, assistant editor of THE DIAPASON since 1959, became editor of THE AMERICAN ORGANIST Oct. 1.

A native of Cleveland, Ohio, Mr. Bradley is a graduate of the American Conservatory of Music, Chicago, where his teachers have included Leo Sowerby, Robert Lodine and Stella Roberts. He has been organist for several years for services at the Fifth Army chapels in Chicago.

### HEAR PAUL THOMAS PLAY OWN NEW WORK WITH STRINGS

A concert at St. Michael and All Angels Episcopal Church, Dallas, Tex. Oct. 1 featured music for organ and string orchestra including the premiere of Arioso for organ and strings by Paul Lindsley Thomas, the church's organist and choirmaster and staff member of Southern Methodist University.

Mr. Thomas conducted a workshop Oct. 28-30 at St. Alban's Episcopal Church, Waco and was to direct Mozart's Coronation Mass and Bach's Cantata 70 Nov. 4 at St. Michael's.

DR. GERALD THORSON, Augsburg College, has been appointed chairman of the board of publications of the Lutheran Society for Worship, Music and the Arts.

## Aeolian Choral Series

### New and Recent

Torches a cappella carol-anthem #2203	Thomas Matthews	.20
I Sing of a Maiden a cappella #2191	Thomas Matthews	.20
Following the Star #2190		.20
Combined Jr-Sr Choir Charles Black (Published also for S.A. — #5021)		
Jesus and the Woolly Sheep a cappella #2179	Kent Newbury	.20
Sing We Noel (16th cent., Fr.) SSA #3081 (also S.A.T.B. #2152)	Glenn Ellison	.25
Rocking a cappella carol-anthem #2175	Thomas Matthews	.20
Little Jesus, Sweetly Sleep #5018	Leo Sowerby	.20
There Comes A Ship A'Sailing #2176	Leo Sowerby	.25

### Collections

Noels A Collection of over 100 carols of many nations with legendary, historical notes. Oberndorfer Complete, cloth bound		2.50
Carols only, paper cover		1.00
Christmas Caroler, The Thirty-two best-loved carols, collected and arranged by Frank B. Cookson		.40

### Organ

Ten Service Pieces Van Hulse (with Hammond registration)	2.50
A collection of Preludes and Postludes on well-known hymn tunes	
Five Christmas Fantasies, Van Hulse (published separately)	
Father Brebeuf's Carol	.75
Papago Christmas	.60
Yuletide Echoes	.75
Child Jesus in Flanders	.60
Joyeaux Noel!	.90
Folkloric Suite, Jean Langlais Complete	\$3.00
I. Fugue on O Filii	
II. Legende de St. Nicholas	
III. Cantique IV. Canzona	
V. Rhapsodie sur Deux Noels	
Available from your Dealer or	
<b>H. T. FITZ SIMONS CO., INC.</b>	
615 N. LaSalle St. Chicago 10, Ill.	



## FIRST PRESBYTERIAN CHURCH

BALTIMORE, MARYLAND

3 MANUALS — 50 STOPS

Pedal and Great  
Choir Swell  
Positiv

In Display: 16' Principal, 16' Quintaten, Positiv Organ

Carved elements of case from an earlier 19th century Roosevelt organ

A design integrated with the architecture

Organist:  
James Winship Lewis

## AUSTIN ORGANS

INCORPORATED  
HARTFORD 1, CONNECTICUT  
Member: Associated Pipe Organ Builders of America

# New Editions of Music by HEINRICH SCHUETZ

## Dialogues and Biblical Scenes

**My Son, Wherefore Hast Thou Done This to Us?**  
Symphonia Sacrae III, No. 4 — The Twelve-Year-Old Jesus in the Temple  
For alto (Mary), bass (Joseph), soprano (Jesus), chorus, two violins (optional violas) and continuo. German and English texts.  
The text is the Gospel for Epiphany I.

Score No. 97-9347 \$2.50  
Chorus part No. No. 97-6393 .25

*Instrumental parts available on sale.*

**Father Abraham, Have Mercy on Me**  
Dialogue on the story of Dives and Lazarus.  
For bass (Dives), tenor (Abraham), alto (Lazarus), sopranos I and II (two angels), chorus, two violins, two flutes, and continuo. German and English texts. The text is from the Gospel for Trinity I.

Score No. 97-9348 \$3.00  
Chorus part No. 97-6392 .25

*Instrumental parts available on sale.*

**Woman, Why Weepest Thou?**  
Dialogue for Easter  
The conversation between Christ and Mary Magdalene on the first Easter.  
For soprano, alto, tenor, and bass soloists (or chorus), concluding chorus and continuo. German and English texts.

Score No. 97-6369 \$1.00  
Chorus part No. 98-1582 .25

**Two Men Betook Themselves to Pray in the Temple**  
Dialogue of the Pharisee and the Publican  
For SATB (soloists or chorus) and continuo. German and English texts.  
The text is the Gospel for Trinity XI.

No. 98-1569 \$ .40

**Jesus, Our Savior, for Us was Born**  
Christmas antiphon (Hodie) for SSA and continuo.

No. 98-1570 \$ .40

## Difinitive Biography

**Heinrich Schuetz, His Life and Work**  
by Hans Joachim Moser, English translation by Carl F. Pfatteicher  
No. 99-1106 \$15.00

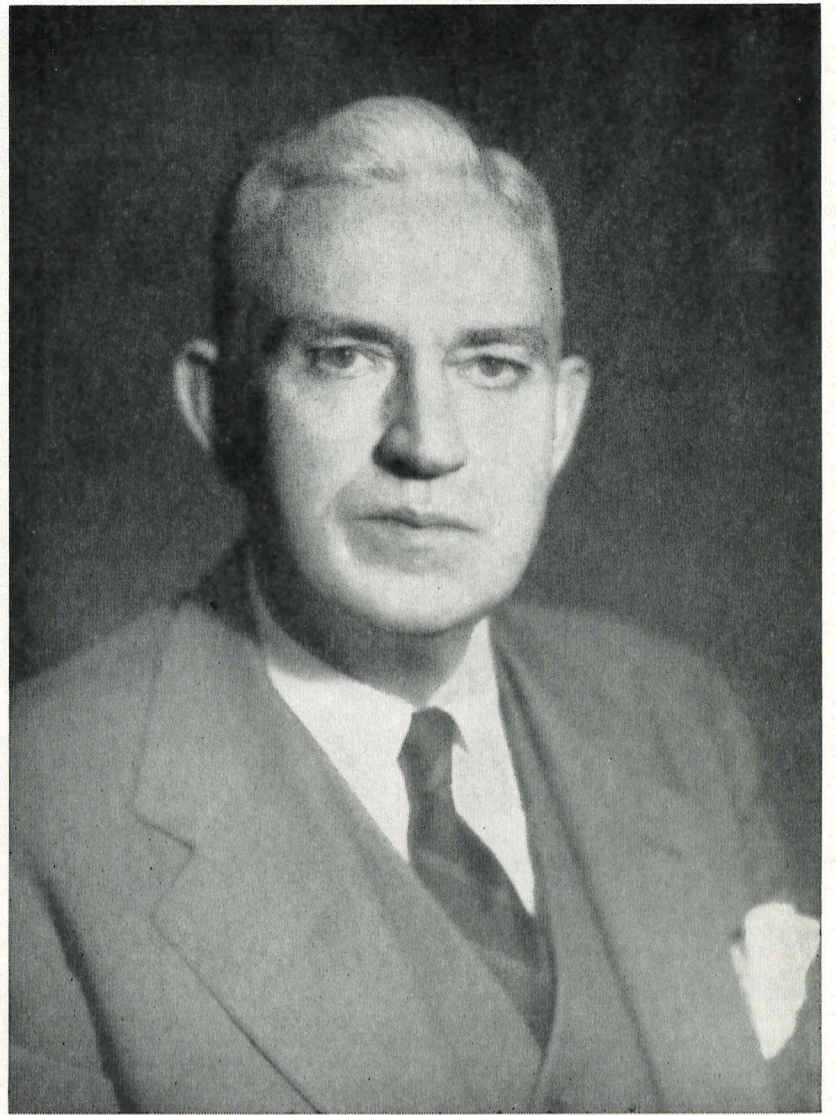
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# Concordia MUSIC

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# NUNC DIMITTIS



Willard Irving Nevins, FAGO, director of the 65-year-old Guilmont Organ School since 1935 and widely known as a teacher, editor, church musician and nationally active AGO member died Sept. 15.

Since his first stroke and illness six years ago he had made an apparent recovery but a second stroke Sept. 11 at his home proved fatal four days later in the hospital.

Mr. Nevins had served AGO headquarters in many capacities, on the council and most recently as chairman of the organ competition committee.

Willard Nevins was born in Perry, N. Y. where his mother was organist of the First Baptist Church. His organ training in New York was with Harold Vincent Milligan and Dr. William C. Carl and in Paris with Joseph Bonnet.

He succeeded Dr. Carl both at the Guilmont School and as organist and choirmaster at New York's First Presbyterian Church from which failing health forced his retirement.

His Saturday page, The Choir Loft, in THE NEW YORK SUN, later merged with the WORLD-TELEGRAM, was a reliable and widely consulted guide to church music in the metropolitan area for many years.

Before the NAO-AGO merger in 1935, Mr. Nevins served the former organization as national secretary. He was a member of the St. Wilfrid Club.

His wife Helen, two daughters, a brother and two grandsons survive him.

## PROMINENT AGO ORGANIZER DIES AFTER LONG ILLNESS

Katherine Hammons, charter member of the Texas (now Dallas) AGO Chapter, died Aug. 21 after a long illness. She served as dean of this first chapter in the state from 1927-29 and 1943-45. She was a prime mover in organizing new chapters, first of which was the Fort Worth one. She organized state and then tri-state conventions and became regional chairman for the area.

Miss Hammons taught both organ and piano. Among her organ teachers were J. Lewis Browne, Richard Keys Biggs and Petro Yon. Three sisters survive her.

SARAH WILDMAN (MRS. HARPER E.) OSBORN died Oct. 1 in Altadena, Cal. at the age of 86. A longtime Guild member she played in churches in the Chicago area for 60 years including 20 at the North Shore Church.

LARRY ALLEN, a member of the Memphis, Tenn. AGO Chapter died Sept. 5.

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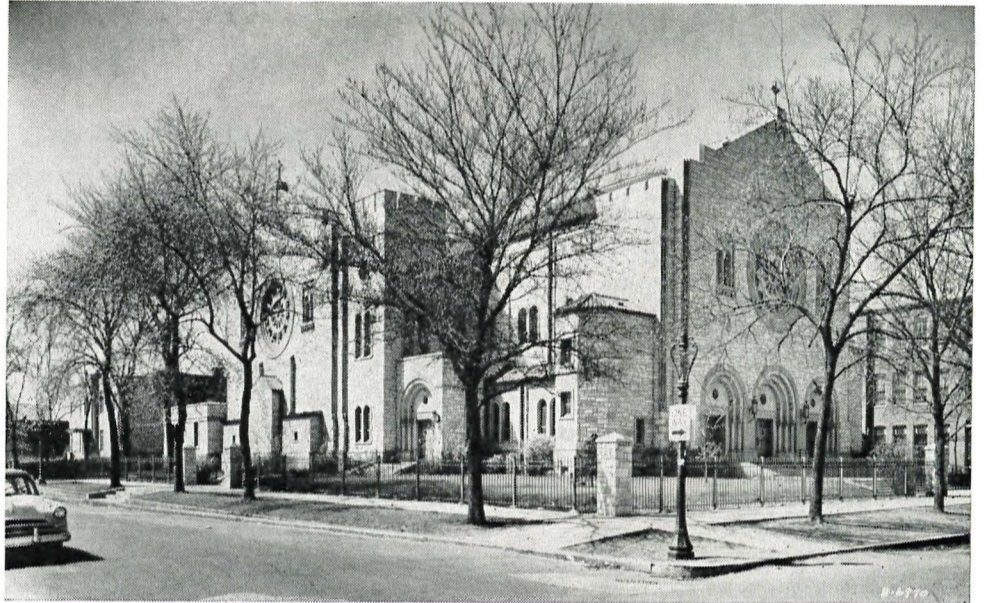
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Viole	8'
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Octave	4'
Klein Gedackt	4'
Super Octave	2'
Spillflöte	2'
Plein Jeu III	
Trumpet	8'
Oboe	8'
Vox Humanna	8'
Tremolo	

##### GREAT ORGAN

Bourdon	16'
Principal	8'
Flute	8'
Octave	4'
Flute	4'
Nazard	2-2/3'
Super Octave	2'
Piccolo	2'
Mixture III	

##### PEDAL ORGAN

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Diapason	16'
Bourdon	16'
Lieblich Gedeckt	16'
Principal	8'
Gedeckt	8'
Octave	4'
Twelfth	2/3'
Super Octave	2'

##### CHOIR ORGAN

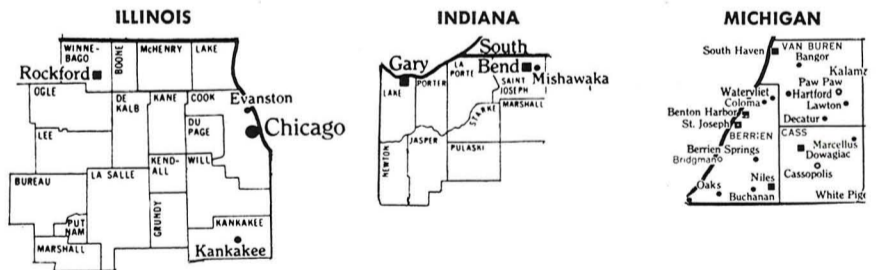
Viola	8'
Flute	8'
Principal	4'
Flute	4'
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Piccolo	2'
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Celesta	
Carillon	
Tremolo	

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# the OUDE KERK IN AMSTERDAM

a history of its organ by A. HAMER

The church wardens of Amsterdam's Oude Kerk decided in 1723 to build a new grand organ in their church. After ample deliberation the order was granted to Christian Vater of Hannover, Germany, an organ-builder of the school of Arp Schnitger.

A rich case was ordered, by the sculptor Jurriaen Westerman. Behind this beautifully carved facade, still one of the greatest treasures of the dignified Gothic edifice, Vater built his three-manual organ with 45 speaking stops. After completion in 1726 his work gathered the highest praise of the examiners, but shortly afterwards it appeared to be not at all perfect.

The main defects were severe unsteadiness of tone and insufficient power. Minor repairs, additions and alterations of stops in the following years were useless to remedy the inborn faultiness. This unsatisfactory situation went on until 1738, the year which became the turning point. The main reason for the change of opinion was jealousy of the city of Haarlem, where Christian Müller had just finished his masterpiece in the St. Bavo Church. It must have been an indigestible idea for the church wardens that little Haarlem had a better organ than great Amsterdam. They hesitated therefore no longer to determine on repairing their organ to bring it up to at least the same standard as its competitor.

Christian Müller was at that time still living in Amsterdam. The church wardens invited their fellow citizen to take this job in hand. But Christian refused, perhaps not wishing to patch up Vater's bungle and thus eventually to risk his newly reaped fame. But he recommended his elder brother Johannes Caspar Müller of The Hague. And this unknown but nevertheless experienced craftsman accepted the commission.

Surviving documents show that Johannes Müller started his work with a complete dismantling of the organ. It is remarkable that in his detailed report he neither mentions Vater's name nor berates him. But the summary of the defects and shortcomings is in fact a crushing judgement of the work of Vater. And the proposals he put forward resulted in rebuilding with incorporation of the original parts where this could be justified. Although Müller did not alter the original stoplist, he added more ranks to the mixtures and also some stops of high pitch to obtain better characteristics for the accompaniment of the congregational singing. Moreover he increased the scales of the pipes of the unison stops. To arrange for proper accommodation of the rebuilt registers, Müller built new slider chests of bigger dimensions as well as new key and silder actions. The wind supply was also improved by nine new bellows and new trunks.

The original windpressure was 68 to 73 millimeters (about 2 3/4 inches) but Müller wanted 84 millimeters (about 3 1/3 inches). Here we meet an important point of resemblance to the views of his brother Christian, who laid out his Bavo organ likewise for 84 millimeters.

Johannes Müller delivered the rebuilt organ in the beginning of 1742 and this time the instrument came up fully to the highest expectations. He was appointed curator and took over the care of the organ until his death in 1746. Christian Müller took over this duty

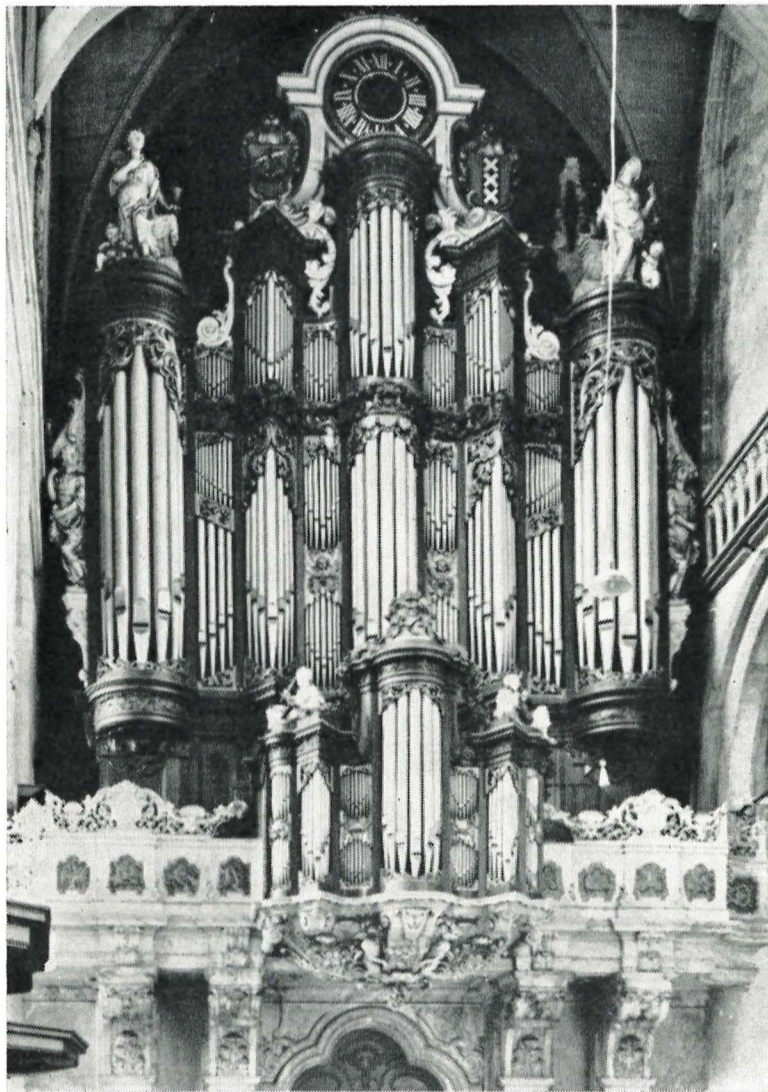
until 1763 and after him his foreman and successor J. H. H. Bätz, the ancestor of the famous Dutch organ builders dynasty which put its stamp on the Dutch organ for the next century.

Apart from some less important alterations Müller's organ was retained in the original state until 1870. After nearly 130 years of uninterrupted service a general restoration was badly needed. It was carried out by Christian G. F. Witte, the owner and tonal director of the Bätz firm in Utrecht.

At this time the new ideas about the tonal design of the organ, which tended

Witte's main work was the regulation of the voicing which he performed in such a way as to put the finishing touch on the thorough work of Johannes Müller. This extremely gifted voicer brought the organ to a solitary level of tonal perfection not since surpassed in this country.

More than 90 years have passed since the last restoration. And all this time the organ has been entrusted to wise curators and excellent craftsmen with mature insight into the nature of the Baroque ideal; they have kept it as a great treasure. In 1926 the wind supply



to become a one-man orchestra, exerted some influence in the Netherlands. On several valuable old Baroque organs the mixtures, mutations and high-pitch stops were sacrificed to make room for orchestral imitation stops. As a matter of fact, the organists and responsible church wardens had a big say in these far-reaching modifications and it would therefore be unfair to blame only the organ-builders for barbarity.

Fortunately none of these tricks was applied by Witte to the Oude Kerke organ. On the contrary, he undid some less successful changes of stops by putting them back into their original positions. The lower octaves of the mixtures got more ranks and some other stops

were moved up to get better blending. was electrified and three of the nine original bellows serve as main reservoirs. But Müller's pipes, windchests and stop action still exist, just as the tracker key action with its heavy touch.

Thanks to this wise prudence, the Oude Kerk organ appears to the eyes and ears of this generation as a genuine and brilliant Baroque organ.

The striking fact about this story is that not only Haarlem but also Amsterdam possesses an authentic memorial of the outstanding contribution to Dutch organ culture of the 18th century by the two distinguished brother organ-builders: Johannes Caspar and Christian Müller.

## HOOFDWERK 1742

Prestant 16 ft.  
Bourdon 16 ft.  
Prestant 8 ft.  
Holpijp 8 ft.  
Quint 5 1/3 ft.  
Octaaf 4 ft.  
Hollfluit 4 ft.  
Quint 2 3/4 ft.  
Octaaf 2 ft.  
Open fluit 2 ft.  
Mixture 5, 6, 8 ranks  
Sesquialtra 4 ranks  
Scherp 4, 5, 6 ranks  
Trompet 16 ft.  
Trompet 8 ft.  
Tremulant

## RUGPOSITIEF 1742

Prestant 8 ft.  
Holpijp 8 ft.  
Quintadeen 8 ft.  
Octaaf 4 ft.  
Fluit 4 ft.  
Quint 2 3/4 ft.  
Octaaf 2 ft.  
Woudfloit 2 ft.  
Sesquialtra 2, 3, 4 ranks  
Mixture 5, 6, 8 ranks  
Scherp 4, 5, 6 ranks  
Cornet 9 ranks  
Sifflet 1 1/3 ft.  
Fagot 16 ft.  
Trompet 8 ft.  
Tremulant

## BOVENWERK 1742

Quintadeen 16 ft.  
Quintadeen 8 ft.  
Prestant 8 ft.  
Viola da Gamba 8 ft.  
Baarpijp 8 ft.  
Octaaf 4 ft.  
Gemshoorn 4 ft.  
Nasard 2 3/4 ft.  
Sesquialtra 4 ranks  
Cymbel 3 ranks  
Dulciaan 8 ft.  
Vox Humana 8 ft.  
Trompet 8 ft.  
Tremulant

## PEDAAL 1742

Prestant 16 ft.  
Subbas 16 ft.  
Prestant 8 ft.  
Roerquint 5 1/3 ft.  
Octaaf 4 ft.  
Woudfloit 2 ft.  
Mixture 6 ranks  
Bazuin 16 ft.  
Trompet 8 ft.  
Trompet 4 ft.  
Cornett 2 ft.

## HOOFDWERK 1962

Prestant 16 ft. 49 pipes  
Prestant 16 ft. 49 pipes  
Prestant 8 ft. 49 pipes  
Holpijp 8 ft. 49 pipes  
Quint 5 1/3 ft. 49 pipes  
Octaaf 4 ft. 49 pipes  
Roerfluit 4 ft. 49 pipes  
Roerquint 2 3/4 ft. 49 pipes  
Octaaf 2 ft. 49 pipes  
Roerfluit 2 ft. 49 pipes  
Mixture 6, 7, 8 ranks 356 pipes  
Sesquialtra 4 ranks 100 pipes  
Scherp 6 ranks, 294 pipes  
Trompet 16 ft. 49 pipes  
Trompet 8 ft. 49 pipes  
Tremulant

## RUGPOSITIEF 1962

Prestant 8 ft. 49 pipes  
Holpijp 8 ft. 49 pipes  
Quintadeen 8 ft. 49 pipes  
Octaaf 4 ft. 49 pipes  
Speelfluit 4 ft. 49 pipes  
Quint 2 3/4 ft. 49 pipes  
Octaaf 2 ft. 49 pipes  
Woudfloit 2 ft. 49 pipes  
Sesquialtra 2, 3, 4 ranks, 160 pipes  
Mixture 6, 7, 8 ranks, 356 pipes  
Scherp 6 ranks 294 pipes  
Cornet 5 ranks 125 pipes  
Carillon 3-4 ranks 172 pipes  
Fagot 16 ft. 49 pipes  
Trompet 8 ft. 49 pipes  
Tremulant

## BOVENWERK 1962

Quintadeen 16 ft. 49 pipes  
Quintadeen 8 ft. 49 pipes  
Prestant 8 ft. 49 pipes  
Viola da Gamba 8 ft. 49 pipes  
Baarpijp 8 ft. 49 pipes  
Octaaf 4 ft. 49 pipes  
Gemshoorn 4 ft. 49 pipes  
Nasard 2 3/4 ft. 49 pipes  
Octaaf 2 ft. 49 pipes  
Sesquialtra 4 ranks 100 pipes  
Cymbel 3 ranks, 147 pipes  
Dulciaan 8 ft. 49 pipes  
Vox Humana 8 ft. 49 pipes  
Trompet 8 ft. 49 pipes  
Tremulant

## PEDAAL 1962

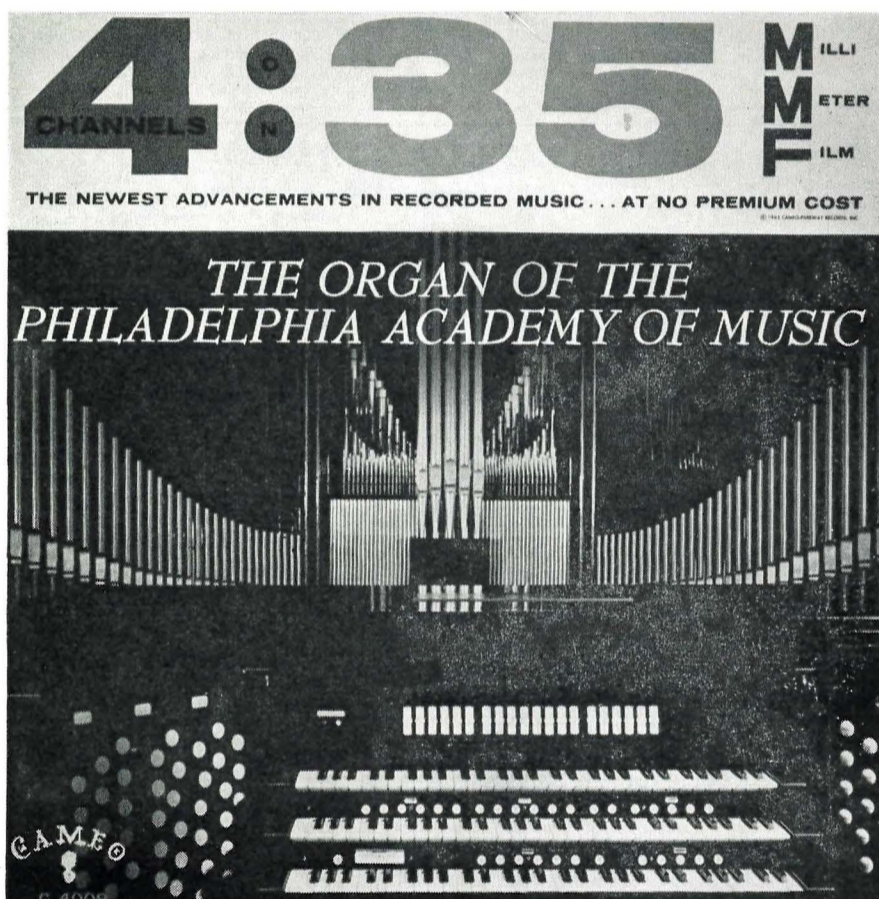
Prestant 16 ft. 27 pipes  
Subbas 16 ft. 27 pipes  
Prestant 8 ft. 27 pipes  
Roerquint 5 1/3 ft. 27 pipes  
Octaaf 4 ft. 27 pipes  
Nachthoorn 2 ft. 27 pipes  
Mixture 6 ranks 2 ft. 162 pipes  
Bazuin 16 ft. 27 pipes  
Trompet 8 ft. 27 pipes  
Trompet 4 ft. 27 pipes  
Cinq 2 ft. 27 pipes

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# Programs of Organ Recitals of the Month

Virgil Fox, New York City — Wheeling, W. Va. AGO Chapter, St. Matthew's Episcopal Church Nov. 13. Passacaglia and Fugue in C minor, Trio Sonata 6 and Prelude and Fugue in D major, Bach; Grande Pièce Symphonique, Franck; God Among Us, Messaien; Giga, Bossi; Intermezzo, Alain; Finale in B flat, Franck.

Dr. Harry W. Gay, Cleveland, Ohio — Trinity Cathedral Wednesday noons September and October: Christe, Passacaglia, Raison; Passacaglia and Fugue in C minor, Bach; Four Psalm Preludes; Seelenbrautigam, Manz; Divertimento, Karam; Symphony of the Mystic Lamb, Maleingreau; Psalm 9, Monnikendam; Weinen, Klagen, Liszt; Prelude Solennel, Offertory, Vexilla Regis, Dies Irae, Gwalshmai and Christ ist erstanden partita, Purvis; Prelude and Fugue in C minor, Bach; Sonata in B flat, Pergolesi; Pastorale, Franck; The Fifers, Dandrieu; Rondo in G, Bull; Introduction and Toccata, Walond; We Pray Now to the Holy Spirit, Buxtehude; Cantabile, Franck; Rhapsodie 3, Saint-Saëns; The Mirrored Moon, Karg-Elert; Allegro, Concerto 11, Handel; Four Chorale Preludes, Brahms; Concerto 4, Bach; Meditation in F, Ropartz; Introduction and Fugue, Guilmant; Ricercare, Bijster; Prelude and Fugue on a Theme of Vittoria, Britten; Soul of the Lake, Karg-Elert; Sonata in G, In Memoriam and Salut d'Amour, Elgar.

Geoffrey Simon, McGuire Air Force Base, N. J. — Tempelhof Airfield Church, Berlin, Germany Aug. 18: Fugue in D minor (Giant), Nun komm' der Heiden Heiland, Toccata, Adagio and Fugue, Bach; O Traurigkeit (two settings), Pepping; O Gott, du Frommer Gott, Brahms; Prelude and Fugue in G minor, Buxtehude; Gelobet sei'st du, Lenel; Molto Lento, Sonata 1951 and Carillon, Klenz; Carillon du Longpont, Vierne. Repeated Aug. 14 at Vanlose Kirche, Copenhagen, Denmark.

Kenneth Mansfield, Oakland, Cal. — East Bay Interstake Center Aug. 5: Pange Lingua, Titelouze; Prelude and Fugue in C minor, Bach; Aria, Concerto 10, Handel; Giga, Loeillet; Sonata 1 in E flat, Mozart; Cantabile, Franck; Intermezzo, Reger; Now Rest beneath Night's Shadows, Peeters; Kommet, ihr Hirten, Mansfield; Langran, Bingham; Adoro Te Devote, Peeters; Arabesque, Langlais; Carillon, Vierne.

Harrold Hawley, Berkeley, Cal. — For San Francisco AGO Chapter First Unitarian Church, Berkeley Sept. 16: Prelude in D minor, Mendelssohn; Gigue-Rondo, J. C. F. Bach; Sleepers, Wakel, Bach; O Quic Coeli Terraeque, Vivaldi; Aus tiefer Not, Machs mit mir and Allein Gott in der Höh, Karg-Elert. Carole Bogard, soprano, shared the program.

Raymond Ocock, New Wilmington, Pa. — Westminster College Artist Series Sept. 25: Concerto in D major, Avison; Prelude and Fugue in D major, Bach; Sonata Eroica, Jongen. Carol Shoenhard, contralto, shared the recital. Sept. 30: Canonic Sarabande, L. Couperin; Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; Gothique Suite, Boëllmann.

Rev. James E. Greene, Davenport, Iowa — Christ the King Chapel, St. Ambrose College, Sept. 30: Toccata in E minor, Pachelbel; Passacaglia, Mass on Tone 2, Raison; Nun bitten wir, Buxtehude; Dorian Toccata, Bach; Schonster Herr Jesu, Schroeder; Scherzo, Litaize; Fantaisie in D flat, Saint-Saëns; Bergers, Nativity, Messaien; Wie will ich mich freuen, Bach-Biggs.

Robert Lodine, Chicago, Ill. — St. Chrysostom's Church, Oct. 14: Te Deum, Langlais; Le Banquet Celeste, Messaien; Andante con moto, Boëly; Prelude, Fugue and Variation, Franck; Kyrie (5 versets, Parish Mass), Couperin; Pastorale in F major, Prelude and Fugue in B minor, Bach.

Paul F. Stanton, Beverly Farms, Mass — St. John's Church Sept. 18: Fugue in E flat (St. Anne), Sheep May Safely Graze, Bach; Chorale in B minor, Franck; Scherzo, Symphony 2, Vierne; Carillon, Sowerby; Carillon-Sortie, Mulet. Dorothy Haffcke Wiggin, soprano, shared the program.

Bene W. Hammel, Chattanooga, Tenn. — Washington Cathedral Sept. 2: Wir glauben all' an einen Gott and Fantasia and Fugue in G minor, Bach; Air with Variations, Sowerby; Two Stations of the Cross, Dupré; Allegro, Symphony 2, Vierne.

Herbert Burtis, Red Bank, N. J. — St. Paul's Chapel, Columbia U Oct. 23: Toccata in D minor (Dorian), Bach; Andante K 616, Mozart; Prelude and Fugue in G minor, Dupré.

Searle Wright, FAGO, FTCL, New York City — St. Paul's Chapel, Columbia U Oct. 11: Choral Alleluittique, L'Orgue Mystique, Tournemire; Dialogue, Grigny; Elevation 3, Dupré; Prelude and Fugue in E minor (Cathedral), Bach; Schönster Jesu, Schroeder; Jubilee, Sowerby. Oct. 25: Fugue and Chaconne in C, Buxtehude; Alle Menschen müssen sterben and Fugue in E flat, Bach; Eclogue, Wagenaar; Pageant of Autumn, Sowerby.

Esther Johnson, Oakland, Cal. — East Bay Interstake Center, Oct. 7: Ein feste Burg ist unser Gott, Pachelbel-Hanff; Prelude and Fugue in E minor, Bruhns; Canonic Variations on Von Himmel hoch da komm' ich her, Bach; Concerto 5 in F major, Handel; Kleine Partita over Hoe zal ik U ontvangen, Piet Post; Wie soll ich dich empfangen, Pepping; Intermezzo 4, Kleine Praludien und Intermezzi, Schroeder; Adagio for Strings, Barber-Strickland; Concert Piece, Opus 52a, Peeters.

Kathryn Eskey, Ann Arbor, Mich. — Graduate recital University of Michigan, Hill Auditorium Sept. 30: Andantino, Concerto 3, Soler; Wie schön leuchtet der Morgenstern, Buxtehude; Gigue Fugue, Nun komm', der Heiden Heiland and Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Adagio and Toccata, Florian Mueller; Litanies, Alain.

Elmer Blackmer, Springfield, Ohio — Wittenberg U faculty recital, Weaver chapel Sept. 30: Introduction and Toccata in G, Walond; Basse et Dessus de Trompette Clérambault; Lord, Keep Us Steadfast in Thy Word and O Sacred Head, Buxtehude; Prelude and Fugue in B minor, Bach; Weihnachten 1914, Reger; Wondrous Love, Barber; Saraband, Howells; Cortège et Litanie, Dupré.

Grady Wilson, Sherman, Tex. — For Dallas AGO Chapter, Church of the Incarnation Sept. 24: Fanfare, Jackson; Chaconne in E minor, Buxtehude; Tierce en taille and Basse de Trompette, Suite on Tone 1, DuMège; Fantasia and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Fantasy for Flute Stops, Sowerby; Prelude and Toccata, Suite, Durullé.

Douglas Breitmayer, St. Louis, Mo. — For St. Louis AGO Chapter Resurrection Lutheran, Sappington, Mo. Sept. 24: Echo Fantasia, Sweelinck; Pastorale, Bach; Exaudi me, Domine and O dulcissima Maria, Viadana; The Blessed Virgin's Expostulation and Alleluia, Purcell; Toccata, Opus 53, Grabner; Variations and Finale on an Old Flemish Song, Peeters. Carole Godwin, mezzo, shared the program.

Myron D. Casner, Sturgis, Mich. — For St. Joseph Valley AGO Chapter All Saints' Chapel, Howe, Ind. Military School, Oct. 9: Voluntary in D minor, Gibbons; Sanctus, Elevation, Agnus Dei, Deo gratias, Messe pour les Convents, Couperin; Erbarm dich mein, Hanff; Toccata and Fugue in E major, Krebs; O Gott, du frommer Gott, Herzlich tut mich verlangen (2nd setting), Brahms; Prelude and Fugue in E minor (Wedge) Bach.

Reginald Lunt, Lancaster, Pa. — St. Paul's Chapel, Columbia U. Oct. 16: Incantation pour un jour Saint, Langlais; Fugue on B-A-C-H and Heut singt die liebe Christenheit, Pepping; Partita on Psalm 8, Van der Horst; Sonatina 16, Rayner Brown; Les Oiseaux et les Sources, Messaien; Ad Nos, Liszt.

Nancy Gajewski, Milwaukee, Wis. — For Milwaukee AGO Chapter, First Congregational, Wauwatosa Sept. 30: Pastorale, Purvis; We Would See Jesus, Bingham; Pasticcio, Langlais; Lord Jesus Walking on the Sea and Hear, O Israel, Weinberger; Chorale, Jongen; Magnificat 3, Dupré.

Robert King, Conway, S. C. — Eglise des Dominicains, Paris June 14: Suite on Tone 1, Clérambault; Ich ruf zu Dir, In Dir ist Freude and Liebster Jesu, Bach; Te Deum, Langlais; Mitten wir in Leben sind and Zu Bethlehem geboren, Walcha; Dieu parmi nous, Messaien.

E. Lyle Hagert, New York City — St. Paul's Chapel, Columbia U Oct. 9: All Bach — Fugue in E flat major; Six Schübler Chorales; Prelude and Fugue in C (Weimar), Prelude and Fugue in A major, Prelude and Fugue in E minor (Wedge).

Charles Farley, Ph.D., Galesburg, Ill. — Galesburg Musicians Club, First Lutheran Church, Oct. 8: Prelude and Fugue in G minor, Buxtehude; Allegro, Sonata 6, Bach; Te Deum, Langlais; Toccata, Monnikendam.

Anton Heiller, Vienna, Austria — Duke University chapel, Durham, N. C. Oct. 14: Passacaglia in D minor, Kerll; Ciacona in F minor, Pachelbel; Allein Gott in der Höh sei Ehr and Prelude (9/8) and Fugue in C major, Bach; Partita, Es ist ein Schnitter, David. Grace Methodist Church, St. Louis Aug. 22: all-Bach: Prelude and Fugue in G major; Trio Sonata 5; Herzlich tut mich verlangen; Prelude and Fugue in B minor; Sei gegrüßet partita; O Mensch, bewein' dein' Sünde gross; Toccata and Fugue in D minor.

Clair F. Hardenstine, Ashville, N. C. — All Souls Parish, Biltmore, N. C., Oct. 7: Toccata, Monnikendam; Prelude, Fugue and Variation, Franck; Offertoire sur les Grands Jeux, Benedictus, Dialogue sur les Grands Jeux, Parish Mass, Couperin; Le Jardin Suspendu, Alain; Passacaglia and Fugue in C minor, Bach.

Mark Smith, San Francisco — Golden Jubilee recital of organ at First Unitarian Church Sept. 25: Prelude and Fugue in A minor, Buxtehude; Sheep May Safely Graze and Wacht auf!, Bach; Chorale in A minor, Franck; The Lost Chord, Sullivan; Vision, Bibl; Elegie, Massenet; March Religieuse, Guilmant.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Lutheran Church, Oct. 7: Fantasia, Franck; Allegro Cantabile, Adagio, Widor; Scherzetto, Romance, Allegro, Vierne.

Paul Callaway, Washington, D. C. — Washington Cathedral Sept. 16: Prelude and Fugue in A minor, Sonata 1 in E flat, Aus tiefer Noth, Bach; Andante sostenuto, Symphonie Gothique, Widor; A perennis vitae fontem, Sowerby.

D. Robert Smith, Lewiston, Me. — Columbia Street Baptist Church for the Bangor Chapter, Oct. 7: Introduction and Toccata, Walond; Flute Solo, Arne; All Glory Be to God on High, Savior of the Nations Come and Prelude and Fugue in B minor, Bach; Echo, Scronx; Prelude and Fugue in E major, Lübeck.

Thomas W. Hunt, Chickasha, Okla. — Toccata in E minor, Pachelbel; Passacaglia and Fugue and Herzlich tut mich verlangen, Bach; Fugue on B-A-C-H; Schumann; Chorale in A minor, Franck; Carillon, Sowerby; Voluntary on Old 100th for organ and piano, Hunt; Litanies, Alain.

Rudolf O. Inselmann, Madison, Wis. — Trinity Lutheran Church Sept. 9: Grand Jeu, DuMège; Toccata per l'Elevazione, Frescobaldi; Diferencias, Cabezon; Movement 1, Sonata in E flat, and Fantasia and Fugue in G minor, Bach; Chorale, Symphony 2, Vierne; Song of Peace, Acclamations, Langlais.

John Cartwright, New York City — St. Paul's Chapel, Columbia U Oct. 18: Fantasia in C minor, Bach; Chaconne in F minor, Pachelbel; Three Pieces, Sowerby.

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# Programs of Organ Recitals of the Month

Jack Ossewaarde, New York City — St. Bartholomew's Church, Oct. 3: Prelude and Fugue in A minor, Bach; Very Slowly, Sonata, Sowerby; Chorale in A minor, Franck. Oct. 17: Echo Voluntary, Purcell; Pavane, Byrd; Prelude and Fugue in G major, Bach; Clair de Lune, Vierne; Toccata, Sowerby.

Malcolm Johns, Detroit, Mich. — Wayne State University, Oct. 10: O God Be Merciful, Bach; Good Christian Men, Rejoice, Micheelson; Chorale Prelude, Bach; Lo, How a Rose, Micheelson-Bach; Love Is Come Again, Dupré; Rhosymedre, Williams; Now Thank We All Our God, Bach; Chorale Prelude, Karg-Elert.

Harry E. Gudmundson, Fort Wayne, Ind. — Kramer Chapel, Concordia Senior College, Oct. 7: Prelude and Fugue in C minor, Bach; Two Chorale Preludes, from Op. 122, Brahms; Sonata 2, Hindemith; Wer nur den lieben Gott, Bach; Voluntary 6, Stanley; Sonata 6, Mendelssohn.

Mrs. William Bridges and Edwin D. Clark, Greenville, S. C. — For Greenville AGO Chapter Northside Methodist Sept. 11: Pange Lingua, Grigny; Chaconne in D minor, L. Couperin; The Fifers, Dandrieu; Fantasia and Fugue in G minor, Bach; Symphony Romane, Widor.

Wallace M. Coursen, Jr. AAGO, Montclair, N. Y. — St. Paul's Chapel, Columbia U Oct. 4: Toccata, Adagio and Fugue in C, Bach; Berceuse, Wright; Sonata 7, Rheinberger; Kleine Intraden, Schroeder.

Mildred L. Hendrix, Durham, N. C. — For Charlotte AGO Chapter, Myers Park Methodist Church Sept. 24: Prelude in D minor, Pachelbel; O Guiltless Lamb of God and Concerto 1 in G, Bach; Three numbers from Kleine Präludien und Intermezzi, Schroeder; Prelude, Fugue and Variation, Franck; Suite Medieval, Langlais.

Emmanuel V. Leemans, Boys Town, Neb. — Dowd chapel Aug. 19: Prelude and Fugue in E major, Lübeck; Alma Redemptoris Mater, Dufay; Veni Creator Spiritus patita, Schroeder; Prelude and Fugue in B minor. Three Small Kyries, Bach; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

Mrs. Jay L. Reed, New Castle, Pa. — Westminster College, New Wilmington, Oct. 7: Bells of St. Anne de Beaupre, Russell; My Heart Is Filled with Longing, Brahms; There is a Green Hill Far Away, Edmundson; All through the Night, Lemare; Chorale in A minor, Franck.

David Rothe, Berkeley, Cal. — Hertz Hall, University of California, Berkeley, Oct. 3: Prelude and Fugue in C minor (Arnstadt), Bach; Chorale in B minor, Franck; Allegro, Concerto for organ and brasses, Lockwood; Prelude and Fugue in D major, Bach. A brass quartet assisted on the Lockwood.

Harry E. Gudmundson, Fort Wayne, Ind. — Kramer Chapel, Concordia Senior College Oct. 7: Prelude and Fugue in C minor, Bach; Sonata 2, Hindemith; Voluntary 6, Stanley; Chorale Preludes (unlisted), Bach, Brahms; Sonata 6, Mendelssohn.

Klaus Speer, Houston, Tex. — Rice U 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 for organ and brass, Bender; Come, Holy Spirit, Lord and God, Comest Thou, Jesus, now from Heaven and Dorian Toccata and Fugue, Bach.

Richard M. Peek, Charlotte, N. C. — Dedicating new antiphonal at Covenant Presbyterian Sept. 30 and dedicating new Casavant, First Presbyterian, Gastonia, N. C. Oct. 7: Sonata para Trompeta Real, Lidon; Echo Fantasia in Dorian Mode, Sweelinck; Toccata in E minor, Pachelbel; Toccata Cromatica per l'Elevatione, Frescobaldi; Toccata and Fugue in D minor, Bach; Fantasia in F minor K 608, Mozart; Greensleeves, Wright; Built on a Rock partita, Videro; Prelude on a Theme by Tallis, Peek; Grand Choeur Dialogue, Gigout.

Harriette Slack Richardson, Springfield, Vt. — Unitarian Church, Burlington Sept. 9: Festival Toccata, Fletcher; Leoni, Richardson; Six Chorale Preludes, Brahms; My Spirit Be Joyful, Bach; Trumpet Tune in D, Purcell; Sonata 1, Hindemith; Christ the Lord Has Risen, Peeters; Fuller Brass Ensemble assisted. Oct. 7: Variations on America, Ives; Concerto 13, Handel; Fountain Reverie, Fletcher; Gigue Fugue in G, Bach; Green Boughs and Marche Grottesque, Purvis; Moon Mist, Richardson; Rhumba and Fantasy on Nursery Tunes, Elmore; Epilogue, Langlais.

Clyde Holloway, New York City — St. Bartholomew's Church Oct. 10: Passacaglia, Raison; Passacaglia and Fugue in C minor, Bach; Blessed Jesus at Thy Word, Bach; Pièce Héroïque, Franck. Oct. 24: Carillon in B flat major, Vierne; Benedictus, Mass for the Parishes, F. Couperin; Adagio, Symphony 6, Widor; Joy and Brightness of the Glorious Bodies, Messiaen. Oct. 31: Fantasia and Fugue in G minor, Bach; Deck Thyself, O My Soul, Bach; Fairest Lord Jesus, Schroeder; Finale, Symphony 1, Vierne.

Walter L. Pelz, Minneapolis, Minn. — Christ Lutheran Church Sept. 23: Prelude, Fugue and Chaconne, Buxtehude; What God Ordains Is Always Good, Kellner; Concerto in F (Cuckoo and Nightingale), Handel; Sinfonia, We Thank Thee, I Call to Thee, Dear Christians One and All Rejoice and Prelude and Fugue in A minor; Communion, Purvis; Scherzo, Symphony 4, Widor; Chorale in A minor, Franck.

Dorothy Hester, Riverside, Cal. — First Methodist Church, Sept. 23: Toccata, Symphony 4, Widor; Suite for Musical Clock, Handel; Come Now, Saviour of the Gentiles, Bach; From Heaven Above to Earth I Come, Chorale and Fugue, Pachelbel; Speranza, Elmore; The Fair Hills of Eire, Beach; Epilogue and Miniature, Langlais; Toccata and Fugue in D minor, Bach.

William K. Meyer, Riverside, Ill. — St. Paul's Evangelical Lutheran, Forest Park Sept. 23: Let Us Heartily Rejoice, Bull; Capriccio Cucu, Kerll; Trumpet Tune and Air, Purcell; Adagio, Bach-Fischer; Prelude and Fugue in E minor (Cathedral), Bach; Chorale in A minor, Franck; Pilgrim's Chorus, Wagner-Williams; On the Lake of Galilee, Barton; Angelus, Truette; Toccata, Maily.

Nelson A. Close, Stamford, Conn. — St. John's Lutheran Sept. 16: Trumpet Voluntary, Stanley; Jesu, Joy of Man's Desiring, Bach-Grace; A Psalm of David, Rossi; Pastorale, Freed; Prelude for Rosh Hashonah, Berlinski; Ar Hyd Y Nos, Close; Concert Variations, Bonnet. Patricia Close, soprano, and Dr. Robert F. Stamm, flutist, shared the program.

Ann Labounsky, Ann Arbor, Mich. — Hill auditorium, graduate recital U of Michigan Aug. 11: O Filii et Filiae, Farnam; Sonata, Krenek; Wondrous Love, Barber; Fast and Sinister, Symphony, Sowerby; Variations on a Noël, Dupré; Miniature, Langlais; Suite, opus 5, Duruflé.

Edward Owens, Lynchburg, Va. — For Lynchburg Chapter, Court Street Methodist Church, Oct. 1: Prelude and Fugue in C major, Bach; Partita, Walther; Sonata 2, Opus 21, Arnell; Moderato and Andante Sostenuto, Symphony Gothique, Widor; Prelude and Fugue in E minor (Wedge), Bach.

Ralph Kneeream, New York City — St. Paul's Chapel, Columbia U Oct. 2: Fantasia in G major, Bach; Sarabande, Bingham; Lyric Rhapsody, Wright; Suite, Opus 70, Creston. Oct. 30: Variations on a Song of the Caballero, Cabezon; Sonata on Psalm 94, Reubke.

Albert Russell, Hartford, Conn. — RLDS Auditorium, Independence, Mo. Sept. 21: Kyrie, Bach; Prelude and Trumpetings, Roberts; Ave Maria, Ave Maris Stella, Langlais; Fantasia in F minor K 608, Mozart; Miniature, Langlais; Prelude and Fugue in D major, Buxtehude; Suite in G minor, Handel; Introduction, Passacaglia and Fugue, Willan.

Alec Wyton, New York City — Trinity Episcopal Church, Tulsa, Okla., Oct. 2, dedication of new four-manual Möller: My Young Life Hath an End variations, Sweelinck; Six Schübler Chorales, Bach; Fantasia in C, Franck; Andante con moto, Böely; Introduction and Fugue on B-A-C-H, Liszt; Preludes, Fanfares and a March for the Liturgical Year, Wyton; Carol, Whitlock; Veni Creator variations, Duruflé.

For Cleveland AGO Chapter Old Stone Church Sept. 14: Variations, My Young Life Hath an End, Sweelinck; Toccata and Fugue in D minor, Dorian, Bach; Fantasia in C, Franck; Andante con moto, Böely; Introduction and Fugue on B-A-C-H, Liszt; Suite, In Praise of Merbecke, Wyton; The Celestial Banquet, Messiaen; Carillon, Murrill. Cathedral Church of St. John the Divine, Sept. 30: Six Schübler Chorales, Bach; Fidelis, Whitlock; Fanfare, Jackson. Similar recital Episcopal Church of the Good Shepherd, Austin, Tex. Oct. 3.

Roger Nyquist, Santa Barbara, Cal. — UCSB faculty recital, First Methodist Church Sept. 30: Allegro, Concerto in A minor, Vivaldi; Pavane, Byrd; Allegro, Concerto in D minor, Vivaldi-Bach; Toccata in G, Walond; Come, Sweet Death, Praise to the Lord and Toccata and Fugue in D minor, Bach; Fantasia in F minor K 594, Mozart; Six Pieces for Mechanical Clock, Haydn; Adagio, Sonata in C minor, Nyquist; Thou Art the Rock, Mulet.

Paul Manz, St. Paul, Minn. — Dowd chapel, Boys Town, Neb. Aug. 30: Alma Redemptoris Mater, Dufay; Herr Gott, lass dich erbarmen, Isaac; Adagio-Andante, Concerto 1, Handel; Allegro, Concerto in A minor, and Toccata in F, Bach; Finale in B flat, Franck; Five Chorale Improvisations, opus 5, Manz; In Memoriam, Peeters; Toccata, Monnikendam; Chant de Paix, Langlais; Lied to the Sun, Peeters.

Alexander Esler, Vancouver, B. C. — Vancouver Heights Presbyterian, Sept. 28: Prelude and Fugue in F sharp minor, Buxtehude; O Sacred Head, Bach; Deck Thyself, My Soul, Brahms; Hornpipe, Water Music Suite, Handel; Fantasia 1 in F minor, Mozart; Fugue 1 on B-A-C-H, Schumann; Benedictus, Karg-Elert; Sonata 2, Hindemith; Song 13, Willan; Modal Suite, Peeters.

David L. Young, Starkville, Miss. — For Northern Miss. Chapter Oct. 20: We Thank Thee God, Deck Thyself, O My Soul with Gladness, Christ Lay in the Bonds of Death, Sleepers Wake, A Voice is Calling, Prelude and Fugue, Bach; Chorale, Karg-Elert; Allegro Vivace, Symphony 1, Vierne; Benedictus, Reger; La Nativité and Te Deum, Langlais.

Parley L. Belnap, Oakland, Cal. — East Bay Interstake Center Sept. 2: Prelude and Fugue in F sharp minor, Buxtehude; Fantasia, Bull; Toccata per l'Elevatione, Frescobaldi; Fantasia and Fugue in G minor; Chorale in E Major, Franck; Andante, Fiocco; Shepherds, He Is Born, Lied to the Flowers and Lied to the Sun, Peeters.

Robert C. Bennett, Houston, Tex. — St. Luke's Methodist Sept. 23: Fugue in G major, Praise to the Lord and Toccata in F major, Bach; Adagio, Fiocco; Trumpet Tune Cebell, Purcell; Flute Solo, Arne; Ein feste Burg partita, Cor Kee; Roulade, Bingham; Cortège et Litanie, Dupré; Rhosymedre, Vaughan Williams; Ad Nos, Liszt.

Will O. Headlee, Syracuse, N. Y. — Christ Episcopal Church Sept. 23: Toccata 11 in C minor, Muffat; Schmucke dich, o liebe Seele, Toccata in F major, Bach; Pastorale, Franck; Grand Choeur Dialogue, Gigout; Four Chorales, Grosses Orgelbuch, Pepping; Dieu Parmi Nous, La Nativité, Messiaen.

Earl B. Collins, East Orange, N. J. — Munn Avenue Presbyterian Church, Oct. 1: Preludes on Aberystwyth, Willan and Huston; Brother James' Air, Wright; Down Ampney, Means; in dulci jubilo, Schroeder; Ton-Y-Botel, Willan.

Ken W. List, Indianapolis, Ind. — Christ Church Cathedral Oct. 5: Ach, was sell ich Sunder machen? partita, Bach; Concerto 5 in F major, Handel; Prière and Point d'Orgue, Langlais.

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**New Organ Music**

No works of large scope for organ reached us this month; even more surprisingly, there was little organ music with special implications for the great church seasons just ahead of us. An exception is a Sing Ye Noel by Robert E. Allen (Galleon Press) which after a long introduction through several keys settles down to a pleasant French carol.

C. H. Trevor's new editing, Seasonal Chorale Preludes for Manuals Only (Oxford) begins the first of the two volumes with two for Advent, six for Christmas and two for Epiphany; all seasons are represented in the two volumes. The composers are immediate predecessors and contemporaries of Bach, the lengths one chorale stanza, the editing good — making very practical service and teaching material.

Oxford also sends a Toccata, Recitation and Postlude by Samuel Adler based on tunes from Jewish sources. These distinct and individual pieces will appear singly and in tandem on many recital programs.

P. Crunden-White's Theme and Variations (Novello) is not at all a routine set of free variations. This composer's wit and lyricism indicate a good strong talent.

G. Schirmer's offerings this month begin with A Christmas Meditation by Eric H. Thiman, based on carols and with a pastoral flavor. Herbert Grieb's Chorale Prelude is a set of conventional variations on the tune Irons; Hammond registration is provided. Likewise based on hymn-tunes are Three Communion Meditations by Russell Hancock Miles. We prefer the Jesus Priceless Treasure one to the ones on Jesus, Thy Dying Love and Alas! and Did My Saviour Bleed, perhaps because the stronger tune invites less sentimentality.

Shawnee Press which quickly became a major name in choral publishing a couple of decades ago has begun its long-planned organ series this month. Since this is a first venture into new paths we want to comment on several things: The heavy paper covers in attractive colors have a striking cover design. The interior paper is of considerable weight and has a dull finish for better wearing qualities and easier reading. The engraving (photo-engraving?) with one exception is easy enough to read though the small pedal staves puzzle us. Hammond registration is provided for some of these new issues.

Though we won't question the practicability of any of this music from Shawnee, we can hardly credit it with raising either church music or performance standards. The two composers whose works are much the best, in our opinion, are Robert J. Powell, whose Five Short Voluntaries are certainly worth having, and Wihla Hutson whose Three Short Organ Solos are sensible service music. We can't honestly express the slightest enthusiasm for the badly-printed Sabbath Moods by George Shackley; these are full of tired clichés of two generations ago.

Quite a pad of this new music from Shawnee bears John Klein's name. Classics for the Worship Service contains 10 familiar "classics" simplified for the use of elementary spinet players. Of the Klein originals the best is perhaps a prelude on Let All Mortal Flesh Keep Silence. Others are a Canticle of Faith and Sanctuary Windows, both comfortable for the one-footed organist, and a pretty-ish Spring Song on Easter Morning. David A. Wehr's Processional is postlude material. — FC



Paul L. Reynolds became organist-choir-master Sept. 2 for the Christ United Presbyterian Church (formerly First Presbyterian) Canton, Ohio. He succeeds Robert C. Clark who has joined the staff of Cornell College, Mount Vernon, Iowa.

Mr. Reynolds has concluded six years at the First-Plymouth Congregational Church, Lincoln, Neb. where he developed and directed a program of six choirs. He was general chairman last spring of a symposium on Arts and Religion sponsored by the Lincoln Council of Churches and the Nebraska Art Association.

He received his MSM degree from Union Seminary followed by additional summer sessions. His organ teachers have been Charles W. Tritt, Vernon de Tar and John Huston; composition has been with Searle Wright and Joseph Goodman and conducting with Peter Wilhousky, Alfred Greenfield and Elaine Brown. Mr. Reynolds is married and has a son.



Stewart E. Lavey, 17, West Orange, N.J. has been appointed organist-choir director at the Ampere Parkway Community Church, Bloomfield, N.J. succeeding William Albright. Mr. Lavey is a senior and school organist at the Pingry School, Hillside, N.Y. and has served as a substitute organist in the New Jersey area. He is a member of the Metropolitan New Jersey AGO Chapter and is a student of National Treasurer J. Clifford Welsh.

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## New Records

Our little group of new records this month comes entirely from one source: Cantate Records. Not surprisingly, these German disks offer German organists playing German music on German organs. All but one of the organs are of historic importance and all the players are top drawer. Almost all the music—seven of the eight ten-inch sides—is Bach. On our equipment the bass emphasis on all four records was too heavy; reducing the bass considerably provided good balance.

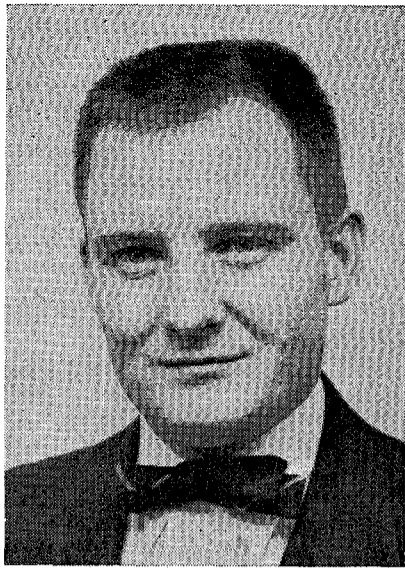
Though the recorded sound is the least contemporary of the four, we are especially happy to possess a record by Günther Ramin. In our student days Ramin was the German most students aspired to have as their teacher, in much the same way Walcha seems to be now. In Germany he is still about the same legendary figure Farnam is over here. Perhaps this record—Tocatta and Fugue in F on one side, Prelude, Largo and Fugue in C on the other—carries the explanation. The organ, by the way, is that of the Thomas Church in Leipzig where Ramin carried on the program and tradition of Bach himself. There is a grandeur, a freedom without distortion, a lovely control and spaciousness in the big movements. In the Largo (familiar from Trio Sonata 5) there is a soaring lyricism not often matched. The program notes, even if one reads German fluently, are not very helpful. There is no information about the organ but a good photograph on the front cover.

A second Bach record gains extra interest because it comes at the very time the player is announced for an early spring tour on our continent. Michael Schneider is no stranger here, of course, and there is no contesting his stature as one of the ranking German organists. The first trio sonata shares the disk with the great Fantasia and Fugue in G minor. The organ is the Beckerath restoration in the St. John Church at Lüneberg. By far the most attractive playing on this all-good record is the fugue which dances delightfully. Program notes in German and English are adequate and include the stoplist. The cover bears a striking photograph.

The organ in the third Bach record is a 1721 Silbermann two-manual in the St. George Church at Rötha. The player is Hannes Kästner and the two works are about as large scale as any Bach wrote for our instrument: The Prelude and Fugue in E flat and the Passacaglia in C minor. We felt the Prelude was too fast and too metronomic; the fugue we liked much better. The Passacaglia is treated with strong respect for its architectural structure. Jacket notes are only in German and concentrate on explanations of the forms; the stoplist is included and there is a good cover picture.

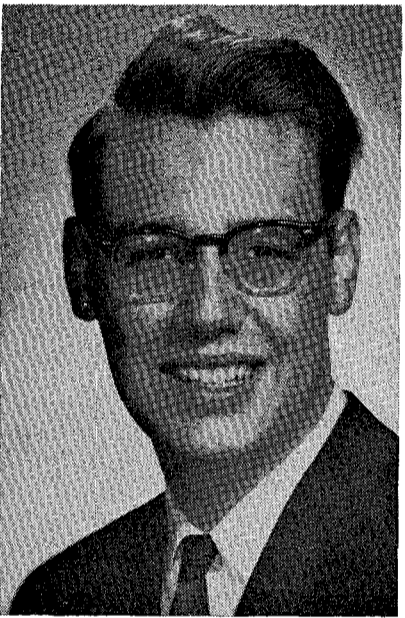
After so many enormous works the fourth record came as a pleasant diversion—almost as an encore. The first side, Robert Köbler playing the so-called Heinrich Schütz organ at the Münster at Herford, is devoted to eight Christmas chorales from *The Little Organ Book*. Mr. Köbler's registration, not difficult to calculate from the stoplist, will be worth some study. His tempos and style are much to our liking.

The reverse side is from Samuel Scheidt's *Görlitzer Tabulaturbuch*—a full century before Bach. The first half is of four-part chorale harmonizations such as in the Bach 371, played rather woodenly by Friedrich Högner on a satisfactory but rather typical new Steinmeyer at the Heilsbronn Münster.



Robert F. Wolfersteig has been appointed minister of music at the First Presbyterian Church, Winston-Salem, N.C. He has just returned from a year at the Hochschule für Musik in Berlin on a Fulbright grant; he studied organ with Michael Schneider and harpsichord with Sylvia Kind. He played recitals at the new Kaiser Friedrich Gedächtnis Kirche in Berlin as well as on historic organs at St. Mary's, Lübeck, St. John's Lüneberg and the Jacobikirche, Hamburg.

Mr. Wolfersteig was the winner of the 1961 national competition sponsored by the First Presbyterian Church, Fort Wayne, Ind.



Anthony Leo Gril, Monterey Park, Cal. has become organist-choirmaster at St. Mary of the Assumption Church, Whittier, Cal. He leaves a similar post at St. Bernard R.C. Church, Bellflower, where he doubled the adult choir and organized a boy choir.

He is 19 and a sophomore at Immaculate Heart College, Hollywood. His organ study has been with Richard Keys Biggs, Robert Brown, Clarence Mader, Ronald Huntington and Dudley Foster.

The real meat of this side is the Magnificent quinti toni which both as music and as performance dominates the Scheidt side. Program notes in German, French and English include both stoplists. — FC

THE CHOIR of the Covenant Presbyterian Church, Charlotte, N. C. sang Vivaldi's Gloria and Louie White's Praise to the Risen Lord Oct. 21 with Richard Peek, SMD, conducting and Betty L. Peek at the organ.

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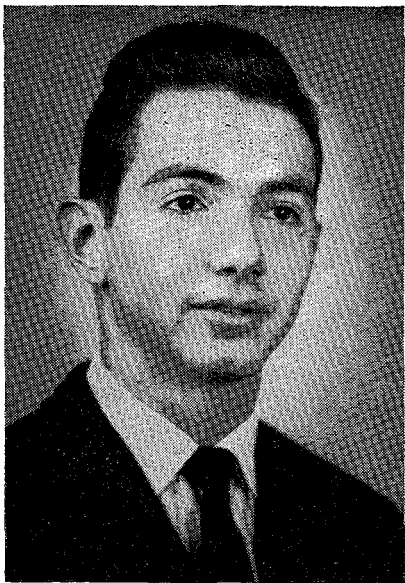
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Roy Kehl has been appointed organist-choirmaster of the Kenmore Methodist Church, Buffalo, N.Y., effective Sept. 1. He succeeds Donald Ingram in the post. He has been doing graduate study at Syracuse University.

Mr. Kehl is a native of St. Louis, Mo. and has his MusB from Oberlin College where he studied with Grigg Fountain. He earned his AAGO in 1958 and his FAGO in 1959. He has his MA from Ohio State University where he studied organ with Wilbur Held and served as teaching assistant.

While studying at Syracuse with Arthur Poister, Mr. Kehl served as organist and choirmaster of St. Stephen's Episcopal Church, West Hartford, N. Y.

### New Music for Choir

This is the busy season for us all and for the choral music publishers no less than any of the rest of us. Our special bin for new music began to fill early in the month and to reach the overflow stage before the month ended. Most of the music was of comparatively small scale and much of it has special usefulness for the church seasons just ahead.

The new and improved Introits and Graduals of the Lutheran church in four-part anthem settings by H. Alexander Matthews, in wide use since the first issue appeared in 1924, has just reached us from Muhlenberg Press. In two beautifully printed and bound volumes suitable for the long and hard use they will get in churches which adopt them, they will no doubt continue their wide use where the chant settings are not favored.

L. David Miller's 50 Descants for Hymns of the Church (Muhlenberg) is keyed to the new Lutheran Service Book and Hymnal but uses hymns common to most hymnals. Most of the descants are sung on "ah".

A simple and melodious Christmas Mass (Christ-Mass) for two-part singing with optional brass has been composed by Marius Monnikendam for World Library of Sacred Music. Noel Goemanne's unison Mass for Peace is marked for choir "and/or congregation." It is easy enough to be taught to a congregation and has an interesting supporting organ part. The same composer's unison Ecumenical Hymn to the Holy Spirit is a strong tune; the text will not seem quite so ecumenical to most Protestants.

The "three equal voices" medium is more or less peculiar to the Catholic service and World Library issues a great deal of it. Volume 1 of Tricinia Sacra, 16th Century Polyphony, is a fine collection of 34 three-part short works by Palestrina, Victoria and Festa, geared to the seasons of the church year. Even counterpoint students should own this. Sister M. Elaine's SSA Twelve Carols for Christmas are elementary arrangements of the most familiar carols. Other three-parters are a pleasant While Shepherds in Meadows by a Trappistine nun, for Christmas; Jan King's To Jesus Christ Our Sovereign King, for Easter, and Wedding Psalm arranged by Jeno Takacs.

From World Library for two equal voices, accompanied, are a linear The Beatitudes by John Larkin and a small Mary's Lullaby by Eugene Hemmer. Four-part issues include a simple Bach

chorale, Now Joined by God and an interesting Czech Baroque motet entitled Laudetur, Jesus Christus by Bohuslav Cernohorsky. There is a combined SA-SATB arrangement of What Child Is This by Han Van Koert.

A highly noteworthy edition of a medieval music drama, The Son of Getron, has been prepared by Colin C. Sterne and is published by the University of Pittsburgh Press. All performance directions are minute and specific, and it seems to us a work many directors of large music and educational programs will want to see at once with the view of possible performance. Like The Play of Daniel, it is something entirely possible for relative amateurs but will gain in effectiveness with each step upward toward a really professional production.

Harald Rohlig's Christmas cantata, Behold, a Branch Is Growing, is quiet and small. Based on the favorite carol, whose setting ascribed to Praetorius and whose chorale prelude version by Brahms are universally beloved, it follows the chorale cantata tradition. A solo tenor cantor part is not too demanding and could be read instead. The choral parts are deliberately simple and a small choir is specified. There are important parts for two flutes, replaceable by almost any pair of treble instruments. The complete cantata or choral parts only are available.

Galleon Press sends four small,

pleasant numbers for the impending season. Two by John Rodgers are A Little Carol and a unison Offerings. Robert E. Allen's He Is Born, This Child Divine is arranged from the French with English text by Paul E. Giasson who supplies tune as well for a unison Shepherd's Song.

Galaxy sends two numbers from the Elkin catalog, a big unison Begin My Soul Some Heavenly Theme by W. H. Parry and an SSA Hear Us, O Hear Us, Lord by Cecil Cope. From Galaxy's own catalog is a largely unison How Long Wilt Thou Forget Me? by Gordon Young.

John Leo Lewis' Come and Hear (Broadman) is straightforward writing with a strong climax.

Robert J. Powell is represented twice in the B. F. Wood offering: SAB My Delight Is in the Lord and SA Hear Us, Holy Jesus. Also from Wood is a J. W. Harris SSA of a Bohemian Carol, Let Our Gladness Know No End, printed on remarkably flimsy paper.

Summy-Birchard sends The Junior Choir Sings, 10 anthems for unison with optional second part, mostly originals by David H. Williams and well within the abilities of young groups.

Summy-Birchard's Christmas music includes: a combined choir When Christmas Morn Is Dawning arranged by Parke S. Barnard; a big Schütz SSATB To Us a Child Is Given edited by Johannes Riedel; Lawrence E. Tagg's Hodie Christ Natus Est with sopranos

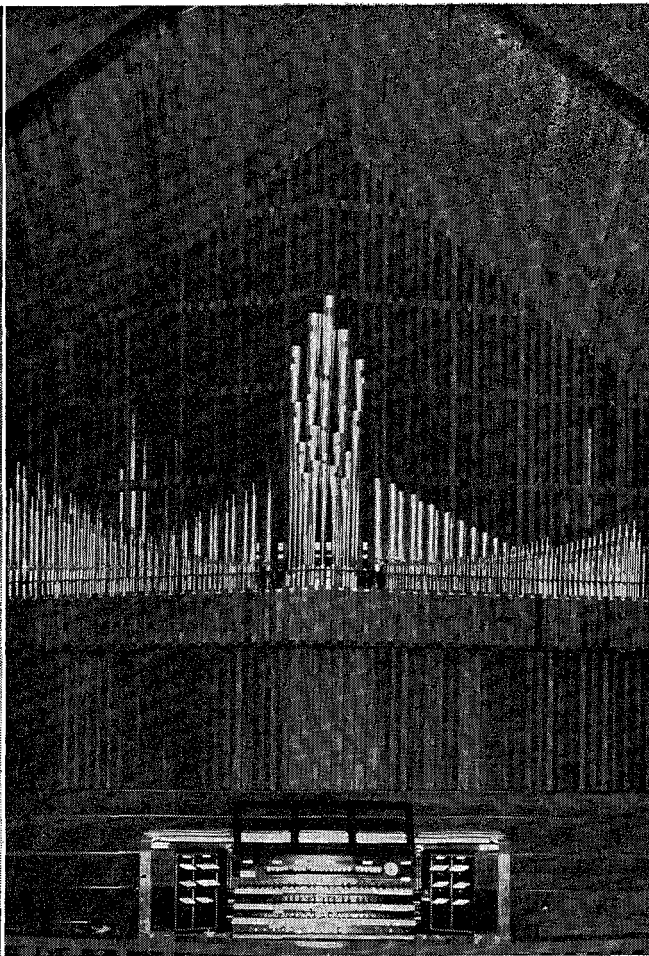
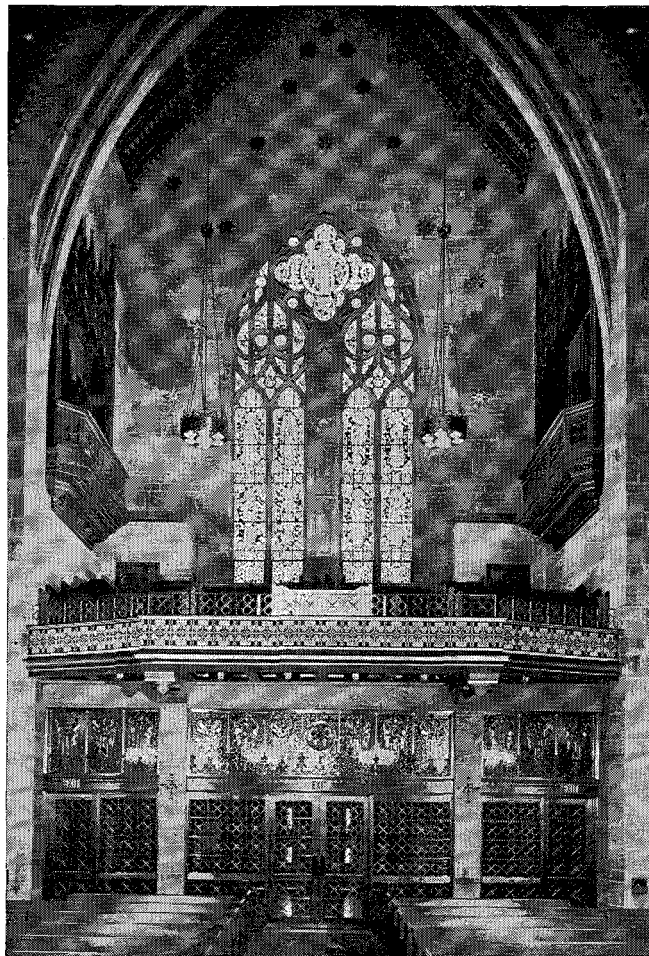
and tenors divided and a brass sextet; a Purcell Magnificat edited by John F. Ohl; Cavalieri's SSA The Bells, with a pianistic accompaniment.

Contemporary anthems from Summy-Birchard are: a useful Show Me Thy Ways by Luise Mueller; John Leo Lewis' Hear the Sound of Holy Voices, with a big ending; Don Whitman's lively Break Forth into Joy; Paul H. Roger's extended Sing unto the Lord.

Summy-Birchard's arrangements and editings include O Thou That Hearest Prayer, Gretchaninoff-Rash; O Holy Jesu, Lvoff-Dash; Come, O Lord, Hear My Pleading, Mendelssohn-Pfausch, and Haec Dies, Gallus-Rodby, for Easter.

The considerable quantity of material from G. Schirmer this month falls into many categories. Most of it can be called editings and arrangements. The most striking new work is surely Virgil Thompson's Mass for solo voice or unison choir. Though Mr. Thompson probably had the service itself in mind we suspect that this highly individual work with its pianistic accompaniment will be sung more often at first on programs. Every director will want to see it.

For the Christmas season G. Schirmer has: a new edition of Bach cantata 142, To Us a Child Is Given (chorus and solos for A, T and B); Gregg Smith a cappella arrangements of Spanish carol Pastores a Belén and British The



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Unaccompanied originals from Schirmer are a sensitive but not easy Christ, My Beloved by Derek Holman and a curious and interesting Once I Sang by Leland B. Sateran. Noble Cain's version of a strange Song of the Garo Christians is also a cappella.

New editings from G. Schirmer include: a Michael Haydn SSA Magnificat edited by Reinhard G. Pauly; Mozart's Kyrie in D minor K 341 edited by William Herrmann and available SATB or SSAA; Dale Barker's Trust Thou in God adapted from Mendelssohn; George F. Strickling's SATB arrangement of Ever-loving Father from Brahms Alto Rhapsody; Derek Holman's version of little, unison How Long Wilt Thou Forget Me by Battishill and of James Nares SA By the Waters of Babylon; John Dressler's festive Praise the Almighty hymn-anthem on Lobe den Herren.

In Lawson-Gould editions available from G. Schirmer are two winners of anthem prizes: John White's interesting He Dawns upon Us and Walter Wade's lyric a cappella Arise, My Love. Kent A. Newberry's Make a Joyful Noise to the Lord needs the brass it suggests. Two editings by Roger Wagner will be of special interest to conductors of a cappella groups: a big double-choir Exultate Iusti in Domino by Padilla (early 17th century) and

a Palestrina motet, Were I to Say.

From Marks come a flavorful The Holy Infant's Lullaby by Norman Dello Joio which a fine soprano and a flute would make even more appealing, and a pleasant A Christmas Carol by the same composer on a Chesteron poem; Arthur Frackenpohl's Christmas anthem, Born in Bethlehem, and three choruses from Bach cantata 142, the opening To Us a Child is Born, the Alleluia and Unto His Name Sing Praises.

From Novello we have an SSA Harvest anthem, Thou Visitest the Earth by Maurice Greene in a version by Desmond Ratcliffe; an extensive and rather complex carol, No Room at the Inn by Christopher Shaw, and an SSATB rather contrapuntal setting by Bernard Naylor of the Ben Jonson I Sing the Birth Was Born Tonight.

Service music from Novello includes a straightforward Te Deum Laudamus by Philip Tomblings and a well-made Magnificat and Nunc Dimittis in B flat by C. S. Lang.

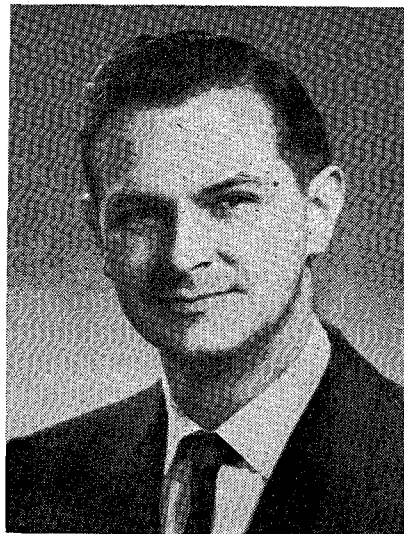
In Augsburg's noteworthy series of Choral Settings of the Psalms are O Lord, Thou Hast Searched Me (Psalm 139) by James Neff and Bless Thou the Lord (Psalm 103) by Jean Pasquet. Robert Wetzer has two for Christmas, an original SATBB setting of Winds through the Olive Trees and a unison arrangement of a German folk song Still, Still, Still.

The remaining Augsburg issues are editings and arrangements. Four of these are by Marie Pooler: unison Be Thou My Vision (Irish), All Praise to Thee (canon on Tallis's canon), SA Jesus, Name All Names Above of Johann Schop, and That Easter Day with Joy Was Bright of Praetorius. The remaining arrangements are Built on a Rock, Lindeman-Nystedt (with congregation); O Lamb of God Most Holy, Decius-Running, and Jerusalem, My Happy Home arranged by Leland B. Sateran. Marie Pooler also has arranged Unison and Two-Part Anthems, a better than average junior folder, for Augsburg.

Augsburg's looseleaf A Guide to Music for the Church is a highly useful and practical listing of music for choir and organ music by several publishers besides Augsburg Press, with every Sunday in the year accounted for.

A small Cherubini Blessed Jesu, Lord of All comes from the Mark Foster Company, Sacramento, Cal., as well as an SA Candles Like Stars by James McKelvy. Max Kiser's arrangement of Breathe on Me, Breath of God could, we think, be improvised on the spot by an average director directly from his hymnal.

Rodeheaver Hall-Mack has three practical, sensible anthems by Joseph Roff: My Lips Shall Utter Praise, The Glory of the Lord, and Make Haste, O God.



Ronald L. Dawson became organist-choirmaster of St. Paul's Episcopal Church, Kansas City, Mo. beginning Aug. 1. He leaves Baker University, Baldwin, Kans.

He has his bachelor of music degree from Central Methodist College, Fayette, Mo., and his master of music degree from Indiana University, Bloomington. His organ study has been with Luther T. Spayde, Oswald G. Ragatz and Edna Scotten Billings.

Oxford's Five Christmas Carols arranged by David Willcocks have some fresh new harmonizations and highly practical arrangements of some familiar carols. This set is excerpted from the fine Carols for Choirs volume.

Oxford's quantity of new Christmas material is a little late for this year but is worth listing for future planning. Two excerpts from Benjamin Britten's A Boy Was Born are now available separately: the theme A Boy Was Born and the Corpus Christi Carol.

Some of the new Oxford carols have national origins: Torches (Galician) set by J. Alban Hinton, with chime bars; The Wondrous Night (Welsh?) by Alun Hoddinott; Noël Nouvelet (French) arranged by Peter Hurford; A Christmas Carol, All Men Draw Near (Hungarian) by Zoltan Kodaly, and Cowboy Carol arranged by Malcolm Sargent. Other simple unadorned carols are Peter Hurford's TTBB The Holy Son; Reginald Jacques' When Christ Was Born, and Phyllis Tate's Carol with Lullaby. Mansel Thomas has a setting of Love Came Down at Christmas; William Walton's What Cheer? is a jolly secular one; Laurence H. Davies has arranged Peter Warlock's Adam Lay Ybunden for soprano solo plus SATB. There are two originals by Philip Wilkinson: Puer Natus and Song of the Ship.

Service Music from Oxford: A big Festival Te Deum by John Sanders and the Magnificat and Nunc Dimittis which Graham Whettam wrote for the Coventry Cathedral Festival. Two Sixteenth-Century Anthems edited by Maurice Bevan are a small Giles block harmony one and a more contrapuntal anonymous one printed together. Oxford also has an Ah, Thou Poor World arranged from Brahms by Leslie Russell and Kenneth Brown's Tallis's canon arrangement, Glory to Thee, My God, This Night.

Oxford's 41 Descants to familiar hymns are conventional examples to just about any hymn a director might wish. Tune and descant are not provided with words, since in most cases the tune is used for several texts. Listing is by tune names and is cued to seven hymnals, mostly those in use in England.

The excellent Oxford Easy Anthem Book has just been re-issued in its fourth printing. — FC

RICHTER MAKES USA TOUR AFTER TWO WEEKS IN BUENOS

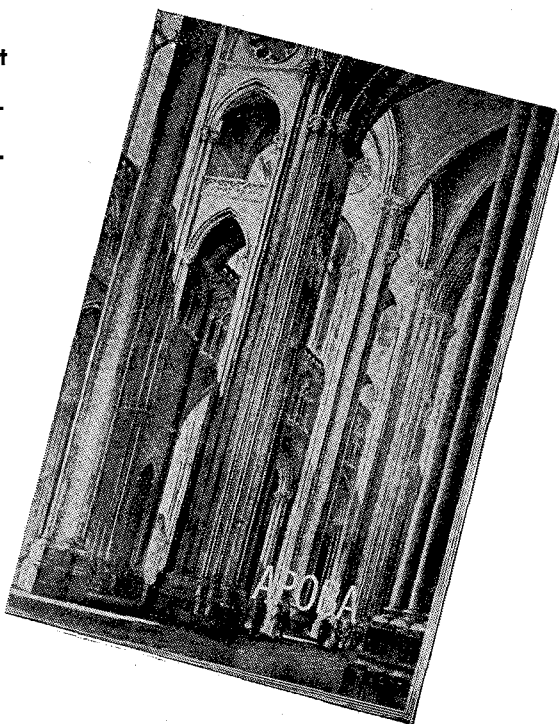
After a successful two weeks in Buenos Aires conducting three oratorio performances and an orchestral concert and playing an organ recital all before large audiences, Karl Richter played organ and harpsichord recitals in Philadelphia, Ridgewood, N.J., London, Ont., Detroit, St. Louis, Milwaukee, Seattle, Phoenix and Provo, Utah. He returned to Munich Oct. 25 for a rehearsal Oct. 26 with the Munich Bach Choir and Orchestra for a concert Oct. 28.

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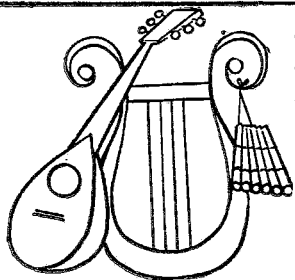
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ment and Choir — George Kent,  
Organist, Helps on Design

Christ Episcopal Church, Westerly, R. I., has contracted with C. B. Fisk, Inc., Gloucester, Mass. for a new three-manual tracker-action organ of 35 stops. The design was drawn up by Charles Fisk, president of the company, in conjunction with George Kent, organist of the church.

A new rear gallery is to be constructed especially for the organ and the choir of 50 members. The organ will be symmetrically disposed in a case around three existing stained glass windows and will have a detached console with electrical stop controls to permit flexibility and a close communication between the organist and choir. The choir division (rückpositiv) will occupy its traditional position at the gallery railing.

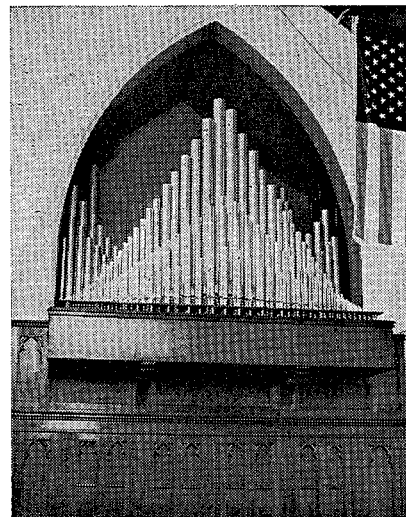
Christ Church is one of the notable Episcopal parishes in Rhode Island, with a stone structure of late 19th-century Gothic design. The organ will be the second three-manual tracker organ to be built by Mr. Fisk; the first is under construction for historic King's Chapel, Boston.

#### GREAT

Bourdon 16 ft. 56 pipes  
Prestant 8 ft. 56 pipes  
Chimney Flute 8 ft. 56 pipes  
Octave 4 ft. 56 pipes  
Twelfth 2 2/3 ft. 56 pipes  
Fifteenth 2 ft. 56 pipes  
Seventeenth 1 3/4 ft. 56 pipes  
Mixture 4 - 6 ranks 260 pipes  
Trumpet 8 ft. 56 pipes (en chamade)  
Claron 4 ft. 56 pipes (en chamade)  
Cimbelstern

#### CHOIR (Rückpositiv)

Bourdon 8 ft. 56 pipes  
Prestant 4 ft. 56 pipes  
Rohrpipe 4 ft. 56 pipes  
Nazard 2 1/2 ft. 56 pipes  
Gemshorn 2 ft. 56 pipes



Fife 1 ft. 56 pipes  
Cymbal 2 - 3 ranks 140 pipes  
SWELL  
Geigen Principal 8 ft. 56 pipes  
Flute Douce 8 ft. 56 pipes  
Flute Celeste 8 ft. 44 pipes  
Spindle Flute 4 ft. 56 pipes  
Octave 2 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Sharp 4 ranks 224 pipes  
Cremona 8 ft. 56 pipes  
Tremulant

#### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 20 pipes  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft. 32 pipes  
Superoctave 4 ft. 32 pipes  
Sesquialtera 2 ranks 64 pipes  
Mixture 4 ranks 128 pipes  
Bassoon 16 ft. 32 pipes  
Trumpet 8 ft. 32 pipes  
Claron 4 ft. 32 pipes

DR. HOMER WHITFORD has been appointed conductor of the Highland Glee Club, Newton, Mass., an organization of 50 men with a long and honorable history; it has won several first prizes in the annual contest sponsored by the Associated Glee Clubs of New England.

ROBERT SILVERMAN has been named director of publications by the Edward B. Marks Music Corporation.

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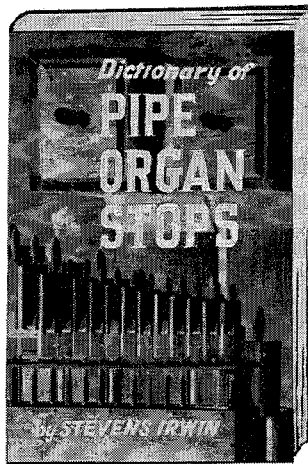
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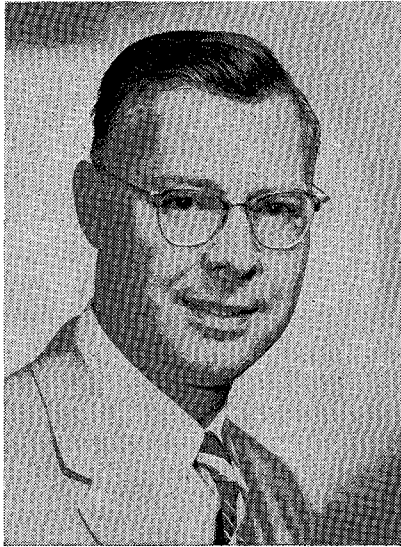
The Chicago Club of Women Organists opened its 35th season with its annual Silver Tea Oct. 7 at the home of Mrs. Edw. D. Hendrickson in Hinsdale. About 40 members and friends were present.

Mrs. Albert W. Skooglund, program chairman, introduced the participants in the musical program which was preceded by the playing of a recording by Lily Wadhams Moline, founder of the CCWO, and the reading of a letter from her narrating her life and the story of the club. Annette Thorne Andersen, accompanied by her husband, sang a group of songs by American composers. Piano and organ selections were played by Linnea Hendrickson, organ, and Elizabeth Creelman, pianist. Mrs. Lauren R. Berry, president, conducted a short business meeting and stated the aims and purposes of the club. The new 1962-63 year books were distributed by Gladys White, chairman, after which refreshments were served.

The club will meet Nov. 6 in Lyon-Healy's display room to view an Advent-Christmas music film.

The CCWO will sponsor a recital by Claire Coci, Dec. 4, at the First Presbyterian Church, Evanston, Ill.

IRENE M. THORSON,  
Publicity Chairman



Paul Bentley has become organist and choirmaster of Trinity Church, Galveston, Tex. where he plans to enlarge the two present choirs and develop a boy choir. He leaves a similar post at Temple Rodef Shalom and St. Alban's Church, both at Waco where he has been active in the AGO chapter, the Federation of Music Clubs and the Music Teachers Association.

Mr. Bentley has wide experience in the liturgies of the Anglican, Roman and other Latin rites and in the Reformed Jewish worship. Among his teachers have been Dr. Carl Wiesemann, Dr. Becket Gibbs, Carlo Rossini and other European masters. He holds degrees from Duquesne University, Pittsburgh.

**MAJOR MUSICAL PROGRAM  
IN BOYS TOWN WORKSHOP**

In addition to organ programs listed in the recital section, the 10th liturgical music workshop at Boys Town, Neb. included a choral concert Aug. 30 by workshop registrants under the direction of Roger Wagner, a boy choir demonstration by Msgr. Francis P. Schmitt Aug. 21 and a solemn pontifical mass Aug. 31.

**APPOINT SCHANCK TO CHRIST  
CHURCH IN EAST ORANGE, N. J.**

Robert E. Schanck became organist and choirmaster of Christ Episcopal Church, East Orange, N. J. Sept. 15 after five years at the First Presbyterian Church, Cranford, N. J. He will continue as a member of the music faculty at Upsala College, East Orange.

A native of Newark, Mr. Schanck is a graduate of the Guilman Organ School and of Upsala College. He received his MSM from Union Seminary in 1953. He has also served St. Luke's Methodist, Newark, Sanford Street Methodist, East Orange and Kilburn Memorial Presbyterian, Newark.

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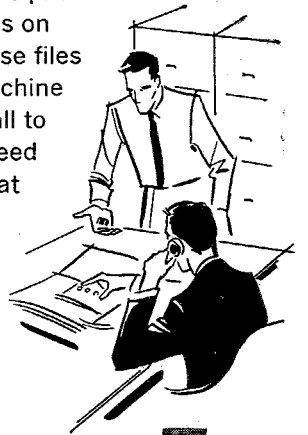
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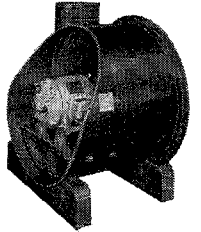
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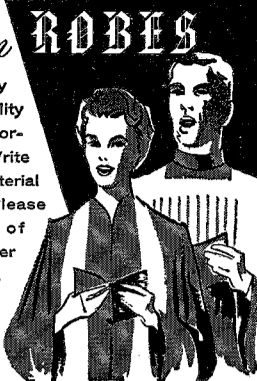
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*Barnes at 70  
Continues Zest  
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Dr. William Harrison Barnes observes his 70th birthday Nov. 10. About 80 friends will join him for dinner at the Georgian Hotel, Evanston, Ill. and then adjourn to his home nearby for some organ music and other festivities.

Dr. Barnes regards his 70th birthday as a time for looking back and reviewing some of his lifelong organ activities. But he will answer as the man from down Maine answered when asked "Have you lived here all your life?" The reply: "Not yet."

Dr. Barnes joined the American Guild of Organists 52 years ago and has served twice as chairman of the AGO committee on the Standardization of the Console, in preparing the report of 1933 and 1961. He was also chairman of a joint committee for preparation of the pamphlet, *Good Acoustics in Churches*. He has given numerous lectures on organs and organ design before Guild chapters and regional conventions.

His *The Contemporary American Organ* has become a standard reference work in music schools and libraries throughout this country and to some extent in England and on the continent. It is now in the second printing of the seventh edition; the work first appeared in 1930.

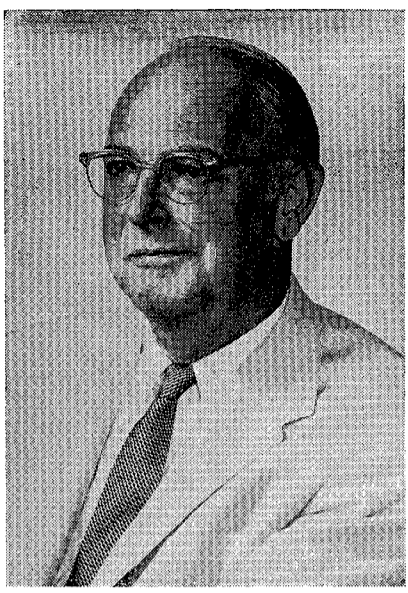
William Barnes has acted as advisor and consultant for some 300 churches and colleges in the design and finishing of their organs. He has contributed numerous articles to *The American Organist* and *THE DIAPASON*.

He was choir director and organist of the First Baptist Church of Evanston for 24 years and in several other churches before that. He has given a half dozen organs to churches and colleges over the years.

For 10 years Dr. Barnes has confined his playing to dedicatory recitals on new organs and to the large four-manual organ in his home. One of his chief joys is in playing the outdoor organ in the Bohemian Grove of California, amid redwood trees, for the midsummer encampments each year.

Until his retirement some years ago from a large printing business, his organ activities were an avocation; now they are his main interest in life.

Dr. Barnes continues active on the board of directors of the First National Bank and Trust Co. of Evanston, the Evanston Hospital, the Evanston YMCA, the YMCA Hotel of Chicago, the National College of Education, Evanston, and as a deacon in Evanston's First Baptist Church.



**WORD OF MUSIC FESTIVAL  
COMES FROM SUSI JEANS**

Belated word from Lady Susi Jeans includes the complete program for the annual Mickleham and Westhumble music festival in May. The Guildford Cathedral choir with Barry Rose conducting and Peter Moore at the organ shared the first program with Lady Jeans at St. Michael's Church, Mickleham.

Oboist Leon Goosens joined Lady Jeans in a program at Cleveland Lodge May 18 for oboe, harpsichord and organ with music by Krebs, Heiller, D. Scarlatti, Schickhardt, Kropfreiter and Telemann plus a first performance of Music For Oboe and Chamber Organ by Peter Dickinson. An opera night May 19 at the Mickleham village hall completed the festival.

**TWO CONSOLES IN MONTREAL  
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Casavant has just built a new four-manual console for the organ of Notre Dame Church, Montreal, Quebec. Situated in the heart of the financial district, this church is one of the landmarks of the city and is well known to tourists.

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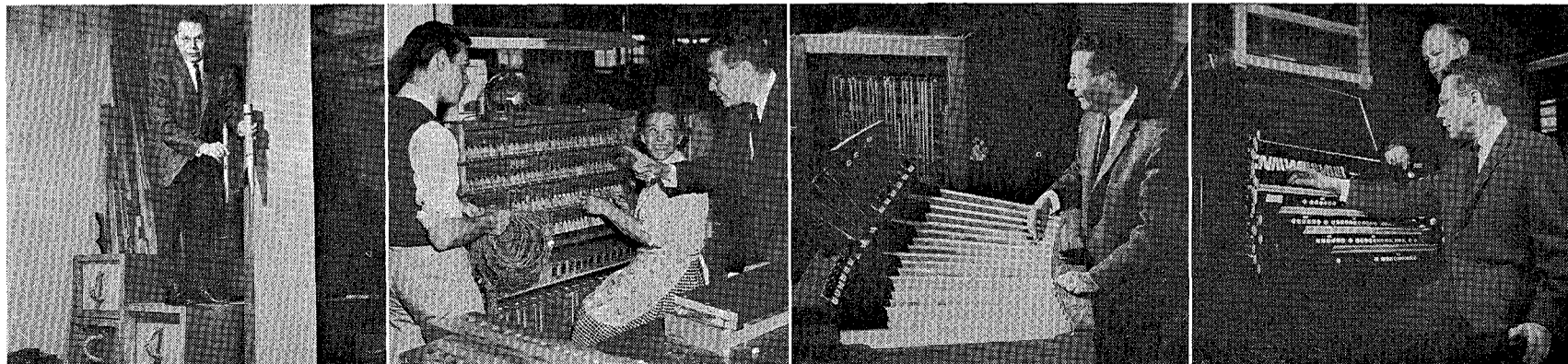
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Nearly 1,600 years ago a brilliant Professor of Rhetoric was baptized into the Christian faith in a service of worship in the Cathedral at Milan. It is important for us to ask ourselves what it was in that worship that St. Augustine most remembered. The single most impressive aspect of the service, so he wrote in his *Confessions*, was the singing of hymns by the congregation, a practice at that time very new in the worship of that Cathedral. It had been an innovation of St. Ambrose the bishop. We have just celebrated through the music of an artist the sovereignty of God in the nave of this church. And we are met at this moment to consider the joint responsibility of the minister and the musician for our common worship. It is a delicate relationship. It demands the full respect of each by the other. It appreciates the diversity of gifts, the diversity of specialized training. It demands an eagerness to learn from one another in the central task of the Community of Faith, namely, that of the adoration and praise of Almighty God:

"The minister and the musician ought to look at each other with compassion," writes a thoughtful contemporary authority in church music, "for both live in that twilight zone between ambiguity and reality — always on the edge of eternity. Superficial theology and music will remain with us so long as the theologian and musician refuse to communicate with each other. Particularly in our worship services we can become mediums of revelation so that the words and music lift one's heart and mind to God where the Good News of His Love is found. Whether these words are spoken or sung, whichever best accomplishes this purpose will be the best church music as well as the best kind of theology." (John Reed Crawford, "Theology and Music", *Union Seminary Quarterly Review*, November 1960, p. 48)

The first reason, however, why the minister and musician should look at each other with compassion is not because they are minister and musician. Rather it is because we are all children of a God of judgment and of love. We are, by virtue of His grace, a part of the Body of Christ. One of our recent ecumenical councils puts it this way:

... the Church is not a human contrivance,

but God's gift for the salvation of the world; the saving acts of God in Christ brought it into being, it persists in continuity in history by the presence and power of the Holy Spirit...

Therefore, if the community of faith is not man's invention, neither is our worship of man's contrivance. The purpose of worship is to glorify God, not primarily to edify man:

Bless the Lord, O my soul; and all that is within me, bless his holy name!  
So sang the Hebrew Psalmist. And in the Hebrew-Christian tradition "worship is the church's obedient response to the saving acts of God."

But given that freedom with which a sovereign God endows us, we have found not one but a variety of ways of worship. It would be presumptuous for any person to speak even of Christian worship with any authority. And it would be nearly as presumptuous to speak of American Protestant Worship. I have deliberately narrowed the subject, therefore, to the tradition which I know best; the one from which I come; one which I respect and admire; and one which I love enough to be able to speak in love critically. For if we are going to be helpful at this point of where minister and musician are together responsible for worship, we must look forthrightly at some of the problems which hamper our worship and frustrate its effectiveness. I speak, therefore, exclusively of American Free Church Worship.

Now I apologize to you for using such an unhistorical and inaccurate phrase as "Free Church". In the United States its meaning is entirely different from its use in Europe. The "Free Churches" of Massachusetts, for example, were the Anglican parishes until 1831, since up to that time all non-Congregationalists were taxed in Massachusetts to maintain the privileged State Church of the Commonwealth. But I use the phrase "Free Church", therefore, exclusively for those Protestant traditions in the United States which have suggested, but not required structures of public worship. When one considers the fact that we have in the United States about 350,000 Protestant congregations and that probably 275,000 of those (ie., three-fourths) of them are among the so-called Free Churches, one realizes how crucial it is that the choirmasters

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address delivered by Harland E. Hogue, PhD, Carl Patton Professor of Homiletics, Pacific School of Religion, Berkeley, Calif. to open the national convention of the American Guild of organists at Immanuel Presbyterian Church, Los Angeles, July 2, 1962.

and ministers of these congregations consider their common responsibility.

The strongest single influence in Free Church worship is that of Calvinism through Puritan, Presbyterian and some Baptist traditions; but a Calvinism modified by the Anglicanism, Arminianism and Pietism of the Methodists. This modified Calvinism, however, bears the authentic stamp of the 16th Century Reformation which sought to recover the two major segments of worship in the early Church: first, "The Liturgy of the Word of God"; and second, "the Liturgy of the Upper Room". These twin segments of early Christian worship came from the worship of the Synagogue and those events which Jesus and his disciples shared in the Upper Room.

In the early part of worship: the Liturgy of the Word of God, there has been a recognition that God speaks to men through the printed Word: the Bible, therefore the read word is important. God speaks to men through the played and sung Word, therefore music, whether instrumental or choral has usually been a meaningful part of this section of worship. God speaks to men through symbol: so that Cross, Pulpit, the Lectern: all these symbolize God's Word to men. And God speaks through the preached word: the sermon.

The second part of historic Free Church worship was the Liturgy of the Upper Room. Here was the Offertory: the bringing of one's self to God in gratitude to him, and, as a symbol of one's self, the bringing of gifts, which in the early church were the homely gifts of food to be shared with those less fortunate. Then there was the gathering about the Lord's Table for the observance of the Eucharist, the Thanksgiving for what God has done in Christ, through the simple use of bread and wine. Along with prayers of Thanksgiving and Intercession was a hymn of praise to God either through congregational singing or through a choir or both.

Here was normal Free Church Worship: Word and Sacrament always held together in worship. Here musician and minister were to use all the agencies of human endowment: music, architecture, read word, preached word, symbol and sacrament to proclaim the Word of God; and to enable men to respond to that Word through dedication. And

it was corporate worship in the best sense of that term: neither minister nor musician were to dominate worship, but merely to guide it. It was the worship of all of the people in which the people really participated. As over against Medieval Worship from which Calvin reacted worship was always in the common language of the people, so that people might understand: whether it was anthem or scripture, it was corporate in that the people joined in hymn and psalm; in Calvin's service, they sang the Apostle's Creed. It was corporate in that the people's "Amen" was, as it was in the early church, fully observed, so that all prayer became the prayer of the people by the closing exclamation "Amen" meaning "so be it." And it was full participation in the sacrament: both elements by all believers each Sunday. So that, unlike the Medieval Church where the people could communicate but three times a year, and then only with bread, both bread and wine were for all baptized believers each Lord's Day. Here was a structure of worship authentic in that Word and Sacrament were held together. But it was flexible in that variety was allowed musician and minister in choice of anthem, hymn, psalm and also flexible in the Order of Worship itself.

But in the 18th and 19th centuries a whole host of historical factors were to separate American Free Churchmen from this Reformation heritage. Individualism, Pluralism, and the abuse of Pragmatism became common. Three enormous waves of immigration in these centuries meant that we have become the most diverse people, linguistically, culturally, theologically and ecclesiological, in the history of the world. A recent study, for example, of 4,100 members of churches in the United Church of Christ (formerly Evangelical and Reformed, and Congregational-Christian) indicate that only one member of our three was either an E & R or a Congregationalist originally. Over one-half originate from these four backgrounds: Methodist 18%, Presbyterian 15%, Baptist 11%, and Lutheran 8%. 2% come from Roman Catholic backgrounds. How does a contemporary choirmaster and minister reconcile these differences in worship in such sensitive areas as the Word of God (Calvinist and Roman Catholic)? or in the Sacraments (Lutheran and Quaker)?

as I was saying...



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The 19th-century frontier brought immense gains to the Free Churches. Given their flexibility, their adaptability to the frontier with the Methodist circuit rider and the Baptist farmer-preacher, Christian worship was held in miner's camp, under trees, in Camp Meeting. And much of this worship was genuine, dedicated and meaningful. But since much of this worship was without benefit of either trained musician or of trained clergy, who understood the importance of both Word and Sacrament and worship, there were immense losses also. Instead of the historic Christian hymns, there was substituted sometimes the highly pietistic, sentimental inwardness of the less responsible of the Gospel revival hymns pointing to man's feelings, rather than to God's sovereignty. And because the clergy of that period, while undoubtedly sincere, were without the benefit of training in the Word of God, a personal witness of the sermon became so dominant that worship on the frontier tended to revolve about that sermon. Architecture in the 19th century in the Middle West accepted the audience-listener-sermon viewpoint in its concept of the church building. The Akron-type church, built primarily for preaching, and setting the choir, like the preacher, primarily to be seen in a concert-auditorium arrangement, became an accepted norm. With such orientation is it any wonder, then, that still in much "Free Church" worship all that comes before the sermon is thought of as "preliminaries"? In such a situation, not yet overcome, the minister and choir both tend to think of their positions in worship as that of "performers", with the attention visually, aesthetically upon them. They forget that the purpose of worship is to glorify God; and that in true worship both clergy and choir are to be seen as little as possible; and that both choir and clergy have but one purpose: the hearing of God's Word, and man's response to it!

**INDIVIDUALISM and REGIONALISM**  
Because of the historical factors of immigration and pluralism, the minister and musician face in American Free Church worship few unifying factors. Unlike most European Christian worship there is no central, national church which declares standards of worship. There is no common system of doctrine, nor any commonly-acknowledged confession of faith, as the Augsburg Confession in Germany or the Westminster Confession in Scotland. There is no national liturgy, no *Book of Common Prayer*, in which generation after generation finds its devotional life nurtured from the same source. There is no single prayer in which American Protestants can unite, as we sadly know from many a Union Service where there is that awkward pause as to whether "trespasses" or "debts" will be used, thus frustrating even the use of our Lord's Prayer in worship. There are no common symbols for the place of worship. And those symbols which we have, like the Lord's Table and the Cross, can be offensive to some while meaningful to others. There is no common language of God's House, so that words like "chancel", "nave", "anamnesis", "paten" which are significant to some are either meaningless or repellent to others. There is no national hymn book in which the praise of God has some degree of unity. There are no accepted standards of either organ music or anthem literature. There is no common architecture by which a place of Christian worship is easily identified by the stranger. In fact, some forms of contemporary architecture adjure any historic ecclesiastical symbolism and can scarcely be recognized from a woman's club or a dentist's office. (And I mean no lack of respect for either of these worthy professional groups!) There is no uniformity in the announcements of public worship in the press. They range from the Madison Avenue Presbyterian Church in New York City which announces (or used to) exclusively: "Eleven o'clock the Public Worship of God" but never the anthem

subject, or the sermon subject, and never the name of organist or clergyman! The other extreme — alas! all too common — is the announcement without any reference whatever to "The Public Worship of God" with a lavish display of sermon title in bold-faced type, the pastor's picture, his name, often twice, with all of his academic degrees, both earned and honorary! (Even the conservative English and Scottish are prone to this!) Is it any wonder, then, to the outsider, in such ecclesiastical pluralism, American standards of Free Church worship seem formless and utterly chaotic!

As disconcerting as are these problems of individualism occasioned by immigration, pluralism and our American mobility, there are other problems infinitely more complex. Because of continuous immigration up to 1914, and because multitudes have lost all contact with the Reformation faith, we have a wide variety of theological perspectives in our churches. We have racial and ethnic cleavages which means that our music and our sermons both tend to reflect more cultural and ethnic differences, than theological maturity. We have strong regional loyalties in worship so that in New England, for example, Congregationalists and Baptists worship in very similar ways. Whereas Congregationalists in South Dakota and Baptists in Southern California have developed patterns of worship bearing little resemblance to their historic New England traditions. There are cultural influences of anti-intellectualism and vigorous anti-theological biases. There are powerful loyalties against the historic hymnody and great music of the church, replacing both with the Gospel Song of the 19th Century frontier and the semi-Romantic choral and organ work of the 18th Century. There are the twin forces of secularism and the abuse of pragmatism that have infected all groups with a culture religion. Since there are no recognized authorities in American Free Church Worship — very different than in Scotland and in Canada — there is a tendency here toward an antinomianism where every minister and every musician is free to do that which is right in his own eyes. The results of this chronic unpredictability and improvisation are so serious that Professor Amos N. Wilder of Harvard Divinity School can write of:

the brassiness and complacency, the conventionality in worship which prevails all too often, shocking many unbelievers, and driving them into the liturgical churches where at least they find some measure of reverence and a recognition of mystery.

### POSITIVE FORCES AT WORK

I have been candid with you because I have to be candid with myself, and with the theological students at a graduate level with whom I am working in worship. We shall not strengthen American Free Church Worship by ignoring basic theological, historical and cultural factors that make our work as musicians and ministers difficult. But, having said that, let us now turn to the other side of the coin: some of the positive forces at work to strengthen our worship. They are many and promising. In fact, I would be so bold as to suggest that there is no time since the 16th century when the Protestant world has thought as seriously about its praise and prayer as at this present moment.

1. The first reason for this is undoubtedly due to the theological renaissance of our time. It is impossible to exaggerate what a single book and the train of events following it, has meant to the Christian thought of our time. For in 1919 in Germany, a Swiss-born pastor wrote a *Commentary on Romans* that was like the tolling of a bell throughout the Christian world! Karl Barth, an unknown country parson, out of the responsibility of conducting worship each Sunday, became convinced that the rationalistic liberalism in which he had been trained was bankrupt! He called men everywhere to a theology of Revela-

tion! He challenged the sanguine optimistic assumptions of Schleiermacher to Harnack! He demanded that we take seriously again the Word of God in all of its variety of forms!

It is a simple fact that no area of Christian life has been untouched by what we now call Biblical Theology. The names of those thinkers who have contributed and are contributing to the theological renaissance of our time are known to every one in this sanctuary: not only Barth, but Emil Brunner, Rudolf Bultman, Paul Tillich, Reinhold Niebuhr, H. Richard Niebuhr and a host of others. Go through their major works and one is impressed with how central is the place of worship. One thinks of Barth's *The Word of God and the Word of Man*, almost exclusively on worship; or Tillich's *The Protestant Era*, with its remarkable chapter upon the Sacraments; Brunner's *The Divine-Human Encounter* which is the finest theology of worship of which I know; or the entire first third of Reinhold Niebuhr's recently published *Essays in Applied Christianity*: "The Weakness of Common Worship in American Protestantism." We who meet together today as ministers and musicians are not concerning ourselves with a peripheral, obscure matter of esoteric interest to ourselves. We are dealing with a matter which has been placed in the center of the theological concern of our time. And if we do not make ourselves aware of these prodigious allies for our work in our individual parishes, we have only ourselves to blame.

2 The second facet of hope is the awareness in both musicology and theology of the need of our professions for each other. In my own theological education of more than a quarter of a century ago there was no course in worship. Let me underscore that! It was and is a theological school for which I have great respect. It is in the Calvinist tradition, and if Calvin took anything seriously it was worship. Thus it is true, many American Free Church clergyman today have had little or no professional training in this awesome task of the history and theology of the Public Worship of God. It is of course almost equally obvious to you musicians that most ministers above the age of forty have had almost no training in sacred music and in hymnody. Bishop Leslie Newbigen's critique of Free Church theological schools in India and England might apply equally to those of the United States:

It is one of the tragedies of the situation that the churches which have given their ministers the maximum liberty of liturgical improvisation are those which have given them the minimum training in liturgical principles.

Given this deficiency in training of the clergy, it is also only fair to say that few musicians of my generation, despite great personal religious commitment, have had professional training in worship. This is understandable because of the long and expensive professional musical education necessary.

What is heartening, however, is that both theological schools and professional schools of music have made strong attempts to overcome this deficiency. Many of you have studied at schools like Union Theological Seminary School of Sacred Music, Juilliard School of Music, Eastman, the New England Conservatory and others. We all know that musician and minister now have opportunity for the study of worship at the highest possible level of academic excellence. What is impressive to me, for example, is to know of the fine work in sacred music done by excellent people in private colleges and universities, in our state universities and in our state and municipal colleges. Some of you present are contributing much more than you realize in your teaching and in your ministries of music toward an understanding of what worship is; where music and theology must understand one another; and thus are

RECITALS

# CORLISS R. ARNOLD

SMD, FAGO

FACULTY, MICHIGAN STATE UNIVERSITY

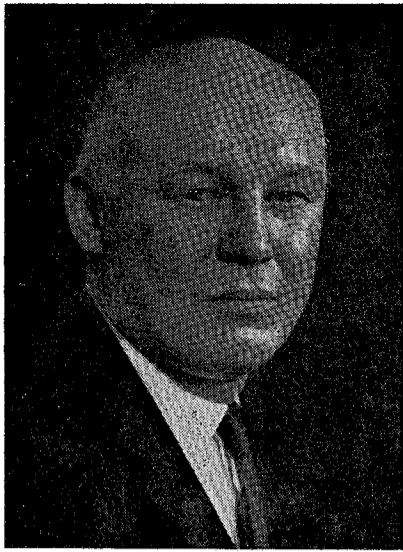
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strengthening the Free Church Worship of our time. At the risk of omitting others equally creative, I must record my personal gratitude to three of this very company, two of whom it was my privilege to know personally: Clarence Dickinson, the late Joseph W. Clokey, and the late Hugh Porter.

3. A third force of prodigious influence upon the renaissance of all worship: Liturgical as well as Free worship, is the impact of the Ecumenical Movement. Here some of the most important conversations of our time are taking place. When one reads Hans Küng's superb Roman Catholic work: *The Council, Reform and Reunion*, one realizes how much this professor of Tübingen at the age of 32 has to say to all of us about authenticity and relevance in worship. The World Council of Churches in its Commission on Worship has produced two magnificent volumes: *Ways of Worship and Inter-Communion* to which scholars from a dozen nations and from 20 denominations have contributed. Two outstanding series of publications by the SCM Press of London are: *Studies in Biblical Theology* and *Studies in Ministry and Worship*. A third series is being published by the John Knox Press, Richmond, Va.: *Ecumenical Studies in Worship* — all in inexpensive paper-back books including the vigorous scholarly work of such eminent men as Oscar Cullman, F. J. Leenhardt, Massey H. Shephard, Jr., and Max Thurian. And who of us here today has not been immeasurably aided in our understanding of corporate worship through the study of the worship of the Church of South India, of the Taizé Huguenot community in France, and of George MacLeod's beautiful Matins and Evensong of the Church of Scotland on the Island of Iona?

4. A fourth positive factor is the Liturgical Revival. When one reads J. D. Benoit's cautious little book *Liturgical Renewal* one is impressed that both Liturgical and Free Churches are recognizing what we can all learn from a vigorous study of our Biblical heritage under the guidance of the Holy Spirit. Here are Roman Catholic theologians willing to consider the use of the Mass in the vernacular; the use of the central altar in the nave (as has already happened in many American Catholic churches), that the Sacrament may be nearer to the people. One is impressed, too, by the work of Louis Bouyer, a Catholic scholar who expounds the Eucharist under the categories of the Swedish Lutheran Yngve Brilioth. Dom Gregory Dix, the late Anglican Benedictine depended for his exegesis upon a Congregationalist, C. H. Dodd. Massey H. Shephard, perhaps the most respected liturgist of the Protestant Episcopal Church, makes an ecumenical proposal in his latest book, suggesting that Methodist, Presbyterians, Lutherans and Episcopalians work together on a common Service of the Eucharist. He is realistic, and admits that it may take fifty years to accomplish it. But, it is worth waiting for, says Shephard. And, for encouragement, he sights the fact that our hymns (and he might have said our organ music and anthems) are far more ecumenical than are our prayer books.

5. The growing communication between the musician and the minister is heartening. We have already quoted Mr. Crawford's valid criticism of us all: "Superficial theology and music will remain with us so long as the theologian and musician refuse to communicate with each other." But there are specific points at which the theologian and the musicologist do communicate and thus enrich us all: (1) In the commission on worship of the National Council of Churches, where under Marvin Halvorsen's sensitive leadership, there is constant dialogue between artist and churchman; (2) In the worship commissions of many of our major denominations. In the commission of my own communion, the United Church of Christ, sit professional musicians as well as theologians; and they are tak-



Edgar Hilliar assumed duties Sept. 1 as director of music and organist of the Church of St. Mary the Virgin, New York City. He served at this world famous church from 1943 to 1948, when he went to St. Mark's Church, Mount Kisco, N. Y. which church has granted him a year's leave of absence after 14 years of service.

Mr. Hilliar began his work in music very early. He received training under the tutelage of G. Huntington Byles, Trinity Church, New Haven, Conn. and at the age of 17 became assistant organist at St. James' Church, New London. The following year he became choir-master and organist of the Bishop Seabury Memorial Church, Groton, Conn. He remained there until he entered the Longy School, Cambridge, Mass. where he worked with E. Power Biggs until his induction into the army. As chapel organist at Fort Eustis, Va., he played the first formal recital on the new organ at historic Bruton Parish Church, Williamsburg, Va.

While organist at St. Mary's Mr. Hilliar was a student at the Pius X School of Liturgical music where he studied clavichord, harpsichord and piano with Edith Weiss-Mann. He spent time in Paris with Durflé and Falcenelli.

Mr. Hilliar was appointed in 1949 to the faculty of Manhattanville College of the Sacred Heart and the Pius School, both at Purchase, N. Y. He continues these posts.

ing from five to ten years to produce a Book of Worship that shall attempt to express worthily the worship of this new denomination. The United Presbyterian Church has just completed a revision of its excellent Book of Worship in which musician and minister have shared. The Methodist Church has been using a Suggested Book of Worship for Church and Home, which after experimental uses in its parishes will come before the General Conference for adoption; (3) Regional meetings of ministers and musicians are multiplying. Several days — especially in summer months — are set aside for a full, free and frank examination of such questions as the relation of theology to music and the structure of worship. I would only hope that we could face in both national and regional meetings such practical and important matters as: the acceptance of the ministry of music — even though part time — as complete members of the church staff; the increased compensation for the professional contribution of musicians. I am shocked at the way otherwise responsible churches exploit highly talented musicians at weddings and memorial services; (4) Most importantly, communication often takes place freely within the parish life. Toward that end I have this suggestion. One of the following four books might be used as the basis for discussion: Raymond Abba's *Principles of Christian Worship* (Oxford), Henry Sloane Coffin's *The Public Worship of God*, (Westminster), William D. Maxwell's *Outline of Christian Worship* (Oxford), Nathaniel Micklem's *Christian Worship* (Oxford). Both Abba's and Coffin's volumes contain very sympathetic treatment of the music

in worship by men who have both interest in and some professional knowledge of the organ and of hymnody. All four are done by Free Churchmen and represent a remarkable combination of theological and historical integrity with a concern for the contemporary praise and prayer in the House of God.

We have suggested some historical and cultural reasons why American Free churches have lost the authenticity of their Reformation heritage. We have further suggested how, by the grace of God, the Free Churches are in the process of recovering that heritage, but with full freedom for the use of the contemporary idiom. I am convinced of this: that this recovery will not be the work of ministers alone. It will not be the work of musicians alone. It can be an exciting adventure of minister and musician working together. Let me re-affirm the words of Mr. Crawford with which we began:

The minister and musician ought to look at each other with compassion, for both live in that twilight zone between ambiguity and reality — always on the edge of eternity . . . Particularly in our worship services we can become mediums of revelation so that the words and music lift one's heart and mind to God where the Good News of His Love is found. Whether these words are spoken or sung, whichever best accomplishes this purpose will be the best church music as well as the best kind of theology.

#### WILLIAM MORVAN RETIRES FROM ELMIRA CHURCH POST

William H. Morvan has been named organist emeritus of Grace Episcopal Church, Elmira, N. Y. after 51 years as organist and choir-master. Victim of a stroke in September at the age of 74, he left his Elmira home Oct. 6 to make his home with Mr. and Mrs. Robert W. Sutton, Grosse Pointe, Mich. Mrs. Sutton was his assistant for many years.

Mr. Morvan feels the most memorable event of his long career was his dedication of a rebuilt organ in the church last June. Born in Hereford, England, he came to the United States at 11, two years after he began as an apprentice organist in the Hereford Cathedral. He has worked with more than 500 boys and several hundred men and girls in his choirs at Grace Church.

He has been a member of the Elmira AGO Chapter for many years and has served as dean.

#### THREE SE TEXAS CHURCHES PURCHASE SECOND WICKS

Three churches in Southeast Texas have recently purchased a second Wicks organ. St. John the Divine, Houston, has bought a new 17-rank two-manual with a drawknob console in its chapel. The instrument supplements the large 1956 Wicks in the church.

The Washington Boulevard Christian Church, Beaumont, has a 17-rank two-manual Wicks to replace an original 1929 Wicks destroyed in a fire in the church.

Ursuline Academy, Galveston will have a new two-manual to replace the Wicks damaged by Hurricane Carla. In spite of severe damage the old Wicks was moved to St. Patrick's Church, Galveston where it is now in use. The old Ursuline chapel was so extensively damaged that it is being replaced with a new structure which will house the new organ.

#### THREE ORGANISTS HEARD ON PROGRAM IN GLEN ELLYN

Gladys Christensen, Edith Heller Karnes and Linnea Haas were organists on a program Sept. 26 for the Glen Ellyn Musicians Club at Edman chapel, Wheaton, Ill. College. Miss Christensen played Bach chorale preludes and the Franck Pièce Héroïque; Mrs. Haas played Raison, Saint-Saëns and Tourne-mire; Mrs. Karnes was organ accompanist.



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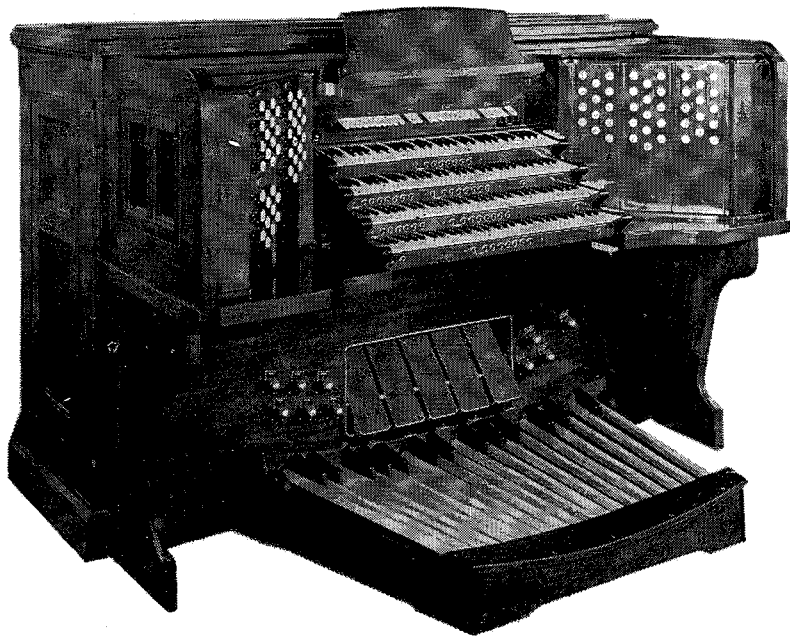
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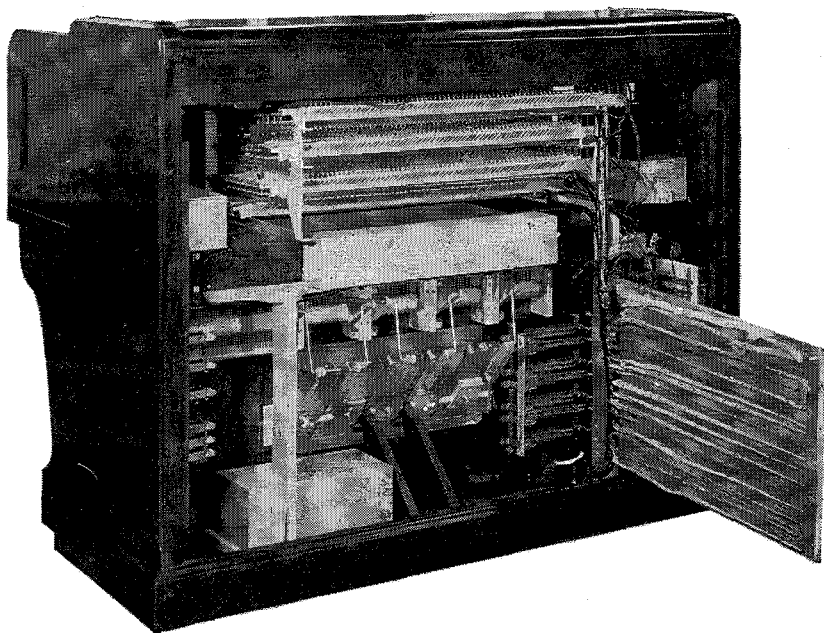
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WANTED — MALE ORGANIST AND choir director for St. John's Evangelical Lutheran Church, Waterloo, Ontario. Century old congregation with membership of 1700. New church buildings with new three-manual Wicks organ. Senior, youth and children's choirs. Teaching privileges. Excellent teaching studio available. State qualifications, experience and salary expected. Address applications to: Chairman of Music Committee, J. Clarence Honsberger, 149 Graham St., Waterloo, Ont. Duties to commence Dec. 1, 1962.

WANTED — SUBSCRIBERS MONTHLY periodical Pipe Organ Removals, \$5 year. Free ads, stoplists, parts wanted, sold; Concert, Church, Radio, Theatre organs. Music, Memorabilia. Alden Miller, 3212-34th Ave. South, Minneapolis 6, Minn.

WANTED — ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. H.

WANTED — COPY OF VOL. 4, NO. 2 (Winter 1954), Organ Institute Quarterly. W. G. Atkinson, Jr., Carlsbad, Cal.

WANTED — EXPERIENCED PIPE MAKERS — zinc and metal. Replies held confidential. Organ Supply Corp., P.O. Box 999, Erie, Pa.

### WANTED—MISCELLANEOUS

WANTED — SOME PERSON EXPERIENCED in repair of reed organs to renovate 85-year-old three-manual Mason and Hamlin reed organ. This instrument has equivalent of about 14 complete sets of reeds. Suction blower must be installed. Couplers require some refurbishing. Some new leather on stop shut-off's probably required. Please send estimate of funds required to put instrument in top shape: to David H. Archer, 114 Kentzel Rd., Pittsburgh 37, Pa.

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.

WANTED — USED SKINNER PITMAN chests suitable for rebuilding. Condition unimportant. Also Spencer or Kinetic blower, two or three HP. May I hear from you? H. P. Strand, 138 Wyoming Av., Malden 48, Mass.

WANTED — RANK OF BRASS TRUMPETS, 15 in. pressure, J. H. Thomas, 422 E. State St., Olean, N. Y.

WANTED — USED TWO OR THREE-manual Austin console. Leon Brown, 6 Lake Circle, Saugus, Mass.

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**FOR SALE — ORGAN HISTORICAL** Society high fidelity recorded publications. Listings and Society brochure sent free on request. Robert Roche, O.H.S. Recordings Supervisor, 60 Park St., Taunton, Mass.

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**FOR SALE — 5-RANK ESTEY THEATER** organ, good condition, ready for shipment less the blower. Offered by Notter-Menke Organs. Address L-7, THE DIAPASON.

**FOR SALE — GLOCKENSPIEL — WURLITZER**, 30-note, excellent condition, \$150. Thomas C. Walters, 3117 Consuelo Road, Concord, Cal., Phone: 686-3640.

**FOR SALE — 4 MANUAL 17 RANK** Robert Morton theatre organ complete with piano now in storage in midwest. Address L-5, THE DIAPASON.

**FOR SALE — ONE THREE MANUAL** Ernest M. Skinner console 1928. In playable condition. Contact A. Dwight Peck, Box 155, Decatur, Ga.

**FOR SALE — ANTIQUE 1854 CHICKER-**ing concert grand piano eight feet long. Beautiful case. Sacrifice. Phone 324-7359, Davenport, Iowa.

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**FOR SALE — ALLEN ORGAN, 21 YEARS** old, AGO standard, 2 manual separate great and swell expression, 10 preset manual pistons, fair condition, can be seen and played. Further details upon request, \$1,000, purchaser to remove. Contact Church of the Good Shepherd, Wildwood Av., Highland Terrace, Pitman, N. J. (att. Mr. L. Ware)

**FOR SALE — 1902 FELGEMAKER,** tracker action, pipe-organ; two manuals with 15 stops. An instrument of outstanding fine quality, in excellent condition. Now in use, but must be removed by early spring 1963 because sanctuary is to be razed. Contact: Pastor, First Presbyterian Church, Urbana, Ill.

**FOR SALE — THREE-MANUAL ELECTRO-**pneumatic Pilcher organ, 21 ranks. For information and appointment to inspect write P. E. Nielsen, 132 West 61st Terrace, Kansas City 13, Mo. Organ to be dismantled early in 1963.

**FOR SALE — HOOK & HASTINGS TWO-**manual tracker organ, 16 stops in excellent condition. Can be heard. Reasonably priced. Capitol Memorial S.D.A. Church, 5th & F Sts., NW, Washington, D.C.

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**FOR SALE — WURLITZER TWO MAN-**ual seven rank theatre organ. Small scale, 3 hp single phase Orgoblo. Reasonable. Central New England. Address L-6, THE DIAPASON.

**FOR SALE — HARPSICORDS, IN KIT** form for home workshop assembly, \$150. Write for brochure, Zuckerman Harpsichords, Dept. D, 115 Christopher St., New York 14, N. Y.

**FOR SALE — ESTEY TWO MANUAL,** pedal, AGO electro-pneumatic reed organ. \$400. C. Lamper, 1365 Bristol, N.W., Grand Rapids 4, Mich.

**FOR SALE — ALLEN C-1 PERCUSSION,** two gyro-tone cabinets. Like new. Cost \$6,000; sell \$3,800. Stich, 48 Turrini, Danville, Cal.

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**FOR SALE — AEOLIAN-SKINNER,** three-manual, 30-rank, completely rebuilt, tonally modernized, new console, new organ guarantee. Address K-2, THE DIAPASON.

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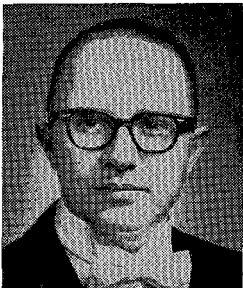
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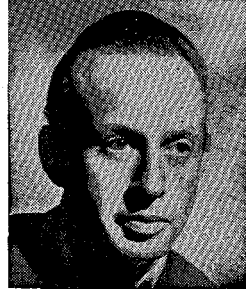
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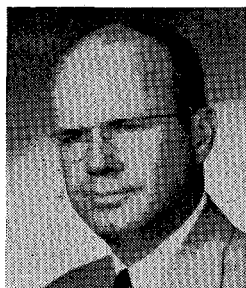
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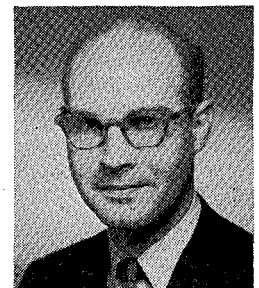
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