

# 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

Subscription \$5.00 a year, 30 cents a copy

FEBRUARY, 1963

Fifty-Fourth Year, No. 3—Whole No. 639



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Pittsburgh

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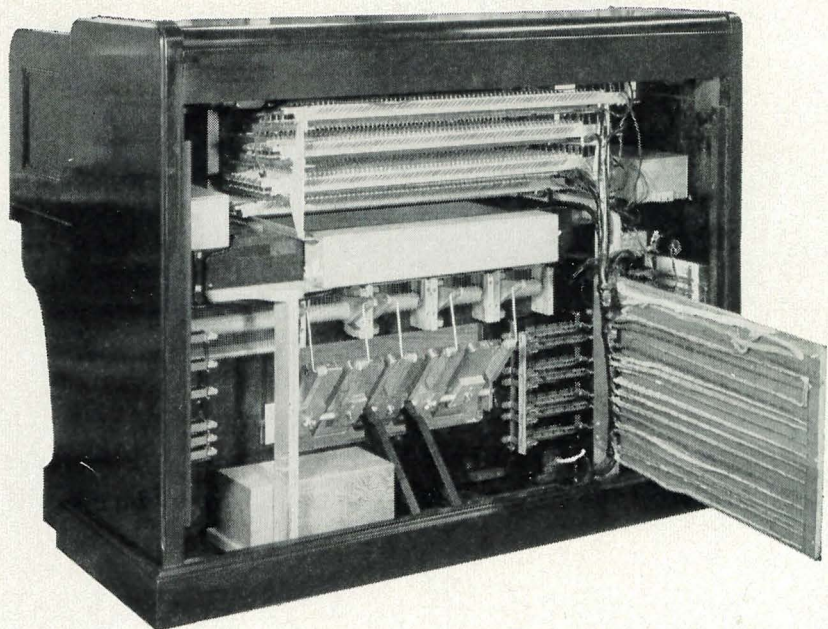
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**TAGLIAVINI MASTER CLASS  
SCHEDULED FOR LOS ANGELES**

Luigi Ferdinando Tagliavini will give a master class and conduct a workshop for church organists March 18-22 in Los Angeles. Topics he will treat include organ technique, registration, improvisation and a historical survey of church organ music with special emphasis on the contribution of the Italian School. There will be programs open to the public, to be announced later.

Further details of the work sessions may be obtained from Justin Kramer, 1028 W. Eighth Place, Los Angeles 17, Cal.

**WALTER N. HEWITT ASSUMES  
WINTER PARK CHURCH POST**

Walter H. Hewitt has been appointed minister of music at the Winter Park, Fla. Presbyterian Church training five choirs and the handbell ringers.

Now a member of the Central Florida AGO Chapter, he has been invited to conduct the chapter-sponsored junior choir festival in May and has also become director of the glee club of the University Club of Winter Park.

On the occasion of Mr. Hewitt's resignation from the Prospect Presbyterian Church, Maplewood, N.J. after 28 years of service, his picture and a summary of his career appeared in THE DIAPASON for September, 1962.

**SERVICE OF 20TH CENTURY  
MUSIC HONORS RSCM CHOIRS**

Alec Wyton and Richard Connelly were conductors and Lyle Hagert organist for a festival service held Nov. 11 at the Cathedral Church of St. John the Divine, New York City, for choirs affiliated with the Royal School of Church Music. English Church Music of the 20th Century comprised the service with Vaughan Williams, Rubbra, Joubert and Britten represented.

Choirs of eight Episcopal Churches in four states and the General Theological Seminary choir participated.



George Markey literally made a flying trip to and through England and the Continent in January, playing seven recitals. He appeared Jan. 14 in Portsmouth and Jan. 16 in Middlebrough, both at the Town Halls. He played Jan. 17 for the Belgian National Radio, Brussels, and Jan. 19 at Heilsbronnen Church, Berlin (Michael Schneider's church). He returned to London to play for the BBC on Jan. 22 and appeared Jan. 23 at the Birmingham Town Hall and Jan. 26 at St. Giles Cathedral, Edinburgh.

Mrs. Markey accompanied her husband; they returned to New York Jan. 26. Dr. Markey was to leave immediately for a Pacific Coast tour, dates for which appear on our calendar pages for January and February.

**BODINE STUDENT WINS 1ST  
PLACE IN FLORIDA CONTEST**

Peter Bruce DeWitt, Jr., organ student representing the University of Florida, Gainesville, won first place in the annual college student competition of the Florida State Music Teachers Association in Tallahassee Nov. 4.

A junior majoring in chemistry, Mr. DeWitt is beginning his third year of organ study with Willis Bodine, University of Florida organist. He is organist of the First Church of Christ Scientist in Gainesville.

**THE DIAPASON**

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**FRANK CUNKLE**  
Editor

**DOROTHY ROSER**  
Business Manager

FEBRUARY, 1963

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*Official Journal of the American Guild of Organists and of the Royal Canadian College of Organists*

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*Advertising rates on application.*

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**FEATURES**

Organ Case at St. Paul's Cathedral, Pittsburgh	Cover
English Cathedrals (Third in Series) By Frank K. Owen	16
Lincoln Center Opening	23
Midwinter Conclave Report	24
Opening Octave at Pittsburgh Cathedral	28
Christmas Music Summary	36

**CALENDAR**

AGO CHAPTER NEWS	10-15
RCCO CENTRE NEWS	20
EDITORIALS	22
LETTERS TO THE EDITOR	22
NUNC DIMITTIS	18
RECITALS	30-32
CLASSIFIED ADVERTISING	42-43

**REVIEWS**

Records	7
Books	7
Sacred Songs	22
Choral Music	34
Organ Music	41

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**CHURCH IN WISCONSIN  
ORDERS NEW REUTER**

**ORGAN CANTILEVERED ON BEAMS**

St. Rita's, West Allis, Will Have  
27-Rank 3-Manual — Installation  
Set for Late Summer

The contract for a three-manual instrument of 27 ranks has been awarded to the Reuter Organ Company, Lawrence, Kans., by St. Rita's Church, West Allis, Wis.

The organ and choir will occupy a corner section of the sanctuary with the organ being cantilevered on beams protruding from the walls. Pipework of the great and positivist divisions as well as a part of the pedal will be exposed. The swell and the remainder of the pedal will be expressive, the pipework being located within a swell box.

Negotiations for the sale of the instrument were handled by Fred G. Weickhardt, Milwaukee, Wis., district representative for the firm, who will also make the installation which is scheduled for late summer. The instrument was designed by Franklin Mitchell, tonal director for Reuter.

- GREAT**  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 3 ranks 183 pipes
- SWELL**  
Harfenprinzipal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Nasard 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/8 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremolo
- POSITIV**  
Gedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Cymbal 3 ranks 183 pipes  
Tremolo



Margaret Kautz, winner of the 1962 Society of American Musicians young artist contest, played her award recital Jan. 7 before an enthusiastic audience at Torrey-Gray auditorium, Moody Bible Institute, Chicago. Her program appears in the recital section.

Miss Kautz, whose home is Annapolis, Md. graduated from Moody last June at the top of her class; she was a student of Lillian Robinson. She placed first in a 1961 National Church Music Fellowship hymn-writing contest.

She is currently a student of Marilyn Mason at the University of Michigan.

Previous SAM winners have gone on to become leading musicians in various fields.

- PEDAL**  
Principal 16 ft. 32 pipes  
Rohrquintade 16 ft. 12 pipes  
Rohrquinte 10 3/8 ft. 32 notes  
Octave 8 ft. 32 pipes  
Rohrflöte 8 ft. 32 notes  
Gemshorn 8 ft. 32 notes  
Super Octave 4 ft. 12 pipes  
Rohrflöte 4 ft. 32 notes  
Bombarde 16 ft. 32 pipes  
Bombarde 8 ft. 12 pipes

**LENT AND EASTER — RECENT PUBLICATIONS**

Mixed Voices and Organ (unless stated otherwise)

BACH — Alleluja (from Motet VI) (P6106a)	.....	\$.15
Motet II: The Spirit also helpeth us (P6102)	.....	.90
Motet III: Jesus, my great pleasure (P6103)	.....	.90
Motet VI: Praise the Lord, all ye nations (P6106)	.....	.75
BERGER, J. — Psalm 100: Shout to the Lord (unacc) (P6250)	.....	.30
Psalm 121: I lift up my eyes (unacc) (P6261)	.....	.30
BINKERD — The Lord is King (Palm Sunday) (P6260)	.....	.40
BRUCKNER — Jesus, our Savior (acc opt) (P6380)	.....	.25
Vexilla Regis Prodeunt (unacc) (P6319)	.....	.30
BUXTEHUDE — JESU, JOY AND TREASURE (P6158)	.....	.60
2 Violins, Bassoon (V'cello) ad lib, each \$15		
OPEN TO ME GATES OF JUSTICE (ATB or TTB) (P6050)	.....	.60
Cantata. 2 Violins ad lib, each \$30		
HOVHANESS — Alleluia (P6170)	.....	.30
And as they came down from the mountains (unacc) (P6545)	.....	.25
From the End of the Earth (Psalm 61) (P6255)	.....	.25
Gloria (English-Latin) (P6433)	.....	.30
Let them praise the name of the Lord (P6450)	.....	.30
MAGNIFICAT (English-Latin) (Org or Orch acc) (P6108)	.....	1.50
O For a Shout of Sacred Joy (P6148)	.....	.25
Psalm 28: Unto Thee will I cry (P6149)	.....	.25
Psalm 61: From the End of the Earth (P6255)	.....	.25
Psalm 148: Praise ye Him (P6141)	.....	.30
Sing aloud unto God our strength (Motet, unacc) (P6287)	.....	.25
KAY, U. — O Praise the Lord (Psalm 117) (unacc) (P6229a)	.....	.30
Sing Unto the Lord (Psalm 149) (unacc) (P6136a)	.....	.30
PACHELBEL — Magnificat (Latin) (P6087)	.....	.80
PEETERS, FLOR — ENTRATA FESTIVA. Processional and Recessional for Organ, 2 Trumpets, 2 Trombones (Timpani and Unison Chorus ad lib). Score and Complete Set of Parts	.....	3.50
Extra Choral Scores (English-Latin), each \$15		
I know that my Redeemer liveth (Easter Hymn-Anthem) (P6346)	.....	.25
PINKHAM — EASTER CANTATA (SATB, Brass, Percussion) (P6393)	.....	.90
(2 Horns, 4 Trumpets, 3 Trombones [Tuba ad lib])		
O Lord God (Psalm Motet) (Psalm 94) (acc ad lib) (P6355)	.....	.25
Why Art Thou Cast Down? (Psalm Motet) (Psalm 42) (P6366)	.....	.25
ROREM — All Glorious God (Hymn Anthem) (unacc) (P6389)	.....	.20
Christ the Lord is ris'n today (unacc) (P6390)	.....	.20
Sing, My Soul (Hymn Anthem) (P6386)	.....	.20
TITCOMB — CHRIST THE LORD IS RISEN TODAY, Anthem for Mixed Voices with Organ and Trumpets (P6388)	.....	.30
(2 Trumpets in B $\flat$ [ad lib], each \$30)		
WILLAN — Fairest Lord Jesus (SA or TT) (P6233)	.....	.25
O Sing unto The Lord A New Song (P6016)	.....	.20
O What Their Joy and Their Glory Must Be (P6066)	.....	.20
Praise to The Lord, The Almighty (P6266)	.....	.30
Rejoice, Ye Pure in Heart (P6065)	.....	.20
We Sing The Praise of Him Who died (P6224)	.....	.25
Ye Watchers and Ye Holy Ones (P6238)	.....	.25

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Westenburg gave a superb performance of the 'Nativity.' Religious fervor transcended technical considerations. Many parts were nothing less than dazzling, the final section (God Among Us) in particular. To be briefly specific, it was brilliant technical performance over which was superimposed an even greater concern for interpretive truth."

*Worcester Daily Telegram — Jan. & April 1961*

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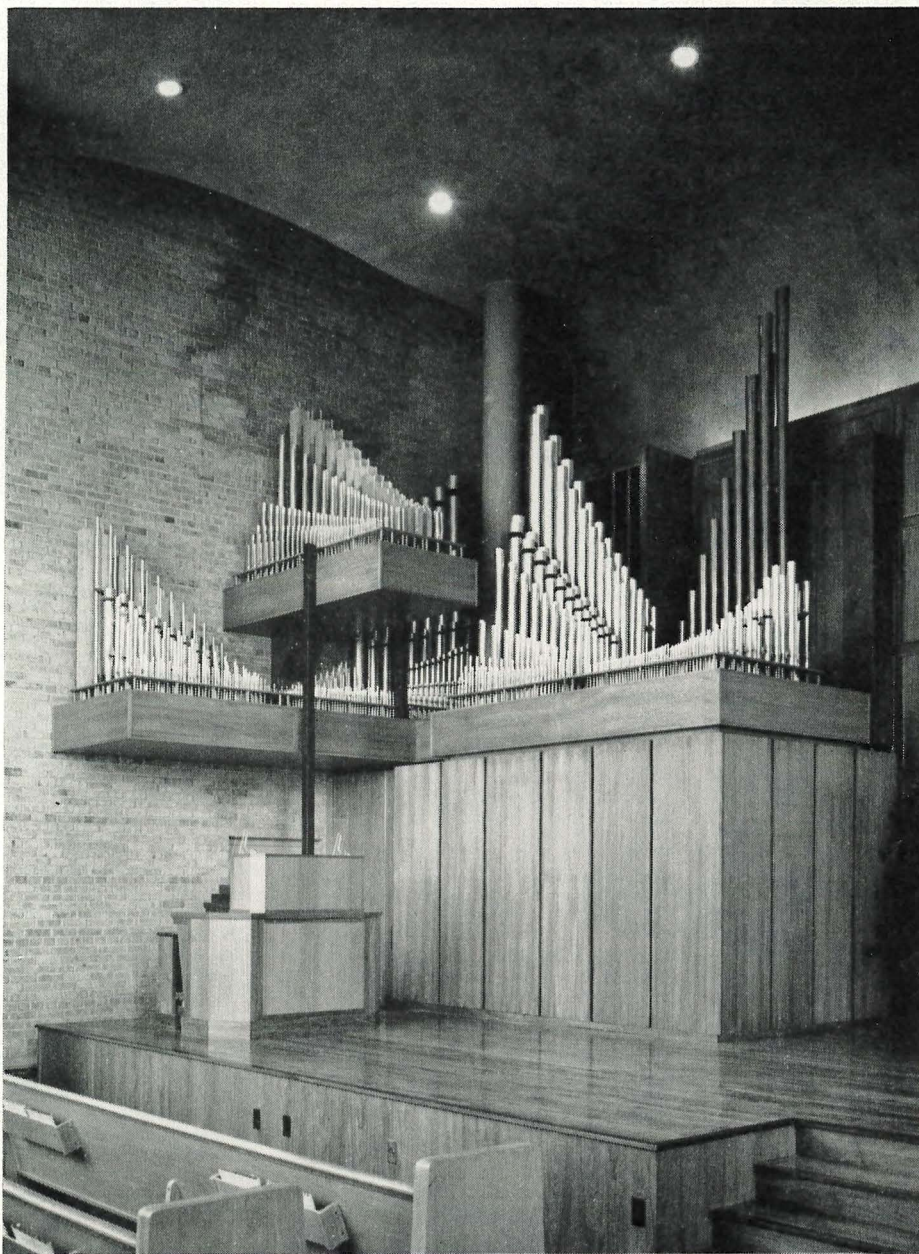
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 8' FLAUTO DOLCE  
 4' CHORALBASS  
 4R MIXTURE  
 16' FAGOTT  
 8' DULZIAN

**GREAT**

16' QUINTADENA  
 8' PRINCIPAL  
 8' GEDACKT  
 4' OCTAVE  
 2' DOUBLETTE  
 4R MIXTURE  
 8' TRUMPET

**SWELL**

8' CHIMNEY FLUTE  
 8' DULCIANE  
 4' GEMSHORN  
 2' FLAUTINO  
 2R SESQUIALTERA  
 8' SCHALMEY

**POSITIV**

8' COPULA  
 4' ROHRFLÖTE  
 2' PRINCIPAL  
 1-1/3' QUINTE  
 3R CYMBAL  
 8' CROMORNE

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## LENT and EASTER MUSIC for 1963

### CANTATA

David H. Williams For Thy Sake .60  
 A Short Cantata for Mixed Voices without Soloists For Lent or Holy Week Time of performance: 15 minutes

### ANTHEMS (Mixed Voices)

Mary E. Caldwell (Arr.)	Polish Easter Carol (with descant)	.30
Donald Cashmore	The Royal Banners (Passiontide)	.25
Claude Means	O Paschal Feast	.25
Eric H. Thiman	Lights' Glittering Morn	.30
Alec Wyton	Easter Canticle (Christ Our Passover)	.30
	(with accompaniment for Brass and percussion, or organ)	
David H. Williams	Mary's Wandering	.25
John Rodgers	Arise in Us	.25
Robert J. Powell	Is it Nothing to You?	.25
Gordon Young	An Easter Alleluia	.25
E. S. Butler	Drop, Drop, Slow Tears	.25

### ANTHEMS (Treble Voices)

Richard Warner Spring Bursts' Today (S.A.) .25

### VOCAL

Richard H. Williams By the Cross (Duet for Soprano and Alto, or Mezzo Soprano) .75

### ORGAN

Graham George	Two Preludes on "The King's Majesty"	.75
Donald Cashmore	Variations on on "Vexilla Regis"	1.50
Marcel Dupre	Alleluia Pascal (Choral and Fugue)	3.25

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## CASAVANT 3-MANUAL GOES TO PORT ARTHUR

FOR ST. PAUL'S UNITED CHURCH

Ontario City on Lake Superior to Have Entirely Straight Organ in Spring of 1964

A contract for a three-manual organ of 43 stops has been awarded Casavant Frères, Saint-Hyacinthe, Quebec for St. Paul's United Church, Port Arthur, Ont. The organ will be of one unit installed in the chancel of the church and is entirely straight with no borrow or extensions.

Installation is scheduled for Spring of 1964.

### GREAT

Quintade 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Quint 2 1/4 ft. 61 pipes  
 Octave 2 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Scharff 4 ranks 244 pipes  
 Trompete 8 ft. 61 pipes  
 Chimes (prepared)

### SWELL

Salicional 8 ft. 61 pipes  
 Salicional Celeste 8 ft. 54 pipes  
 Rohrgedackt 8 ft. 61 pipes  
 Gemshorn 4 ft. 61 pipes  
 Nachthorn 4 ft. 61 pipes  
 Waldflöte 2 ft. 61 pipes  
 Sesquialtera 2 ranks 122 pipes  
 Mixture 4 ranks 244 pipes  
 Fagott 16 ft. 61 pipes  
 Oboe 8 ft. 61 pipes  
 Klarine 4 ft. 61 pipes  
 Tremulant

### POSITIV

Gedackt 8 ft. 61 pipes  
 Quintadena 8 ft. 61 pipes  
 Principal 4 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Octave 2 ft. 61 pipes  
 Quintflöte 1 1/4 ft. 61 pipes  
 Siffelöte 1 ft. 61 pipes  
 Scharff 4 ranks 244 pipes  
 Zimbel 3 ranks 183 pipes  
 Krummhorn 8 ft. 61 pipes



G. Harold Keefer has been appointed organist of the Second Church of Christ, Scientist, Vancouver, B. C. where he will preside over a modern organ of 42 stops. He is the chairman of the Vancouver RCOO Centre and is well-known as an organ builder and consultant. In the background is a single-manual positif he recently built.

### PEDAL

Principal 16 ft. 32 pipes  
 Subbass 16 ft. 32 pipes  
 Octave 8 ft. 32 pipes  
 Pommer 8 ft. 32 pipes  
 Octave 4 ft. 32 pipes  
 Rohrpfife 4 ft. 32 pipes  
 Nachthorn 2 ft. 32 pipes  
 Mixture 4 ranks 192 pipes  
 Posaune 16 ft. 32 pipes  
 Trompete 8 ft. 32 pipes  
 Schalmei 4 ft. 32 pipes

THE UNIVERSARY of Sherbrooke, Que. has conferred an honorary degree of Science in Education on Sir Ernest MacMillan in recognition of the contribution he has made to the cultural life of the Eastern townships of Quebec.

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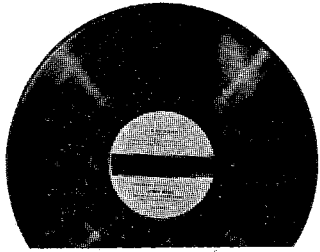
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### Records

We received two records for review since the last column from large, important churches in Pennsylvania — St. Mark's Episcopal in Philadelphia and Shadyside Presbyterian in Pittsburgh. Both are available directly from the churches or their organists-choirmasters.

It is hard to conceive of two records more unlike. They set out to accomplish entirely different things and both, we feel, succeed very well.

The organ at St. Mark's was one of Donald Harrison's Aeolian-Skinner masterpieces; we remember that it was the late Ray Berry's favorite instrument. It records well and Wesley Day's playing both of the solo numbers and of various accompaniments makes good use of it. The record is best described as a sampler. It gives opportunity to hear the three choral organizations of the church doing various service music: hymns, Gregorian and Anglican chant, accompanied and unaccompanied canticles and anthems, in every case skillfully and tastefully sung. We felt a real acquaintance with and admiration for the music at St. Mark's from this record.

Hymns and Anthems, the Shadyside recording, is in effect a choir concert. The not large choir is recorded to sound large and full and the Möller comes off very well in often orchestral sounding accompaniments. The music is chosen deliberately to exploit choir, soloists and organ; its level of choice is intentionally that of the best-sellers recorded by the Mormon Tabernacle choir. Russell Wichmann achieves a brilliant effect.

A Music Guild Great Organs record, Noelle Pierront playing the historic Silbermanns at Evermunster and Marmou-

tier will be of great interest to record collectors and music historians and is a valuable document. On the whole we do not find it as appealing a recorded sound as some of the other records of old organs; perhaps our equipment does it less justice. The instrument at Evermunster sounds to us in less good playing condition than the more familiar one at Marmoutier. Seven excerpts from the work of Jacques Boyvin are heard on the Evermunster organ and the Bach O Gott, du frommer Gott partita on the Marmoutier side. The performances are good and the jacket notes helpful.

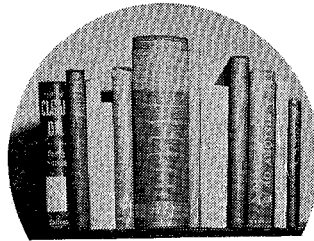
Some of our readers may have missed the Vanguard record of the Gabrieli Processional and Ceremonial Music with choirs and orchestra of the Gabrieli Festival. An astonishing feat of musical scholarship, the end result is something thoroughly exciting to the non-scholar as well. That an organist of Anton Heiller's stature should contribute only the brief *Intonazioni* to such a performance gives some idea of the kind of ardor and enthusiasm which went into this project. We play it often. — FC

### GORE SERVES IN WORKSHOP AT BERCHTESGADEN, GERMANY

Dr. Richard T. Gore, College of Wooster, Ohio, served in January on the staff of the Church Music Institute at Berchtesgaden, Germany of which he was a member in 1960. He was away 12 days.

The institute held for choirmasters of army chapels in Europe also had on its staff Dr. William H. Reese, Haverford College, Heinz-Georg Oertel, Marienkirche, Berlin, and Julian Edwards, Morningside Presbyterian Church, Atlanta. The Rev. Fred. M. Otto, formerly of Fremont, Ohio and since 1956 the Berlin representative of the Lutheran World Federation, was director. About 150 choirmasters attended; with their wives they formed a mixed chorus of 250 voices.

THE WEEK-LONG 75th anniversary celebration of the Oak Cliff Methodist Church, Dallas, featured a Great Sacred Music Night Nov. 8 with 100 voices from choirs of the Lovers Lane Methodist Church directed by Glenn Johnson.



### Books

There have been several thematic indexes to the works of J. S. Bach but it is hard to see how any of them could be more useful and practical than the new tabulation by May deForest McAll, *Melodic Index to the Works of J. S. Bach* issued by C. F. Peters. The book is rather expensive but seems to us a must for any music library or any conservatory or music department. We have tried it out with fascination and delight. There are 3800 thematic examples in this product of research and scholarship.

Another evidence of careful scholarship is a new periodical *Perspectives of New Music* to be published twice a year by the Princeton University Press. The newcomer on the scene is, as its title indicates, devoted to the contemporary composer and his accomplishments and ways of functioning. The level of its scholarship is so high that some of its content, we have to confess, is beyond our immediate comprehension and none of it is for casual reading. Obviously, it is not for any but the most serious of music scholars. For them it will surely be a real addition to available materials.

The Children's Hymnbook published by the National Union of Christian Schools and William B. Eerdmans Publishing Company contains a fairly comprehensive selection of hymns in simple harmonizations. The colorful illustrations are in a highly sentimental vein; many youngsters of our acquaintance would react unfavorably to them. But we do not consider ourselves temperamentally qualified to judge such collections objectively. Those needing to examine children's hymnals should certainly judge this one for themselves.

## SEVENTH EUROPEAN ORGAN SEMINAR

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# NEW CHORAL OCTAVOS FOR LENT AND EASTER

SATB unless otherwise noted

Leo, Leonardo — Lo, As We Saw Him ( <i>Ecce vidimus</i> )	\$ .25
— My Heart Is Full ( <i>Tristis est anima mea</i> )	.25
— On the Mount of Olives ( <i>In monte Olivete</i> )	.25
Hillert, Richard — Be Merciful, Even As Your Father	.25
— The Stilling of the Storm	.20
— Holy Ghost, with Light Divine	.20
Bender, Jan — Surely He Hath Borne Our Griefs (SA)	.20
— God So Loved the World (SA)	.20
— Whom Have I in Heaven but Thee	.65
— Christ Is Arisen	.30
For choir, brass quartet and organ	
Vulpus, Melchior — After the People Had Seen the Sign	.30
Lenel, Ludwig — Christ Is Now Risen Again	.22
For TTBB, Trumpet and organ	
— Christ Is Arisen (SATB div.)	.40
— We Now Implore God the Holy Ghost (SATB div.)	.40
Schuetz, Heinrich — O Dear, O Friendly, O Kind and Gentle Savior	.25
Sop. or Tenor	
— Give to Our Leaders and All Ruling Powers	.25
Dosien, Robert — Bless We the Name	.30
2 trumpets ad lib.	
di Lasso, Orlando — Our Father, Thou in Heaven Above (SSATB)	.30
Handl, Jacobus — Confirm in Us, O God ( <i>Confirma hoc Deus</i> ) (TTBB)	.25

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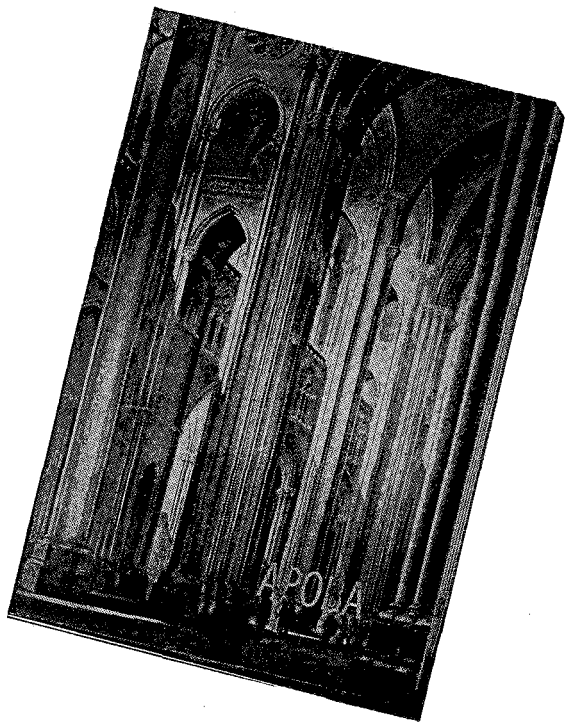


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### GREAT

Double Open Diapason 16 ft. 61 pipes  
Open Diapason 1 8 ft. 61 pipes  
Open Diapason 2 8 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Stopped Diapason 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitz Principal 4 ft. 61 pipes  
Wald Flute 4 ft. 61 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Quartane 2 ranks 122 pipes  
Mixture 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes

### SWELL

Quintaton 16 ft. 65 pipes  
Geigen Diapason 8 ft. 65 pipes  
Clarabella 8 ft. 65 pipes  
Viola da Gamba 8 ft. 65 pipes  
Erzähler 8 ft. 65 pipes  
Erzähler Celeste 8 ft. 54 pipes  
Octave 4 ft. 65 pipes  
Flute Ouverte 4 ft. 65 pipes  
Octave Quint 2 2/3 ft. 65 pipes  
Fifteenth 2 ft. 65 pipes  
Mixture 4 ranks 244 pipes  
Double Trumpet 16 ft. 65 pipes  
Trompette 8 ft. 65 pipes  
Oboe 8 ft. 65 pipes  
Clarion 4 ft. 65 pipes

### SOLO

Viole de Gambe 8 ft. 65 pipes  
Gedeckt 8 ft. 65 pipes  
Dulciana 8 ft. 65 pipes  
Unda Maris 8 ft. 54 pipes  
Traverse Flute 4 ft. 65 pipes  
Nazard 2 2/3 ft. 61 pipes  
Flautina 2 ft. 61 pipes  
Clarinet 8 ft. 65 pipes  
Orchestral Oboe 8 ft. 65 pipes

### POSITIV

Chimney Flute 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppel Flöte 4 ft. 61 pipes  
Nasat 2 2/3 ft. 61 pipes  
Block Flute 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sifföte 1 ft. 61 pipes  
Tuba 16 ft. 85 pipes  
Tuba 8 ft.  
Tuba 4 ft.

### PEDAL

Resultant Bass 32 ft.  
Open Diapason (wood) 16 ft. 44 pipes  
Open Diapason (metal) 16 ft.  
Bourdon 16 ft. 44 pipes  
Quintaton 16 ft.  
Bourdon 8 ft.  
Principal 8 ft. 32 pipes  
Spitz Flute 4 ft. 32 pipes  
Quaratane 2 ranks 64 pipes  
Trombone 16 ft. 12 pipes  
Trumpet 8 ft.

**ERRATA:** The name of the minister of music at Tulsa's vast Boston Avenue Methodist Church visited for a conclave recital — Marvin Reecher — was misspelled in the Möller ad in the December issue, page 2.

The list of foreign organists visiting America in 1962 on page 40, January issue failed to include Karl Richter, Munich, and Pierre Cochereau, Paris.

**GIANNINI'S** Canticle of the Martyrs was sung Nov. 19 at All Saints' Church, Atlanta, Ga. with Kathleen Quillen conducting from the console.

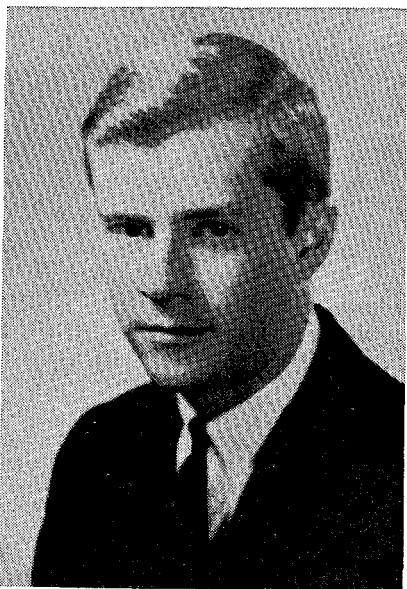


Catherine McElroy has received an Italian Government grant and a Fulbright travel grant to study organ and voice at the St. Cecilia Conservatory, Rome, Italy for the academic year 1962-63. The grants are awarded after a national competition and only two awards to musicians are granted yearly. They are open to candidates with a master degree or its equivalent.

Miss McElroy is the assistant organist at Christ Church, Grenville, Del. and is an organ pupil of Clarence Snyder. She is on the faculty of the Wilmington Music School and is a graduate of the University of Delaware. She has appeared with the Wilmington Symphony and the Kennett Square Symphony. She will study organ with Germani and opera at the Conservatory.

## ABBOTT AND SIEKER CHOSEN CASAVANT REPRESENTATIVES

The young firm of organ builders, Abbott and Sieker, whose exhibit at the national convention evoked favorable comment, has been appointed official representatives in Southern California for the Canadian builders, Casavant Frères of St. Hyacinthe, Quebec.



David L. Tate has been appointed organist-choirmaster at the Trinity Methodist Church, Albany, N.Y. He has held similar positions in Illinois, Kentucky, Virginia and Massachusetts. He holds a bachelor of music degree from Wheaton, Ill. College and a master of music degree from the New England Conservatory, Boston. His organ teachers have included Jack Goode and Donald Willing.

Trinity Church has two recently rebuilt Möller organs, a four-manual in the chancel and a two-manual in the chapel. Mr. Tate will direct three choirs and will establish a series of choral services.

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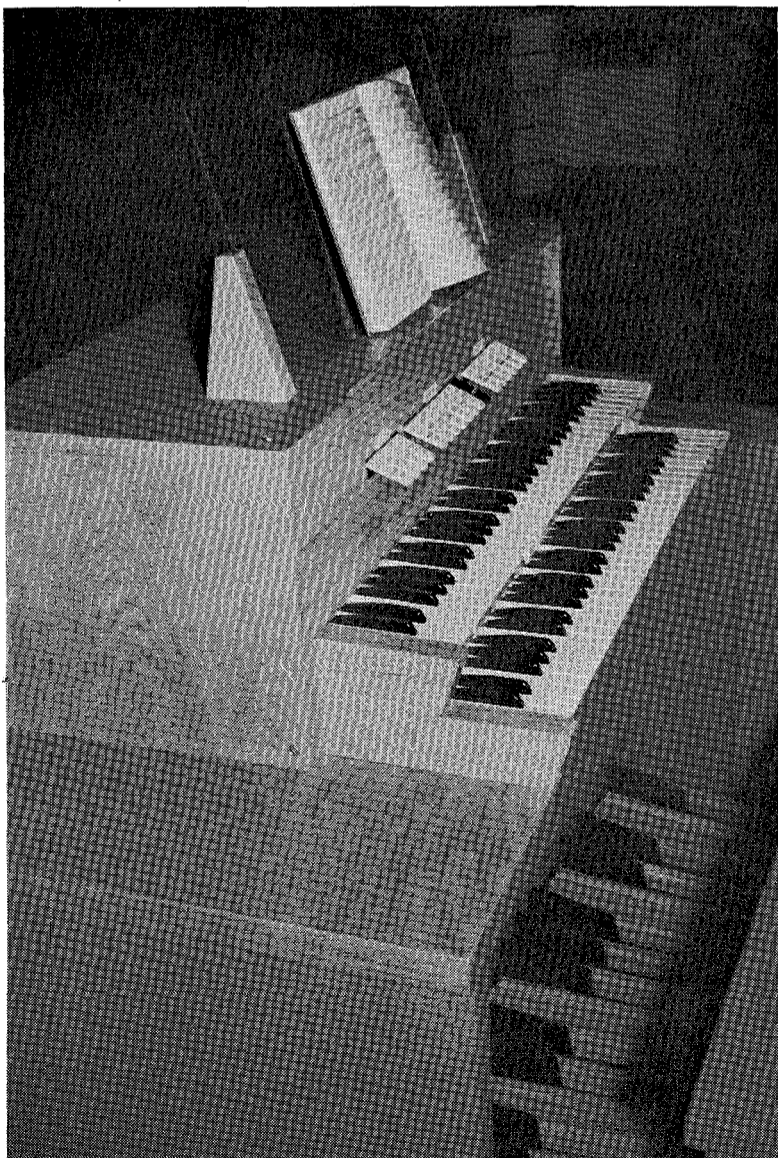
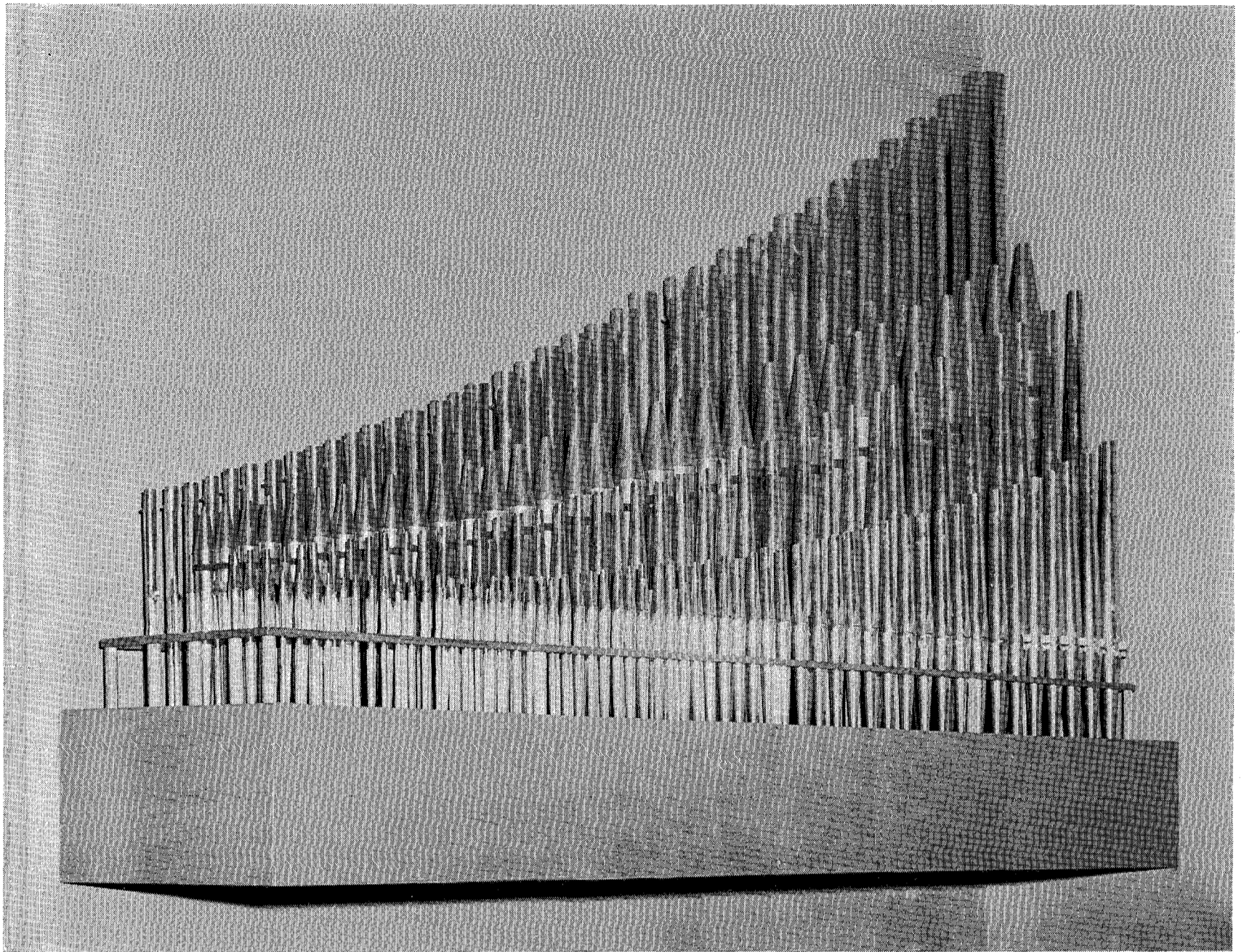
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## PLAN ORGAN MUSIC MONTHLY

The same group in the tri-chapters of Los Angeles County, Cal. who were responsible for the popular AGO Prelude Book so many conventioners brought home with them, will sponsor a monthly publication of new organ music, *The California Organist* beginning, they plan, in the spring. For information write the publication c/o Rayner Brown, 2423 Panorama Terrace, Los Angeles 39, Cal.

## Chico

Philip Manwell hosted the Chico Chapter Nov. 27 in Marysville, Cal. on a tour of four churches demonstrating the pipe organ in each church with selected Christmas music. Mr. Manwell demonstrated on two Möller organs installed in 1947 at the First Church of Christ, Scientist and the First Methodist Church. Members were interested in the difference in voicing of these two organs of nearly identical design, each being a four-rank instrument with some unification. At St. Joseph's Catholic Church members heard a tracker-action organ installed about 1870. The tour closed at the First Presbyterian Church where Mr. Manwell is organist. Here Mr. Manwell played on an organ installed in the original Marysville Presbyterian Church about 1863. Originally a tracker organ with attached console, the organ has been rebuilt since that date. The organ of 19 ranks was installed in a new sanctuary in 1949 by John Swinford and complete finishing was done by the firm of Felix F. Schoenstein and Sons, San Francisco. Plans were made for a trip to San Francisco for a recital by Richard Purvis at Grace Cathedral in January. Dean Marjorie Williamson reported on plans for the annual recital sponsored by the chapter each year. Mr. and Mrs. E. T. Manwell assisted with the serving of refreshments following the tour.

ROBERT W. GLOVER

## Contra Costa

The Contra Costa Chapter met Dec. 3 at the First Presbyterian Church, Concord, Cal. for a program of Christmas music played by the following members of the chapter: Crystal Albright, Dawn Davis, William T. Stone and Kenneth Mansfield. A Christmas party followed the program. The highlight of the party was the performance of a handbell choir composed of the recitalists and others who used, for want of anything better, a set of toy plastic bells. The carol melodies which were arranged by Lois Hardy provided enjoyment for all present, especially the bell ringers.

THOMAS C. WALTERS



Chairman for the Far West regional convention June 24-28 at San Jose, Cal. warm to their tasks. Standing are Mrs. Edwin Rios, advertising, and Clifford Hansen, program; seated are Mrs. M. I. Kirsch, publicity, and Mrs. Leslie Farmer, general chairman.

## Southern Arizona

The Nov. 14 meeting of the Southern Arizona Chapter was held at the Trinity Presbyterian Church with Curtis Hughes as host. The program began with a brief explanation of the recently completed organ built by David McDowell, organ builder of Tucson, Ariz. Mr. Hughes then demonstrated the organ with the following program: Partita on Jesu, Mein Freude, Walther; The Fifers, Dandrieu; Psalm 65, Rowley; Reed Crown Waters, Karg-Elert and Carillon, Vierne. The program concluded with the performance of three anthems by the Trinity Presbyterian Choir and a short anthem reading session by the choir and guild members.

The Dec. 10 meeting was held at the home of Past-dean John McCoy. The program consisted of a record listening session of both choral and organ recordings and was followed by a brief business meeting.

SALLY WEBB REHFELDT

## Pasadena and Valley Districts

Marsha Carey, organist of the Lake Avenue Congregational Church, played the first Pasadena Chapter recital in 1963 Jan. 14 at the Hill Avenue Grace Lutheran Church. Her program appears in the recital section. Preceding the recital the dinner meeting was held in the social hall. Mr. deKeyser showed a comprehensive display of organ and choral music from his store in Hollywood and Dr. Irene Robertson reviewed some of the highlights of the mid-winter conclave in Oklahoma City.

RUTH BUELL

## Los Angeles

The Los Angeles Chapter met Jan. 7 in the Presbyterian headquarters chapel for a recital by Carol Wilcox on the two-manual Schlicker heard at last summer's national convention.

## San Francisco

The San Francisco Chapter met Jan. 6 at the Old St. Mary's Church, San Francisco. A program of Christmas choral music directed by Robert Moonan combined three choirs: Chinese Boy Choir directed by Frances Murphy, Paulist Men's Choir and St. Mary's Singer Chorale. This hour program was followed by a mass combining Gregorian chant, Renaissance polyphony and contemporary sources and was a follow-up to the discussion of the mass by Rev. Robert Hayburn in the December meeting.

JO ANN MCKAY

## Riverside and San Bernardino Counties

The Riverside and San Bernardino Counties Chapter was treated to a workshop on improvisation at the Nov. 19 meeting. Dr. Leslie P. Spelman, Redlands University, gave an inspiring and informative presentation. The First Congregational Church, San Bernardino, hosted the event and served the members a dinner. Dean Lucille Keeler informed the members of the increase in membership and introduced the new members present.

Edward and Marian Colburn opened their home Dec. 17 for the annual Christmas party of chapter. Betty J. Henninger, Mary C. Breihan and Robert Derick were in charge of hilarious entertainment. Herbert Iverson led the reading through of a Christmas cantata by Johann Christian Bach. Dean Lucille Keeler presented on behalf of the chapter a gift of a portable transistor radio to Dr. Leslie P. Spelman in appreciation of his services and to wish him well on his sabbatical leave. Refreshments were served.

VERA VAN LOAN

## Long Beach

The Long Beach Chapter had its annual Christmas party Dec. 4 at Mottells and Peek Garden Room. A buffet dinner was served. Barbara Watson was in charge of the program. The Lakewood High School madrigal singers directed by Willard Schmitt sang two interesting groups of Christmas carols. The group had a white elephant gift exchange followed by carol singing with Dean Marcia Hannah directing and Gene Driskill at the piano.

MABEL PERSONS

## Seattle

Instead of a regular business meeting the Seattle Chapter gathered in the home of board member Julia Chapel for a Christmas party Dec. 10. The program included an original tape recording of Santa's Gifts to Organists and music by a 15-member vocal group, the Pro Musica Sacra, directed by Robert Scandrett. The group sang a program of little-known Christmas music including six English carols, two German carols and two Christmas motets by Poulenc. Refreshments were served after the program.

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# News of the American Guild of Organists—Continued

## GSG IN CHRISTMAS EVENT

The Guild Student Group of the State University of South Dakota, Vermillion, participated in a Christmas concert Dec. 6 at Slagle auditorium. Carole Heider, Caroline Paulson, Troy Isaak, Charles Friesen, Kathryn Holthe, Raecanna Taake, Alice Throckmorton, David Van Sickle and Ronald Huettmann each contributed an organ number. The Phi Mu Alpha glee club sang a group of carols and Jack L. Noble at the organ was joined by the glee club and Carter Eggers, trumpet, to close the event with a pair of Intradas and Chorals by Harold Rohlig.

## Walla Walla Valley

The Walla Walla Valley Chapter enjoyed its first Organ Crawl Dec. 11 under the direction of Kary W. Hyre, sub-dean. Beginning at the Pioneer Methodist Church and the Austin organ, members proceeded to Christ Lutheran Church and a demonstration of a four-rank Mueller, to Emmanuel Lutheran Church with its Balcom-Vaughn and concluding with the Kimball organ at St. Paul's Episcopal Church. Marcia King, newly-appointed organist at the church, was hostess at a coffee hour which followed.

LOIS H. JACOBSEN

## Tacoma

A Christmas party at the home of Mrs. Ted Baker was the main feature of the Dec. 7 meeting of the Tacoma, Wash. Chapter. Carols were played and sung and slides of the Tacoma regional convention were shown. Husbands and wives of the members were invited and much fun was enjoyed by all.

MRS. ARTHUR ADAMS

## Hawaii

The Hawaii Chapter met Jan. 14 at the First Methodist Church, Honolulu. A "fun shop" was conducted by Ed Jeffrey. Several organists were invited to play the same selection to demonstrate the various effects achieved by the individual's choice of registrations.

JEANNETTE J. TILLMAN

## North Louisiana

The North Louisiana Chapter met Nov. 26 at the Broadmoor Baptist Church, Shreveport, for a business meeting and recital. Members met in the church parlor to discuss the business on hand and then adjourned to the church to hear two recitalists. Carol Hamilton, Longview, Tex., played Prelude and Fugue in B minor, Bach and Chorale in B minor, Franck. Allison Salley, Monroe, La., opened with Passacaglia and Fugue in C minor, Bach, followed by Three Modern Preludes on Old Chorales, Edmundson.

The newly erected St. Paul's Episcopal Church of Shreveport was the setting for the Jan. 7 meeting. The membership assembled in the choir room to hear reports of chairmen and discuss plans for the coming convention after which they entered the church to hear the new three-manual Casavant organ. The recitalists were Mattie Lee Pate, Pineville, La. and Lawrence Birdsong, Jr., Longview, Tex. Miss Pate played: Rigaudon, Campra; Rondeau, Dandrieu; The Old Year Hath Passed Away, Bach; Marche Grottesque, Purvis; Sonata on Psalm 94, Reubke. Mr. Birdsong played: Sleepers Wake, and I Call to Thee Lord Jesus Christ, Bach; Trumpet Minuet, Hollins; Landscape in Mist, Karg-Elert; Chorale in A minor, Franck. Immediately after the recital members and guests were invited to inspect the new organ and church facilities.

SUSAN K. COLES

## CHAPTER SPONSORS CONTEST

The Waterloo, Iowa, Chapter will sponsor a national collegiate playing competition for organists April 28 at the State College of Iowa, Cedar Falls, open to all college students in the United States 25 years of age and under; the award is \$100. Contestants must submit a taped recording for adjudication before March 24. Inquiries should be addressed to Philip Hahn, State College of Iowa, Cedar Falls.

## Ozark

Five members of the Ozark Chapter presented the Dec. 9 program in the First Baptist Church, Carl Junction, Mo. After the invocation by the Rev. Jim Jeffries, host-pastor, the following program was heard: Behold, a Rose Breaks into Bloom, Brahms, and Savior of the Heathen, Come, Bach — Jim Quard. Noël, Dubois, and Prelude on Jesus Who Dost Ever Love Me, Bach-Edmundson — Mrs. Lloyd Clinton. I Wonder as I Wander, Niles, and O, Babe Divine, Hamblen — Karl Meyer, accompanied by Raymond Payne. Pastorate, Purvis, and Overture to the Messiah, Handel — Mrs. Jim Gaines. Women of the host church served refreshments after the meeting. Mrs. Fred Corn was in charge of arrangements. The chapter will have its first anniversary meeting at the United Hebrew Temple, Joplin, in January.

RUTH THOMAS

## Central Arkansas

The Central Arkansas Chapter heard a program festival of American church music Nov. 25 by the sanctuary choir and H. Murlin Kelsay, organist-choirmaster, in Pulaski Heights Methodist Church, Little Rock.

The chapter attended an informal open house Dec. 11 in the home of Dr. and Mrs. Bert Miller in honor of Dean and Mrs. John Summers and all past-deans.

The chapter met Nov. 13 at the First Presbyterian Church, Little Rock, for the annual organist-minister dinner. A panel conducted by Dr. Robert E. L. Bearden discussed The Point of View of the Clergy in Regard to Church Music. The panel was composed of the Rev. Richard Hardie, the Rev. Rufus Womble and the Rev. W. O. Vaught. Free discussion was afforded the organists and directors. Mrs. Eugene Taylor and Dr. Donald Warmack played Fantasie for harp and violin, Saint-Saëns. Hostesses for the evening were Mrs. R. D. Adams and Mrs. Tom Ed Scott.

HERMAN HESS

## Lubbock

The Lubbock, Tex. Chapter met Nov. 12 at a downtown cafeteria for dinner and then went to the First Presbyterian Church where Cecil Bolton was heard in recital. A reception was held in the church parlor afterwards. The recital appears on the recital pages.

The chapter met Dec. 10 for its regular Christmas dinner and program at the Lubbock Women's Club. After the meal Harold Dutton was in charge of the program. Mr. and Mrs. Bob Wirt sang solos. Cecil Bolton and Dr. Judson Maynard played a medley of Christmas music on the piano and organ. Mr. Dutton led the group in singing carols. Special decorations were by Mrs. Gettys Tucker and Mrs. H. W. Wylie.

CECIL BOLTON

## Omaha

The Omaha, Neb. Chapter met at the Blackstone Hotel Dec. 15 for dinner. Dean Vesta Dobson thanked those on the committee for their fine work. Frank R. Green, Reuter Organ Company and Schulmerich representative, showed organ slides, played organ and chime recordings and furnished the dessert.

RUTH GIGER

## CHAPTER IN BLACK HILLS

The newly-reactivated Black Hills Chapter had its first meeting Nov. 26 at the First Presbyterian Church, Rapid City, S.D. Lt. Peter Browne outlined the purposes of the Guild. The main event of the evening was a round-table discussion of the aims of the chapter and a preview of possible activities. Treasurer Russell F. Heckman was moderator and the panel consisted of Mrs. Walter White, sub-dean Marilyn Larson, Secretary Browne, John Nightengale, and Mrs. John Torrey, dean pro-tem. Many points were solicited from the floor and all present participated in the discussion. Miss Larson outlined procedures for membership and Mrs. Torrey read a letter from Dr. S. Lewis Elmer expressing his gratitude and appreciation for the reactivating of the chapter. Announcements were made of forthcoming musical events and coffee and doughnuts were served.

PETER S. BROWNE

## Corpus Christi

The Corpus Christi, Tex. Chapter met Dec. 11 in the library of the music building of Del Mar College. A brief business meeting was held preceding the program. Ralph Thibodeau was in charge of the program on music of the Roman Catholic Church. He gave an interesting and informative talk on the history of that music from 1600 to the present time, illustrating his talk with recordings of the chant and portions of masses by Palestrina, Langlais and Schubert. Following the program the group adjourned to a restaurant for refreshments.

GERALDINE RUSSELL

## Fort Smith

The Fort Smith, Ark. Chapter met Dec. 22 at the C. H. Miller home for a covered dish dinner and Christmas party with 30 guests present. The dean, Mrs. William H. Wood, gave an inspiring Christmas devotional. There was an exchange of white elephant gifts among guests. Opal Clark Wilder led the group in the singing of carols accompanied by Kathleen Keck, Kenneth Osborne, University of Arkansas, played some piano numbers and the host C. H. Miller offered some vocal solos accompanying himself on the banjo.

OLLIE THOMPSON

## Lincoln

The Lincoln, Neb. Chapter met Dec. 3 at the Trinity Methodist Church educational building for the annual Christmas party. Games were led by Mrs. Robert Askey and Mrs. Dale Underwood. After a gift exchange refreshments were served by Vera Rost and Rena Olson with Mrs. Verle Morris assisting.

The chapter met Jan. 7 at the YWCA for dinner and a business meeting. After the meeting the group went to the Second Presbyterian Church for the showing of the Wicks film, Capturing the Winds.

MRS. DALE UNDERWOOD

## Arrowhead

The Arrowhead Chapter met at St. Paul's Episcopal Church, Duluth, Minn. Dec. 17 for a Christmas get-together. After a short business meeting the program consisted of each member participating either by playing some organ numbers, directing anthems or recalling some interesting incident. Refreshments were served.

ISABELLE B. JOHNSON

## REGIONAL IN MINNESOTA

The Southeastern Minnesota Chapter is finalizing plans to host a regional convention June 17-19 at Rochester. Under the leadership of Dorr Thomas, general chairman, and Harold Sweitzer, program chairman, a comprehensive and informative program has been planned.

Convention headquarters will be the 600-room Kahler Hotel, adjacent both to the Mayo Clinic complex and the downtown areas; sightseeing will be easy and fun from here. Many other fine hotels and motels at varying rates are in this area.

Among events: Marilyn Mason will give a recital and conduct a master class. Gerald Bales will play a program of organ with instruments, including one of his own concertos. Orvis Ross, composer and organist-choirmaster of the First Universalist-Unitarian Church of Rochester will lead a Bach discussion with a lecture, Intimate Glimpses into the Life and Works of Bach. A Bach cantata program with chorus and orchestra will follow.

EARL A. SCHWERMAN, JR.

## St. Joseph

The St. Joseph, Mo. Chapter met Dec. 17 at the Ashland Avenue Methodist Church. Materials sightread for fun ranged from Bach cantatas to Palestrina motets. Refreshments included hot spiced Christmas punch and steamed pudding with hard sauce.

An organ tour of two churches was held Jan. 20. Members assembled at St. Paul's Lutheran Church where Omar Glahn demonstrated the Wicks organ. The tour then proceeded to the First Lutheran Church for a similar demonstration and program by Eva Wilson on the new Wicks. Colin Campbell gave a technical comparison of the two organs and pointed out registration employed in the demonstrations. Then members gathered in the undercroft for refreshments and a study hour in which new materials in organ and choral music were examined.

COLIN A. CAMPBELL

## Dubuque

The Dubuque, Iowa Chapter met Nov. 4 at St. Rose's Priory for a concert of Gregorian chant by the Dominican students of the priory. The Very Rev. Reginald Masterson, O. P., prior, welcomed the chapter and members of the faculties and student bodies of Wartburg and University of Dubuque Theological Seminaries who were present. David Nelson and Lillian Staiger assisted in the program with organ selections. Refreshments were served and there was a conducted tour of the priory.

St. Elias the Prophet Greek Orthodox Church was host to the chapter Dec. 2 for a demonstration of liturgical music of the Greek Orthodox Church by the choir. There was also an organ program. Mrs. Dan Mihal and Mrs. A. T. Acheson were program chairman.

WILLIAM N. COLLINGS

## Clinton

The Clinton, Iowa Chapter met for its Dec. 9 meeting at the First Presbyterian Church. A workshop was held on three pieces: La Nativité, Langlais; A Carpenter Is Born, Edmundson; Fugue and Chorale, Honegger, played respectively by Crawford Thomas, Kay Morrison and James Winn with commentary by the latter. A business meeting and social hour followed.

MRS. PAUL BURGDORF

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# News of the American Guild of Organists—Continued

## Danville

The Danville, Ill. Chapter met at the Bethel Lutheran Church Nov. 20 with Dean Florence Shafer in charge. At the business meeting Marilyn Hardy was appointed to fill the unexpired term of Grace Garrett on the executive board. Other appointments were Wathena Benefield as chairman of the annual hymn festival Jan. 20 at the First Presbyterian Church and Edna Brand and Eva Thomas co-chairmen of the recital by Edward Mondello Mar. 17. Program chairman Marian Katauskas introduced the Rev. Paul Curry who paid tribute to Grace Garrett in a brief memorial service. Miss Garrett served St. James as organist for 48 years. All those present contributed to the Grace Garrett organ fund of the church. The Rev. Nelson, pastor of the host church, talked on the form of services used in the Lutheran Church and different types of music involved. Hymnals were used to illustrate the liturgy. Erna Drews accompanied the Rev. Nelson as he demonstrated the chant and several other types. A question and answer period followed. Hostesses in charge of the social hour were Edith Walters, Berenice Shutts and Mrs. Katauskas.

The chapter held its Dec. 7 meeting at the Central Christian Church with Dean Florence Shafer presiding. Following the business session a gift exchange was enjoyed with Edna Brand as Santa Claus. Marian Katauskas was organist for the group as they sang Christmas carols. Mrs. Shafer gave a short history of each carol sung. Hostesses were Mrs. Katauskas and Eva Thomas.

CLEO ICE

## Madison

The Nov. 25 meeting of the Madison, Wis. Chapter took place in the voice annex of the University of Wisconsin. Professor Bettina Bjorksten introduced a group of her vocal students to demonstrate her discussion of solos suitable for church services.

RUTH PILGER ANDREWS

## Galesburg

The Galesburg, Ill. Chapter sponsored a junior choir festival Nov. 25 at the Central Congregational Church. Dr. Harry Sykes was director and Dean Charles Farley organist. Choirs from eight churches of seven denominations participated.

LUCILLE McBRIDE

## Indianapolis

The Indianapolis Chapter met Dec. 11 at the Trinity Lutheran Church. Mildred Koehn prepared and served the dinner assisted by members of the adult choir. Pastor and Mrs. Walter C. Mass and Vicar and Mrs. Marvin D. Otto were guests of honor. Dean Erwin Muhlenbruch presided at the business meeting. A report on the financial success of the artist recital series was made by Thomas Murphy, treasurer. The adult choirs of Trinity Church led by Dr. Fred Koehn at the organ sang the program for the evening based on chorales of the church year. Many members of the church were present to add their voices to the congregational singing. The service closed with the Paul Bunjes setting of A Mighty Fortress Is Our God sung by the choirs and people with organ and trumpets. The trumpeters were Betty Ruf, Pastor Walter C. Mass and Vicar Marvin D. Otto.

VIVIAN ARBAUGH

## Wabash Valley

The Wabash Valley Chapter met Dec. 30 at St. Stephen's Episcopal Church, Terre Haute, Ind. for a program of chamber music. David Sharpe, instructor in the engineering school at Purdue University, played Handel and Bach on the harpsichord he had constructed. He also played a Handel recorder sonata accompanied by Mrs. Irvin Hooper on the harpsichord. This was followed by violinists Elizabeth Smith and Greg Yoho playing two movements of a Corelli sonata accompanied by Mr. Sharpe. At the social hour members and guests were given the opportunity to inspect and play the instrument.

ADELINE SCHULMEYER

## St. Joseph Valley

Members and friends of the St. Joseph Valley Chapter were special guests Nov. 11 at the dedicatory recital of the newly enlarged Tellers organ at Sacred Heart Cathedral, Notre Dame University. The recital was given by Paul Koch, St. Paul's Cathedral, Pittsburgh, Pa. His program appears in the recital section. The chapter sent a donation to the College of Church Musicians sponsored by the Washington National Cathedral, Washington, D. C., as a memorial to charter member Mrs. Fred Coporan.

LUCILLE L. BEAL

## Toledo

The Toledo, Ohio Chapter met at the Trinity Episcopal Church Nov. 20 for dinner and a brief business meeting. The members and guests attended a service presented by the Trinity Church choristers, 60 men and boys, directed by Wesley R. Hartung, ChM. host organist-choirmaster. Following the silent recessional Robert Muller of the company rebuilding the E. M. Skinner organ in the church told about the work which has been completed and which will be done.

The chapter met Dec. 11 at the First Baptist Church. Announcements were made of coming events. The chapter sponsored Edward Mondello, University of Chicago, Dec. 11. His program appears in the recital section.

CHARLOTTE ENGELKE

## Canton

The Canton, Ohio Chapter met Dec. 17 at the Calvary Presbyterian Church. Mr. and Mrs. James Chidester of the host church arranged a student recital. Playing were Susan Hendershot and William Kendrick, pupils of Martin Alexander; John Thomas and Kay Kropf, pupils of W. Robert Morrison, FAGO, and Ronald Miller, pupil of James Chidester. Music included Bach, Purvis, Clérambault, Vierne and Langlais. Dean James A. Stanforth conducted a short business meeting and Mrs. Chidester and her committee served a buffet supper.

MARVELLE B. HORN

## Akron

The Akron, Ohio Chapter held its meeting Jan. 7 at the Church of Our Savior. David Harris, host organist played a short recital. After adjourning to the social hall Robert Allison, tax specialist of Goodyear Tire and Rubber Co. talked on Income Taxes and Organists. Refreshments were served following a question and answer period.

LOUISE INSKEEP

## Muskegon-Lake Shore

The Muskegon-Lake Shore Chapter held its annual Christmas dinner at the Arnold Bourziel home Dec. 15. 25 members attended. Jean Manning, violinist, played a sonata by Corelli and Maybeth Soure sang. Group singing was enjoyed from the New Oxford Carol Anthem book. Ruth Sutherland was chairman.

ARTHEA BRIMMER

## HYMN FESTIVAL AT SCRANTON

The Northeastern Pennsylvania Chapter held a hymn festival Dec. 2 in the Chinchilla Methodist Church, Scranton. Miriam Trethaway played the organ preludes, Harold M. Thorpe the offertory and Ruth White, AAGO, the postlude. Mrs. William Newman, Jr. was hymn accompanist.

The festival was divided into four sections with hymns, responses and intonations expressing Adoration of God, Confession of Sin, Challenge of Faith and Dedication of Life. A chorus of Abington Church choirs was assisted by the Sacred Dance Guild and Anna Bohrer, soloist.

## Lorain County

Members of the Lorain County, Ohio Chapter heard a varied and interesting program when they met Dec. 17 at the Avon Lake Congregational Church with Dean Neuenchwander presiding. A Film Festival was the theme chosen by Randall Wagner, program chairman for the evening. One film, entitled Man of Music, featured Dr. Healey Willan and the second film, released by Casavant, was The Singing Pipes. Following the films, Mrs. Fred Harlan presented Legends of the Madonna, a series of six color slides of famous European paintings of the Madonna, each slide accompanied by a short narrative telling about the painting and the country of its origin. A women's trio then sang a carol from that country. Mrs. Robert Taylor, AAGO, gave the first in a series of three talks dealing with the exams. She spoke in general terms but will give more detailed information in her future lectures.

LORRAINE BURGH

## Central Ohio

Guido DeSutter, Dayton, played a recital at the regular meeting of the Central Ohio Chapter Dec. 10 in Overbrook Presbyterian Church. Mr. DeSutter was introduced by Marjorie Jackson, program chairman. He played a program on the new Möller organ; it is listed in the recital section. Dean Francis Johnson conducted a short business meeting following the recital. A reception for the guest artist, members and guests was held in the social rooms of the church.

MARY H. HARRIS

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## Lehigh Regional

The program of the regional convention to be hosted by the Lehigh Valley Chapter in Bethlehem, Pa. June 16-19 will feature a careful balance of local and national personalities.

From the Lehigh Valley Chapter itself will be organists Robert Elmore, Central Moravian Church, Bethlehem and Robert Cutler, Lehigh University; lecturers Dr. Ifor Jones, Bethlehem Bach Choir, and Ludwig Lenel, Muhlenberg College; and choral directors William Whitehead and Marvin Beinema.

From other points will come organists Marilyn Mason, Donald McDonald, Mary Crowley Vivian, Berj Zamkochian and lecturer Mildred Andrews.

### Philadelphia

The Philadelphia Chapter held its Christmas dinner and meeting Dec. 8 at St. Luke Methodist Church, Bryn Mawr. Albert Kay was host organist-director. The dinner and decorations were prepared by church members. Recorded selections played on the Valley Forge Carillon, 56 cast bells, were heard at the dinner. The Temple University concert choir and orchestra directed by Robert Paige presented a program in keeping with the holiday season. Included in the program were settings of three Psalms by Handel, Sweelinck and Ives, Two Christmas Carols by Arnatt, Brazilian Psalm by Berger, original selections by Robert Paige and Friede auf Erden by Schönberg. Barbara Spaeth was organist.

JANET DUNDORÉ

### Rochester

The Rochester, N. Y. Chapter met Dec. 11 at the AME Zion Church where 35 members and friends enjoyed a fabulous Southern fried chicken dinner. Guests were greeted by and the invocation given by the Rev. B. J. Gibson, pastor of the host church. After dinner the members retired to the church proper to hear the choir with host organist Marie Holmes in several anthems and Negro spirituals. The evening concluded with a short business meeting. Dean Robert Wright discussed the Jan. 15 meeting to be held at Hutchinson House.

RUTH FAAS

### Huntington

The Huntington, W. Va. Chapter enjoyed an unusual recital in the form of an organ crawl Oct. 15. Five downtown organists played the following program at their respective churches: Faye Lowry, First Christian — Domina Deus, Agnus Dei, Couperin; Concerto Unto Us a Child is Born, Bach; Contemplation on Tallis' Canon, Purvis. Ruth Boyd, Trinity Episcopal — In Praise of Merbecke, Wyton; Trumpet Tune in D, Johnson. Catherine Mallatis, First Methodist — Passacaglia and Fugue, Bach. Josephine C. Eddowes, First Presbyterian — Hamburg, Mallory; Forest Green, Purvis; Tony-Botel, Purvis. Henry McDowell, Johnson Memorial Methodist — Fugue, Honegger. A social hour followed at this church with Maxine Ramsey and Mrs. Luther Woods as hostesses.

For the meeting Nov. 19 at the Beverly Hills Methodist Church the guest speaker was Joseph E. O'Brien, dean of the Pittsburgh Chapter. Choir members were invited to hear his talk on Rehearsal Techniques to Help Ordinary Janes and Joes Sing Better. The host and hostesses for the social hour were Page Allred, Emma Jean Allred and Harriet Tucker.

The chapter enjoyed a Christmas party Dec. 10 at the home of Wanda Rose where members played their favorite Christmas selections for organ or choral group, sang carols and took part in Christmas games. Hostesses for the evening were Ruth Boyd, Enid Oswald and Wanda Rose.

ALMA N. NOBLE

### Harrisburg

The Harrisburg, Pa. Chapter held its annual Christmas party Dec. 15 at the home of the dean, Mrs. Robert E. Jones. After the singing of carols, Michael Korn played organ numbers, Mrs. John Urban and Rhoda Kennedy played two-piano numbers and Mildred E. Johnson and Mrs. Emler Drumm sang. Sub-dean Charles Yokum directed group singing with Verle Witmer at the organ. Those present contributed "paper money" for a "money tree" given to a needy family. Singing the Hallelujah Chorus concluded the party.

IRENE BRESSLER

### Lehigh Valley

The Lehigh Valley Chapter sponsored a presentation of Handel's Messiah Dec. 1 in Lehigh University Chapel. Marvin Beinema directed and William Whitehead served as organist.

NORMAN CRESSMAN

### Central New York

The Central New York Chapter met Dec. 4 at the Root Art Center, Clinton, N. Y. A program of music for recorders was played by three members of the Recorder Concert of Cooperstown with Katherine Ketcham, Mrs. Vincent Hodge and Richard Weld offering pieces by Handel, Byrd, Morley, Despres, von Beckerath and Dushkin played on varying combinations of recorders including soprano, soprano, alto, tenor and bass. Explanatory comments by Miss Ketcham and Mr. Weld added much to the listeners enjoyment of the music. The program was followed by a business meeting conducted by Dean Jeanette Snyder. Refreshments were served by the reception committee and carol singing, led by John L. Baldwin, Jr. at the baroque organ of Hamilton College, brought the evening to a close.

### Auburn

The Auburn, N. Y. Chapter met Dec. 10 in the First Presbyterian Church, Seneca Falls, N. Y. A panel of three: Sub-dean Robert Kendall, the Rev. Edward C. Shaw and the Rev. Kenneth Holmstrup conducted a program on wedding music. Stressing the sacredness of the Christian marriage ritual, suggestions were given for the choice of proper music. Later at the organ Mr. Kendall played excerpts of possible processional and recessional. At the social hour Mr. Kendall received a gift of appreciation from the chapter. He assumed his new position Jan. 1 in Saginaw, Mich.

MARGARET N. CHASE

HARRIET V. BRYANT

### Atlantic City

The Atlantic City, N.J. Chapter sponsored a program of early classical music Dec. 8 at the Margate Community Church, Margate City, N.J. Robert Heath was host organist. Two harpsichordists, an oboist, a tenor soloist and Joseph Chapline as annotator were heard in music of Bach, Vivaldi, Handel, Soler, Mozart, Telemann, and lute songs by Elizabethan composers.

JOSEPH S. LILLY

### Bridgeport

The Bridgeport, Conn. Chapter attended the inaugural recital on the new Austin organ recently installed in the First Congregational Church of Stratford. Dr. Robert Baker played the Dec. 2 service. His program appears in the recital section. M. Louise Miller is the organist.

CAROLE FANSLAW

### Monmouth

The Monmouth Chapter met Jan. 7 at the St. Peter's Episcopal Church, Freehold, with Marguerite Jackson as hostess. After the Rev. John Manola, chaplain, offered an opening prayer Mrs. Jackson played Puer Natus Est, Titcomb to demonstrate the four-year-old Austin. The business meeting was conducted by Dean Charles Hill. The remainder of the evening was devoted to a lively panel discussion on Planning and Co-ordinating the Music Program in the Liturgical Church. Serving on the panel were the Rev. D. Stewart Alexy, moderator, the Rev. Frederick McQuade, Robert Mahns, the Rev. Harold Hornberger, Virginia Hornberger and Marguerite Jackson.

ELIZABETH H. VAN MATER

### Stamford

The Stamford, Conn. Chapter sponsored a student recital at St. Barnabas Episcopal Church, Greenwich, Nov. 19. The following people played: Mrs. Eugene Webb — Prelude and Fugue in D minor, Bach, and Toccata, Böllmann. Kitty Bruce — Allegro, Sonata in C minor, Guilman, and Andantino, Franck. William Riska, Jr. — Toccata in E minor, Pachelbel, Fantasia in G minor, Pachelbel and Awake My Heart with Gladness, Peeters. Brock Downward — Aria, Peeters, Chorale Prelude on Abends, Means, All Hail This Brightest Day of Days, Bach. A short business meeting was held followed by a social hour.

CATHARINE H. LEE

### Queens

The Queens, N. Y. Chapter held an Artists and Composers Night Dec. 11 at the First Church, Kew Gardens, Queens. Jane Schatkin played Bach's Variations on Von Himmel hoch. Joseph Kantor, chairman of the committee, conducted from the console three of his published anthems: Psalm 121, By the Rivers of Babylon and Where Shall My Soul Rest? Lorraine Merritt sang Mr. Kantor's Psalm 23 and Margaret Shaw Belsky's The Lord Has Put Gladness in My Heart. Carleton Inniss, AAGO, played his hymn settings on Ewing, Nyland and Lobe den Herren on the organ. A social hour and a short business meeting followed.

CARLETON INNIS

### Patapsco

The Patapsco Chapter held its annual Christmas party Jan. 5 at the Luther Mitchell home, Baltimore. Luther and James Mitchell were hosts. Carols were sung and gifts exchanged. Dean Celia McLeod presided over the business meeting.

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# News of the American Guild of Organists—Continued

## To Visit 3 States in Upper New England Regional

Plans are well under way for the Northeastern regional convention June 27-29 with headquarters in Keene, N.H. Harriette Slack Richardson is general chairman and William P. Rugg of the Vermont Chapter and James D. Ingerson of the Monadnock Chapter are co-chairmen. A day will be spent in each of three states — New Hampshire, Vermont and Massachusetts — all within easy traveling distance.

Opening (New Hampshire) day in Keene will feature a speaker, a recital, a banquet and a get-acquainted evening.

June 28 will be Massachusetts day, a three-manual day, largely spent in Greenfield, with a recital on a new instrument, an Episcopal evensong and a vocal and instrumental program in the evening to provide a full day.

The last day will be spent in Vermont and is designated two-manual day. Delegates travel first to Brattleboro, then to North Springfield for a demonstration of a Johnson tracker organ. A recital in Springfield concludes the day.

Details on recitals, types of programs and information about accommodations and registrations will appear soon in these pages.

ELIZABETH L. BOLTON

### Nassau

The Nassau Chapter met Dec. 9 at the Congregational Church of South Hempstead, N.Y. After a delicious covered-dish supper a short business meeting was conducted by Dean Hilda Brown. Mario Sinisi and members of his hand-bell choir from the Methodist Church of Babylon were heard in an interesting and informative program. J. Hjalmer Kober showed beautiful slides of his recent European trip, many of which included cathedrals and organs of Europe.

GLADYS E. ANDERSON



The Pleasantville, N. Y. high school Guild Student Group is shown at the console of the Riverside Church in New York City in the course of a day's outing which took them to the three organs in this edifice, to St. Paul's Chapel, Columbia University and

to the two new organs at Teachers College. Frederick Swann, Searle Wright and Thomas Richner acted as hosts to the group. Dr. D. Dewitt Wasson and Oscar A. Fossum, the group's faculty advisor, accompanied the students on their outing.

### Sarasota

The Sarasota, Fla. Chapter met Jan. 8 at the First Baptist Church with Mrs. Walter Wooten as hostess. A panel of Mrs. Carl Werner, Mrs. Worth Dexter, Mrs. Howard Burt and Mrs. Ray Berwald discussed preludes and postludes and their place and meaning in the services. Mrs. Russell Bagley as moderator summed up the points made. After the discussion several organists played the new Möller organ in the church. Mrs. Russell Garvin, dean, presided at a short business meeting.

EMILY I. SIMPSON

### Alexandria

The Dec. 10 meeting of the Alexandria, Va. Chapter was held at the Westminster Presbyterian Church with Dana Brown sub-dean as co-host. An inspiring program was conducted by Richardson Dougall entitled A Reading Session in Christmas Choral Music. Interested choir members were invited to join in the sightreading session of 32 Christmas anthems which Mr. Dougall had prepared. Assisting in the accompaniment on several numbers were David Johnson, guitarist and Anita Eiseman, piccolo.

## Chapter Being Formed on Martha's Vineyard

A new chapter is in the process of forming on the island of Martha's Vineyard off the southern coast of Massachusetts. Initial membership is 17.

Both National President Harold Heeremans and Past President S. Lewis Elmer have summered for years on the island, as have a number of other prominent church musicians.

The embryo chapter expresses the hope that church musicians who visit Martha's Vineyard make themselves known to the chapter and plan to play and perhaps conduct a workshop for the benefit of regular members.

DONALD R. MILLS, M.D.

### New Haven

For the Dec. 2 meeting the New Haven, Conn. Chapter attended an organ recital at Battell Chapel, Yale University, played by Charles Krigbaum, dean of the chapter. The recital was all-Bach and included Fantasia and Fugue in G minor, Trio Sonata 5 in C major, three contrapuncti from the Art of the Fugue, the Pastorale and Prelude and Fugue in G major.

The chapter attended a vesper service of music for Advent and Christmas Dec. 9 at the Church of the Redeemer under the direction of Allen Wolbrink. The selections included two cantatas, Jesu Meine Freude, Buxtehude and Come, Redeemer of Our Race, Bach and some Renaissance motets. An instrumental ensemble from the Yale School of Music accompanied with the organist.

JANET DUNDORE

### Delaware

The Christmas dinner for the Delaware Chapter was held Dec. 10 at the Dutch Pantry in Wilmington. Dean Sarah Hudson White extended holiday greetings to the guests. Members voted to send a donation to the neediest family fund. Mr. and Mrs. Fermin Swinnen showed their recent pictures of Belgium and Switzerland. Members expressed their appreciation for such a pleasant evening.

CAROLYN CONLY CANN

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  - \*CM559 HOSANNA, DAVID'S SON! (Palm Sunday)  
..... Jommelli-Lundquist .20
  - CM7308 KING OF KINGS (Easter or Festival) .....Mueller .25
  - CM518 SURELY HE HATH BORNE OUR GRIEFS  
from "Messiah" .....Coopersmith-Handel .20
  - \*CM61 TEN CHORALS FOR LENT, EASTER, ASCENSION  
AND WHITSUNTIDE .....Pffatteicher .35
  - CM7334 TODAY OUR SONGS OF JOY RESOUND  
..... Praetorius-Ehret .25
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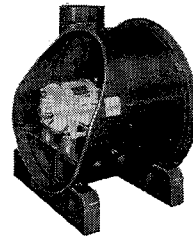
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# News of the American Guild of Organists

## New London County

The New London County Chapter held its Christmas dinner and party Dec. 11 at St. James' Episcopal Church, New London, Conn. with Beatrice Hatton Fisk as hostess. Mrs. Fisk directed her St. Cecilia bell choir and soloists in a program of Christmas music and the Rev. Paul D. Wilbur read an original essay, Echo of the Christmas Carol.

The chapter's annual pastor-organist dinner took place Jan. 8 at the Mystic Congregational Church. Dean Russell B. McNeely was host and guests were present from the Westerly Branch of the R.I. Chapter. William Dineen, Brown University, spoke on Problems of Church Music.

RICHARD W. HYDE

## Aiken

The Aiken, S.C. Chapter met at the home of Dean and Mrs. Kris Gimmy for the Dec. 7 meeting. Programs that were planned for the year include biographies and music of famous composers for organ, use of the Stroboson for teaching instrumental music, music of the Roman Catholic Church and an all-French organ recital by Mrs. R. C. Milham. The program was completed with recorded Christmas music.

The chapter met at the William Slaughter home for its Jan. 8 meeting. Mr. Slaughter demonstrated the stroboscope, an instrument to measure pitch. He used a trumpet to show how a musician can favor certain notes that may not exactly be in pitch even in the finest instrument.

R. C. MILHAM

## Mobile

The Mobile, Ala. Chapter met at St. Mary's School Dec. 4 for a discussion of AGO examination requirements. Dean Wallace A. McClanahan chaired the discussion covering theory, history and requirements of the examinations. A list of the selected books for study was given with highlights and specific advantages of each. Plans were initiated for an examination class study. Refreshments were served at the close of the meeting.

The Jan. 9 meeting was held at St. Paul's Lutheran Church. Dean McClanahan introduced John Fay, *Mobile Press Register*, whose subject was Are Music Critics Necessary? He showed the relationship between objective reporting and subjective influences, peppering his talk with his experiences. A lively question and discussion period climaxed the evening.

C. JIMMIE BRIGANCE

## Lexington

The Lexington, Ky. Chapter met at Calvary Baptist Church to see and hear the new three-manual Möller recently dedicated by Ray Ferguson. From there the group moved to Canterbury House, the Episcopal student center, where the Charles Ward Organ Company, Berea, Ky., installed an interesting one-manual, five-rank tracker. Elizabeth Van Horne and Betsy J. Steiner demonstrated both instruments. A Christmas party followed at the home of Priscilla Hepburn. Past-deans pins were awarded to Arnold Blackburn and Mrs. Aimo Kiviniemi by Dean Steiner.

The chapter met Jan. 8 at the Second Presbyterian church for an interesting and informative talk and slides on church music in England given by Arthur Wake. Mr. Wake, College of the Bible, Lexington, spent his sabbatical leave in England as visiting professor at Overdale College, Selby Oak, Birmingham. Following a short business meeting refreshments were served by the hospitality committee, Mrs. Aimo Kiviniemi, chairman.

VIRGINIA COVINGTON

## Tampa

The Nov. 7 meeting of the Tampa, Fla. Chapter was held at the Sacred Heart Roman Catholic Church with Mrs. Marvin Butler hostess, assisted by Mrs. George Monroe in charge of the musical program. Dean James Rawls conducted the business meeting.

The annual Christmas party was held Dec. 7 at St. Andrew's Episcopal Church, Norma Dobson, hostess. The St. Andrew's choir was represented by 40 of the choirsters in seasonal music. Mrs. Dobson used a recently acquired Zimbelstern with both early and contemporary organ works. Following a brief business meeting refreshments prepared by the members were served in the choir house.

NORMA L. DOBSON

## Nashville

The Nashville, Tenn. Chapter met Jan. 8 at the Downtown Presbyterian Church with Scott S. Withrow as host. After dinner sub-dean Peter M. Fyfe presided over the business meeting. Mr. Withrow outlined up-to-the-minute plans for the regional convention to be held June 26-30 in Nashville. An informative lecture was given by the Rev. Holmes Ambrose of the Peabody College music department. He led a discussion of The Rhythm of the Christian Year that traced the Christian worship from the creation to the present time.

LOUISE B. HARMAN

## FLORIDA CAROL FESTIVAL

The St. Petersburg, Fla. Chapter sponsored its annual Christmas candlelight junior choir festival in the Pasadena Community Church Dec. 9 choosing for its motto: Christian Character through Children's Choirs. Sabra Bischoff played Hyfrydol, Vaughan Williams, and Prelude on a Christmas Plainsong. Thomson. About 400 children from 11 churches with their directors participated. Anthems by the festival chorus were given in three groups directed by R. Walton Jamerson, immediate past-dean, with Dr. Robert Magin at the organ and Mrs. H. L. Dickson at the piano. Elaine Rich, flutist and William Mitchell, boy soprano, were heard and Chaplain J. Wayne Drash pronounced the benediction.

A luncheon Jan. 8 at the Yacht Club for more than 200 active and subscriber members honored Alfredo Antonini, conductor of the Tampa Philharmonic Orchestra. A program of excerpts from opera and light classics was sung by the Vocal Artists Ensemble.

The chapter is represented in plans for the new \$4 million civic auditorium by a committee headed by Edmund S. Ender.

MAX MIRANDA

## Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter held its monthly meeting Nov. 19 at the new St. Paul's Methodist Church in Ocean Springs. The meeting consisted of a ministers' dinner served by the ladies of the church followed by a tour of the new church. Father Herbert Ward gave an interesting talk on Liturgical Music the past 200 years. He had several tapes for demonstration.

FLORA WILSON

## Louisville

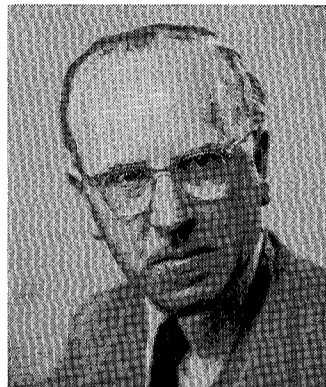
The Louisville, Ky. Chapter held its Jan. 14 meeting at Broadus Hall, Southern Baptist Seminary. Dr. Oswald Ragatz, Indiana University, gave a lecture-recital on Form in the Chorale Preludes of Bach. Dr. Maurice Hinson, dean of the chapter, presided.

GRACE KENNEDY

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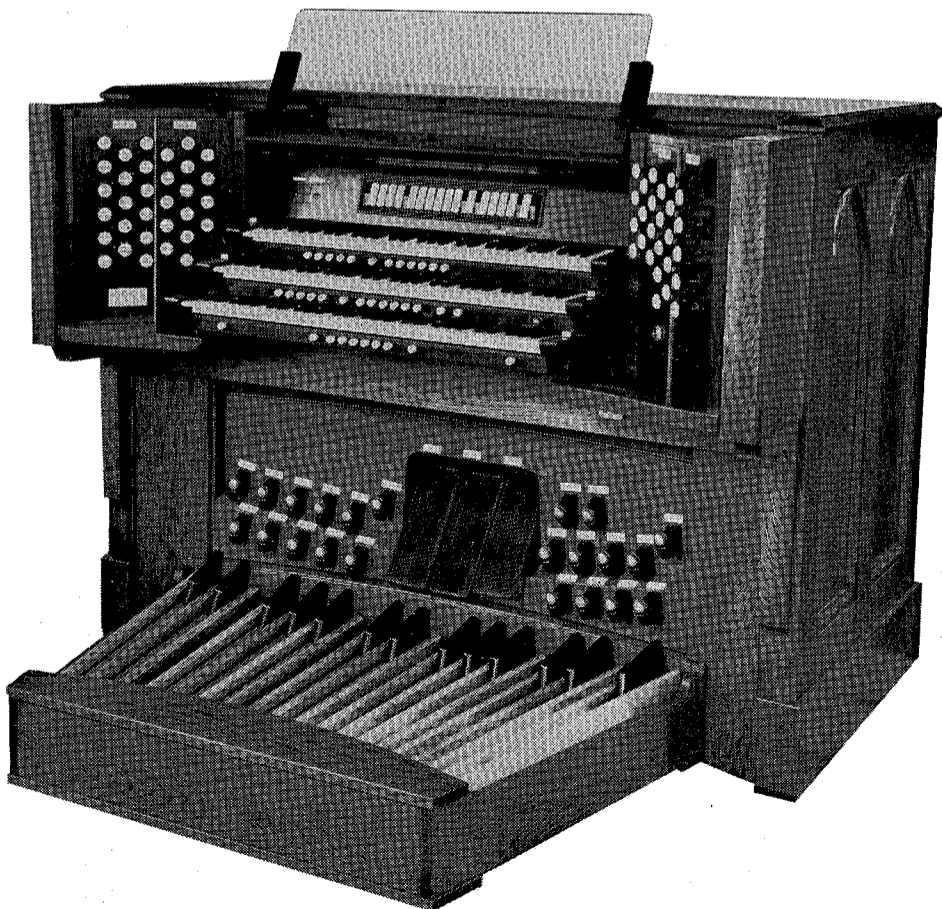
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Having been treated regally at the Royal School of Church Music I made enquiries as to the possibility of securing admission cards for the enthronement of Dr. Ramsey as the new Archbishop of Canterbury which was to take place the next day. We were promptly informed that no tickets were available, that they themselves were not able to "pull rank" so to speak, and that the best thing for us to do was to return to our hotel and watch it on television.

We did not agree by any means so we left immediately for Canterbury. After driving through lovely English country in Kent for about 60 miles we arrived in this delightful town which seemed, because of the impending event, to be transformed into a bustling suburb. Finding a parking space was a small headache.

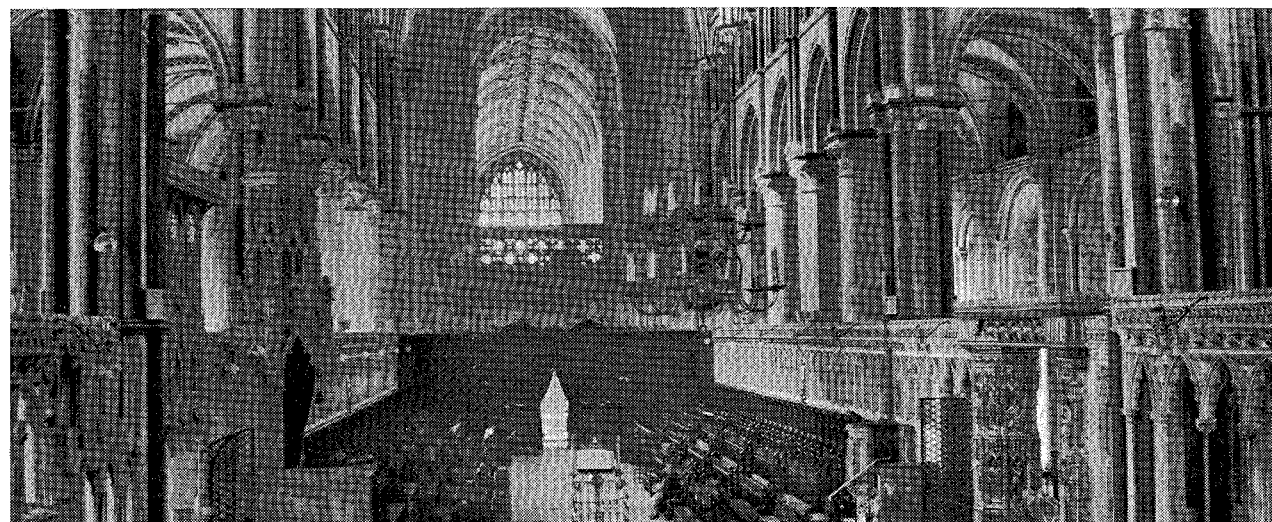
It is true that we were not able to obtain admission into the cathedral, but it is also true that we would not have witnessed much of the pageantry that went into the forming of the procession, and the entrance of the many distinguished guests. Our many colored slides of this event continue to remind us of this glorious occasion. As Dr. Ramsey approached the portal, those of us on the outside were able to hear the magnificent trumpet fanfare. The English people know how to use these fanfares to great advantage and effectiveness.

Now to get back to this great Christ Church Cathedral at Canterbury. It is truly the Mother Church of Anglican Christendom. Here again there is enough of historic value and beauty to fill a book.

The cathedral lies in a kind of saucer of green hills, and some of the finest views of it are to be had from the crests of the roads leading into the town. Soon after the Norman conquest the Saxon Church, of considerable size, was destroyed and work on a new Cathedral and Benedictine Monastery was begun in 1070. This earlier church was the first built by St. Augustine as the first Cathedral of Canterbury and was dedicated to Christ our Saviour. Considerable remains of the old cathedral priory exist either intact, in ruins or worked into later buildings. Many of these are now used by King's School. The Close at Canterbury is one of the most fascinating architectural mazes in the whole of England.

Entrance to the Close is gained through Christ Church Gate, built in 1517, which replaces another built in 1200. It is most picturesque and contains many coats of arms which have recently been recolored.

On entering the precincts one is immediately captivated by the beauty and size of the towers. The central tower called the Bell Harry Tower, 235 feet



# ENGLISH CATHEDRALS

## CANTERBURY

high, completed in 1500, is said to be "the noblest Gothic tower in existence". The Dutch scholar, Erasmus, came to Canterbury 450 years ago and said that the great towers of the cathedral struck religious awe into the heart of the beholder, even from afar off.

After admiring the noble west front which was built about 1400 one is thrilled at the first sight inside the nave. Characteristic of Canterbury are the flights of steps leading from the nave to the choir, and from the choir into Trinity Chapel which is beyond the high altar. As was said four hundred years ago, one seems to pass from one cathedral into another.

The majestic nave was finished 550 years ago. The builders encased the pillars of the much older Norman nave within their Gothic moldings. Continuing up the first flight of steps, through the screen and into the choir, one cannot help but notice the richly carved woodwork of the Canon's stalls. Also one cannot help allowing the eyes to follow the graceful arches to the roof and seeing the beauty of the vaulting.

Again continuing up another flight of steps we come to Trinity Chapel. In the empty space behind the high altar there stood, from 1200 to 1538, the Shrine of St. Thomas. This shrine of gold was adorned with precious offerings from rich and poor. At the far east end of this chapel is a circular structure called the Corona, or Becket's Crown. In it is placed the ancient marble chair generally known as St. Augustine's chair. Every Archbishop of Canterbury is enthroned in this chair. In this Corona there is also some very ancient glass.

The music at Canterbury is in the very capable hands of Allan Wicks who has recently (about 18 months ago) been appointed to this exciting position, succeeding Dr. Sidney Campbell who went to St. George's, Windsor. When I met Mr. Wicks he was still at Manchester. He directs his choir from the console which is placed on the screen. The organ proper being in the triforium stage. The present organ was built in 1886 by Henry Willis, and was rebuilt in 1949. There were some interesting predecessors and such names as Lancelot Pease, Father Smith and Samuel Green have built organs for this cathedral.

When an American organist visits an English cathedral and observes the or-



ganist at work there is usually great wonderment as to how he can keep his choir and organ together. Often the choir is not able to see the organist and frequently the organist is not able to see or hear his choir. While in the United States an organ builder is not only willing but encourages the placing of the organ console in a convenient position, and yet in England it would seem that organ builders contrive to put the console in the most inconvenient place. Yet one would not in any instance be aware there was any inconvenience concerned. This inconvenience has been resolved in several cathedrals by the placing of a duplicate console on the main floor of the building either in the choir or nave. The choirs are indeed well trained. The organists are also efficient and they are for the most part great service players. I have great admiration for them and their art.

The traditional service of Evensong with full choir can be heard in Canterbury at 5:30 each weekday and at 3:00 on Saturdays and Sundays.

Of the wealth of memorials that are to be found in the cathedral, in addition to St. Augustine's chair, of interest to organists is a bust of Orlando Gibbons, well-known composer who died in 1625.

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GUILDFORD

After returning to London for a brief spell we again set out on our quest for cathedrals, this time, going southwest for about 30 miles to Guildford.

Having just visited one of England's grandest and oldest cathedrals at Canterbury, we now came upon one of the country's newest modern cathedrals. The Cathedral Church of the Holy Spirit at Guildford does not replace an older building, it is a brand new institution, the first this diocese has had. Until now the seat of the bishopric has been at the nearby church of the Holy Trinity. The design of Sir Edward Maufe conforms to the traditional mediaeval ground plan of a cruciform building, with transepts, central tower and an eastern Lady Chapel. The building was started in 1936 and progress had been good until the outbreak of the world war 2. The general scheme is an effective simplification of Gothic lines, although the building is in brick. I understand that the clay from which the brick is made has been taken from the hillside on which the cathedral is built, it being a special quality that was chosen by the architect.

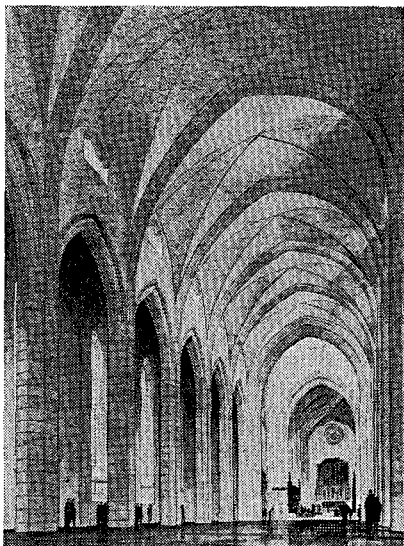
As viewed from a hillside a short distance away the proportions of length and height seemed to this unpracticed eye to be most impressive. The choir, transepts and nave have been completed and were dedicated in 1960 in the presence of Her Majesty the Queen. The Lady Chapel and the dignified central tower are yet to be completed. When we were there there was a brisk business being done by one of the guilds in selling bricks to visitors and tourists. These bricks to be used in completing the building.

The west front presents a rather massive appearance with its three tall and slender gothic shaped windows. The three west doors are made of plate glass on which have been etched life-size pictures of saints in a contemporary idiom.

Beyond these doors one is ushered into a spacious narthex. There is, however, in the nave, not the amount of walking space that is found in the older cathedrals. This is a kind of luxury that is very expensive. Of course everything looks clean and new; it even smells new. The walls are plastered. It is far too early to find, or expect, any memorials in this new building. Continuing up the center aisle, besides being aware of a beautifully proportioned choir, and sanctuary, one immediately sees the organ in all its nakedness in the north transept.

I did not hear any music here, and I have no doubt that the acoustics are most favorable, but I did wonder how an organist having his organ between the choir and congregation could keep a balance. It would take great skill to accompany the choir from this position.

The woodwork in the choir is blonde and we admired very much the bishop's chair with its modern lines and polychromed work. It was here at Guildford that we were surprised to see so much needle-point with the predominating color being blue. The kneelers and cushions in the choir were covered in this handwork as were those in the bishop's chair. In the nave, too, the



An attempt has been made to give the feeling of a Gothic Cathedral from contemporary materials.

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hassocks were beautifully covered in the same way. We were not able to see any duplication of designs, and we were told that this was the result of an all out diocesan effort.

Barry Rose, one of the younger generation of English cathedral organists is in charge of music at Guildford. Evensong can be heard at 5:45 each week day except Wednesdays.

What a wonderful feeling it must be to get in on the ground floor in a brand new cathedral, and to help in forming what will, in the years to come, become tradition.

For our next visit we shall again tour one of England's older cathedrals and a very new one. We shall this time go towards the north and visit Peterborough and Coventry.

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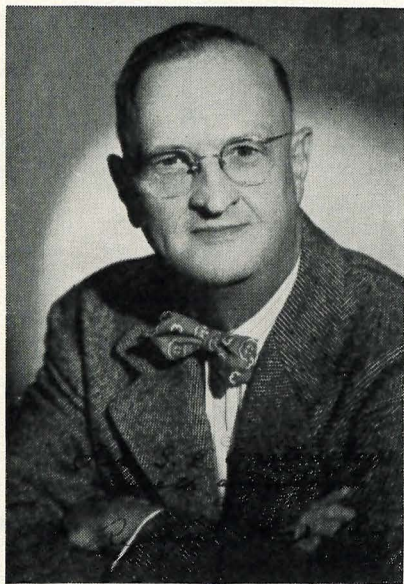
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Richard Keys Biggs, organist, director, composer, teacher and outstanding musician of the Roman Catholic faith, died Dec. 17 after a long and painful illness. He had served the Blessed Sacrament Church in Hollywood, Cal. with special distinction for 34 years. As a composer of music for the organ and for the Catholic service he was internationally known and as a teacher he exerted an extremely wide influence. His work with boy choirs won him wide recognition.

The story of Mr. Biggs' amazing family of 11 children, all musical, all making important contributions and all surviving their father, has been recounted frequently in this and other publications. A remarkably warm and colorful account of his life and accomplishments and those of his French-born wife and co-worker, Lucienne, appeared in The Catholic Choirmaster for Dec. 1961. We wish space permitted its inclusion here.

Born in Cincinnati in 1886, he studied at the Cincinnati College of Music and at the University of Michigan and later with Sir Richard Terry in London and with the Benedictine monks of Solesmes Abbey. He had an active and successful recital career before his service in world war 1, his conversion to Catholicism and his marriage. On his return from Europe he served All Saints, Brooklyn and St. Patrick's Montreal before going to the Hollywood church.

Besides his widow and 11 children, Mr. Biggs leaves 26 grandchildren and three great-grandchildren.

**CHARTER MEMBER OF BUFFALO  
AGO CHAPTER DEAD AT 84**

Abraham Butler, Jr., 84, organist-choirmaster of the Episcopal Church of the Good Shepherd, Buffalo, N.Y. for 25 years of his 50-year church music career died Dec. 16 in the Buffalo General Hospital.

Mr. Butler served in similar posts at Grace Episcopal and the former St. Luke's Episcopal Churches before going to Good Shepherd in 1924. Previously he has served churches in Rochester and Detroit. Since 1947 he has served as supply organist.

Born in The Netherlands, he studied boy voice training under Beecher Aldrich and organ under J. Edward Stubbs in New York City. He was a charter member of the Buffalo AGO Chapter and several times on its executive Board. He served as organist for masonic bodies for many years.

Mr. Butler's widow, a daughter and a brother survive him.

**CORPUS CHRISTI ORGANIST  
DIES AFTER LONG ILLNESS**

Otto Moellering, longtime Corpus Christi, Tex. organist, died Jan. 1 after a long illness. He was 71. He had been organist for the First Presbyterian Church for 20 years when he resigned last May and became organist emeritus.

Mr. Moellering came to Corpus Christi in 1919 after discharge from military service and became organist for the First Methodist Church. The 1919 hurricane washed the church away. He became organist for Temple Beth El in 1932 and continued to serve there and for high masses at Corpus Christi Cathedral until two years ago.

Born in Hampton, Neb. he was a graduate of Concordia College, Fort Wayne, Ind. and attended Cincinnati Conservatory, Concordia College at Seward, Neb. and the American Conservatory in Chicago. He was an active member of the Corpus Christi AGO Chapter.

Mr. Moellering's widow, two sons, a daughter, two brothers, two sisters and six grandchildren survive him.



Dr. Robert Dana Walden Adams, sub-dean of the Kansas City AGO Chapter and professor of music at the University of Kansas City, died Dec. 11 following a heart attack. He had nearly completed two terms as sub-dean and was slated to become dean.

Dr. Adams headed the music department at the university from 1935 until 1948. He taught music theory and conducted the university choir and orchestra.

He was born in Townville, Pa. in 1897 and received bachelor degrees from Oberlin College and master and honorary degrees from the University of Southern California. He was a past-president of the Missouri Music Teachers Association, the Kansas City Teachers Association and the local chapter of Phi Mu Alpha.

Dr. Adams was program annotator for the Kansas City Philharmonic Orchestra since 1938. He wrote the English translation of Schönberg's Theory of Harmony and A Tristan Bibliography. He served as minister of music for the First Congregational Church, the Grandview Christian Church and, in Kansas City, Kans., the Central Avenue Methodist and First Presbyterian Churches. His wife, two daughters and a son survive him.

A scholarship fund has been established at the conservatory in Dr. Adams' memory.

**BUILDER WITH OLD PILCHER  
FIRM PASSES AT LOUISVILLE**

John A. Gunther, who built, installed and tuned organs for the old Henry Pilcher's Sons organ company of Louisville, Ky. died Jan. 2 at the age of 77. He had been ill for five years and died at the home of a friend in the Louisville area. Members of his family said he went to work for the Pilcher firm when he was 14 and was employed there for more than 40 years. He traveled extensively in the Southeast and Middle West serving Pilcher customers.

Surviving are a daughter, three sons, two sisters, a brother and seven grandchildren.

**UPSTATE NEW YORK CHURCH  
MUSICIAN STRICKEN VOTING**

Mrs. Russell Stewart, for 20 years organist, choir director and soloist at Christ Church, Herkimer, N.Y., former soloist at the Reformed Church, Herkimer, and a longtime member of the Central New York AGO Chapter died Nov. 6 at the age of 55. She was stricken while casting her vote on election day.

**WATERBURY LOSES LEADING  
CHURCH MUSICIAN, TEACHER**

Unico J. Barone, 62, member of the Waterbury Conn. AGO Chapter, died Dec. 8 after a brief illness. He had served for 18 years as organist-director at the Bunker Hill Congregational Church.

Mr. Barone taught piano and organ to several thousand area residents over a period of some 40 years. He was a graduate of the school of music of Yale University and also studied with Clarence Dickinson at the Union Theological Seminary.

The widow, a son, three brothers, a sister and several nieces and nephews survive him.



Word has been received of the October death at the age of 69 of Franz Sauer, professor of the Mozarteum at Salzburg, Austria and organist at the Salzburg Cathedral since 1913. He was the only organist to officiate at the famed Salzburg Festival since its inception. He played some 200 performances of the 15th-century legend Jedermann since its inauguration as a regular festival gesture in 1920 under Hofmannsthal, Reinhardt, Schalk and Richard Strauss.

Oberlin Conservatory students who have spent their junior year at Salzburg will be especially sad at his passing.

Many American tourists have heard some of his daily summer recitals at the cathedral over the years.

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Edward B. Gammons, Groton School, Groton, Mass., served as consultant for the church in the organ deliberation. The main organ, installed in the chancel, will feature an exposed great division on the Epistle side and an exposed positiv on the Gospel side. A small antiphonal division will also be exposed.



Edwin C. Starner has been appointed organist and choirmaster of the Union Lutheran Church, York, Pa. He received his bachelor of music degree in 1960 from the Westminster Choir College where he studied organ with Alexander McCurdy and choral conducting from Elaine Brown. He has been serving the Messiah Lutheran Church, Philadelphia and on the faculty at Westminster.

**GREAT**

Rohrqintade 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Holzflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 24 pipes  
Waldflöte 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes

**SWELL**

Principal 8 ft. 12 pipes  
Rohrgedeckt 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 61 pipes  
Principal 4 ft. 68 pipes  
Koppelflöte 4 ft. 68 pipes  
Kleinflöte 2 ft. 12 pipes  
Plein Jeu 4 ranks 244 pipes  
Bassoon-Hautbois 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 8 ft. 12 pipes  
Rohrschalmei 4 ft. 68 pipes  
Tremulant

**CHOIR**

Rohrflöte 8 ft. 68 pipes  
Gemshorn 8 ft. 68 pipes  
Gemshorn Celeste 8 ft. 61 pipes  
Nachthorn 4 ft. 68 pipes  
Nasard 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/5 ft. 61 pipes  
Cromorne 8 ft. 68 pipes  
Trumpet 8 ft. 68 pipes  
Tremulant

**POSITIV**

Nason Flute 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Flötenprinzipal 2 ft. 61 pipes  
Scharf 3 ranks 183 pipes

**ANTIPHONAL**

Bordun 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Mixture 3 ranks 183 pipes

**PEDAL**

Resultant 32 ft. 32 notes  
Principal 16 ft. 32 pipes  
Gemshorn 16 ft. 12 pipes  
Sub Bass 16 ft. 32 pipes  
Rohrqintade 16 ft.  
Octave 8 ft. 12 pipes  
Gemshorn 8 ft.  
Flöte 8 ft. 12 pipes  
Rohrqintade 8 ft.  
Choralbass 4 ft. 32 pipes  
Hohflöte 4 ft. 12 pipes  
Mixture 4 ranks 128 pipes  
Double Trumpet 16 ft. 12 pipes  
Basson 16 ft.  
Trumpet 8 ft.  
Hautbois 4 ft.

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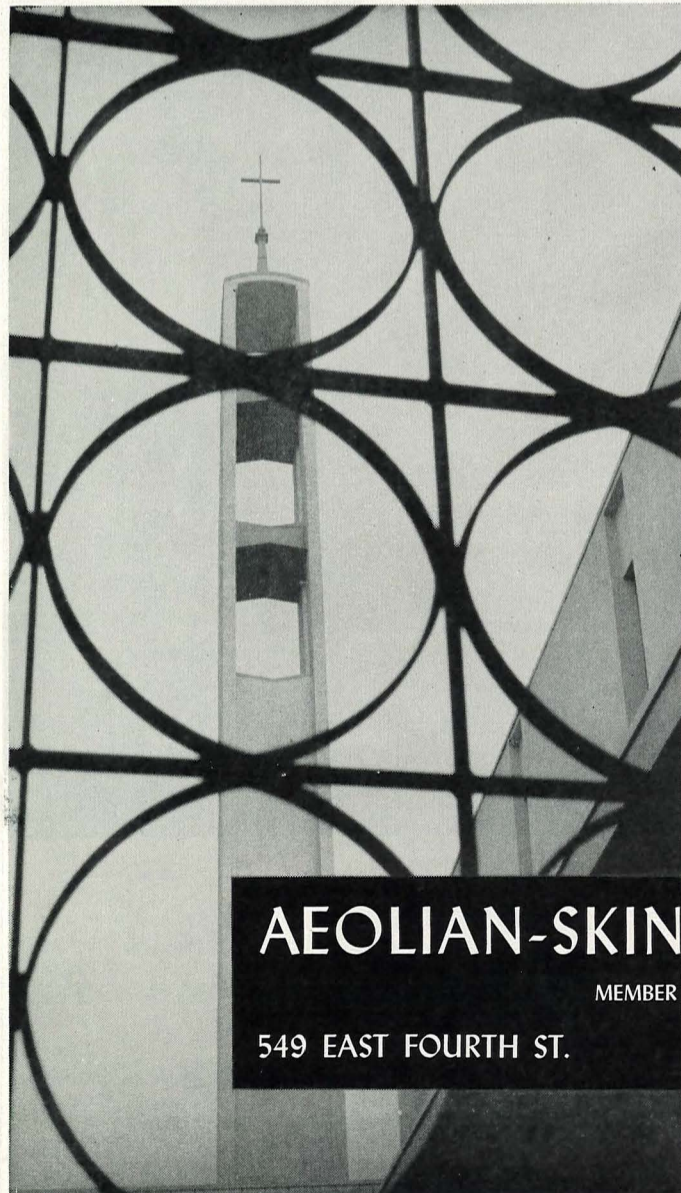
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# Easter Season

## Lent

AGNUS DEI (O LAMB OF GOD)	THOMAS MORLEY	.20
DROP, DROP, SLOW TEARS	ORLANDO GIBBONS	.25
GOD SO LOVED THE WORLD	K. K. DAVIS	.25
GREATER LOVE HATH NO MAN	JOHN IRELAND	.25
HERE REPOSE, O BROKEN BODY	DANIEL PINKHAM	.25
O LAMB OF GOD MOST LOWLY	GORDON YOUNG	.25
O COME AND MOURN	SETH BINGHAM	.25
PASSIONTIDE CAROL	ADRIAN CRUFTS	.40
WHEN CHRIST RODE INTO JERUSALEM	ROBERT WARD	.30

## Easter

NOW GLAD OF HEART BE EVERYONE	ERIC THIMAN	.30
ALLELUIA, COME, GOOD PEOPLE	K. K. DAVIS	.20
BEHOLD NOW PRAISE THE LORD	JOHN L. BAKER	.20
HERE IS SPRING! (CAROL)	MICHAEL PAGET	.25
LET ALL MORTAL FLESH KEEP SILENCE	EDWARD BAIRSTOW	.25
O CLAP YOUR HANDS	R. VAUGHN WILLIAMS	.40
O PRAISE THE LORD	PILKINGTON	.35
GLORIA IN EXCELSIS DEO	W. K. STANTON	.25
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**REGISTRAR**—Gordon D. Jeffery, London  
**REGISTRAR FOR EXAMINATION**—Frederick C. Silvester, Toronto  
*All correspondence should be directed to the general secretary*

## Edmonton

As a prelude to the Christmas season the Edmonton Centre joined with members of the Alberta Opera Society in an informal concert Dec. 9 in the Robertson United Church. The opera society directed by Jean Letourneau sang a number of operatic choruses, and organ selections were played by members of the centre. The program was announced by Don Beaupre, member of the opera society. Organ selections played by George Lange were: Benedictus, Rowley; Now Is Salvation Come to Us, Bach; Unto Us a Boy Is Born, Willan; Forest Green, Purvis; Now Thank We All Our God, Karg-Elert. James Whittle played Blest Be Thou, Jesus Christ and The Day Is So Filled With Joy, Bach. Operatic choruses were: Va pensiero, Nabucco, Verdi; Regina ceoli, Cavalleria Rusticana, Mascagni; Ah se 'l'error t'ingombra and Miserere, Il Trovatore, Verdi; O Signore and Gerusalem, I Lombardi, Verdi.

NAOMI SKINNER

## Winnipeg

The Winnipeg Centre with members of the clergy and their wives met in Moore's restaurant Dec. 15 for Christmas dinner. After a toast to the Queen, toasts were proposed to the ladies, the clergy and the College, interspersed with carol singing with Ronald Gibson at the piano. Two films, Festival in Puerto Rico and Fiddle-de-dee, were shown.

F. A. ANDERSON

## 30TH CAROL SERVICE

For more than 30 years the London Centre has sponsored a carol service before Christmas. The 1962 service was held Dec. 16 at the First Baptist Church. Tableaux of the Annunciation, Nativity, Adoration of the Shepherds and Magi were included. The gallery singers directed by Gordon Atkinson sang music suitable to each scene portrayed. The massed choirs leading the congregational singers were directed by Lansing MacDowell and the four tableaux staged by the drama group of First United Church, St. Thomas, were directed by Wayne Belton. The organ prelude was played by Michael Farrow and the service organist was George Black.

GORDON ATKINSON

## St. John

Two meetings along with the usual preparations for Christmas made December a busy and interesting month for the St. John members. The first meeting, held Dec. 2 at the home of Winnifred Ball, was in charge of the husband and wife team of Harold and Helen Ellis. An explanation of the Advent procession service consisting of scripture readings, anthems and hymns was given after which the members joined in singing the anthems mentioned along with some new Christmas selections. Refreshments were served by Dorothy Clark.

The second gathering was in the form of the annual Christmas carol service held Dec. 16 in the church of St. Andrew and St. David. Choirs directed by Jean Stanton, Maurice McIntyre, Ruth Clark, John Grew and Mary Nesbit sang special Christmas anthems. A large congregation sang carols under the direction of William Seely. Maurice McIntyre was organist for the entire service.

WILLIAM J. SEELY

## Bay of Quinte

The Bay of Quinte Centre held a choral workshop Nov. 10 under the leadership of John Cozens, director of music of the Anglican Church, diocese of Toronto. A small boy choir selected from St. Thomas and Christ Church choirs sang the soprano part while the centre members filled in the other parts. The program included selections from Carols for Choirs. There was a display of music from the Anglican Book Centre.

MRS. F. E. MOORE

## St. Catharines

Members of St. Catharines Centre met Dec. 2 in the French Room of the Hotel Queensway for a Christmas party. Games and refreshments were enjoyed and at the close of the evening gifts were exchanged.

GORDON KAY

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NEWTON, Mass.

## GREAT ORGAN

Principal	8	61
Bourdon	8	61
Octave	4	61
Blockfloete	2	61
Mixture IV	1 1/3	244

## SWELL ORGAN

Viola	8	61
Viola Celeste GG	8	54
Rohrgedackt	8	61
Spitzfloete	4	61
Nazard	2 2/3	61
Octave	2	61
Trompette	8	61
Tremulant		

## POSITIV ORGAN

Erzaehler	8	61
Gedackt	8	61
Nachthorn	4	61
Principal	2	61
Quintfloete	1 1/3	61
Cymbale III	1/2	183

## PEDAL ORGAN

Subbass	16	32
Spitzprincipal	8	32
Pommer	8	32
Octave	4	32
Fagott	16	32



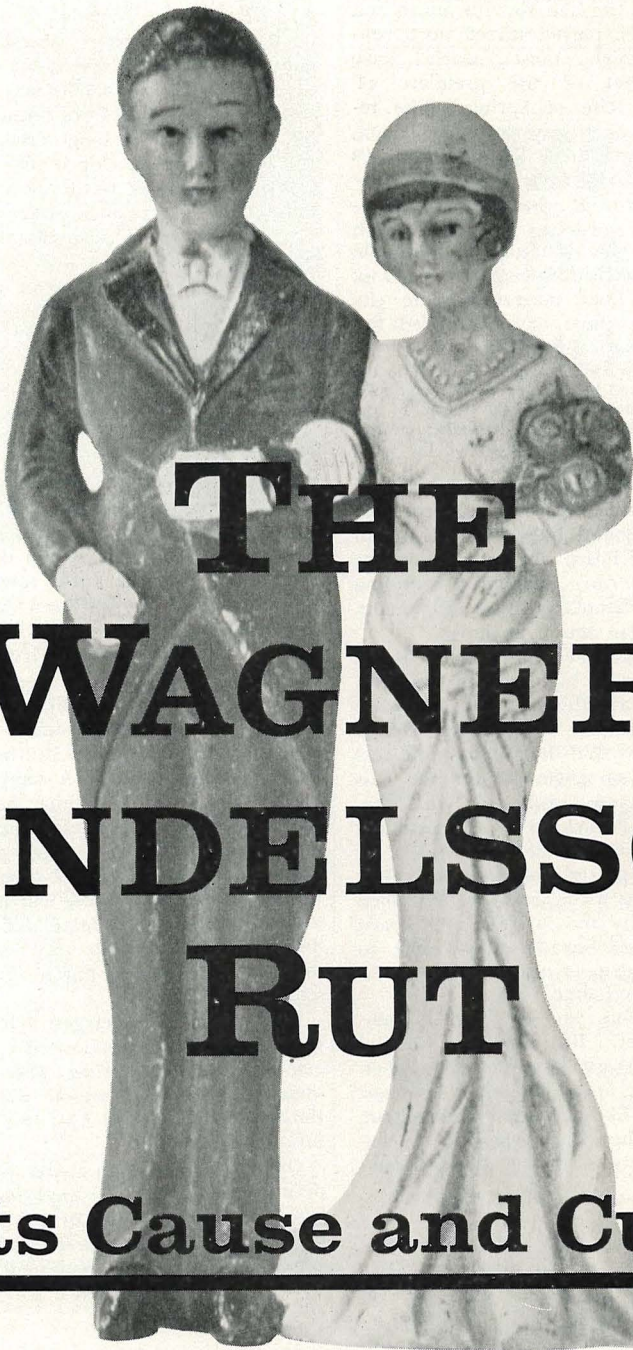
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## Its Cause and Cure

As you well know, more than four-fifths of all wedding ceremonies use the old "war horses" from Lohengrin and A Midsummer Night's Dream. This in spite of the fact that

- many couples *don't* want the same music everyone else uses;
- many clergymen prefer *not* to use secular music in a religious ceremony; and
- most organists, fully aware of the power and the beauty of great church music, are bored to tears being asked to play the same thing time after time.

Still, you can't sit down and play your entire repertoire for every engaged couple, hoping they will decide to get out of the "Wagner-Mendelssohn rut."

Here, then, is a sensible solution to this problem:



### PROCESSIONALS

**SIDE 1**  
TRUMPET TUNE IN D..... Henry Purcell  
CANTILENA..... Joseph Rheinberger  
PROCESSIONAL IN G MAJOR..... John Stanley  
SOLEMN PROCESSIONAL (Water Music) G. F. Handel  
ARIOSO IN A..... J. S. Bach  
TRUMPET VOLUNTARY IN D..... Henry Purcell

**SIDE 2**  
PROCESSIONAL..... G. F. Handel  
WAKE, O WAKE! WITH TIDINGS  
THRILLING..... J. S. Bach  
ADAGIO IN A MINOR..... J. S. Bach  
RIGAUDON..... Andre Campra  
PSALM XX..... Benedetto Marcello  
BRIDAL MARCH (LOHENGRIN)... Richard Wagner

### RECESSIONALS

**SIDE 1**  
PRELUDE IN F MAJOR..... Dietrich Buxtehude  
FUGUE IN D..... Johann Pachelbel  
CHORAL SONG..... Samuel Wesley  
PSALM XIX..... Benedetto Marcello  
FANTASY IN A MINOR..... J. S. Bach  
FESTIVAL TOCCATA..... Percy Fletcher

**SIDE 2**  
CHACONNE..... Louis Couperin  
THE REJOICING (Firework Music)... G. F. Handel  
TOCCATA IN E MINOR..... Johann Pachelbel  
JESU, JOY OF MAN'S DESIRING..... J. S. Bach  
FANFARE (Water Music)..... G. F. Handel  
WEDDING MARCH..... Felix Mendelssohn

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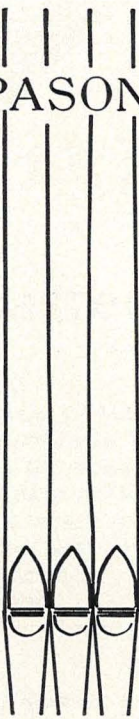
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# THE DIAPASON

EDITORIALS



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.

## Summer Promise

The smartest stores have been showing their advance summer fashions for some time now, to appeal to those lucky people who will be flying and driving to far-south points where summer is a year-round blessing. Like most men we are not very observant of the fashions for the distaff side. We often fail to notice something new and attractive worn by one of our co-workers. So we are not prepared to report any details from the store windows.

But we can report that the summer ahead is likely to be a busy one and a memorable one. Transatlantic bookings are filling up fast as word on the hundreds of music festivals begins to appear. Several European organ tours have so far been announced. In another month or so we will begin listing those along with the dozens of workshops, institutes and master classes which will be mushrooming all over North America.

Already the regional conventions sound so interesting that we think of doing a special summer issue devoted to reporting them. Never have the regionals been so conveniently scheduled for publication purposes; this year we hope we can report them all in a single, picture-filled DIAPASON. And the summer, as always, will end with the friendly, relaxing Canadian convention. What a summer for those convention buffs!

Psychologists have suggested that the summer thirst of us Americans for knowledge and culture is evidence of a feeling of inferiority or even guilt. Aren't you glad we feel we have to compensate like that?

## An Ear for the Modern

The extraordinary afternoon on which the fine organ at Philharmonic Hall in Lincoln Center was unveiled gave us many thoughts on which we have been pondering and chewing ever since. Perhaps the whole subject of contemporary music for the organ and especially that by American composers has churned its way to the surface of this whirlpool of thought most often of all.

We recall a program at a national convention in Rochester in 1935. The

organist was the late Melville Smith and the recital he played stirred up a controversy which must nearly have matched that of the premiere of Stravinsky's Rite of Spring. The recital included Quincy Porter's Toccata, Andante and Final, Aaron Copland's Passacaglia and Robert Russell Bennett's Sonata in F; what we heard ranking church musicians say about such music then would hardly be printable in such a dignified magazine as THE DIAPASON. That magazine, more circumspect in those days, straddled the issue diplomatically with:

Mr. Smith provided an hour of insult to the ear, or unalloyed pleasure or wonderment mixed with forebodings as to the future of the American organ idiom all depending entirely on the viewpoint or the mood or the sensitivity of the listener.

A gifted fellow student, now a highly skilled church musician, remarked: "It doesn't sound like any other organ music I ever heard but it works on the organ and I can't imagine it sounding nearly as well on any other instrument. What is organ music anyhow?"

As we heard the commissioned works which to us were highlights of the opening recital at Philharmonic Hall, we thought about how far we have travelled as listeners. We heard no one express shock or anger or outrage this time, yet these works — Thomson, Cowell and Persichetti — all made the Porter and Copland and Bennett of 1935 seem pretty conservative. The main reaction we heard Dec. 15 seemed to be curiosity and interest. We heard many listeners say "I would like to hear that again. I think I'd grasp it better a second time."

This is good, you say; and in general we agree. But somehow we feel a bit of nostalgia for the days when musicians got angry and upset at music they didn't like or didn't understand, and when they didn't hesitate to express their displeasure loudly and colorfully.

## Safety First

We noted with interest and approval in our morning paper the proposal to include seat belts as standard equipment on the next crop of new automobiles.

Meeting our eye at one of our not infrequent moments of offbeat fantasy, this got us to musing about seat belts for organ benches. Trying to be systematic, we mentally lined up the pros and cons; perhaps some of our readers will have fun amending our lists.

**PRO**  
Audiences would be re-assured that certain athletic organists would not actually go into orbit in the midst of a bravura spasm.

Service players would be less tempted to go out for a smoke during the sermon (especially if the belts were equipped with combination or time locks.)

Teachers could strap wayward students to the bench for specified practice periods. This wouldn't assure their doing any really useful practice but it might keep them out of mischief.

With two belts (*twin* belts, we suppose they would be called in ads in THE DIAPASON) and with teacher and student firmly tethered to the bench, lessons interrupted by telephone calls, knocks at the door and messages from the religious education department could become things of the past.

## CON

The organist's exit in case of fire might be fatally delayed.

The belt might wrinkle one's vestments.

The junior choir might take advantage of the organist's comparative helplessness.

Organists might feel they had to complete their postludes instead of signing off as the crowd evaporates. (Is this one pro or con?)

Just let yourself go and see where this kind of thinking leads you. Everybody needs to waste a little time.

## Tradition

All cultures must of necessity have somewhere at their bases a set of traditions — a series of beliefs and customs and practices which have acquired special meanings over a long period of time and which have developed real validity. Certainly our Guild traditions are things we should nurture and protect.

In this age which supposedly flouts traditions without the slightest qualm, we find a curious respect for the very word *tradition*, often as appended to a manufactured, ready-made practice which someone wants to dignify, even to sanctify quickly. Readers would be amazed at the number of programs of "first annual" workshops, services, memorial recitals etc. which reach the offices of THE DIAPASON in a year. How often have you questioned a practice in an educational or religious institution only to be told "it is always done this way?" How often a little research reveals that it has always been done that way only in the ten or the two years that some inflexible person has been in charge!

The phrase "Bach tradition" so dear to generations of organ teachers expresses itself very differently in the hands of various practitioners. A comparatively shiny new science which bears the (to some people) distasteful appellation of musicology has been rough on some general ideas of Bach and other traditions which were valuable currency not so many years ago. A mere tradition in music doesn't hold up very well anymore if it is not supported by sound scholarship, does it?

We would like to suggest a little tradition for adoption by any of our readers who find it appealing. May we recommend that each season you traditionally break with at least one useless, unsound tradition?

Our dictionary gives a rare historical definition of the word *tradition* as "a surrender." Too many of us fear traditions and surrender to them, without even questioning their genuineness. Let's don't let tradition traduce us!

## Letters to the Editor

A Catholic Answer to Swan

St. Bernard, Ala., Dec. 30, 1962

To the Editor:

After reading over the article by Howard Swan in the October issue, I would like to add one or two comments to the section devoted to Catholic church music.

Mr. Swan quotes from the book *Catholic Music* by Paul Hume and goes on to say, "For Paul Hume the *motu proprio* is all that is needed in the way of a church music program. There are those within the Roman Catholic Church, however, who would question that the old music would answer every liturgical need."

That Mr. Hume's view of the *motu proprio* would correspond with the above statement is a point in doubt. What is even more doubtful is the question of whether the *motu proprio* restricts us to music of bygone ages. Lest Mr. Swan and others continue to suppose that the *motu proprio* exalted the music of one period at the expense of another, the following quotation from the document itself should suffice:

"The Church has always recognized and favored the progress of the arts, admitting to the service of worship everything good and beautiful that genius has been able to discover throughout the centuries — always however with due regard for liturgical laws. Consequently, modern music is also admitted in church, as it also offers compositions of such goodness, seriousness and gravity that they are not at all unworthy of liturgical functions." (*Motu Proprio*, Sec. V, trans. C. J. McNaspy, S. J., MusD, Gregorian Institute of America).

We Catholics are immensely proud of our heritage of church music; but we do not believe that the "progress of the arts" has ceased. The constant enrichment of its heritage is one of the glories of the Church and it is to be hoped that the future will see the composition of church music which will rival and even surpass the old. It is precisely because the Church is *catholic* that it admits to its liturgical services the music of all times, places and peoples. That is probably our only program of church music, in the broadest sense.

Sincerely yours,

THOMAS R. SPACHT

HONEGGER'S KING DAVID was sung Dec. 9 at the Central Methodist Church, Muskegon, Mich. under the direction of George Shirley.

## Looking Back into the Past

Fifty years ago the February 1913 issue published the following news of interest to readers—

The mammoth Willis organ in the Liverpool Cathedral with 167 speaking stops was described

T. Tertius Noble accepted the post at St. Thomas' Church, New York City, succeeding Will C. Macfarlane

Frederick C. Mayer played the eighth recital on the new organ in the chapel of the United States Military Academy at West Point. Program notes apologized for the then small size of what was to become one of the world's largest organs with this statement: "Art is not judged or valued by bulk."

Ernest Skinner was commissioned to build a large four-manual organ for Chicago's Fourth Presbyterian Church

Thomas J. Griglak, former organist of St. Michael the Archangel Church, Chicago, sued the church's pastor for \$20,000 for slander for calling him "a liar, a swindler and a drunkard" from the pulpit after demanding his resignation

Twenty-five years ago this magazine reported these events in the organ field in its February 1938 issue—

Arthur Dunham, FAGO, leading Chicago organist and teacher, died Jan. 24 at the age of 62

Virgil Fox sailed Feb. 23 for his first European tour which included St. Thomas, Leipzig, Queen's Hall, London and recitals in the principal cities of England and Scotland.

The new Western Michigan Chapter held its first meeting Jan. 7 at Grace Episcopal Church, Grand Rapids

Organ stoplists included: four-manual Möller for Holy Name Catholic Church, New York City; three-manual Casavant, St. Luke's Catholic Church, River Forest, Ill.; three-manual Wicks, St. Patrick's Catholic Church, Fort Wayne, Ind.—suggesting that churches of this faith were beginning to recover from the depression

Ten years ago these stories made news on the pages of the issue of February 1953—

Frederick Schlieder, noted teacher whose improvisation courses were widely known, died in New York City

E. Power Biggs flew a total 35,000 miles to play his season's recital dates — Dallas and Fort Worth played host to a three-day midwinter conclave; organists heard included Mildred Andrews, William Teague, Dale Peters, Robert Ellis and Mary Crowley Vivian

John E. Fay was appointed city organist of Portland, Maine

## Sacred Songs

Several sacred songs have come from the H. W. Gray company, most of them available in at least two keys. The 5/4 pulse of Eric Thiman's Thou Wilt Keep Him in Perfect Peace gives it a pleasant flow; it is short and dignified. Kathleen Blair's Love Never Fails has a pianistic accompaniment and develops several climaxes. The Harvest Is Abundant by H. A. Matthews uses time-tried devices effectively. A solo version of the arrangement Clarence Dickinson has made of the Bach air usually known as Sheep Shall Safely Graze is published as God, My Shepherd, Walks Beside Me. Effective duet arrangements for soprano and contralto of Roberta Bitgood's Give Me a Faith and The Greatest of These Is Love are called to the attention of those church musicians requiring this form. — FC

## RUTH SPITZER COMPLETES 25 YEARS AT VIRGINIA POST

Ruth Spitzer was honored following the Oct. 28 service for 25 years as organist of the First Church of the Brethren, Harrisonburg, Va. She was called to the altar and given a check. Some 75 past and present members of the choir attended a luncheon planned by the music board, at which Phil Trout, choir director, was toastmaster.

Miss Spitzer is a graduate of Madison College, Harrisonburg, Va. and Shenandoah Conservatory. She will continue in her church post.



### Afternoon at Lincoln Center

The rather magical event at Philharmonic Hall, Lincoln Center Dec. 15 could hardly escape some aspects of a three-ring circus. Yet it was an event of historic importance in its own right and one which might have received wide newspaper coverage had the record-breaking strike not been in full force.

The organ (which will be described elsewhere) seemed to us admirably designed for its particular purposes and for the building. The acoustics are, of course, still under study and are subject to constant revision. From where we sat they were more than fairly good, emphasizing individual sounds a bit too much in a kind of stereo fashion and not ever giving the solid bass foundation we might have welcomed. There was, however, no lack of brilliance or liveness.

The selection and the playing order of the recitalists were both almost inevitable and each was successful in his own way. It is only incidental that the order was alphabetical.

#### BIGGS

E. Power Biggs played music every listener associates with him, music which he himself has made familiar the world over. He played it all with his usual clarity, infectious rhythm and lean registration, giving the impression that it was all essentially jolly and charming. Certainly no performance at the organ can make an audience chuckle so heartily as Mr. Biggs' playing of Charles Ives' America variations.

But to us Mr. Biggs major feat was the commissioned work, Virgil Thomson's Pange Lingua, a word of prodigious difficulty which Mr. Biggs made exciting and intelligible in a highly laudable performance.

La Folia Partita, Pasquini; Concerto 3 in G, Soler; Toccata and Fugue in D minor; Pange Lingua, Thomson; Variations on America, Ives.

#### CROZIER

After much too long an intermission Catharine Crozier, looking lovely and playing the new instrument as if it had been her very own for years, had no difficulty convincing an enthusiastic audience that at this point she needs to yield top honors to no man. Miss Crozier's numbers were ones we had heard her play more than once before, but their order and the fact that they were all contemporary made her commissioned work — a surprisingly mild Hymn and Fuguing Tune by Henry Cowell — sound all of a piece with the

rest of her program. We believe an applause meter would easily have awarded Miss Crozier a blue ribbon to match her gown.

The Burning Bush, Berlioz; Fantaisie 2, Alain; Hymn and Fuguing Tune 14, Cowell; Alleluia sereins, Messiaen; Fast and Sinister, Symphony in G, Sowerby.

#### FOX

After another too long intermission in which an attractive screen hid the console for combination adjustments, Virgil Fox closed the memorable afternoon. All of us who have sponsored this breathtaking virtuoso in recital will recall the amount of pre-recital time he gives to learning every idiosyncrasy of each new instrument and the extraordinary results he thus achieves in his registration. That kind of practice time was simply not available for this event and Mr. Fox clearly showed this in his registration which was frequently muddy where that of the other players was transparent. He played his Bach Toccata as a stunning bravura piece at a tempo and with a clarity and excitement we doubt anyone can match.

The Franck Chorale, which returned to this player's repertoire about three years ago after a long absence, becomes less Franck and more and more Fox as time passes. The magnificent spiritual affirmation of the final pages seems to us to have become something quite different in his hands.

But it was in his commissioned work, a large-scale expression of Psalm 130 by Vincent Persichetti, that Mr. Fox was most disappointing to us. Not only did his playing of the work not give us any clearer idea of it than good sightreading would have, but his attitude on Lincoln Center stage seemed to us to indicate no very real interest either in the work or in its performance. That many others reacted as we did was evidenced by the exodus of many dozens of people in the course of this number. As a result, the player's usual great success in the closing Duruflé Toccata was not quite achieved this time.

Toccata in F major, Bach; Chorale in E major, Franck; Shimah B'koli, Persichetti; Toccata, Suite opus 5, Duruflé.

It was wonderful to hear a capacity audience made up largely of musicians applaud vociferously at an organ recital and discuss and compare notes at intermissions and after the final bows. This fine instrument in a remarkable auditorium played often by leading artists of our own and other lands should give impetus to an ever-widening general public interest in the king of instruments and its vast and distinguished literature. — FC

# memo

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*Subject:*

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# Midwinter Conclave

We believe that the 1962 midwinter conclave was the first national meeting of the American Guild of Organists ever to be held in Oklahoma, a state about which too many of our members in the other 49 states know all too little. We are glad that at least 114 of our members from 19 of those 49 states know a great deal more about the rapid progress which all kinds of music, but especially that of the church, is making in this great state of the Southwest.

When Christmas comes in the middle of the week it poses many special problems for people attending from a distance, and this regardless of where the meeting is held. Travel must usually begin on Christmas Day, the one day of the entire year most intimately associated in most of our minds with home and family. This, plus the uncertainties of both air and highway travel in the dead of winter, held down the attendance. We regret that less than one per cent of our national membership could avail itself of the kind of stimulation the Oklahoma City Chapter provided Dec. 26, 27 and 28. We regret even more that our national president, Harold Heeremans, was the only national officer in attendance, that not one member of the national council was there and only one regional chairman, Howard Kelsey, made it. This is not an encouraging representation for a national meeting and raises questions and misgivings among those faithful who did attend and even more among the hard-working, self-sacrificing people who ended their holiday season worn to a frazzle from combining the steering of a convention with full-time, responsible professional activities.

Few people arrived before the morning following Christmas, but a well-organized hospitality crew chaired by Ruth Weach had everything well under control by the time a nearly unanimous representation was present for the first official event.

### MESSIAEN IN HIGH STYLE

We wonder what college music department in what country across what oceans in what direction could turn out a mixed quartet to match the foursome from the University of Oklahoma who opened the conclave by playing the entire *La Nativité du Seigneur* of Messiaen, a work many consider the major achievement in organ composition of our generation. Three of these attractive young people, Kay Christiansen, Zollene Bennett and Donald Morelock, were pictured on page 13 of the November issue; the fourth, James Christensen, was no less than dean of the host chapter. Delegates took this real feat in their stride with hardly a realization of the genuine uniqueness of such a performance from the class of a single teacher. The AGO has long since come to expect — even to demand — winners from the studio of Mildred Andrews.

The Reuter at the Westminster Presbyterian Church described in *THE DIAPASON* for June 1958 made an excellent impression both at this opening musical event and at the one which closed the conclave. The Georgian colonial church provides an admirable acoustical setting for music.

### OFFICIAL OPENING

The official opening followed the musical opening with General Chairman Fred Haley welcoming the visitors and introducing our national president, Harold Heeremans, who made use of his brief time to throw out some controversial and stimulating ideas which we hope may find a place in some future president's columns. Since he spoke "off the cuff" an attempt to quote or even to summarize here would be inappropriate.

### MR. SCHLICKE'S CREDO

The first lecture was by Herman Schlicker in the Jewel Box Theater of the First Christian Church, the first of several vast, expansive, lavish contemporary church plants encountered at the conclave — building complexes which occasioned endless discussions pro and con among the visitors. Ask that delegate we so strongly urged your chapter

to send to provide you with pictures and descriptions of these remarkable homes for worship in this prosperous and fast-moving section of our country.

Mr. Schlicker's informative and detailed exploration of his ideas and convictions about organ design is to appear in another national publication. Several listeners took advantage of a question period which followed the lecture.

### JERALD HAMILTON

The evening's recital gave us our first opportunity to hear Jerald Hamilton of the University of Texas staff; the organ was the Aeolian-Skinner at St. Paul's Cathedral described in *THE DIAPASON* for June 1958. Mr. Hamilton provoked a highly favorable reaction in an essentially conservative and largely familiar program. Intelligent use of the instrument's resources in four very different examples of the variation form, rhythmic vitality and a genuine modesty all contributed to an impression which will bring him invitations to participate in many future recital series.

Prelude and Fugue in G minor, Buxtehude; Mein Junges Leben variations, Sweelinck; Passacaglia and Fugue in C minor, Bach; Adagio, Allegro, Adagio, K 594, Mozart; Theme with Variations, Kent Kennan; Scherzo-Fantasia, McKinley; Variations on a Noël, Dupré.



Symbolic portrait of Mildred Andrews in action, painted by Eugene O. Clay of Los Angeles was inspired by a master class and completed just before conclave time.

### SECOND DAY

Thursday morning brought the inevitable conflict of the president's breakfast with a conclave event. We were glad to be present at the lively and informal discussion at the breakfast but we regretted missing Arthur Poister's first workshop, based as it was on *The Little Organ Book*. Dr. Poister's own contribution to the morning was reported in glowing terms to us, the genuine delegate participation which he apparently expected did not, we hear, materialize. We were sorry also to have missed hearing the Aeolian-Skinner in the Casady School (January 1960 issue) where the session was held.

### GALE ENGER

We were glad that Gale Enger included at least one experimental piece in his contemporary American program in the chapel of the First Presbyterian Church, where he used the little Austin to very good advantage. The Roger Hanson Chorale Dirge provoked varying responses and was, we think, more in what we consider the special province of a national meeting in the way of stimulation and perhaps even abrasiveness. The rest of the program, well-made as it was, was the material which fills *THE DIAPASON*'s recital pages every month and which had probably appeared on the programs fairly recently of a very large segment of Oklahoma City's "visiting firemen."



Organists love to eat

Chorale Dirge on The Hollow Men, Hanson; Two Casual Brevities, Leach; Adagio for Strings, Barber; The Burning Bush, Berlioz; Forest Green, Purvis; Greensleeves, Wright; Ecce Jam Noctis, Max Miller; Rhythmic Suite, Elmore.

### ROBERT GLASGOW

At the close of Mr. Enger's program the Möller Company provided buses for a pleasant outing to Tulsa, the attractive sister city of the conclave's host city. Tulsa's Boston Avenue Methodist Church is another of those vast modern church establishments of the Southwest. The Möller builders were faced with a host of problems in the installation here and solved many of them well. The essential quality of the tone was astringent for our taste — exciting rather than ingratiating. The instrument was described in the April 1961 issue. Perhaps it was the special sound of the organ which prompted Robert Glasgow to play in a style quite different from our memory of previous hearings, a rather hard bravura style. We have no quarrel with his command of the instrument; we simply prefer the Robert Glasgow we heard in Los Angeles. It was good to hear the Franck Prière played so well; it is our favorite work by the master of Sainte-Clotilde.

Fantasia and Fugue in G minor, Bach; Sketches 4 and 2, opus 58, Schumann; Prière, Franck; Carillon de Westminster, Vierne.

### ADVENTURE IN EATING

Walmer Brummer, Möller representative who co-hosted one of the great gastronomic events of the 1960 St. Louis conclave, responded to the unanimous applause for that virtuoso performance with an encore at Tulsa's Hotel Mayo for the 1960 conclave. We hope it is getting to be a habit.

### JOHN WEAVER

The enormously more favorable acoustical milieu of the Trinity Episcopal Church in Tulsa enabled the Möller Company to achieve an organ much more to our liking; here we had our first opportunity to hear John Weaver.

Poister teaches Hindemith





# at Oklahoma City

In many ways he measured up to the advance reports which have been filtering in to us for several years. He has a breathtaking command of his instrument, innate musicality, an ability to hold an audience in the palm of his hand and a striking appearance at the console. There is no questioning his immediate potential as a virtuoso. These many plus qualities perhaps thrust even more clearly into focus some of the hurdles that remain if he is to advance from a sensational crowd pleaser to a major artist. We believe he *can* be both!

Mr. Weaver's present approach to registration suggests to us the period of organ virtuosity between W. T. Best and Edwin H. Lemare. The organs Mr. Weaver plays are not of that vintage and we feel that he is doing himself an injustice in pretending that they are. W. T. Best would, we feel sure, have applauded Mr. Weaver's Handel. And just how *loud* can you get?

In our opinion Mr. Weaver should take a weekend off some time to do a bit of investigation into the whole subject of ornamentation. Even that much of an effort might make his rendering of Bach ornaments not just more logical and more authentic but, quite simply, more musical.

We have had more to say here about Mr. Weaver than we intended; we want to see a major talent hew to its own genuine line rather resort to that sincerest of flattery.

A pleasant reception followed this recital.

Concerto 4 in F major, Handel; Allegro, Trio Sonata 5, Come Saviour of the Heathen and Prelude and Fugue in E flat, Bach; Prelude and Fugue on B-A-C-H, Liszt; Scherzo, Symphony 2, Vierne; Andante Cantabile, Symphony 4, Widor; Toccata in G, John Weaver.

The long return bus ride made most delegates ready to turn in promptly, even on the traditional Thursday night of a conclave.

## POISTER ON HINDEMITH

Friday morning, happily, we sat in on Arthur Poister's second workshop in which Hindemith's Sonatas 1 and 2 were the subject for discussion.

Carl Mohlelman, student of Dale Peters, North Texas State College, played Sonata 1; Carolyn McDaniel, student of Wilma Jensen, University of Oklahoma City, played Sonata 2.

After each playing Dr. Poister gave a remarkably stimulating lesson to each player bringing his insights, enthusiasms and his highly detailed and personal ideas to one of the most humble, enlightening and inspiring sessions we have experienced. Small wonder this man has produced so many outstanding students!

## AFTERNOON AT ST. LUKE'S

It seemed to us especially appropriate that Fred Haley, who had proved such an efficient and cordial host as general chairman of the conclave, should have been the organist in his home church, St. Luke's Methodist Church, another of those extensive plants hardly matched anywhere else. The Acolian-Skinner here, which sounds magnificent at the console, is unfortunately dwarfed and muted by an acoustical environment deliberately designed to enhance the spoken word only. Mr. Haley's good musicianship and his modest approach made a very favorable impression, revealing no signs of the strain and pressure which had been his lot for so many weeks. He omitted his final number out of consideration for the time schedule but supplied it later at the persuasion of several of us when a bus breakdown left us stranded for a short time at the church.

Concerto in A minor, Vivaldi-Bach; In Dulci Jubilo; The Old Year Has Passed Away and Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Partita for English Horn and Organ, Koetsier; Concert Piece, Peeters.



Fred Haley, John Weaver, Father Junker, John Hose, Mildred Andrews, Robert Glasgow, Walmer Brummer and Thomas Matthews gather around the tea table at Trinity reception where Tulsa's Dean Eleanor Hawn sits ready to pour.

We especially enjoyed hearing the Koetsier with Dayna Larason lending her warm reed tone.

## MUSIC DRAMA IN CHURCH

Mr. Haley's time adjustment enabled his partner at St. Luke's, Donald F. Jensen, to begin his lecture promptly. Using slides and records, he briefly traced the history of music drama in the church from its beginnings even up to some modern developments most listeners felt were vulgar and ugly. All agreed that it was our duty to explore and be aware of even these avenues.

The graceful dance of Giselle Denes to a Dupré antiphon was a welcome antidote.

## OKLAHOMA T-BONE

Quite a bit had been made of the Oklahoma T-Bone dinner in the advance publicity. We are happy to report that it more than measured up to expectations and we never saw organists, always interested in food, relish an occasion more. And to make it even better, introductions were held to a minimum and there were no real speeches.

## FINAL CONCERT

The most elaborate musical event of the conclave was the closing concert at the Westminster Presbyterian Church in which a considerable segment of the Oklahoma City Symphony Orchestra participated. The first half of the evening gave us an opportunity to hear the chancel and youth choirs of the host church in a performance of the unfamiliar Honegger Christmas Cantata. Ben E. Manning directed with James Mc-Gaughy at the organ and Donald McCartney singing the baritone solos. Delegates welcomed this opportunity, warmly bursting into perhaps unscheduled applause at the end.

After the intermission at which few of the capacity audience risked their

seats to go out for a smoke, Wilma Jensen, a resident of the host city for some months now and new head of the organ department at Oklahoma City University, was soloist in two concertos. Guy Fraser Harrison, permanent conductor of the city's symphony, was the firm and knowing hand which brought highly satisfying performances of the Sowerby Classic Concerto and the Hanson Concerto for organ, strings and harp. A consensus of remarks which we heard was that this was the ideal concert to end a conclave — music in our special fields not often heard, well performed in an almost perfect acoustical setting. Congratulations were in order and were quick in coming from all sides.

## OPINIONWISE

If conclaves are worth holding (and future attendance will determine this!) this conclave was another of those recent ones which we feel were very nearly what such a meeting should be. We would have welcomed a larger proportion of music most of us don't hear at home; this preference is ours and open to challenge. We were glad to hear players with fresh faces and styles; this may also be challenged. As we have often said, we question flying 1,000 miles or so to hear what we heard last week a few blocks down the street. But the opportunity to see all that special confraternity of ours in person again is in itself worth the effort.

## FINALE

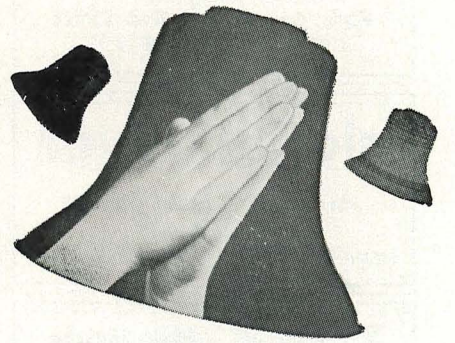
The weather for this conclave was perhaps not ideal but those of us who had been weathering the severe early winter elsewhere found it more than bearable. At least, to paraphrase, neither snow nor rain was present to stay the delegates from the swift completion of their appointed rounds. — FC

Watching the birdie at the president's breakfast.



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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		

- 10 Richard Purvis, Grace Cathedral, San Francisco  
 Seminar of Liturgics, Milwaukee AGO Chapter  
 Cherry Rhodes, First Presbyterian, Bethlehem, Pa.  
 Elijah, part 1, St. Bartholomew's, New York City  
 William Self, St. Thomas', New York City  
 St. John's U Chorus, St. Thomas', New York City  
 William Eifrig, Valparaiso, Ind. U  
 Arden Whitacre, Bethesda-by-the-Sea, Palm Beach, Fla.  
 Jerald Hamilton, Church of the Brethren, Fresno, Cal.  
 Marilyn Mason, Augustana College, Rock Island, Ill.  
 George Markey, Portland, Ore.  
 Carl Weinrich, Plymouth Congregational, Denver, Colo.  
 Moravian Music, Peachtree Christian, Atlanta, Ga.  
 E. Power Biggs, Symphony Hall, Boston  
 Virgil Fox, Owosso, Mich.  
 Inter-racial Youth Choir Festival, Madison Avenue Presbyterian, New York City
- 11 Ruth Jane Banks, Asylum Hill Congregational, Hartford, Conn.  
 George Markey workshop, Portland, Ore.
- 12 E. Power Biggs, Portland, Maine, Symphony, City Hall Auditorium  
 Jerald Hamilton, St. Luke's Evangelical Lutheran, Chicago  
 George Markey, First Baptist, Minneapolis.  
 William Teague, St. Francis Episcopal, Houston, Tex.  
 Virgil Fox, Fountain Street Baptist, Grand Rapids, Mich.
- 13 Debussy's Prodigal Son, Riverside Church, New York City  
 Carl Weinrich, First Unitarian, Berkeley, Cal.
- 15 Marilyn Mason, Wheaton, Ill., College  
 Choral Concert, Eastman School, Rochester, N.Y.  
 David Craighead, St. Paul's Episcopal, Richmond, Va.  
 William Teague, University of Texas, Austin  
 Richard Ellsasser, Searcy, Ark.  
 Virgil Fox, Spokane, Wash.
- 16 David Craighead master class, Richmond, Va.  
 Carl Weinrich seminar, First Presbyterian, Fresno, Cal.
- 17 Schubert's Song of Miriam, St. Mark's Cathedral, Minneapolis  
 Bach's B minor Mass, Kirk in the Hills, Bloomfield Hills, Mich.
- Vocal Music, St. Peter's Lutheran, Miami, Fla.  
 Contemporary Music, Holy Trinity, Philadelphia, Pa.  
 Elijah part 2, St. Bartholomew's, New York City  
 Richard Bouchett, St. Thomas', New York City  
 Chatham College Choir, St. Thomas', New York City  
 William Teague, AGO, Tucson, Ariz.  
 Virginia Herrmann, Wesleyan U Chapel, Middletown, Conn.  
 Fred Fahrner, Christ Church, Dearborn, Mich.  
 Sowerby music, Church of the Holy Trinity, Philadelphia  
 Carl Weinrich, First Presbyterian, Fresno, Cal.  
 Choral service, Peachtree Christian, Atlanta, Ga.  
 E. Power Briggs, All Saints, Pasadena, Cal.
- 18 Jerald Hamilton, Second Presbyterian, Kansas City, Mo.  
 Hymn discussion, Central NY AGO, First Presbyterian, Poughkeepsie  
 Virgil Fox, Portland, Ore.
- 19 Music of France, Center Theatre, De Paul U, Chicago  
 David Craighead, First Baptist, Philadelphia  
 Richard Purvis, Calvary Presbyterian, Riverside, Cal.
- 20 Jerald Hamilton, First Methodist, Wichita, Kans.
- 21 William Teague, Henderson State Teachers College, Arkadelphia, Ark.
- 22 Jerald Hamilton, AGO, Des Moines, Iowa  
 Virgil Fox, Glendale, Cal.
- 23 Robert Baker master class, Santa Ana, Cal.
- 24 Bach B minor Mass part 2, Kirk in the Hills, Bloomfield Hills, Mich.  
 Elijah part 3, St. Bartholomew's, New York City  
 Choral vesper, Memorial Methodist, White Plains, N.Y.  
 Haydn Mass in B flat, Rockefeller Chapel, U of Chicago  
 Paul Connick, St. Thomas', New York City  
 Amherst College Choir, St. Thomas', New York City  
 Mozart Requiem, Church of the Resurrection, New York City  
 Christian College Choir, Peachtree Christian, Atlanta, Ga.
- 25 Robert Baker, First Presbyterian, Santa Ana, Cal.
- 26 John Schueler, St. Mark's Cathedral, Minneapolis

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 Robert Anderson, AGO, El Paso, Tex.  
 Claire Coci, First Congregational, St. Petersburg, Fla.  
 Virgil Fox, Minneapolis, Minn.

27 Verdi Requiem, St. Bartholomew's, New York City  
 Oswald Ragatz, Madison Avenue Presbyterian, New York City

28 Tallis, Lassus, Couperin, Church of the Incarnation, New York City

**March 1**  
 Robert Baker, University Methodist Temple, Seattle, Wash.  
 Frederick Swann, RLDS Auditorium, Independence, Mo.

2 Robert Baker master class, Seattle, Wash.

3 Charles Richard, St. Peter's Lutheran, Miami, Fla.  
 Bach St. Matthew Passion part 1, Asylum Hill Congregational, Hartford, Conn.

Debussy Prodigal Son, St. Bartholomew's New York City  
 Reginald Lunt, St. Thomas', New York City

Valley Forge Academy Choir, St. Thomas', New York City

Robert Glasgow, Christ Episcopal, St. Joseph, Mo.

Messiah, Lenten portion, Christ Church, Cincinnati  
 Mozart Litany in B flat, Peachtree Christian, Atlanta, Ga.

4 Wilma Jensen, Milwaukee AGO Chapter  
 Donald McDonald, First Methodist, Asbury Park, N.J.  
 Carl Weinrich, First Presbyterian, Lancaster, Pa.

Durufle Requiem, Crane Litany, Church of the Ascension, New York City

5 Claire Coci, First Presbyterian, Fort Wayne, Ind.  
 Shirley King Coolidge, Park Place Church of God, Anderson, Ind.

Frederick Swann, Rockefeller Chapel, Chicago  
 Virgil Fox, Kitchener, Ont.

6 Leslie Johnson, George Markey, Madison Avenue Presbyterian, New York City

7 Wilma Jensen, Grace Episcopal, Colorado Springs, Colo.

Wilma Jensen, Grace Episcopal, Colorado Springs, Colo.

**SPELMAN GOES TO EUROPE FOR SABBATICAL LEAVE**

Dr. and Mrs. Leslie P. Spelman and children, Mary and Waldron, have begun a trip which will take them all over Europe in the next six months. Dr. Spelman has a sabbatical leave from his post as director of the school of music and chairman of the division of arts at the University of Redlands, Cal. He will observe teaching of music theory and organ in leading music schools of Europe.

The first three months will be spent in London where Dr. Spelman will lecture at Trinity College, University of London, and where Mary will attend the City Guild School of Art. In the spring Dr. Spelman will make a recital tour in Switzerland and The Netherlands. The family will return to Redlands in August.

**AEOLIAN-SKINNER OPENS 3-MANUAL IN HOUSTON**

NEW CENTRAL PRESBYTERIAN

Edward Bing, Lorene Whitley Music Staff of Texas Church—Carolyn Boles Opening Recitalist

A two-month period of dedication services for the new Central Presbyterian Church, Houston, Tex. has included formal opening of a 31-rank Aeolian-Skinner organ. The morning services Oct. 21 included a sermon by James Boles, minister of music at the John Knox Presbyterian Church, Tulsa. In the evening Mrs. Boles, organist for the Tulsa church, played the first recital on the new instrument. Her program appears in the recital section.

The organ is placed at the front of the church on its central axis and is overhead and in back of the choir area. The entire music program speaks into the church interior through a grille of open design.

Roy Perry, Texas representative for Aeolian-Skinner, designed the organ in collaboration with Edward Bing, director of music and Lorene Whitley, organist of the church. Mr. Perry supervised the tonal finishing.

**GREAT**  
 Prinzipal 8 ft. 61 pipes  
 Holzbordun 8 ft. 61 pipes  
 Oktav 4 ft. 61 pipes  
 Sesquialtera 2 ranks 122 pipes  
 Hellspeife 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Carillon Bells (prepared)

**SWELL**  
 Contra Viola 16 ft. 68 pipes  
 Gedeckt 8 ft. 68 pipes  
 Viola 8 ft. 12 pipes  
 Viola Celeste 8 ft. 68 pipes  
 Prestant 4 ft. 68 pipes  
 Plein Jeu 3 ranks 183 pipes  
 Trompette 8 ft. 68 pipes  
 Hautbois 4 ft. 68 pipes  
 Tremulant

**CHOIR**  
 Rohrflöte 8 ft. 61 pipes  
 Kleinererzähler 2 ranks 110 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Prinzipal 2 ft. 61 pipes  
 Nasat 1 1/2 ft. 61 pipes  
 Oktav 1 ft. 61 pipes  
 Krummhorn 8 ft. 61 pipes  
 Tremulant

**PEDAL**  
 Prinzipal 16 ft. 32 pipes  
 Contra Viola 16 ft.  
 Bordun 16 ft. 12 pipes  
 Oktav 8 ft. 12 pipes  
 Viola 8 ft.  
 Gedeckt 8 ft.  
 Choralbass 4 ft. 12 pipes  
 Gedeckt 4 ft.  
 Fourniture 3 ranks 96 pipes  
 Bombarde 16 ft. 12 pipes  
 Trompette 8 ft.  
 Krummhorn 8 ft.  
 Clairon 4 ft.  
 Krummhorn 4 ft.

**NAFOMM MEET SCHEDULED FOR AUGUST 4-9 AT BAKER U**

The biennial convocation of the National Fellowship of Methodist Musicians (NAFOMM) will be held Aug. 4-9 at Baker University, Baldwin, Kans. The meeting will be for church musicians, directors of Christian education, pastors and laymen. Among the music staff will be Dr. Lara Hoggard, Dr. Alec Wyton, Dr. Austin C. Lovelace, Dixie Milne and Robert Hoffelt. The Rev. Walter Townner, director of general church school work of the Methodist general board of education, will be keynote speaker; Cecil E. Lapo will be the registrar.

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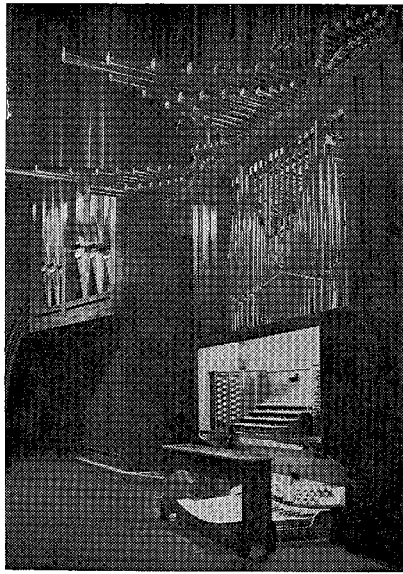
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**NEW BECKERATH TRACKER**

at St. Paul's Cathedral, Pittsburgh



The 69-stop, 97-rank Beckerath tracker-action organ in St. Paul's Catholic Cathedral in Pittsburgh, Pa. was dedicated with an octave of musical events opening Dec. 8. In an ideal acoustical environment, the instrument is likely to prove of genuine importance in the history of organ building in America.

Rudolf von Beckerath, Hamburg builder, designed, constructed and installed the instrument in consultation with Paul Koch, organist-choirmaster of the cathedral, and Robert Noehren.

The drawing indicates the placement of the separately cased divisions in the photograph on the cover.

The stop and combination actions of the organ are electro-pneumatic. A Swiss-style arrangement of general combinations permits each of six general pistons to be set up on each of six master controls, a total of 36 general combinations available at the same time. Each of the four manuals has six buttons and the pedal division four.

**GREAT-II**

Principal 16 ft. 56 pipes  
Octave 8 ft. 56 pipes  
Koppelgedackt 8 ft. 56 pipes  
Octave 4 ft. 56 pipes  
Quinte 2 1/2 ft. 56 pipes  
Octave 2 ft. 56 pipes  
Mixture 5 ranks 280 pipes  
Scharf 4 ranks 224 pipes  
Trumpet 16 ft. 56 pipes  
Trumpet 8 ft. 56 pipes  
Trumpet 4 ft. 56 pipes

**SWELL-III**

Quintadena 16 ft. 56 pipes  
Violflöte 8 ft. 56 pipes  
Flute 8 ft. 56 pipes  
Gemshorn 8 ft. 56 pipes  
Gemshorn-céleste 8 ft. 44 pipes  
Violflöte 4 ft. 56 pipes  
Nachthorn 4 ft. 56 pipes  
Nasat 2 1/2 ft. 56 pipes  
Blockflöte 2 ft. 56 pipes

Mixture 6 ranks 336 pipes  
Cornet 5-6 ranks 220 pipes  
Fagott 16 ft. 56 pipes  
Oboe 8 ft. 56 pipes  
Schalmei 4 ft. 56 pipes  
Trompette-en-chamade 8 ft. 56 pipes  
Trompette-en-chamade 4 ft. 56 pipes  
Tremulant

**RÜCKSPATIV-I**

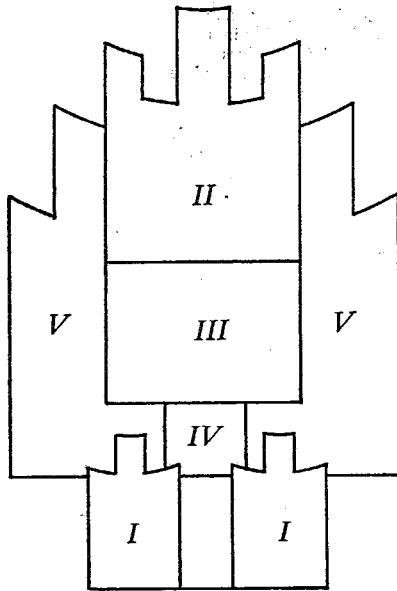
Principal 8 ft. 56 pipes  
Quintadena 8 ft. 56 pipes  
Rohrflöte 8 ft. 56 pipes  
Octave 8 ft. 56 pipes  
Blockflöte 4 ft.  
Octave 2 ft. 56 pipes  
Gemshorn 2 ft. 56 pipes  
Quinte 1 1/2 ft. 56 pipes  
Scharf 5 ranks 280 pipes  
Sesquialtera 2 ranks 112 pipes  
Bärpfeife 16 ft. 56 pipes  
Cromorne 8 ft. 56 pipes

**SOLO-IV**

Gedackt 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Rohrflöte 4 ft. 56 pipes  
Quintflöte 2 1/2 ft. 56 pipes  
Waldflöte 2 ft. 56 pipes  
Tierce 1 1/2 ft. 56 pipes  
Nasat 1 1/2 ft. 56 pipes  
Sifflöte 1 ft. 56 pipes  
Cymbel 3 ranks 168 pipes  
Vox Humana 8 ft. 56 pipes  
Schalmei 4 ft.  
Tremulant

**PEDAL-V**

Principal 32 ft. 32 pipes  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Flute 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Spielflöte 8 ft. 32 pipes  
Octave 4 ft. 32 pipes  
Rohrflöte 4 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 6 ranks 192 pipes  
Rauschpfeife 3 ranks 96 pipes  
Posaune 32 ft. 20 pipes  
Posaune 16 ft. 32 pipes  
Fagott 16 ft. 32 pipes  
Trumpet 8 ft. 32 pipes  
Trumpet 4 ft. 32 pipes



**Octave of Music**

The blessing of the Beckerath at St. Paul's Cathedral Dec. 8 was followed by Paul Koch's solo recital:

Prelude and Fugue in C major, Bach; Fantasie in F minor K 608, Mozart; March for Joyous Occasions, Pelouquin; Noël Grand jeu et Duo, Daquin; Trumpet Tune, Purcell.

The solemn pontifical mass which followed was celebrated by the Most Rev. J. J. Wright, Bishop of Pittsburgh, with music by the boy choirs of the diocese (about 500 boys and more than 150 men) singing antiphonally under Mr. Koch's direction with R. Childs Wolfe as precentor and Matthew Cvetic as accompanist.

The solemn mass Dec. 9 saw the bishop presiding and the cathedral's rector, the Rt. Rev. Msgr. Andrew Pauley as celebrant. Mr. Koch directed the St. Paul's choir of men and boys in Des-Prez, Lotti and Palestrina as well as traditional Gregorian.

The first of the celebration's guest organists was Fernando Germani who flew from Rome especially for the occasion. His Dec. 9 recital:

Fantasie and Fugue in A minor, Bach; Toccata per l'Elevazione, Frescobaldi; Echo Fantasie, Sweelinck; Concerto in D minor, Vivaldi; Sonata on Psalm 94, Reubke; Es ist ein' Ros' entsprungen and Herzlich dich mich verlangen, Brahms; Wachet auf Fantasie, Reger.

The Dec. 12 event saw E. Power Biggs playing the Handel Cuckoo and Nightingale Concerto and the Poulenc with the Pittsburgh Symphony conducted by William Steinberg. Mr. Biggs also played:

Fanfare and Trumpet Tune Bonduca, Purcell; Wachet auf, Liebster Jesu, wir sind hier and In dulci jubilo (trio and tutti) and Toccata and Fugue in D minor, Bach; Partita on La Folia, Pasquini; La Romanesca, Valente; Balletto del Granduca, Sweelinck.

Robert Noehren played a widely varied recital Dec. 15 to exhibit the versatility of the new organ with music of four centuries.

Grand jeu, DuMège; Passacalia and Fugue, Bach; Noël Grand jeu et Duo, Daquin; Variations on Puer natus est, Widor; Cantabile and Pièce Héroïque, Franck; Fugue in C sharp minor, Honegger; Tumult in the Praetorium, Maleingreau; Choral Dorien, Alain; Carillon-Sortie, Mulet.

A solemn mass Dec. 16 made use of contemporary music including:

Missa in honorem SS. Innocentium, Nielsen; Credo, Missa Beatae Mariae Virginis, and Laudate Dominum, Andriessen; Ave Maria, Jaeggli; Te Deum, Peeters.

We were fortunate enough to hear the Beckerath as an accompanying instrument and to judge its beauty and that of the cathedral acoustics in this interesting church music of our time.

We were also able to hear Dr. Noehren's recital in the afternoon for the Religious of the diocese. He shortened his recital of the night before by replacing the Bach Passacaglia with the A minor Prelude and Fugue and omitting the Franck Cantabile and the Honegger. We were grateful for the opportunity to hear this extraordinary instrument played by this leading player who was interested in it from its earliest beginnings and who played it with enormous zest, warmth and affection.

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**NEW ALLEN 3-MANUAL GOES INTO CHURCH AT TROY**

**FREDERICK JACKISCH OPENS**

Ohio City Opening Is Dec. 2 — Frances Mills Is Organist, Aaron Shaeffer Director of Music

Frederick Jackisch, Wittenberg University, Springfield, Ohio, played the dedicatory recital Dec. 2 on the new Custom Allen in the First Presbyterian Church, Troy, Ohio. Specification for the instrument was designed by representatives of the Allen Company together with Frances Miles, organist, and Aaron Shaeffer, assistant minister and director of music.

The installation includes a choir antiphonal division and "chiff", which can be turned on and off selectively.

Mr. Jackson played works of Ritter, Arné, Daquin, Mozart, Franck, Vierne, Lesur, Bonset, and DeLamarter on his program.

**GREAT**

- Principal 8 ft.
- Bourdon 8 ft.
- Gemshorn 8 ft.
- Dulciana 8 ft.
- Octave 4 ft.
- Rohrflöte 4 ft.
- Quint 2 2/3 ft.
- Super Octave 2 ft.
- Blockflöte 2 ft.
- Mixture 2 ranks
- Mixture 4 ranks (prepared)
- Chimes

**SWELL**

- Geigen Diapason 8 ft.
- Viole De Gamba 8 ft.
- Viole Celeste 8 ft.
- Flute 8 ft.
- Flute Dolce 8 ft.
- Flute Celeste 8 ft.
- Echo Viole 8 ft.
- Echo Viole Celeste 8 ft.
- Octave Geigen 4 ft.
- Gemshorn 4 ft.
- Nachthorn 4 ft.
- Doublette 2 ft.
- Spillflöte 2 ft.
- Plein Jeu 3 ranks
- Trompette 8 ft.
- Hautbois 8 ft.
- Regal 8 ft.

**CHOIR**

- Viola 8 ft.
- Erzähler Celeste 8 ft.
- Gedeckt 8 ft.
- Lieblichflöte 8 ft.
- Aeoline 8 ft.
- Unda Maris 8 ft.
- Principal 4 ft.
- Koppelflöte 4 ft.
- Rohrnat 2 2/3 ft.
- Waldflöte 2 ft.
- Tierce 1 3/5 ft.

**ORGAN BROADCAST SERIES IN SECOND SEASON IN IOWA**

A monthly live broadcast now well into its second season is being carried by WSUI, State University of Iowa station, Iowa City. Gerhard Krapf is in charge. The first series, Contemporaries of Bach, was four hour-long programs, one each devoted to Buxtehude, Walther, the sons of Bach and Bach himself. The second series, The Chorale Prelude, has introduced a history of Veni Creator Spiritus with works of Titelouze, Pachelbel, both Walthers, LeBegue, Scheidt, Bach, Peeters and Clokey. The second program in the series was devoted to Christmas chorales; the third will feature Pepping's Kleines Orgelbuch and De Klerk's Eight Fantasies on Gregorian Chorales. The fourth will deal with the Chorale Partita.

**EINECKE PLAYS, CONDUCTS MASTER CLASS AT EPHRATA**

Dr. C. Harold Einecke, Spokane, Wash. was lecture-recitalist Dec. 7 at the Church of St. John the Baptist, Ephrata, Wash.; the following day he conducted a master class and seminar for 40 organists and choir directors from eight denominations, the event of its kind in the Columbia Basin area.

Dr. Einecke used a small group of children as a demonstration choir. A reception for Dr. and Mrs. Einecke followed the lecture recital.

THE AMERICAN Ministry of Education has established a scholarship for a graduate of Oberlin College Conservatory of Music in memory of David R. Robertson, late director of the conservatory.

- Krummhorn 8 ft.
- Schalmei 8 ft.
- Harmonic Trumpet 8 ft.
- Harp
- Celesta
- Carillon

**PEDAL**

- Contra Bass 16 ft.
- Bourdon 16 ft.
- Violone 16 ft.
- Lieblich Gedeckt 16 ft.
- Octave 8 ft.
- Gedackt Pommer 8 ft.
- Violoncello 8 ft.
- Still Gedacket 8 ft.
- Choral Bass 4 ft.
- Flute Ouverte 4 ft.
- Flute Dolce 4 ft.
- Bombarde 16 ft.
- Fagott 16 ft.
- Trompette 8 ft.
- Bassoon 8 ft.



**JON SPONG**

**SEASON 1963-64**

**"SMALL-COMMUNITY PROJECT"**

Jon Spong, a member of the faculty at Drake University in Des Moines, Iowa, will devote full time to research, practice, and performance during the 1963-64 season. Special emphasis will be placed on presenting programs of organ music in small communities.

**THE PURPOSE OF THIS PROJECT IS THREE FOLD:**

1. to promote enthusiasm for the organ and its literature in situations where emphasis has been lacking.
2. to offer a cultural program of sacred organ music to churches having small organs.
3. to encourage small A.G.O. chapters and small colleges in their efforts to foster public appreciation of organ performance.

Unique programs are planned for the project, keeping in mind the "ideal" in program building: meaningful to the lay audience — tasteful to the musician.

The program fee for the project is unusually low and "Within Travel Area" will be utilized to keep transportation costs at a minimum.

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# Programs of Organ Recitals of the Month

Robert Baker, New York City — First Congregational Church, Stratford, Conn. Dec. 2; inaugural organ recital, Oct. 1961 stoptist; Grand Jeu, Du Mage; Concerto in A minor, Vivaldi-Bach; Voluntary in D major, Boyce; Prelude and Fugue in A minor, Bach; Prelude for Rosh-Hashonah, Berlinski; Pastoral Dance, Milford; Chorale in B minor, Franck; Improvisation on the Agincourt Song, Roberts; You Raise The Flute To Your Lips, DeLamar; The Shepherds, The Nativity of Our Lord, Messiaen; Westminster Carillon, Vierne.

Elizabeth Hamp, Champaign, Ill. — St. James Lutheran Church, Peoria, Ill. Dec. 9: Agincourt Hymn, Dunstable; Variations on a Milanese Galliard, Cabezon; Why Art Thou Cast Down, O My Soul? and Courante, Scheidt; Noël 6, Daquin; Fugue in C major, Buxtehude; As Jesus Came to Jordan's Stream and Deck Thyself, My Soul, Bach; Allegro, Concerto 1, Vivaldi — Bach; When We Are in Deepest Need, Bach; Rhosymedre, Vaughan Williams; Andante and Allegro Vivace, Schroeder; How Shall I Fidly Greet Thee? Pepping; Joyous Shall My Heart Awaken, Walcha; Christ Lay in Death's Dark Prison, Telemann; Joyous Changes on Two Carols, Andrews; Majesty of Christ and The Children of God, Messiaen. Leroy Hamp, tenor, assisted.

Stanley E. Walker, FAGO, South Lancaster, Mass. — Sligo Seventh day Adventist Church, Takoma Park, Md. Nov. 24: Now Thank We All Our God, Sleepers, Wake, God's Time Is Best and Toccata and Fugue in D minor, Bach; Noël, Grand Jeu et Duo, Daquin; Introduction and Trumpet Tune, Boyce; Adagio, Mozart; Andante, Stamitz; Rigaudon, Campa; Processional, Shaw; Begin My Tongue, Edmundson; Rhosymedre, Vaughan Williams; A Mighty Fortress, Whitford.

Clyde Holloway, New York City — St. Bartholomew's Church Jan. 2: Swiss Noël, Daquin; The Old Year Now Hath Passed Away, Bach; From Heaven High to Earth I Come, Pachelbel; A Rose Breaks into Bloom, Brahms; Adeste Fideles, Demessieux; In Dulci Jubilo, Karg-Elert. Jan. 23: Fugue in C major, Buxtehude; How Brightly Shines the Morning Star, Karg-Elert; Rejoice, Beloved Christians, Bach; Prelude and Fugue in E major, Lübeck.

Joy Harder Browne, Lawrence, Kans. — RLDS Auditorium, Independence, Mo. Dec. 16: Prelude, Fugue and Chaconne, Buxtehude; Suite, Telemann; Prelude, Suite Medievale, Langlais; Swiss Noël and Noël sur les Flutes, Daquin; Der Tag der ist so freudenrich, Bach; Es ist ein Ros' entsprungen, Brahms; Gesu Bambino, Yon; Noël Basque, Benoit; Rhosymedre, Vaughan Williams.

Paul Danilewski, Jr., San Francisco, Cal. — Trinity Presbyterian Church Nov. 18: Trumpet Voluntary, Stanley; Nun bitten wir, Buxtehude; Adagio, Sheep May Safely Graze and Fugue in G minor, Bach; O World I Now Must Leave Thee, Brahms; Sonata 2 in C minor, Mendelssohn; O God Thou Faithful God, Karg-Elert; Aria, Peeters; Litanies, Alain.

Cecil Bolton, Lubbock, Tex. — Lubbock, Tex. AGO Chapter, First Presbyterian Church Nov. 12: Concerto Variations, Bonnet; Three Chorales, Drischner; Fugue in G minor, Bach; Greensleeves, Purvis; God Among Us, Messiaen; Fugue, Sonata on Psalm 94, Reubke; Within a Chinese Garden, Stoughton; Toccata in G, Dubois.

Ora Hufendick, Golden, Ill. — Trinity Lutheran Church Dec. 2: Choral and Priere, Suite Gothique, Boëllmann; How Fair and How Pleasant Art Thou, Dupré; Come Sweetest Death, Bach; Pastorale, arr. Clokey; Prelude and Fugue in B flat, Bach; Agnus Dei, Bizet; Cantique de Noël, Adams; Sanctus, Gounod, Noël, Daquin.

Stephen E. Young, Wake Forest, N.C. — for Central North Carolina AGO Southeastern Baptist Seminary Jan. 7: Chaconne in D minor, Pachelbel; Now Come, Saviour of the Gentiles, Lord Jesus Christ to Thee I Turn and Prelude and Fugue in B minor, Bach; Allegro Moderato, Gothic Symphony, Widor; God Among Us, Messiaen.

Virginia Cox, San Diego, Cal. — First Presbyterian Church Dec. 9: Fantasie and Fugue in G minor, Bach; Swiss Noël with Variations and Trumpet in Dialogue, Daquin; Fantasie, Mozart; Nave, Hebble; Pastorale and Westminster Carillon, Vierne. Lucille Mayer, soprano, assisted.

Marsha Carey, Pasadena, Cal. — Hill Avenue Grace Lutheran Jan. 14: Fantasie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Offertoire, Couperin; Organ Sonata 2, Hindemith; Divertissement, Vierne.

Wilma Jensen, Oklahoma City, Okla. — Southwestern College, Winfield, Kans. Nov. 15: Toccata and Fugue in D minor, Bach; Noël Grand Jeu et Duo, Daquin; Benedictus, Couperin; Flute Solo, Arne; Ach bleib mit deiner Gnade, Karg-Elert; Greensleeves, Wright; Aria, Peeters; Rhythmic Trumpet, Bingham; Tunlutt in the Pratorium, Maleingreau; Andante Cantabile and Scherzo, Symphony 4, Widor; Litanies, Alain.

Marshall Bidwell, Pittsburgh, Pa. — Carnegie Music Hall Dec. 16 and 23: Hallelujah, Mount of Olives, Beethoven; Noël in G major, Daquin; Three Pennsylvania Dutch Chorale Preludes, Johnson; Old French Carol, Clokey; Symphony Gothique, Widor; Bohemian Cradle Song, Poister; Noël Provencal, Bedell; March of the Magi Kings, Dubois; Christmas Pastoral, Rogers; Christmas in Sicily, Yon; Variations on Adeste Fideles, Dethier; Two Preludes on In Dulci Jubilo, Bach; Greensleeves, Vaughan Williams; Pastoral on a Christmas Plainsong, Thompson; Noël Parisian, Quef; Christmas Pipes of County Clare, Gaul; Variations on an Ancient Christmas Carol, Dethier; Gesu Bambino, Yon; Christmas Pastoral, Weaver; Les Bergers, Messiaen; Away in a Manger, Kirkpatrick; Von Himmel hoch, Edmundson.

Klaus Speer, Houston, Tex. — Rice University Jan. 13: Magnificat on Tone 1, Buxtehude; How Brightly Shines the Morning Star (2 settings), Kauffmann; The Old Year Now Is Passed and Lord, Christ, the Only Son of God, Pepping; How Brightly Shines, Lenel; O Gloriosa Virginum, Peeters; Partita for English horn and organ, Koetsier (with Bruce N. Morrison); Help Me to Praise God's Goodness; In Thee Is Gladness and The Old Year Now Is Passed, Bach; Concerto in A minor, Vivaldi-Bach.

Margaret Kautz, Annapolis, Md. — The Society of American Musicians award winner, Moody Bible Institute Jan. 7: Chaconne, Couperin; Aria con Variazione, Martini; Flute Solo, Arne; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Prelude and Fugue in A minor, David; Les Bergers and Desseins Eternels, La Nativite, Messiaen; Epilogue, Langlais; Festival Musik for Organ, Brass and Kettledrum, Leo Sowerby.

Wayne D. Jarrett, Astoria, N. Y. — Church of the Redeemer Dec. 9: In Thee Alone, O Christ, Pachelbel; O Come, O Come Emmanuel, Dressler, Williams; Creator of the Stars of Night, Peeters, Bach; Behold a Rose is Blooming and O God, Thou Faithful God, Brahms; Fugue on the Kyrie, Couperin; Prelude and Fugue in F minor, Handel. Joseph A. Surace and Richard T. Biernacki assisted.

Julian Williams, Sewickley, Pa. — St. Mathew's Episcopal Church, Moravia, N.Y. Nov. 18: Prelude and Fugue in F sharp minor, Buxtehude; Consider, O My Soul, St. John Passion, Bach-Chase; Sonata 1 in F minor, Mendelssohn; Divinum Mysterium, F. M. Barnes; Prelude and Fugue on B-A-C-H, Liszt.

Mrs. Sherrill Entekin, Clarksdale, Miss. — North Mississippi AGO Chapter, First Presbyterian Church Dec. 19: How Brightly Shines The Morning Star, Pachelbel; In Dulci Jubilo, Prelude in G and Gloria Patri, Magnificat, Bach; Good Christian Men Rejoice, Liszt; Adeste Fideles, Loret; The Shepherds Flute, Drum; Festival Toccata, Fletcher.

Alis Dickinson Woodle, Austin, Tex. — University of Texas recital hall Nov. 30 and Southwestern Baptist Theological Seminary, Reynolds memorial chapel Nov. 16: Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Prelude, Fugue and Chaconne, Buxtehude; Chorale in B minor, Franck; Fugue in G minor, Dupré.

James Strand, Winfield, Kan. — Southwestern College Nov. 11: Concerto 2 in B flat, Handel; Variations on Mein junges Leben, Sweetinck; Toccata in F, Bach; Fantasie and Epilogue, Hommage a Frescobaldi, Langlais; Tam Sol Recedit Igneus, Simonds; Sonata in the Form of a Trio, Robert W. Jones; Toccata, Jongen.

Wallace M. Coursen, Jr. AAGO, Glen Ridge, N.J. — St. Paul's chapel, Columbia U Jan. 24: Fanfare, Whitlock; How Brightly Shines the Morning Star, Pachelbel; Rejoice, Christians, Bach; Cantabile, Franck; Ciconia Breve, Andantino and Marianischen Antiphone, Schroeder.

Milton Gill, Hanover, N. H. — Dartmouth College, Rollins Chapel Sept. 30: Fugue 1 on B-A-C-H, Schumann; O Welt, ich muss dich lassen, Brahms; Fugue on Ad Nos, Liszt; Fantasy on a Hebrew Theme, Edward T. Cone; Pastorale, Milhaud; Toccata, Gill.

Catharine Crozier, Winter Park, Fla. — Ft Lauderdale AGO Chapter, Park Temple Methodist Church, Nov. 28: Toccata, Adagio and Fugue in C major, Bach; Two Fugues on B-A-C-H, Schumann; Chorale in B minor, Franck; Te Deum and Arabesque for Flute Stops, Langlais; Offertoire for Epiphany Sunday, Tournemire; Prelude and Fugue in G minor, Dupré.

Norman Blake, FRCO, Concord, N. H. — Dedicatory recital First Baptist Church, Ga. Nov. 23: Overture to an Occasional Oratorio and Thanks be to Thee, Handel; Concerto in D major, Avison; Six Pieces for a Musical Clock, Haydn; Prelude and Fugue in E flat, Bach; The Four Winds, Rowley; Pavane, Rhythmic Suite, Elmore; Capriccio on the Notes of a Cuckoo, Purvis; Pièce Héroïque, Franck; Romance Sans Paroles and Elles, Bonnet; Thou art the Rock, Mulet.

Kenneth R. Osborne, Fayetteville, Ark. — St. Benedict's Church, Subiaco Dec. 16: Trumpet Voluntary, Purcell; In Dulci Jubilo, Komm, Heiliger Geist, Herre Gott, Lobt Gott, Ihr Christen Allzugleich and Prelude and Fugue in F sharp minor, Buxtehude; Jesus Christus unser Heiland, Duetto II and Fugue in E flat, Bach; Suite, Mass of Parish use, Couperin; Chorale in A minor, Franck.

William Gravesmill, Toledo, Ohio — Toledo Museum of Art Jan. 6: Offertoire sur les Grands jeux, Couperin; Chorale in B minor, Franck; Ballade en mode Phrygen, Grave and Litanies, Alain. Judith Hauman, soprano, assisted.

Searle Wright, FAGO, FTCL, New York City — St. Paul's Chapel, Columbia U Jan. 16: Moderato, Andante sostenuto, Symphonie Gothique, Widor; In dulci jubilo, Das alte Jahr vergangen ist and In dir ist Freude, Bach; Les Bergers, Dessein Eternels and Dieu parmi nous, Messiaen.

Charles E. Richard, Miami, Fla. — St. Peter's Lutheran Church Jan. 6: What God Does, That is Well Done, Walthey, Raphael, Chaix; From Depths of Woe, I Cry to Thee, Scheidt, Ramin, Langlais; From Heaven Above to Earth I Come, Bach, Reger, Pepping; O Sacred Head Now Wounded, Kuhnau, Edmundson; How Brightly Shines the Morning Star, Buxtehude, Raastad, Distler; Our Father in Heaven Above, Pachelbel, Peeters, Charles Richard.

Ruth Walter Dilliard, Altoona, Pa. — St. John's United Church of Christ, Martinsburg, Pa. Dec. 9: Prelude and Fugue in E minor, Bach; Voluntary, Stanley; Nun ruhen alle Walder, Edmundson; O God, Thou Faithful God, Peeters; Greensleeves, Purvis; Bring a Torch, D. H. Williams; Gesu Bambino, Yon; Improvisation on Miles Lane, Whitney. The Central high school choir, directed by John Shaffer, assisted.

James Burchill, Brockville, Ont. — St. Peter's Church Dec. 9: Come now, Redeemer of our Race, Buxtehude; Siciliano for a High Ceremony, Howells; Sonata 2 in C minor, Mendelssohn; Cello Sonata 4 in G, Handel; St. Columba, Milford; Toccata in C, Bach. Konrad Wolf, cellist, assisted.

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# Programs of Organ Recitals of the Month

Fernando Germani, Rome, Italy — Co-sponsored by Youngstown AGO Chapter, Westminster College, New Wilmington, Pa. Dec. 11: Concerto in F, Albinoni; Fantasia in Echo Form, Sweelinck; Concerto in G major, Bach; Sonata on Psalm 94, Reubke; Es ist ein Ros' entsprungen and Herzlich tut mich verlangen, Brahms; Fantasia on Wie schon leuchtet uns der Morgenstern, Reger.

Gerhard Krapf, Moline, Ill. — First Congregational Church Dec. 2: Prelude and Fugue in E major, Lübeck; Magnificat on Tone 1, Cabezon; Pastorale in C major, Zipoli; Variations on Lasst uns das Kindlein wiegen per imitationem Cuculi, Murschhauser; Noël 6, Daquin; Wie schon leuchtet der Morgenstern, Buxtehude; Von Himmel hoch variations, Gelobet seist du, Jesu Christ, Lobt Gott, ihr Christen, allzugleich, In dulci júbilo and Toccata, Adagio and Fugue in C major, Bach.

John Doney, Middletown, Conn. — Memorial Chapel, Wesleyan University Dec. 5: Voluntary in D, Introduction and Trumpet Tune, Boyce; Elevation, Tierce en Taille, Couperin; What God Ordains Is Good, Kellner; Prelude and Fugue in E flat, Bach; Sonata 1, Hindemith; Have Mercy on Me and Hear My Prayer and Like a Shield His Truth Shall Guard Thee, Edward Diemente; Te Deum, Langlais.

Clinton Miller, Leonia, N. J. — St. Bartholomew's Church, New York City Jan. 9: Psalm 19, Marcello; Toccata for the Elevation, Frescobaldi; Sonatina, Sowerby; Prelude and Fugue in B minor, Bach.

George Faxon, Boston, Mass. — Church of the Good Shepherd, Reading Dec. 16: Service of Dedication. Praise to the Lord, the King of Creation, Now the Day is Ended and O Jesus Christ, My Light of Life, Drischner; Concerto in B flat, Handel; Advent Hymnus, Praetorius; Toccata and Fugue in D minor, Bach; Lo, How a Rose E'er Blooming, Brahms; Chorale in A minor, Franck; Chanson, E. S. Barnes; Allegretto, Sonata in E flat minor, Parker; The Day Thou Gavest, Lord, is Ended, McKinley; March of the Gnomes, Enchanted Forest, Stoughton.

William E. Nierintz, Newton Highlands, Mass. — Pilgrim Congregational Church, Lexington Dec. 16: Es ist ein Ros' entsprungen, Brahms; Les Bergers Pyreneans saluent le Noël, Williams; Herr Christ der ein'ge Gottes Sohn and Golebet seist du, Jesu Christ, Bach; Cradle Song, Couperin; Puer Nobis Nascitur, Le Begue; Noël, Mulet; In dulci júbilo, Bach; Noel Grande Jeu et Duo, Daquin; Pastorale, Christmas Concerto, Corelli.

Jerry A. Evenrud, Eau Claire, Wis. — Grace Lutheran Church Dec. 16: O Come, O Come, Emmanuel, Schafer; Lo, How a Rose E'er Blooming, Vogel; The Happy Christmas Comes Once More, Nystedt; What Child is This, Wright; Silent Night, Holy Night, Barber; Angels We Have Heard on High, Smilde.

Margaret Mueller, Winston-Salem, N. C. — MIT Chapel, Cambridge, Mass. Dec. 2: Prelude in E flat major, the large Chorale-Preludes, Fugue in E flat major, Clavierbung, part 3, Bach.

Grady Wilson, Sherman, Tex. — For Lubbock AGO Chapter, First Methodist Jan. 7: Chaconne in G minor, L. Couperin; Une Vierge Pucelle, LeBègue; Noël Etranger, Daquin; Kommst du non and Prelude and Fugue in D major, Bach; Requiescat in Pace, Sowerby; Prelude and Fugue in G minor, Dupré; Sonata on Psalm 94, Reubke.

James Moeser, Austin, Tex. — St. James' Episcopal Church, Taylor, Tex. Dec. 12: Fanfare and Trumpet Tune, Purcell; Introduction and Toccata, Walond; Prelude and Fugue in F major, Praise God, Ye Christians, All Together and Fugue in C major, Buxtehude; From Heaven on High to Earth I come, Pachelbel; In Thee is Gladness, Sleepers Wake! A Voice is Calling, O Hail this Brightest Day of Days, O Come, Thou Savior of the Heathen, All Praise to Jesus' Hallowed Name and Prelude and Fugue in C major, Bach. Dec. 19, All Buxtehude Program; Prelude and Fugue in F major, Der Tag der ist so freudereich and Herr Christ, der einig gottes sohn; Magnificat Primi Toni; In dulci júbilo and Lobt Gott, ihr Christen alle; Fugue in C major; Puer natus est; Nun komm der heiden heiland and Toccata and Fugue in F major; Rejoice Beloved Christians, D. Royce Boyer and the St. Martin's choir assisted.

John Upham, New York City — St. Paul's Chapel Dec. 5: Nun komm', der Heiden Heiland, Bach; Chorale in A minor, Franck. Dec. 12 with Gwynn Cornell, mezzo-soprano assisting, Wachtet auf, ruft uns die Stimme Krebs; Fugue in C minor, W. F. Bach. Dec. 26: Noël Suisse and Noël en dialogue, duo, trio, Daquin; Vom Himmel hoch da komm' ich her, Pachelbel; Five Noël's en forme de versets, Tournemire; Pastorale on a Christmas Plain-song, Thomson; Chant de joie, Langlais.

C. Elvin Walter, Roswell, N. M. — For Roswell AGO Chapter, First Presbyterian Church Nov. 19: Prelude, Paumann; Preludio, Gabrieli; Gaillardia, Schmitt; Benedictus, Couperin; Prelude and Fugue, Buxtehude; Toccata in E major, W. H. Pachelbel; Toccata in E minor, Johann Pachelbel; Now Praise We God Almighty, Lübeck; Elevation, Zipoli; Adagio, Fiocco; Jesu, Priceless Treasure variations, Walther; Whither Shall I Flee, Bach.

Nesta Williams, Durham, N.H. — St. George's Church Dec. 24: Silent Night, Gruber-Barber; Noël with three variations, Daquin-Watters; What Child is This, Wright; Christmas Concerto, Corelli-Moschetti; Toccata on Vom Himmel hoch, Edmundson; In dulci júbilo, Vom Himmel hoch, Vom Himmel kam der Engel Schar and Jesu, meine Freude, Bach.

Ernest F. Bedell, Lincoln, Neb. — First Plymouth Congregational Church Dec. 16: Fanfare, Zipoli; Noël for Full Organ and Duet, Daquin; How Brightly Shines the Morning Star, Pachelbel; Prelude and Fugue in G major, Bach; The Nativity, Langlais; From Heaven Above, Kauffmann; Greensleeves, Purvis; Born at Bethlehem, Walcha; Fantaisie in A major, Franck.

Kenton W. Stillwagon, Memphis, Tenn. — Idlewild Presbyterian Jan. 6: Toccata and Fugue in D minor, Bach; Abendfrieden, opus 156, Rheinberger; Unter dem gestirnten Himmel, Karg-Elert; Fantaisie in A, Franck; Fantaisie opus 20, Parker; Nostalgia, Peeters; Adagio, Symphony 3, Vierne; Sonata on Psalm 94, Reubke.

Alexander C. Post, Oakland, Cal. — East Bay Interstake Center Dec. 2: Prelude and Fugue in C major, Georg Böhm; Sei gegrusset, Jesu gutig variations and Prelude and Fugue in G major, Bach; Two Preludes, Kittel; Six Chorale Preludes, Brahms; Chorale, Fricker; Chorale Preludes 1 and 2, Sessions; Movement 1, Sonata 3 in A major, Mendelssohn.

Harry N. Currier, San Antonio, Tex. — Madison Square Presbyterian Church Dec. 31: Arioso, Concerto Grosso 4, Corelli; Fantaisie in C major and Nun danket Alle Gott, Bach; Offertory on Mercy, Gordon Young; Meditation and Prayer, Jongen; Toccata, Suite Gothique, Böllmann.

Edward Mondello, Chicago — For Toledo AGO Chapter First Baptist Church, Toledo, Ohio Dec. 11: Chaconne in G minor, Couperin; Schmucke dich, O liebe Seele and Prelude and Fugue in C major (9/8), Bach; Charterhouse, Sowerby; Miniature, Langlais; Sonata on Psalm 94, Reubke.

Calvin Hampton, Syracuse, N.Y. — Hamilton College chapel, Clinton, N.Y. Dec. 14: Prelude and Fugue in B minor and Von Gott will ich nicht lassen, Bach; Visions of the Eternal Church and Songs of the Birds, Messiaen; Prière and Finale in B flat, Franck.

Alec Wyton, New York City — Cathedral Church of St. John the Divine Dec. 16, 23, 30: Sleepers, Wake! A Voice is Calling, O Come, O Come, Emmanuel and O Word of God Incarnate, Wyton; Come, Thou Saviour of the Gentiles, Bach; Sonata 6 in D minor, Mendelssohn; God's Son has Come, Lord Christ, the Only Son of God and Praise Ye Almighty God, Bach; Prelude, Fugue and Variation, Franck; Allegro Giocoso, Baisrow; A Babe is Born in Bethlehem, Praised be Thou, Jesus Christ, This Day That is so Full of Joy, From Heaven above to Earth I Come, From Heaven Came the Angel Host, In dulci júbilo, Praise God, All Ye Christians, Jesu, My Joy, Christ, We Would Meekly Praise Thee and We Christians May Rejoice Today, Bach; Les Mages, Messiaen.

Douglas Rafter, AAGO, Boston, Mass. — City Hall Auditorium, Portland, Me. Dec. 5: Marche Religieuse, Guilmant; Ave Maria, Bach-Gounod; Pastorale, Le Prologue de Jesus Traditional; For Us a Child is Born, Jesu, Joy of Man's Desiring and Now Let Us Sing With Joy, Bach; Lo, How a Rose E'er Blooming, Brahms; Allegretto, Christmas Pieces, Op. 72, Mendelssohn; Noël Grand Jeu et Duo, Daquin; Christmas Evening, Mauro-Cottone; Dance of the Sugar Plum Fairy, Tchaikowsky; La Nativité, Langlais; Greensleeves, Vaughan Williams; Toccata, Von Himmel Hoch, Edmundson.

Herbert W. Tinney, Elmira, N. Y. — Park Church Dec. 13: Jesus I Shall Ne'er Forsake, Walther; Voluntary for Double Organ, Luge; Once He Came in Blessing, Buttstedt, Walther, Pepping; Prelude and Fugue in E minor, Bruhns. Dec. 20, Noël with Variations, Balbastre; Prelude and Fugue in F major, Bach; Vater Unser im Himmelreich, David; Nun komm, der Heiden Heiland, Bach; In dulci júbilo, Dupré; Prelude and Fugue in C major, Buxtehude.

W. E. Ladd Thomas, Pasadena, Cal. — First Methodist Church, Glendale Dec. 9: Concerto 4 in C major, Bach; Concerto 3 in G major, Soler; Wachtet auf, ruft uns die Stimme and In dulci júbilo, Ahrens; Zu Bethlehem geboren, Walcha; Prelude and Fugue in C major, Bach; Noël 1 in D minor, Daquin; Le Monde dans l'attente du Sauveur and Nativite, Symphonie-Passion, Dupré; Toccata on Von Himmel Hoch, Edmundson.

Students of Dr. Melvin West, Walla Walla, Wash. — Walla Walla College Music Hall Dec. 13: Passacaglia and Fugue in C minor, Bach—Judi Myers; Rhosymedre, Vaughan Williams—John Farnsworth; Chorale in B minor, Franck; — Mardi Neufeld; In Dir ist Freude, Bach—John Farnsworth; Sur le Rhin, Vierne — Karen Johnson; Introduction, Passacaglia and Fugue, Willan — Carolyn Gates.

Guido DeSutter, Dayton, Ohio — Central Ohio AGO Chapter, Overbrook Presbyterian Church, Columbus, Ohio Dec. 10: Fantasia and Fugue in G minor, Bach; Domine Deus, Agnus Dei, Couperin; Aria, Loeillet; Chorale 2 in B minor, Franck; O Gott Du Frommer Gott, Peeters; Tema con variazione e finale, Andriessen.

John Wright Harvey, Madison, Wis. — St. Norbert Abbey, De Pere, Jan. 25: O Filii et Filiae, Farnam; Rondo, Bull; Ach, blieb bei uns, Bach-Dupré; Toccata in F, Bach; Chorale in B minor, Franck; Toccata on Leoni, Bingham; Vater unser, Rafter; Ite Missa Est, Kodaly; Chorale, Honegger; Toccata, Suite Gothique, Böllmann.

Larry Palmer, Rochester, N. Y. — Eastman School of Music Dec. 21: Nun komm der Heiden Heiland partita, Distler; Three Noël's, Lebegue; Prelude and Fugue in D major, Bach; Toccata in D minor, Buxtehude; Fantasia on Kyrie Fons Bonitatis, (dedicated to Mr. Palmer) Neely Bruce; Prelude and Toccata, Suite, Opus 5, Durufle.

Harold Denzer, Jr., Marion, Ohio — Capital University Conservatory of Music, pupil of Marjorie Jackson Dec. 11: Prelude and Fugue in A minor, Buxtehude; Chorale and Scherzo, Symphony 2, Vierne; Perpetuum Mobile, Middleeschulte; St. Columba, Song 24 and Aberystwyth, Willan; Toccata, Sowerby.

Ralph Knecream, New York City — St. Paul's chapel, Columbia U Jan. 29: Fantasia, Luening; My Soul Doth Magnify the Lord and We All Believe in One God, Bach; Chorale in B minor, Franck; Toccata, Monnikendam.

Beverly Blunt, Utica, N.Y. — First Presbyterian Church Nov. 25: Four section, Parish Mass, F. Couperin; Trio Sonata 2 in C minor and Toccata in F major; Prelude Fugue and Variation, Franck; Three Chorale Preludes, Schroeder; Allegro, Symphony 6, Widor.

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# Programs of Organ Recitals of the Month

Richard Bouchett, New York City — First Presbyterian Church, Bethlehem, Pa. Nov. 11: Trumpet Voluntary, Stanley; Hark! A Voice Saith, All Are Mortal, Jesu, Joy of Man's Desiring and Prelude and Fugue in A minor, Bach; Fantasie in F minor, K 608, Mozart; Deck Thyself My Soul With Gladness and My Heart is Ever Yearning, Brahms; Roulade, Bingham; God Among Us, Messiaen; Fifth Avenue Presbyterian Church Dec. 23: Vom Himmel hoch da komm' ich her, Pachelbel; In Dulci Jubilo, two settings, Bach; Es ist ein Ros' entsprungen, Brahms; Greensleeves, Wright; Dieu Parmi Nous, La Nativité, Messiaen.

Students of Norma Dobson, Tampa, Fla. — St. Andrew's Church Nov. 18: Introduction and Fanfares, Stanley — Wilma Shokes; Prayer and Prælium Festivum, Becker — Sara Holland; Andante, Sonata in C minor, Rheinberger; Prelude and Fugue in G major, Bach — Nancy Heywood; Chorale, Langlais; Chorale, Vienne — Bill Kietzer; Vision, Rheinberger — Myrtle Fuller; Prelude and Fugate on Crusaders Hymn, Young — Joe Durrett; Shadows in the Cathedral, Lindsay — Lane Niemann; Andante 2, Peeters — Tom Field; Landscape in Mist, Karg-Elert; Prelude and Fugue in D minor, Bach — Edna Marshall; Toccata in D minor, Reger — Jan Smith; The Modal Trumpet, Karam — Jane Casy.

James Litton, Southport, Conn. — Trinity Lutheran Church, Brooklyn, N. Y. Dedication recital Nov. 18: Prelude and Fugue in F major, Buxtehude; Was Gott tut das ist wohl getan, Pachelbel; Homage to Perotin, Roberts; Elevation, Wills; Vexilla Regis, Campbell; Chorale in E major, Franck; Fantasie in G major and Prelude and Fugue in B minor, Bach. Buxtehude, Bach and Franck at the dedication of new Müller console and rebuilt chancel organ, Trinity Parish, Southport, Dec. 9. Richard Parke, tenor and Don Colenback, baritone, assisted.

Elmer F. Blackmer, Springfield, Ohio — Dedication, Walnut Hills Lutheran, Cincinnati Dec. 16: Introduction and Toccata in G, Walond; Basse et Dessus de Trompette, Clérambault; Wake, Awake, From Heaven Above, Good Christian Men Rejoice and Prelude and Fugue in B minor, Bach; Weihnachten 1914, Reger; Variations on a Wondrous Love, Barber; Saraband in Modo Elegiaco, Howells; Cortège et Litanie, Dupré.

Russell Saunders, Des Moines, Iowa — For Kansas City AGO Chapter, St. Paul's Episcopal Church Jan. 21: Chaconne in F major, L. Couperin; Elevation, F. Couperin; Toccata in E minor and Fantasie in G minor, Pachelbel; Concerto del Sigr. Meck, Walther; Prelude and Fugue in E flat, Bach; Sketch in D flat, Schumann; Prelude Modal, Langlais; Variations on a Noël, Dupré.

Kathryn Carlson, Ottumwa, Iowa — First Presbyterian Church Dec. 9: A Rose Breaks into Bloom, Brahms; Silent Night, Young; Sleepers Awake, Bach-Martin; The Fifers, Dandrieu; Noël in G minor, Daquin; Amazing Grace, Murphee; Starlight, Karg-Elert; Toccata, Monnikendam; Humoresque, Yon; Toccata and Fugue in D minor, Bach.

Benjamin Laughton, Detroit, Mich. — St. Martha's Episcopal Church dedication service Dec. 9: Brother James' Air, Wright; Toccata, Adagio and Fugue in C, Bach; The Musical Clocks, Haydn-Biggs; Trumpet Tune, Boyce; Prelude in G, Mendelssohn; Pièce Héroïque, Franck; Marche Pastorale, Yon; Toccata, Böllmann.

Lawrence Jamison, Syracuse, N.Y. — Hamilton College chapel, Clinton, N.Y. Nov. 28: All-Bach: Fantasie and Fugue in G minor; Trio Sonata 3; Prelude and Fugue in E flat; Sei gegrüßet partita; Konnt du nun, Christum wir sollen loben, Vom Himmel kam der Engel and Passacaglia and Fugue in C minor.

Richard Allen Davis, Brooklyn, N. Y. — Christ Church, Bay Ridge Dec. 9: All Bach. Prelude and Fugue in B flat major; Wacht auf, ruft uns die Stimme; Meine Seele erhebt den Herren; Erbarm' dich mein, O Herre Gott; Nun Komm', der Heiden Heiland; Prelude and Fugue in E minor (Cathedral).

Arnold E. Bourziel, AAGO, Muskegon, Mich. — St. Paul's Episcopal Church, Dec. 6: Sleepers, Wake and In dulci jubilo, Bach; Noëls in G, D and A, Daquin; Communion on a Noël, Hure; Christmas, Foote; Preludes, Fanfare and a March, Wyton.

Dr. Louis L. Balogh, Cleveland, Ohio — Church of the Gesu Dec. 24: Variations on an Ancient Carol, Dethier; Rhapsody on a French Carol, Valentin; Noël, Daquin; First Noël, Balogh. The Gesu men's choir assisted with groups of carols.

Paul Koch, Pittsburgh, Pa. — For St. Joseph Valley AGO Chapter, Sacred Heart Cathedral, Notre Dame University, South Bend, Ind. Nov. 11: Prelude and Fugue in C major, Bach; A Madrigal, Jawelak; Noël grand jeu et duo, Daquin; Chorale in A minor, Franck; Trumpet Tune, Purcell; Elegie, Peeters; Fantasie in F minor, K 608, Mozart; March for Joyous Occasions, Peloquin.

James Martindale, Burlington, Ont. — Knox Presbyterian Church Dec. 9: Now Come, Thou Saviour of the Gentiles, Bach, Buxtehude, Bach; Come, Thou Long-Expected Jesus, Matthews; Hark! The Glad Sound, the Saviour Comes, Willan; Sleepers Wake! A Voice is Calling and In Dulci Jubilo, Bach; The Holly and Ivy, Webber; It Came Upon a Midnight Clear, Matthews; Greensleeves and Forest Green, Purvis; A Christmas Cradle Song, Hollins; This Endrys Night, Willan, Oldroyd.

John Glenn Metcalf, Little Rock, Ark. — Christ Episcopal Church Nov. 18: Allegro risoluto, Symphony 2, Vienne; Francaise, Suite Francaise, Langlais; Chaconne, Couperin; Largo, Trio Sonata 2 and Christians, Greet This Glorious Day, Bach; Melodie, Reger; Ah, Leave Us With Thy Grace and I Wish to Say Farewell, Karg-Elert; Rhosymedre, Vaughan Williams; Canzona, Peeters; Toccata on Leoni, Bingham.

Mark Smith, San Francisco, Cal. — First Unitarian Church Dec. 31: Dialogue in C, Marchand; Sonata 3, Bach; Prelude and Fugue, Badings; Ad Nos, Liszt; Das alte Jahr vergangen ist, Bach.

Jan Bender, Seward, Neb. — Faculty organ recital Concordia Teachers College Jan. 27: Now Let Us Come before Him, Lübeck; Prelude and Fugue in G minor and How Lovely Shines the Morning Star, Buxtehude; Prelude and Fugue in E minor, Bruhns; In The Midst of Earthly Life, Pepping; Awake, My Heart, With Gladness, Bender; Toccata and Fugue in D minor, When in the Hour of Utmost Need and Fantasie in G major, Bach.

Karl Moyer, Selinsgrove, Pa. — Susquehanna University faculty recital Jan. 9: Fantasie in Echo, Sweetlinck; Wie schon leuchtet der Morgenstern, Buxtehude; Vivace, Sonata 6 and Prelude and Fugue in E flat, Bach; Sonata 3, Mendelssohn; Herzlich tut mich verlangen, Herzliebster Jesu and Mein Jesu, der du mich, Brahms; Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupré.

Earl Barr, Minneapolis, Minn. — Cathedral Church of St. Mark Dec. 11: Prelude and Fugue in A minor, Bach; Two Organ Sonatas, Scarlatti; Epilogue on a Theme of Frescobaldi and Arabesque sur les flutes, Langlais; The Hill of Bashan, Carpenter; Toccata, Reger; A Lovely Rose Is Blooming, Blessed Are Ye, Who Live In Faith and Deck Thyself, My Soul, With Gladness, Brahms; Ad Nos, Liszt.

George Powers, FAGO, SMD, New York City — St. Paul's chapel, Columbia U Jan. 22. Prelude and Fugue in D, Bach; Sonata 3, Mendelssohn; Kleine Präludien and Intermezzo, Schroeder.

Jack Ossewaarde, New York City — St. Bartholomew's Church Jan. 16: Chaconne, Couperin; Sonata 1 in E flat, Bach; Hymn of Consecration, Bossi; Stracathro and Passacaglia, Symphony in G, Sowerby. Jan. 30: Agincourt Hymn, Dunstable; O Lord, Have Mercy, Lord Jesus Christ, Turn Thou to Us and Prelude and Fugue in E minor (Cathedral), Bach; Fantasie and Fugue on B-A-C-H, Liszt.

Robert G. Derick, Riverside, Cal. — First Congregational Church Dec. 15 and 23: The Comforter Has Come to Us, Kirnberger; Noël, deBeccue; Sleepers Awake, Krebs; How Brightly Shines the Morning Star, Pachelbel; Noël Angevin, Franck; Rejoice, Beloved Christians, Bach; The Christmas Tree, Cornelius; O Come Emmanuel and Come, Thou Long Expected Jesus, Matthews; O Little Town of Bethlehem, Noble; Rhapsodie on a Catalan Carol, Gigout; Now Comes the Savior of the Gentiles, Bach; Joseph est Bien Marié, Balbastre; Christians, Sing Out With Exultation, Van Hulse; Christmas Evening, Mauro-Cottone; Christ is Born Today and Fall on Your Knees, All Ye Christians, Whitmer; Silent Night, Barber; From Heav'n Above, Edmundson. Peter Derick, Christopher Derick and Barbara McCollum assisted.

Members of Contra Costa County AGO Chapter — First Presbyterian Church, Concord, Cal. Dec. 3: Prelude in E minor, Bach; Cathedral Prelude, Plag; Adoramus Te, Christie, Mozart; Andante Maestoso, Haydn — Crystal Albrook. Lo, How A Rose E'er Blooming, Maryott; Greensleeves, Purvis; Noël, Daquin — Dawn Davis. Variations on a Noël, Dupré — William T. Stone. Modal Prelude, Langlais; Trio Sonata in E flat, Mozart; How Brightly Beams The Morning Star, Reger-Mansfield; Prelude and Fugue in C major, Bach — Kenneth Mansfield.

Lester Groom, AAGO, Baldwin, Kans. — Baker U faculty recital Dec. 18: Two Organ Sonatas, Scarlatti; Sleepers, Wake, Walther, Krebs; Divinum Mysterium, Blackburn; Greensleeves, Purvis; Shepherds Came, their Praises Bringing and In Bethlehem's Low Stable, Walcha; Lo, How a Rose, Brahms; Noël in G, Daquin; In Dulci Jubilo, Bach; From Heaven on High, Pachelbel; With All Thy Hosts and Ah! Dearest Jesus, Bach-Wyton.

John Ogasapian, Lowell, Mass. — Worcester, Mass. Art Museum Dec. 30: Toccata, Oedipus a Thebes, Mereaux; Prelude and Fugue in C minor, Bach; Scherzo, Suite for Musical Clock, Beethoven; Sketch in D flat, Schumann; Partita, Built on a Rock the Church Doth Stand, Videre; Only Suffer God to Guide Thee, Born in Bethlehem and Ah, Blessed Jesus, Walcha; Carillon, Herbert Murrill.

Charlotte Key, Fairbanks, Alaska — University of Alaska faculty recital Nov. 6: Prelude and Fugue in G minor, Buxtehude; In Thee Is Gladness, When in the Hour of Utmost Need and Christ Lay in the Bonds of Death, Bach; Noël 6, Daquin; Sonata 3, Hindemith; Chorale in E major, Franck; Processional, Paul McIntyre; Preludes 7 and 9, Milhaud; Toccata in B minor, Gigout.

Phyllis J. Stringham, Waukesha, Wis. — First Presbyterian Church Nov. 18: Grand Jeu, Du Mage; Recit Tierce en Taille, Grigny; Toccata per l'Elevation and Bergamasca, Frescobaldi; Prelude and Fugue in F sharp minor, Buxtehude; Chorale in A minor, Franck; Partita for Organ, Cardon Burnham; Sonatina, Rayner Brown; Litanies, Alain.

Dorothy Higgins, Independence, Mo. — The Auditorium Jan. 13: Toccata, Adagio and Fugue in C major, Bach; O Sacred Head Once Wounded, Bach-Brahms; Sonata 1, Mendelssohn; Fanfare, Wyton; Les Bergers from La Nativité Du Seigneur, Messiaen; Hear, O Israel, Weinberger; Toccata, Symphony 5, Widor.

William E. Rowell, Melbourne, Australia — Christ Church, South Yarra Dec. 2: In Peace and Joy I Now Depart and Toccata and Fugue in D minor, Bach; Sonata 2 in C minor, Mendelssohn; Sonata piano e forte, Gabrieli; Vom Himmel hoch and In Dulci Jubilo, Peeters; Improvisation on Nun danket, Karg-Elert.

Elwood E. Gaskill, Brookline, Mass. — Harvard Church Dec. 11: Fantasy on St. Clement, McKinley; Prelude and Fugue in G minor, Bach; Arabesque, Vienne; Gavotte, Wesley; Chaconne, Pachelbel; Puer natus est, Titcomb; Trumpet Voluntary, Purcell.


Lawrence Jamison, Syracuse, N. Y. — Syracuse University, Crouse Auditorium Jan. 13: Passacaglia and Fugue in C minor and Kommst Du nun, Jesu, vom Himmel herunter, Bach; Prière, Franck; Variations, Symphony 5, Widor; Prelude and Fugue in G minor, Dupré.

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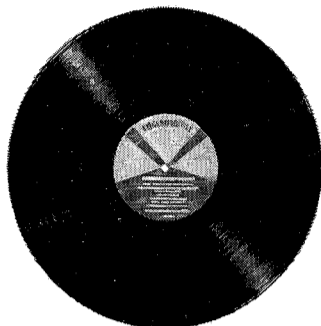
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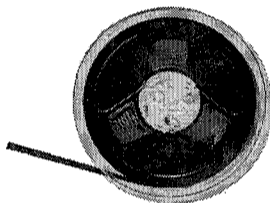
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SEARLE WRIGHT  
Greensleeves

BACH

O Sacred Head  
Rejoice ye Christian Men  
In Dulci Jubilo

SIDE II

ARNE

Gigue

BYRD

Galiardo

WRIGHT

Brother James Air

VIERNE

Impromptu

BACH

Toccata & Fugue in D Minor

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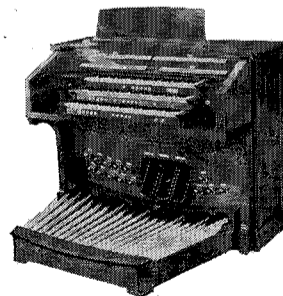
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### New for Choir

The choral publishers apparently got back to work in earnest after their Christmas orders were out of the way, and we found that a considerable stack had accumulated after our junkets to New York and Pittsburgh to hear major new organs and to Oklahoma City for the midwinter conclave. No really large scale works were included this month but the variety to be found truly reflected the whole gamut of the kinds of choirs to be found in this increasingly choir-conscious land.

The dedication of what may prove to be a really historic instrument in St. Paul's Cathedral, Pittsburgh, and the passing of Richard Keys Biggs focuses our attention on Roman Catholic music in America of which the two churches here concerned are, unhappily, not nearly as typical as we wish. So we will start our listing with a stack of music from a publisher whose prime appeal is to church musicians of this persuasion. McLaughlin and Reilly of Boston. The largest works this month, incidentally, originate from this source. Though its text is Latin, the new Magnificat by Flor Peeters, heard last summer sung by the Roger Wagner Chorale at the close of the international national convention, will have interest outside Catholic circles. Full score available on rental and parts for brass, timpani and cymbals suggest its use in many festival circumstances. The choral parts are not especially difficult; most good choirs can sing them readily.

Two psalm settings by C. Alexander Pelouin commissioned for the centennial of Boston College also came from McL and R. Both have English text and both use three-part male chorus and have orchestral score and parts available. Hymn of Triumph (Psalm 149) is the larger of the two and a well-disciplined group could make it very impressive. Symphony of Praise (Psalm 150) enlists the congregation also, giving it a recurring four-note alleluia.

To its catalog of older church music McL and R has added an SAB Monteverdi Hodie Christ Natus Est, an SA Rorate Caeli by Christopher Tye and a 18th century SA Ad Te Domine Levavi by Ebner. New works include an SA or SATB Quem Vidistis, Pastores by Camil van Hulse with Latin and English text (for next Christmas), a three-voice Rorate Caeli by Joseph Muset and four unaccompanied TTBBs with Latin text by Lura Heckenlively; Panis Angelicus, De Profundis, O Sacrum Convivium and Amen Dico Vobis. Sacerdos et Pontifex by James Deschene adds trumpets and timpani to voices and organ. A volume of SSA Easy Sacred Choral Selections for Special Occasions is a set of arrangements of familiar material which may be useful but will scarcely advance the choral art in America. Robert Gibb's conventional song setting of Prayer for Peace can now be had for two voices and it is hardly news that McL and R now has an edition, presumably photographed from standard ones, of the Hallelujah Chorus from Handel's Messiah.

David H. Williams' short Lenten cantata, Gethsemane, is the largest work from J. Fischer this month. This makes no demands and, with a really good reader for that extensive part, might be very useful in the more modest musical situation. Robert B. Reed's short anthem, Hail! Festal Day! is designed and would be effective for the same situation. Sarah Dittenhaver's Alleluia, Jesus Child is for the season just behind us; it has a pleasant, folk-like melody. Jean Berger has developed a fragment of a beloved tune into a brilliant-sounding O Magnify the Lord.

In special voicing from J. Fischer are SSATBB A Vesper Prayer by Godfrey Schroth; Kathryn Johnson Allen's SA To Thy Glory, for junior choir; and Charles Schirrmann's SAB Fight the Good Fight.

Jan Bender's extensive Whom Have I in Heaven but Thee (Concordia) is

good material for a well-established a cappella group; it divides in all voices and utilizes some upper registers. The other Concordia works are for special voicings: William Young has edited an Orlando Lasso SSATB Our Father, Thou In Heav'n Above; for TTBB are Ludwig Lenel's arrangement with organ and trumpet of a familiar Easter carol, Christ Is Now Risen Again, and a Mason Martens editing of the Jacob Handl Confirma hoc, Deus, with Latin and English texts.

A considerable package comes from the Waterloo, Ont. Music Company. Those of us who have been made to feel so welcome at the RCCO conventions will recognize many familiar names among the composers. For the immediate seasons ahead are: the familiar Lenten chorale, Ah, Holy Jesu, fitted with a running ritornello organ part by Keith Bissell; settings by Mr. Bissell and by George Fox of Christ Is Risen from the Dead, very different from each other but both effective and with good organ parts; the Dutch carol, This Joyful Eastertide, in a rather busy but ingenious setting by Barry Gosse and in a simple SSA by G. Roy Fenwick bound with an SAB Sanctus by Camidge.

The largest piece from Waterloo is a Pange Lingua for chorus and orchestra by Godfrey Ridout for the 1961 Buffalo Three Choir festival. Orchestra parts are available, voices divide; this is festival material rather than for service use. For general use are: three comparatively small anthems by Keith Bissell, O Holy Spirit, I Was Glad When They Said unto Me and God Be Merciful unto Us; a Magnificat and Nunc Dimittis for antiphonal choirs and a useful In Memoriam, both by Gwilym Bevan; O Lord We Beseech Thee and Drop, Drop, Slow Tears by George Fox; a setting of The Souls of the Righteous by Lorne Betts, and a big hymn-anthem by F. R. C. Clarke on the tune Martyrs.

For consideration for next year's Advent and Christmas seasons Waterloo sends us for SATB: Christmas Chorale, in which Talivaldis Kenins has surrounded the Vom Himmel hoch tune with instrument-style vocal parts on "ah"; The Cherry Tree Carol arranged by Charles Wilson; The Huron Carol, arranged by Richard Johnston; an anthem, The Three Princes, by Keith Bissell, and Herbert D. White's The Night Was Still, with solo treble voices.

For SSA from Waterloo: Harry Hill's arrangements of Lo! How a Rose and What Is This Fragrance; Keith Bissell's of Shepherds in the Field Abiding; Glenn Kruspe's This New Christmas Carol; a set of Two Christmas Carols by Godfrey Ridout and a set of Three Christmas Carols by George Brough; The Birds by P. W. Sweetman. All of these are arranged very simply.

Waterloo's unison material for the same seasons includes: In Bethlehem arranged by Keith Bissell; Bring Your Torches, by George Coult, and Three Christmas Songs by Walter Kemp.

Much of the H. W. Gray list is for Lent and Easter. A short and practical Lenten cantata, For Thy Sake by David H. Williams, has no problems. Eugene Butler's Drop, Slow Tears is effectively written for choir and has a decorative organ part. Robert J. Powell's Is It Nothing to You is for unaccompanied singing in a meditative mood. Mary's Wandering is a carol arrangement by David H. Williams on an English folksong. Gordon Young's An Easter Alleluia, in a rather obvious style, should make a good sound. Alec Wyton's Easter Canticle for choir with brass quartet and timpani would make a joyful noise but should not be attempted by a novice. John Rodgers' Arise in Us requires a good bass soloist; its style is recitative. The considerable unison in Claude Means' O Paschal Feast help make it useful for average choirs.

Eric Thiman's Turn Back, O Man (still Gray) comes SA or SATB and is in its composer's recognizable style. Leo Sowerby's Can You Count the Stars? is based on a German melody and comes SAB or unison. John Tasker Howard's God Who Made the Earth is a short, simple SAB anthem.

The largest work for the season ahead in the new G. Schirmer list is A Hymn to the Risen Christ by W. Lawrence Curry. This big and rather involved anthem based on Lancashire uses minister, congregation and choir. Derek Holman's Away with Gloom is for a good group used to unaccompanied singing; it seems to us rather fresh writing. Erik



Robert L. Kendall has been appointed director of music at the First Congregational Church, Saginaw, Mich. effective Jan. 1. He leaves a similar post at the First Presbyterian Church, Auburn, N. Y.

A graduate of Syracuse University, Mr. Kendall served Trinity Episcopal and the First Presbyterian Churches there. For two years he has been sub-dean and program chairman of the Auburn Chapter and chairman of the fine arts committee of the Auburn Area council of churches and director of the Auburn community chorus.

Leidzen's unaccompanied Prelude on Psalms, based on a Bach Prelude from the WTC, would seem to us rather thick vocal writing with its constant division. So would Marcel G. Frank's accompanied eight-part Kings of the Earth and All People, which might make a big festival effect nevertheless. Noble Cain has a conventional hymn-anthem in O God Our Help in Ages Past; John Leo Lewis' Lamb of God, I Look to Thee is an SA on an original tune. Three John Jacob Niles arrangements, each in several voicings, are based on Sacred Harp melodies: Warrenton, Wondrous Love and Kedron. The little Love Not the World section from Gaul's old The Holy City was included in this stack.

In the Lawson-Gould list available from G. Schirmer are Two Mennonite Hymns, simply arranged by Alice Parker, and four SSA a cappella arrangements by Carl Davis: Wolcum Yole, Lullaby, A Littel Childe and There is No Rose, all based on ancient texts and all for consideration for next season.

Mills Music sends material from Canada's Western Music Company including a simple Christopher Tye The Lord Is Good, for Harvest time; a pad of a dozen Intros for Festival and General Use by Healey Willan; an SSAATBB Give Ear to My Words, O Lord by W. H. Anderson, a short service motet; and two unison pieces, A Child's Prayer by W. H. Anderson and God Is Holy by George Bowles.

Most of the Neil Kjos list is for the Christmas season. Christmas Carols with Descants by Marilyn and Carroll Rinehart offers 13 largely familiar tunes with simple counterpoints. Carlton Young has combined three good carols into a three-choir Christmas anthem, Let Hearts Awake and Sing. G. Schroth has arranged several carols: a jolly Norwegian one, Christmas Is Here Again, with divided voices; The Appalachian one, Mary Had A Baby, also with division; Jesus, Jesus, Rest Your Head, quite simply arranged; and an original SA Come to the Manger. Ralph and Betty Matesky's SA We Wish You the Merriest Christmas is secular in character.

Not for Christmas from Kjos is an arrangement by O. C. Christiansen of a Gastoldi Praise Him in Gladness. A set of Descants and Rounds for Special Days by Beatrice and Max Krone are largely secular and presumably for school use.

A single from B. F. Wood is a 119th psalm setting by Haydn Morgan, Make Us to Know and Understand.

John Leo Lewis sends his latest for Presser, a straightforward setting of Great Is the Lord.

Galaxy sends an Augener edition of SSA The Lord is My Shepherd, simply set by Alfred Taylor, and a historically interesting set of Eight Psalms for 4 and 5 Voices from Stainer and Bell's Music of Scotland series. — FC

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# Annual Christmas Summary

Because of the fitting of a weekend into our schedule just after deadline this January, we were able to include in our annual Christmas summary this year church bulletins which reached us as late as our single Saturday mail delivery Jan. 12. So two of us invested our whole weekend in what is not our most beloved chore — tabulating and listing what we found in several hundred Christmas programs from churches in almost all the states.

For a wonder, not a single program this year failed to list the names of organist or choirmaster; is our nagging really bringing results? We are expecting that the usual number of too-late Christmas programs will come dribbling in throughout the month of January.

There were again no marked trends. No heretofore unfamiliar work suddenly zoomed into a top favorite position. And as before, we have not tried to include the organ music since it so clearly follows the same kinds of selectivity the several recital pages of this issue show. We did not note a conformity in the organ music to a few pieces or a few composers or even of a few periods. This year the most diffuse variety was in order.

As always we are prevented by space considerations from doing more than a sampling in the choral field. We believe it is an accurate sampling, though, and based on as good a cross section as most public opinion polls. Of course our survey differs from those polls in being a strictly voluntary and spontaneous survey, not even motivated by a published invitation. Perhaps this is the most remarkable feature of it: that so many hundreds should want to cooperate year after year.

The Lesson and Carol service seems, from the vantage point of these programs, to be growing steadily as the prime favorite among carol services. It has replaced to a considerable degree

the once ubiquitous Carols around the World and is even being incorporated into the beloved candlelighting ceremony.

The pattern of Nine Lessons and Carols patterned after the beautiful Cambridge service broadcast annually by the BBC is by far the most widely adopted. We noted one or two services with as few as four lessons, others with five or six and several with seven. To the list of 29 different categories of readers of the lessons which we published from last year's bulletins we have only a few additions and most of them are not striking: Choirmother, Church School Scholar, Minister of Music (how did we miss *him* before?), College Student and Elder.

Lesson and Carol services were listed, among the many, at these churches: St. Bartholomew's, New York City (Jack Ossewaarde and Clyde Holloway); University Park Methodist, Dallas (Robert Scoggin); Christ Church, Bay Ridge, Brooklyn (Richard Allen Davis); First Congregational, Columbus, Ohio (Edward Johe, Dorothy West); Camp Hill, Pa. Presbyterian (John R. Scholten); St. Martin-in-the-Fields, Philadelphia (Harry Wilkinson); Christ Church, Oyster Bay, N.Y. (Paul Sifler); Westminster Presbyterian, Greenville, S.C. (Stephen Farrow); Church of the Good Shepherd, Nashua, N.H. (James A. Wood); St. Stephen's, Sewickley, Pa. (Julian R. Williams); First Methodist, Elizabeth City, N.C. (Rodney Trueblood); First Presbyterian, Caldwell, N.J. (William Brewster Giles); St. Paul's Evangelical, Louisville, Ky. (Gladys Eve Sinclair); Trinity, Southport, Conn. (James H. Litton); Grace Baptist, Durham, N.C. (Leonard A. Smith); Christ Church, Manhasset, N.Y. (Robert L. Mahaffey); First Presbyterian, Ft. Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); St. Paul's Episcopal, Delray Beach, Fla. (Helen T. Garretson); First Congregational, Riverside, Cal.

(Robert Derick); Central Presbyterian, Louisville, Ky. (G. Maurice Hinson); St. Andrew's Lutheran, Chicago (Max Sinzheimer); First Presbyterian, La Grange, Ill. (James Thomas); Ladue Chapel, St. Louis, Mo. (Franklin Perkins); St. Andrew's, Wilmington, Del. (Harrison Walker); Westminster Presbyterian, Dayton, Ohio (Robert Stofer).

We wish we could list or describe the many other varieties of carol services which the bulletins made us wish we had heard (and in some cases seen!) How many ceremonies of lighting and snuffing out the candles are there? On how many separate traditions are they based? Someone should do a master's thesis on this sometime, or a magazine article. Carols of many lands are always a useful vehicle for a visual as well as a musical experience, too.

We can't do more than tip our hat to a few of what we suppose were literally thousands of carol services throughout the length and breadth of our land: University Park Methodist, Dallas (Robert Scoggin); Calvary Presbyterian, Riverside Cal. (John H. Schneider); Emmanuel Baptist, Brooklyn (T. Ernest Nichols, Albert Gaskin); First Congregational, Columbus, Ohio (Edward Johe, Dorothy West); Highland Park Methodist, Dallas (Federal Whittlesey, Phil Baker); First Christian, Houston, Tex. (Merrills Lewis, Mrs. Ben Hadfield); First Congregational, Grand Rapids, Mich. (Benjamin Lehn); Church of the Holy Childhood, St. Paul, Minn. (Richard Proulx, Mary Downey); St. Paul's Evangelical, Louisville, Ky. (Gladys Eve Sinclair); Madison Square Presbyterian, San Antonio, Tex. (Harry M. Currier); First Presbyterian, Plainfield, N. J. (Dorothy Hornberger); Oak Cliff Methodist, Dallas (Carl Lueg, James Guinn); Old Stone Church, Cleveland (W. William Wagner); Church of the Good Shepherd, Nashua, N.H. (James A. Wood); St. Luke's Methodist, Oklahoma City (Donald Jensen, Fred Haley); Riverside Church, New York City (Richard Weagly, Virgil Fox); Lafayette Avenue Presbyterian, Brooklyn (Clarence Dickinson, Robert Baker, guests); Brick Presbyterian, New York City, all Dickinson (T. Charles Lee); Trinity United, Altoona, Pa. (Ruth M. Dilliard); St. John's Evangelical Lutheran, Passaic, N.J. (Clifford N. Gerenz); Woodside, Cal. Village Church (Eugene Clark); Church of the Ascension, New York City (Vernon de Tar); First Methodist, Marysville, Ohio (Marvin Peterson); First Presbyterian, Cumberland, Md. (Wayne E. Lenke); First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); West Lebanon, N.H., Congregational (Walter Marcuse); Grace Lutheran, Eau Claire, Wis. (Jerry and Avis Evenrud); Redford Presbyterian, Detroit (Roberta Bitgood); First EUB, Elkhart, Ind. (D. Neal Smith); Church of the Covenant, Cleveland (Henry Fusner); Christ Church, Greenwich, Conn. (Claude Means); West End Methodist, Portsmouth, Va. (Herbert G. Stewart); Kirk-in-the-Hills, Bloomfield Hills, Mich. (Phillip Steinhilber); Bethany Lutheran, Erie, Pa. (Florence Rubner); First Methodist, Boise, Idaho (David Wehr); National City Christian, Washington, D.C. (Lawrence Schreiber); St. Paul's Episcopal, New Rochelle, N.Y. (Dewayne Gramly); St. Paul's Methodist, Ithaca, N.Y. (Warren Eich, John MacInnes); All Soul's Catholic, Inglewood, Colo. (Leonard Sullivan, Mike Boyle); First Presbyterian, Sanford, Fla. (Mrs. George Touhy); UMEI, Leamington, Ont. (Mrs. A. D. UMEI, Alanson G. Y. Brown); St. Luke's Lutheran, Chicago (Herbert D. Bruening, Robert Haase).

performance with rather small choirs and about the orchestra resources Handel himself could muster. Richard Vikstrom's at Rockefeller Chapel, University of Chicago, is a dependable and enjoyable example of this which we heard as we always do. Among non-church performances we noted especially the Lehigh University one with Marvin Beinema conducting, with orchestra and with William Whitehead at the organ; at the W. K. Kellogg Auditorium, Battle Creek, Mich. with Alfred G. Richards conducting and Alexander Boggs Ryan at the organ, at Bates College, Lewiston, Maine under D. Robert Smith and the famed one at the Minneapolis Auditorium with Weston Noble directing orchestra and Marion Hutchinson at the organ.

Almost everyone did a few Messiah choruses in church but among those who did considerable segments we noted: Reformed Church, Poughkeepsie, N.Y. (Andrew Baird); Calvary Episcopal, Memphis (Adolph Steuterman); First Congregational, Grand Rapids, Mich. (Benjamin Lehn); First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy); First Presbyterian, Dallas (Travis Shelton, Sarah Jane Baker); Church of the Ascension, New York City (Vernon de Tar); Trinity Lutheran, Marysville, Ohio Community Chorus (Willis R. Olsen, Marvin Peterson, Irene Hegenfelder); St. Bartholomew's, New York City (Jack Ossewaarde); University Park Methodist, Dallas (Robert Scoggin, Phil Baker); First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); St. John's Episcopal, Youngstown, Ohio (Ronald Gould); Redford Presbyterian, Detroit (Roberta Bitgood); Westminster Presbyterian, Dayton, Ohio (Robert Stofer); First Congregational, Chicago (George Rico, Arthur Clark); Faith Lutheran, St. Paul (Johannes Reidel, Louise Borak); First Baptist, Wilmington, N.C. (Walter D. Ross, Eugene Mauney).

Not so many Bach choral works as usual appeared on this year's bulletins; we wonder if this really indicates anything. We will list a few performances: Christmas Oratorio: First Methodist, Birmingham, Ala. with orchestra (Joseph Schreiber); St. Paul's Evangelical Church, Louisville, Ky. (Gladys Eve Sinclair); St. Peter's Lutheran, Miami, Fla. (Charles Richard); West Side Presbyterian, Ridgewood, N.J. (H. Wills Near and Harriet Dearden). For Us a Child Is Born: St. Peter's Lutheran, Miami, Fla. (Charles Richard); Oak Cliff Methodist, Dallas (Carl Lueg, James Guinn); Trinity Church, Potsdam, N.Y. (George L. Jones, Jr., James Lazenby); First Presbyterian, Dallas (Travis Shelton, Sarah Jane Baker); First Presbyterian, Cumberland, Md. (Wayne E. Lenke); First Baptist, Kinston, N.C. (Herbert Joyner, Edith West); First Baptist, Owensboro, Ky. (Grover Waller, JoAnn McCaslin). Come Redeemer of Our Race, Woodside, Cal. Village Church (Eugene Clark). Sleepers Wake and Jesus Priceless Treasure, St. Mark's in-the-Bouwerie, New York City (George Powers); Cantata 63, Washington Square Chorus and Orchestra, New York City (Michael R. Miller). Magnificat, St. Bartholomew's, New York City (Jack Ossewaarde, Clyde Holloway).

Other works of the so-called Baroque period which we noted are: In Dulci Jubilo, Buxtehude, First Congregational, Columbus, Ohio (Edward Johe, Dorothy West); Trinity, Potsdam, N.Y. (George L. Jones, Jr.); Rejoice, Christians, Buxtehude, First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy); Jesu, My Heart's Pleasure, Buxtehude, First Presbyterian, Winnipeg, Man. (Conrad Grimes); How Brightly Shines the Morning Star, Kuhnau, Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert Bates); Central Congregational, Providence, R.I. (Frank Bartlett, Jr.); Gloria, Vivaldi, St. John's Cathedral, Albuquerque, N.M. (Joseph Leonard); First Presbyterian, Gainesville, Fla. (Willis Bodine); Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert Bates); Welcome Thou King of Glory, Lübeck, St. Luke's Lutheran, Chicago (Herbert D. Bruening); Christmas Cantata, Lübeck, Incarnate Word Lutheran, Rochester, N.Y. (Larry Palmer); Christmas Cantata, Buxtehude, National City Christian, Washington, D.C. (Lawrence Schreiber);



SATB

Sacred Choral

<p><b>ALL GLORY, LAUD AND HONOR</b></p> <p><b>ALLELUIA</b></p> <p><b>AVE MARIA (Holy Father, Almighty)</b></p> <p><b>BE YE SURE THAT THE LORD HE IS GOD</b></p> <p><b>CHILDREN, CLAP YOUR HANDS (Spiritual)</b></p> <p><b>FOREVER WORTHY IS THY LAMB</b></p> <p><b>GLORY BE TO GOD</b></p> <p><b>GOD OF WISDOM</b></p> <p><b>HEAVENLY CHOIR</b></p> <p><b>HOLY, HOLY, HOLY</b></p> <p><b>I FOUND MY SAVIOR</b></p> <p><b>KEEP ME EVER CLOSE TO THEE</b></p> <p><b>KYRIE (I Will Call On Thee)</b></p> <p><b>LISTEN TO THE LAMBS (Spiritual)</b></p> <p><b>MAKE US WHOLLY THINE</b></p> <p><b>OH, LAMB OF GOD</b></p> <p><b>SANCTUS (from Missa Brevis in D Major)</b></p> <p><b>A SINNER'S SOUL</b></p> <p><b>THY SPIRIT FLOWETH FREE</b></p>	<p>Teschner (Frackenpohl)</p> <p>Handel (Cramer)</p> <p>Rachmaninoff (Cramer)</p> <p>Handel (Cramer)</p> <p>Davenport</p> <p>Tschaikovsky (Cramer)</p> <p>Schubert (Rodby)</p> <p>Schubert (Rodby)</p> <p>Sybil York</p> <p>Schubert (Ehret)</p> <p>Sybil York</p> <p>Charles Gounod (Imig)</p> <p>(Ehret)</p> <p>Sybil York</p> <p>Handel (Rodby)</p> <p>Mozart (Ehret)</p> <p>Sybil York</p> <p>Handel (Cramer)</p>
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Christmas Story, Schütz, Erskine and American United, Montreal (George Little, Mireille Lagacé); Magnificat, Schütz, Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein, Kirby Koriath); The Childhood of Christ, J. Christian Bach, First Presbyterian, Plainfield, N.J. (Dorothy Hornberger); Latrobe, Pa. Presbyterian (Robert Ivey); Song of the Birth of Our Lord, Charpentier, Trinity, Potsdam, N.Y. (George L. Jones, Jr., James Lazenby); First Presbyterian, Gainesville, Fla. (Willis Bodine); The Christmas Story, Petzold, Trinity, Potsdam, N.Y. (George L. Jones, Jr.)

Among works with a more contemporary origin, Britten's A Ceremony of Carols continues to occupy a special niche. We noticed it in many places, notably: All Saints, Pasadena, Cal. (William MacGowan); Second Baptist, Lubbock, Tex. (Judson Maynard); Church of the Covenant, Cleveland, Ohio (Henry Fusner); St. Paul's Chapel, Columbia U (Searle Wright); Elgin Choral Union (William Ballard); Our Lady Queen of Peace, Detroit (John R. McCarthy) and First Congregation, Raynham, Mass. (Judith Niles). Vaughan Williams was represented with Fantasia on Christmas Carols, First Presbyterian, Plainfield, N.J. (Dorothy Hornberger); Elgin Choral Union (William Ballard); The First Nowell, Second Presbyterian, Indianapolis (Kenneth Williams); Magnificat, St. Luke's Methodist, Oklahoma City (Donald Jensen, Fred Haley) and Mass in D minor, St. Luke's Chapel, Trinity Parish (Clifford Clark). Distler is represented with two works: A Little Advent Musick, Incarnate Word Lutheran, Rochester, N.Y. (Larry Palmer) and Wachet auf, Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein, Kirby Koriath). Two familiar Clokey cantatas were seen again: When the Christ Child Came, Highland Park Methodist, Dallas (Federal Whittlesey and Phil Baker) and Childe Jesus, First Methodist, Marysville, Ohio, (Marvin Peterson). Giannini's Canticle of Christmas was heard, among other places, by the RLDS Chorale, Independence, Mo. (Frank K. Hunter, Tom Westwood). Daniel Pinkham's Christmas Cantata we noted at Grace Lutheran, Eau Claire, Wis. (Jerry and Avis Evenrud). Hovhaness' Magnificat turned up at Kansas State University, Manhattan (William R. Fischer) and Hodie Christus Natus Est by Harald Rohlig was noted at First Congregational, Columbus, Ohio (Edward Johe, Dorothy West). Horton's An Appalachian Nativity was sung at Laurinburg, N.C. Presbyterian (Franklin West). Herbert G. Stewart conducted his own The Star of Bethlehem at West End Methodist, Portsmouth, Va.

Of course Amahl and the Night Visitors, Menotti's opera was performed all over the place. We noted it at Camp Hill, Pa. Presbyterian (John R. Scholten), St. Luke's Methodist, Oklahoma City (Donald Jensen, Fred Haley), Highland Park Methodist, Dallas (Federal Whittlesey, Phil Baker) and First Methodist, Parsons, Kans. (Mrs. Robert North and Robert Grogan).

Works of the in-between periods included: Christmas Oratorio, Saint-Saëns, First Christian, Houston, Tex. (Merrills Lewis, Mrs. Ben Hadfield) and First Presbyterian, Caldwell, N.J. (William Brewster Giles); Laud to the Nativity, Respighi, RLDS Chorale, Independence, Mo. (Frank Hunter) and All Saints, Pasadena, Cal. (William MacGowan); Schubert's Mass in G, St. John's Cathedral, Albuquerque, N. M. (Joseph Leonard); From Heaven Above, Ye Angels All, Spitta, Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein, Kirby Koriath) and L'Enfance du Christ, Berlioz, Yankton, S.D. College (Robert Downes, J. L. Weed).

As we have remarked before, such a compendium as this does not do justice to churches with a genuinely liturgical service and the best we can do is to list a few of them, with a notation when certain settings of the service have been indicated. We suspect that many of these services were both spiritually and musically the match for anything we have listed above. Here are some: Calvary Episcopal, Memphis, Tenn. Willan (Adolph Steuterman); Church of the Holy Childhood, St. Paul, Minn. (Richard Proulx); Trinity, Potsdam, N.Y. Willan (George L. Jones, Jr. and James Lazenby); St. Stephen's Sewickly, Pa. Oldroyd (Julian R. Williams); St. James, West Hartford, Conn. (John Doney);

## UNIVERSITY OF WYOMING GETS REBUILT AUSTIN

INSTALLATION MADE BY LAYTON

Arthur Birkby Plays Dedicatory on Instrument in Arts and Sciences Auditorium

The University of Wyoming at Laramie dedicated an Austin organ in the Arts and Sciences auditorium with a recital Nov. 27 by Dr. Arthur Birkby. The organ, built in 1924 for the Masonic Temple, Cheyenne, was sold to the university five years ago when the United States Army bought the temple. This fall it was rebuilt, modified, enlarged and installed by Layton Organs, Colorado Springs. Dr. Birkby's program is listed in the recital section.

### GREAT

Diapason 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Clarabella 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Wald Flöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Harmonic Tuba 8 ft. 61 pipes  
Chimes

### SWELL

Bourdon 16 ft. 61 pipes  
Stopped Flute 8 ft. 61 pipes  
Viole d'Orchestra 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Nazard 2 2/3 ft. 61 pipes  
Flageolet 2 ft. 61 pipes  
Contra Fagotto 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Vox Humana 8 ft. 61 pipes  
Tremolo

### CHOIR

English Diapason 8 ft. 61 pipes  
Concert Flute 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Flute d'Amour 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Clarinet 8 ft. 61 pipes  
Tremolo

### PEDAL

Diapason 16 ft. 32 pipes  
Bourdon 16 ft.  
Violone 16 ft. 32 pipes  
Gross Quint 10 2/3 ft.  
Gedeckt 8 ft.  
Tuba Profunda 16 ft. 32 pipes  
Fagotto 16 ft.

Trinity, Southport, Conn., Francis Jackson (James H. Litton); St. Andrew's Tampa, Fla. (Norma L. Dobson); St. Luke's, Dixon, Ill. (Mrs. Hubert Howell, Margaret Litwiller); St. Bernard, Ala. Abbey, all Gregorian (Ven. Fr. Stephen Crawford, OSB, Thomas Spacht); Grace Chapel, Jacksonville, Fla. Willan (Amelia Smith); St. Philip's, Durham, N.C. Charpentier (David Pizarro); St. John's Episcopal, Youngstown, Ohio (Ronald Gould); Emmanuel, Baltimore (Robert Cloutier); All Saints, Pasadena, Cal. S. Wright (William MacGowan); Christ Church, Greenwich, Conn. Merbecke (Claude Means); Trinity, Galveston, Tex. Merbecke (Paul Bentley); St. Christopher's, Oak Park, Ill. Littlejohn (William B. Knaus); St. Luke's Kalamazoo, Mich. Willan (George N. Tucker); St. Andrew's, Wilmington, Del. (Harrison Walker); Queen of Angels, Chicago (Steve Empson).

Most of the college Christmas programs we received turned out to be services rather than concerts. We list a few program sources: Moody Bible Institute, Chicago; Lindenwood College, St. Charles, Mo. (Franklin Perkins); St. Paul's Chapel, Columbia University (Searle Wright); Manhattanville College of the Sacred Heart, Purchaseville, N.Y.; Louisiana State University, Baton Rouge; Kansas State University, Manhattan (William R. Fischer and Robert Wilson Hays).

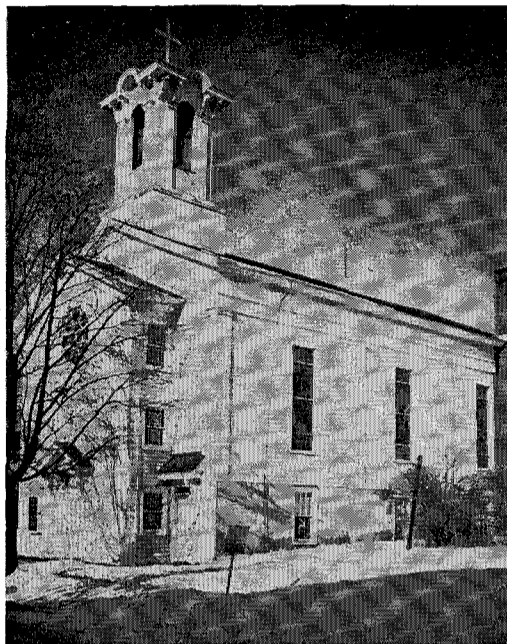
And so we draw no conclusions this year except perhaps one: the bulletins seem to us to indicate a measurable intention to make the Christmas season a more prayerful religious occasion and less a time for musical spectaculars in church. Almost all programs received were for services, not concerts or pageants or even rousing old-fashioned carol sings. Perhaps this is only a reflection of our perilous times; perhaps the over-commercialization of the Day in the market place has made church people more aware of what they must keep Christmas meaning both now and for the future. We feel it is a very warming development. — FC

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Mrs. John Osberg,  
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### GREAT

16' Lieblich Gedeckt  
8' Principal  
8' Majorflöte  
8' Quintade (with chiff)  
4' Octave  
4' Spitzflöte  
2 2/3' Twelfth  
2' Super Octave  
2' Piccolo  
ff Great  
Carillon  
Harp  
Chrysoglott

### TREMULANTS

Flute Full  
Flute Light  
Diapason

### SWELL

16' Bourdon  
8' Diapason  
8' Hohlflöte  
4' Octave  
4' Flute  
2 2/3' Nazard  
2' Piccolo  
1 3/8' Tierce  
1' Fife  
8' Clarinet  
8' Oboc

Presets—6 Pistons  
Balanced Expression  
Pedal

### PEDAL

16' Bourdon  
16' Lieblich Gedeckt  
8' Principal  
8' Flötenbass  
4' Octave

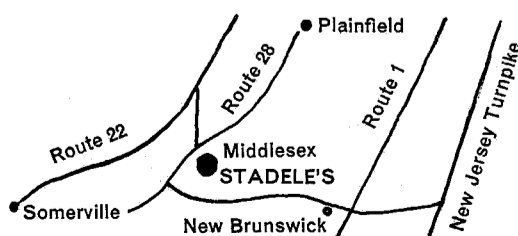
### VOICING

ff Flute  
ff Diapason  
Diapason becomes  
String  
Full Chorus

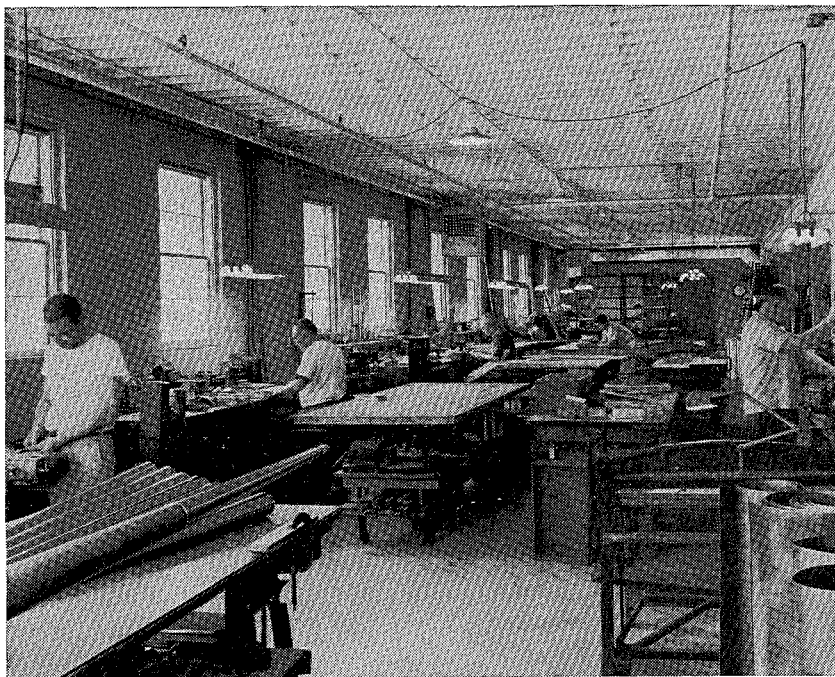
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Much Old Pipework Being Discarded and Replaced — William D. McRae Is Organist

The Delaware Organ Company, Tonawanda, N.Y. is rebuilding a three-manual organ for the First Baptist Church, Lewisburg, Pa. The church is being remodeled and the organ and choir are being moved to the rear gallery. Over half of the original pipework is being discarded and most of the remaining pipework is being rebuilt and revoiced for low pressure and open toe voicing.

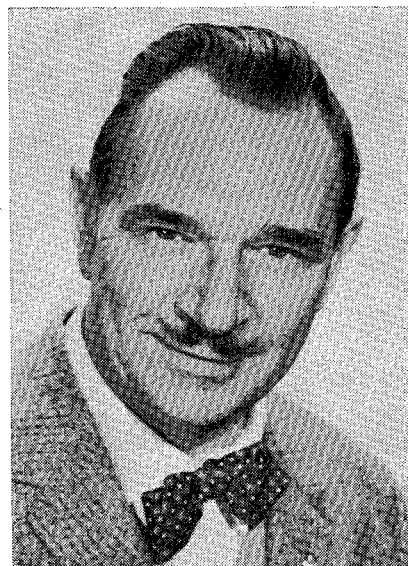
The new specification was designed by Robert Colby and Gene Burmaster of the Delaware company in consultation with the organist William D. McRae, chairman of the department of music of Bucknell University.

**GREAT**  
Principal 8 ft. 61 pipes  
Hohl Flute 8 ft. 61 pipes  
Gambe 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes

**SWELL**  
Bourdon 16 ft. 61 pipes  
Geigen Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nasat 2 1/4 ft. 61 pipes  
Flach Flute 2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Oboe 8 ft. 61 pipes  
Schalmei 4 ft. 61 pipes

**CHOIR**  
Bourdon 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Unda Maris 8 ft. 49 pipes  
Koppelflute 4 ft. 61 pipes  
Blockflute 2 ft. 61 pipes  
Clarinet 8 ft. 61 pipes

**PEDAL**  
Bourdon 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 32 notes  
Principal 8 ft. 32 pipes



Herbert D. White, former dean of the Southern Illinois AGO Chapter and on the staff of the architectural department of Southern Illinois University, is now professor of fine arts at Ohio University, Athens, Ohio. Dr. White is associated with the new Ph.D. program at Ohio University which recently announced fellowships and grants in a doctoral program for the arts of music, painting, sculpture, theater and architecture.

Dr. White, a musician, architect and dramatist, spent the summer of 1962 in Europe, principally at London, Oxford, Cologne, Strasbourg and Paris, where he gave recitals (some of them with his son, John M. W. White). A recent announcement from London created Dr. White a Fellow of the Royal Society of Arts. His son, John, is the organist-choirmaster of St. Luke's Cathedral, Sault-Saint-Marie, Ont.

Bourdon 8 ft. 12 pipes  
Gambe 8 ft. 32 notes  
Quint 5 1/2 ft. 32 notes  
Choral Bass 4 ft. 12 pipes  
Flute 4 ft. 12 pipes  
Principal 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes (prepared)  
Trompette 16 ft. 12 pipes  
Trompette 8 ft. 32 notes  
Trompette 4 ft. 32 notes

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Sand Point Community Methodist Church in Washington State Will Have Autumn Completion

A new three-manual organ will be completed next fall in the Sand Point Community Methodist Church, Seattle, Wash. Balcom and Vaughan will be the builders and Eugene Nye the designer. Much of the positiv division is being prepared for future installation. The pipework is by Jacque Stinkens, Holland, and the Swiss blowers by Meidinger.

**GREAT**

Quintaton 16 ft. 85 pipes  
Prinzipal 8 ft. 61 pipes  
Rohr Gedackt 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Quintade 4 ft.  
Flachflöte 2 ft. 61 pipes  
Full Mixtur 4 ranks 244 pipes  
Krummhorn 8 ft. 61 pipes  
\*Chimes

**SWELL**

Singend Gedackt 8 ft. 61 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Koppel Flöte 4 ft. 61 pipes  
Rohr Nasat 2½ ft. 61 pipes  
Loch Gedackt 2 ft. 61 pipes  
Gems Terz 1½ ft. 61 pipes  
\*Scharf 4 ranks 244 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Rohr Schalmel 4 ft. 61 pipes  
Tremulant

**POSITIV**

\*Cor de Nuit 8 ft. 61 pipes  
Dolce 8 ft. 61 pipes  
Dolce Celeste 8 ft. 49 pipes  
\*Suavial 4 ft. 61 pipes  
\*Spillpfeife 4 ft. 61 pipes  
\*Block Flöte 2 ft. 61 pipes  
\*Larigot 1½ ft. 61 pipes  
\*Klein Prinzipal 2 ft. 61 pipes  
\*Klingen Zimbel 3 ranks 183 pipes  
\*Sesquialtera 2 ranks 122 pipes  
\*Holz Regal 8 ft. 61 pipes  
Tremulant

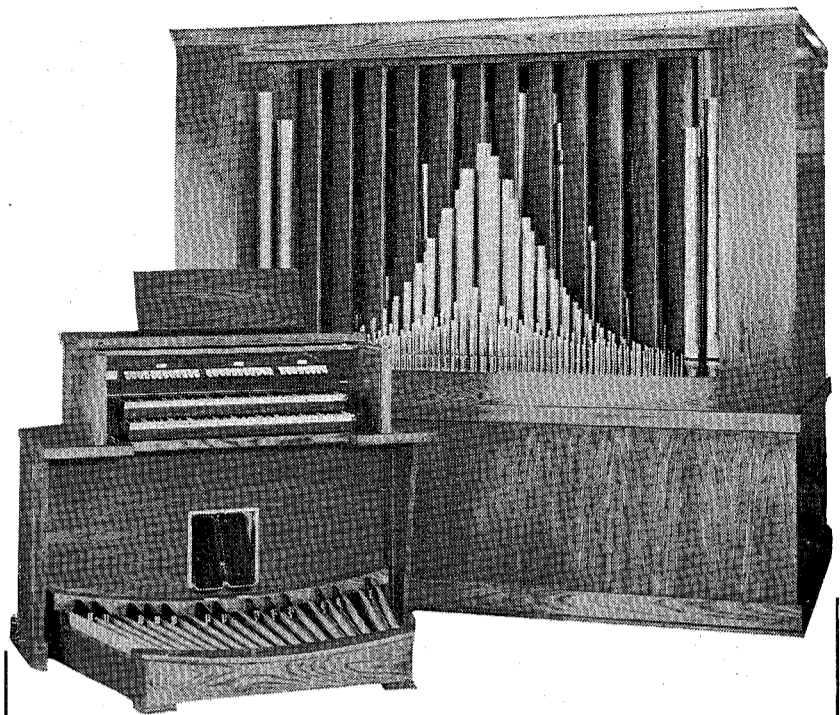


F. Peter Finger, Pomona, N. Y., assumed his post Jan. 1 as director of music at the Trinity Episcopal Church, Garnerville, N. Y. He is a graduate of the Crane school of music, State University College of New York, Potsdam. His major organ study was with James P. Autenrith and Dr. Edwin Young. Earlier study was with Richard J. Schutt.

**PEDAL**

\*Contre-Basse 16 ft. 12 pipes  
Sub-Bass 16 ft. 32 pipes  
Sanft-Gedackt 16 ft.  
Quintaten 16 ft.  
Spitz-Prinzipal 8 ft. 32 pipes  
Still-flöte 8 ft.  
Koral-Bass 4 ft. 12 pipes  
Rohr Pfeife 4 ft.  
Weit-Prinzipal 2 ft.  
Rauschpfeife 3 ranks  
Fagot 16 ft.  
Trompet 8 ft.  
Krummhorn 4 ft.  
Schalmel 4 ft.  
Chimes  
\* = prepared

A FESTIVAL of American Church Music Nov. 25 at the Pulaski Heights Methodist Church, Little Rock, Ark. included works of Goode, Thompson, Sowerby, Beach, Matthews, Wright, Whitney and Friedell; H. Murlin Kelsey directed.



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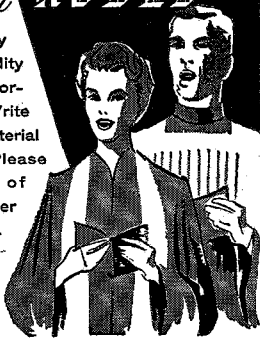
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Lester H. Groom, AAGO, has been appointed to the faculty of Baker University, Baldwin, Kans. He also serves as organist of the First Methodist Church, Baldwin.  
Mr. Groom was previously on the faculty of Blue Mountain, Miss. College, served two terms as dean of the North Mississippi Chapter and was Mississippi state chairman at the time of his resignation.  
He studied organ at Wheaton College with his father, the late Lester W. Groom, FAGO, and with Malcolm Bensen. At Northwestern University he studied with Barrett Spach. He has taught briefly at the Moody Bible Institute and has held church positions in Chicago, Atlanta and in Mississippi.  
At Baker Mr. Groom succeeds Ronald Dawson, whose appointment to St. Paul's Episcopal Church, Kansas City, was reported in the November issue.

**49TH STATE REPORTS BUSY SEASON OF MUSIC PROGRAMS**

Autumn activities at the University of Alaska, Anchorage, included a program by the university chorale Nov. 10 at Anchorage and Nov. 11 at Valdez. Charlotte Key, dean of the Fairbanks AGO Chapter, directed the group and contributed harp numbers.  
Miss Key's Fairbanks community chorus and the symphony orchestra directed by Paul McIntyre were heard Dec. 9 in a program which included the Corelli Christmas Concerto, the Vivaldi Gloria and Britten's St. Nicolas.

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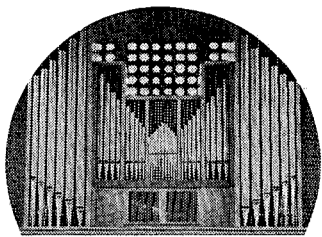
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## New Organ Music

Organ music reaching us since the last listing covers a wide range of usefulness. In Hinrichsen edition available from C. F. Peters we find Two Pieces Based on Plainchant Motives by Guy Weitz, the first volume in a series projected by the publisher. These two pieces are short, not difficult and attractive. The prefatory and explanatory notes are interesting and useful. In the Hinrichsen Tallis to Wesley series, volume 21 contains voluntaries by John, Blow and his two students, John Barrett and John Reading, all useful and fairly important as music. The notes this time we found fascinating, full of bits of information we are delighted to have. Certainly every organ department will want to keep this entire series in its reference library.

Galaxy sends a Solemn March by William Boyce transcribed by C. H. Trevor, useful for many occasions and of very moderate difficulty.

Volume 10 in Concordia's Parish Organist series is entitled Music For Funerals and Memorial Services. The music is based on German chorales, and is basically a collection of 16 short, sober pieces in this genre, useful for many purposes.

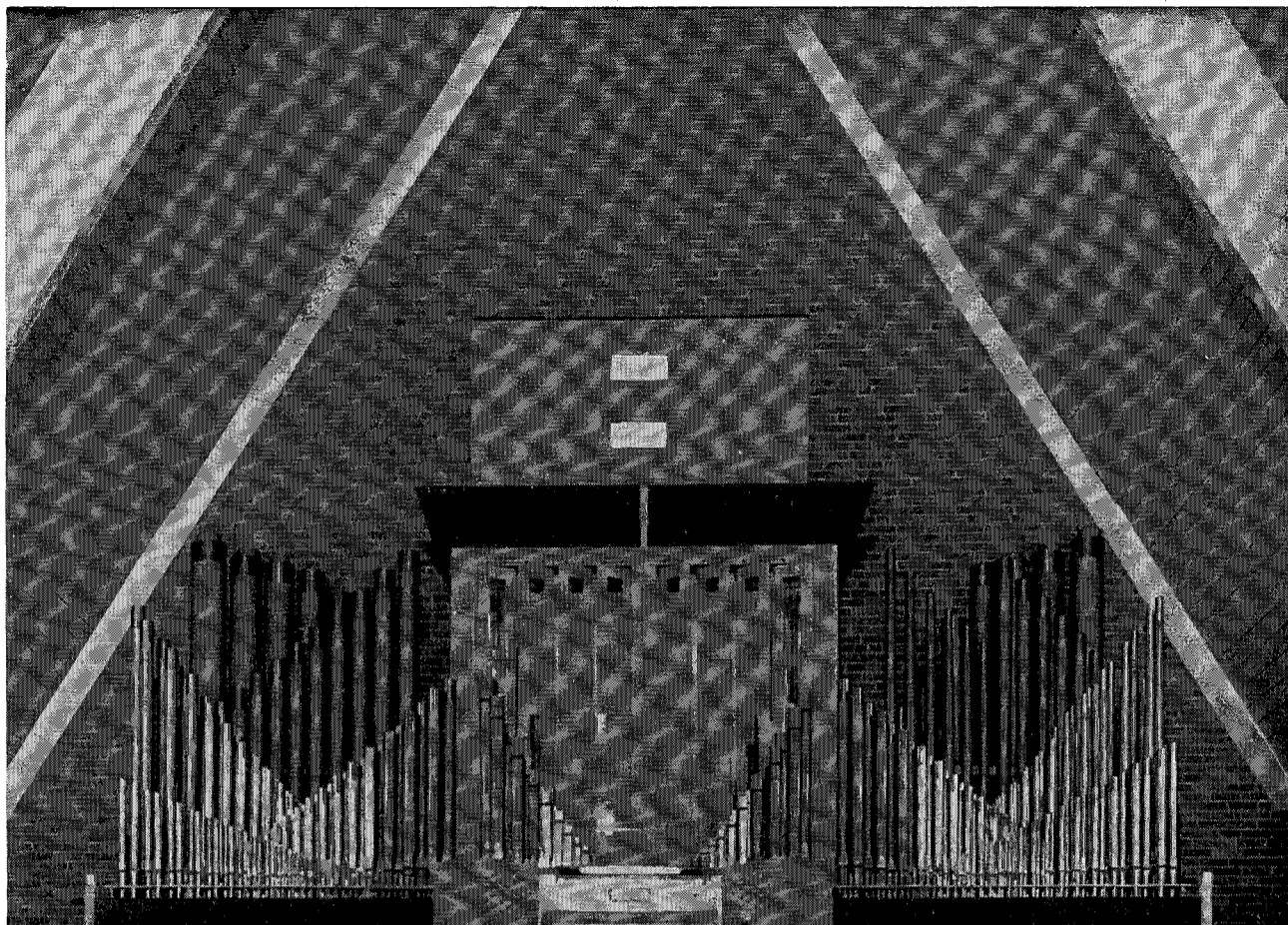
A set of Hymn Tune Meditations by Jeanne E. Shaffer comes from Broadman Press. The composer essays the use of many compositional devices in treating 18 familiar but widely varied hymn tunes. As usual the good tunes inspire her to her best work. All the settings are short, usually one stanza, and of moderate difficulty; most of them are in the usual hymn-book keys. Hammond registration is provided.

In H. W. Gray's St. Cecilia series are an attractive On an Ancient Alleluia by Roberta Bitgood, a lyric, highly chromatic Eclogue by A. Walter Kramer, and a flowing Pastorale by Everett Titcomb. These have Hammond registration. Much more ambitious is a Fantasia Tragica by John J. Becker with its introductory material, funeral march and Agnus Dei sections developing into a dramatic entity.

From Novello come four interesting works, one old, three new. A new edition by Thurston Dart of a trio sonata for violin, bass viol and continuo by Purcell should attract considerable attention, and Peter Hurford's Passingala is an admirable essay in the ground bass variation category. O. S. Lang's Prelude, Pastorale and Fugue and Arnold Cooke's Prelude, Intermezzo and Finale are both worthy examples of trilogies in the British manner.

To supply the needs of parish organists in small Catholic situations, McLaughlin and Reilly has issued several volumes of minimal difficulty. Book 2 of Liturgical Motet Melodies contains 23 short bits, very easy and designed for use in the service; they are for manuals alone and the volume was compiled by Nino Borucchia. With pedals but still easy are 13 Practical Marches by W. J. Marsh. Normand Pepin has written two Christmas Pieces on French Noël's, the first a set of variations on the same tune Dupré used; the second a somewhat better Berceuse. Four Christmas Postludes by Sister Mary Florentine are based on familiar carols and are thoroughly useful. Her Three Postludes are less immediately appealing because their source material is less familiar; they are for Easter, Ascension and one for general use. — FC

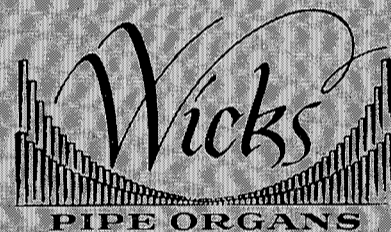
A CONCERT of Baroque music (Handel and Bach) with choir, orchestra, organ and soloists was heard Dec. 10 in St. Luke's Chapel, Trinity Parish, New York City; Clifford Clark directed.



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Completion Nov. 2, First Music Service Dec. 19—Robert H. Wharton is Minister of Music

Engineers of the Wicks Organ Company completed the installation of a new three-manual organ Nov. 5 for the Center Congregational Church, Meriden, Conn. The new instrument replaces an old Hall organ which served the church for more than 50 years.

The specification was planned and made by Charles Ingerson of the Wicks company and Robert H. Wharton, minister of music. Reconstruction and planning of the new chambers was directed by Harry W. Olsen. The great is unenclosed in the front center between swell and choir chambers. The console is

on the floor to allow better communication between the organist and the choir.

The organ is voiced with a minimum of nicking to avoid either Baroque or complete 19th century voicing style. The engineering was headed by Roger Samson and Edward Murphy of the Wicks company.

The first service of special music Dec. 16 included Thiman's The Nativity and Bach's cantata, For Us a Child Is Born with Mr. Wharton directing the sanctuary choir.

**GREAT**  
Principal 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft. 12 pipes  
Mixture 3 ranks 24 pipes  
Flute Ouverte 8 ft. 61 pipes  
Gemshorn 4 ft. 12 pipes  
Dulciana 8 ft. 61 notes  
Dulciana Octave 4 ft. 12 pipes  
Chimes (prepared)

**SWELL**  
Viola de Gambe 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes

Rohrflöte 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Flute Triangulaire 4 ft. 61 pipes  
Piccolo 2 ft. 12 pipes  
Rausch Quinte 2 ranks 122 pipes  
Trompette 8 ft. 61 pipes  
English Horn 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremolo

**CHOIR**  
Gemshorn 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Unda Maris 8 ft. 49 pipes  
Flute Octaviante 4 ft. 12 pipes  
Nazard 2 1/2 ft. 61 notes  
Sifflöte 2 ft. 12 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

**PEDAL**  
Principal 16 ft. 32 pipes  
Gemshorn 16 ft. 12 pipes  
Rohrbourdon 16 ft. 12 pipes  
Octave 8 ft. 12 pipes  
Rohr Flute 8 ft. 32 notes  
Choral Bass 4 ft. 32 notes  
Gemshorn 4 ft. 32 notes  
Flute 4 ft. 32 notes  
Mixture 2 ranks 32 notes  
Bombarde 16 ft. 12 pipes  
Trompette 8 ft. 32 notes

RECITALS

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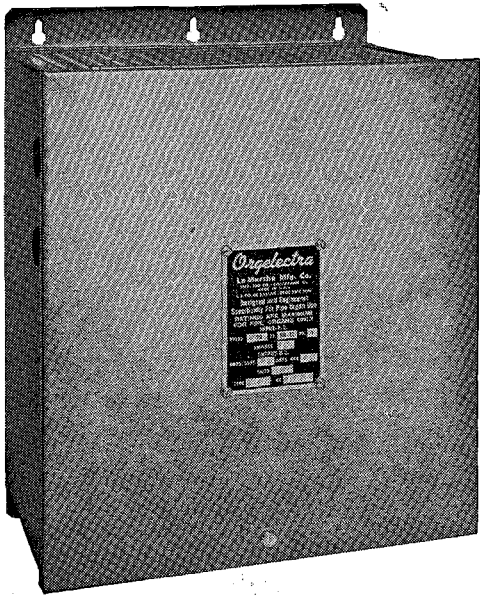
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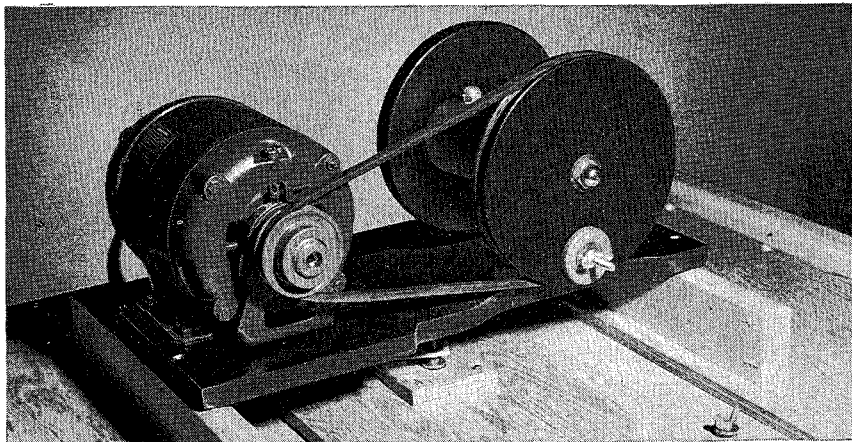
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## FOR SALE

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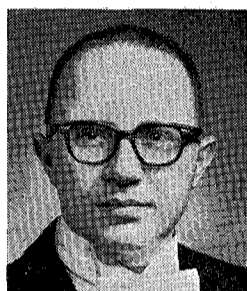
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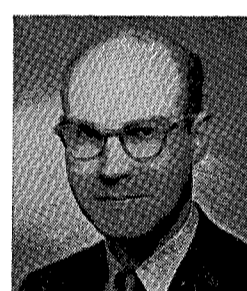
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