

THE DIAPASON

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

Fifty-Fourth Year, No. 4—Whole No. 640

MARCH, 1963

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MANZ OPENS SCHLICHER IN CHICAGO CHURCH

INSTALLATION ON REAR WALL

St. Luke's Lutheran Dedicates with Duplicate Services — Herbert D. Bruening Music Director

The new Schlicker organ in the Lutheran Church of St. Luke, Chicago, was opened Jan. 20 with duplicate afternoon and evening programs in which the Lutheran Choir of Chicago assisted Paul Manz, Concordia College, St. Paul, Minn. before two standing-room congregations. Mr. Manz's program appears in the recital section.

The instrument, one of the largest Schlickers in the midwest has 59 ranks in 42 registers. The church's music staff is headed by Herbert D. Bruening and Robert M. Haase. Dr. Bruening cooperated with Paul Bunjes, Erich von Behren and Herman Schlicker in the design. The main organ rises to a height of 66 feet above the floor of the nave against the back wall of the church. The positiv is cantilevered over the rear choir gallery.

A five-rank, two-manual Schlicker which has served the church throughout its building project has been installed in the west choir gallery as an antiphonal, playable both from its own console and from the main console.

GREAT

Gedecktpommer 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Holzflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Querflöte 4 ft. 61 pipes
 Quint 2 3/4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Mixture 4 - 6 ranks 330 pipes
 Trompeta Real 16 ft. 49 notes
 Trompeta Real 8 ft. 61 pipes
 Trompeta Real 4 ft. 12 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Voix Celeste 4 ft. 49 pipes
 Geigend Principal 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Hohlflöte 2 ft. 61 pipes
 Klein Nasat 1 1/2 ft. 61 pipes
 Mixture 4 - 5 ranks 293 pipes
 Fagott 16 ft. 61 pipes
 Schalmel 8 ft. 61 pipes
 Clarion 4 ft. 61 pipes
 Tremolo

POSITIV

Gedeckt 8 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Nasat 2 3/4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Terz 1 1/2 ft. 49 pipes
 Siffelöte 1 ft. 61 pipes
 Scharf 3 - 4 ranks 232 pipes
 Regal 16 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Tremolo
 Trompeta Real 16 ft.
 Trompeta Real 8 ft.
 Trompeta Real 4 ft.

PEDAL

Principal 16 ft. 12 pipes
 Subbass 16 ft. 32 pipes
 Pommer 16 ft.
 Octave 8 ft. 32 pipes
 Gemshorn 8 ft.
 Choralbass 4 ft. 32 pipes
 Gemshorn 4 ft.
 Rauschquint 2 ranks 64 pipes
 Mixture 4 ranks 128 pipes
 Contra-Fagott 32 ft. 12 pipes
 Posaune 16 ft. 32 pipes
 Fagott 16 ft.
 Trompeta Real 8 ft.
 Fagott 8 ft.
 Clarion 4 ft. 32 pipes



NEW CHICAGO SCHLICHER

NORMAN LLOYD NAMED DEAN OF OBERLIN CONSERVATORY

Norman Lloyd has been named dean of the Oberlin College Conservatory of Music effective July 1. He will become the sixth man to head the 96-year-old conservatory and the first to hold the title of dean. He will succeed David Ritchie Robertson who served from 1949 until his death in 1961.

Mr. Lloyd received BS and MA degrees in music education from New York University where he taught from 1936 to 1945. He was on the staff at Sarah Lawrence College from 1936 to 1948. From 1946 to 1949 he was director of education at the Juilliard School of Music and since 1946 has been a member of the Literature and Materials of Music faculty at Juilliard.

He has composed and conducted music for documentary and experimental films and for a series of weekly television programs. He is co-editor of a series of Fireside Books published by Simon and Schuster and other song books published by Golden Press. Several others are in preparation. He is the author of compositions in several mediums as well as of book reviews and articles in professional journals. He has lectured at colleges, universities and schools of music.

Mr. Lloyd is married and has two sons.

MONEY PLEDGED FOR ORGAN IN NAT'L CULTURAL CENTER

The projected National Cultural Center in Washington, D.C. has been pledged \$110,000 for the purchase of an organ by the Lincoln and Therese Filene Foundation of Boston.

The contribution honors the memory of Mr. and Mrs. Lincoln Filene, parents of Mrs. Jouett Shouse, a member of the executive committee of the Cultural Center board of trustees.

Roger L. Stevens, chairman of the board of trustees, expressed the hope that it will set an example to others in a position to make gifts of equipment and materials for the center. He noted with satisfaction that the pledge had arrived at a time when the architect is beginning his detailed blueprints and can incorporate the organ into the plans for the 2,750-seat symphony hall in the Potomac River arts building.

THE 62ND ANNUAL Music Industry Trade Show is scheduled for July 21-25 in the Palmer House, Chicago, with the theme Move More Music from Store to Home in 1963.

FORD FOUNDATION GRANTS FUND FOR CREATIVE MUSIC

The Ford Foundation has made a grant of \$1,380,000 to increase emphasis on the creative aspects of music in the schools over a six year period. Norman Dello Joio will be chairman of the joint committee of the Music Educators National Conference in charge. R. Bernard Fitzgerald will be director of the project and Grant Beglarian assistant director.

The program will have two main parts. The first will consist of the selection and assignment of young composers to write music for performance by orchestras, bands, choruses and other ensembles of school systems to which they are sent — a continuation of the Young Composers Project initiated in 1958.

The second part will include such activities as seminars and workshops on contemporary music in which senior composers, young composers and music educators will participate; pilot projects of the identification of creative talents among students in elementary and secondary schools; expansion of the repertory of contemporary music of high quality, and a continuing review and evaluation of school music programs in relation to the project.

RONALD BARNES APPOINTED WASHINGTON CARILLONNEUR

Ronald Barnes will become carillonneur of the Washington Cathedral effective Sept. 1.

A carillon of 53 bells being cast at the Taylor Bell Foundry, Loughborough, England, will be chromatic through four octaves.

In addition to the carillon, the cathedral tower will house a 10-bell ring to be used for English change ringing with specially trained bell ringers manually tolling each bell.

Mr. Barnes has been carillonneur to the University of Kansas, Lawrence, since 1951. He is the president of the Guild of Carillonneurs in North America.

THE CHAPEL CHOIR conductors' guild of Capital University, Columbus 9, Ohio is sponsoring its annual anthem competition; prize is \$100. Write Everett Merhley c/o the guild. The 1962 contest winner was Lani Smith, South Haven, Mich. whose winning *Ye Servants of God* has been published by Carl Fischer.

PIERRE COCHEREAU will conduct the annual Organ Week master classes at Claremont, Cal. July 1-5, playing a recital July 3.

NORTHWESTERN U STAGES 13TH MIDWINTER MEET

CONFERENCE ON CHURCH MUSIC

Marchal Again Top Feature with Recitals and Master Classes — Fountain, Englert Heard

Northwestern University School of Music held its 13th annual midwinter conference on church music Feb. 4 and 5 at Lutkin Hall on the Evanston, Ill. campus. Extra master classes and recitals continued Feb. 6 and 7.

As usual the conference was preceded by a music festival, this one making the improbable combination of Monteverdi and Stravinsky. The festival's final event, again as usual, was the big choral event Feb. 3, making a smooth transition to the conference.

Monteverdi Vespers

The choral masterwork was the Monteverdi Vespers under the sure guiding hand of Thor Johnson. The choral work by the university a cappella choir was thoroughly enjoyable and Mr. Johnson again coaxed exemplary performances from his student orchestral players. A crew of seven soloists ranging from good to excellent also took part; this fact gives us a basis for a comparison: Although Denis Stevens' new edition was used, his basic thesis that the solos are extraneous material culled from other Monteverdi works and added by more recent conductors, was disregarded. We had the good fortune to hear Mr. Stevens conduct in Westminster Abbey what he believes is more nearly the original: a compact, unified work of about an hour's length. The version at Northwestern was a gangling thing of nearly two-hour length in which one needed to nudge one's interest periodically, especially in the dry acoustics of Cahn auditorium. The well-sung reinserted solos range from melting loveliness to pure cackling.

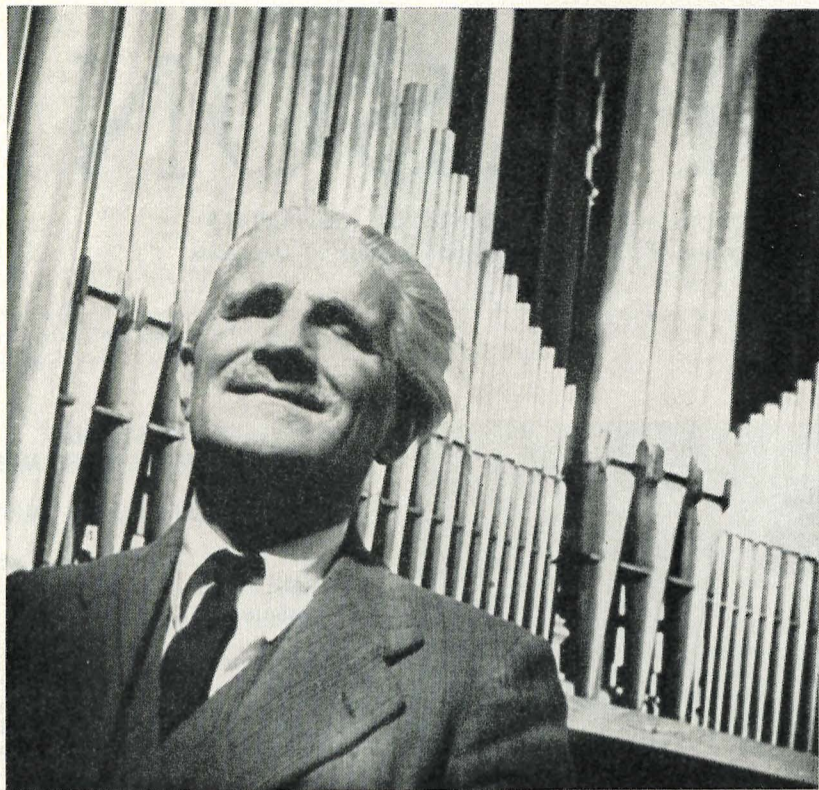
Conference

Perhaps 13 is an unlucky number. Whether it was just bad luck or whether basic errors in judgement and planning were to blame we are not prepared to say. But the conference itself turned out to be a matter of almost constant embarrassment to us and many others in attendance. The distinguished André Marchal was subjected to the demeaning task of playing four recitals and conducting four master classes on a venerable but at best inadequate organ, just now in a state of disrepair no village organist would accept for long. We find hardly credible that winter weather explanation in a building regularly heated. We know that in this emergency there were other organs in the community readily available at the sacrifice of, at worst, perhaps a few dozen admission tickets.

We heard many people, well before this near fiasco, question the wisdom of repeating the Marchal series so soon, and on the pitiful old organ, when the new chapel with its 100-rank instrument is now within easy hailing distance of completion. The absence of so many "regulars" from nearby states this year is surely to be explained by this "rushing matters." Some present questioned the appropriateness of such emphasis on recital repertory at a church music conference.

Marchal Master Classes

As for Marchal himself, we found his master classes much more helpful and interesting this year. He was more



ANDRÉ MARCHAL

precise and specific both in his criticisms and in his suggestions. Fast-moving pencils all about us took down reams of notes likely to improve the clarity and style of many players.

Northwestern students of Barrett Spach (who again arranged the Marchal visit), Theodore Lams (conference director) and Grigg Fountain played the range of repertory on which Marchal based his comments.

Players were: Calvert Shenk, Helene Pratt, Roger Davis, Fred Shultz; James Leland, Margaret McElwain; Leone Heitman, James Smith, Rachel Faries, Ruth Josephson and Karen Sather.

Marchal Recitals

As for the Marchal recitals, the sure knowledge that something would go wrong at least in every other phrase made this beloved player more edgy and unpoised than we have ever seen him and made the series about as unrepresentative of Marchal at his best as we can imagine. The four recitals (we heard three!):

Feb. 4, Early Baroque: Tiento, Cabezon; Canzona, Gabrieli; Toccata avanti la Messa delli Apostoli, Frescobaldi; Young Life variations, Sweelinck; Magnificat in Mode 8, Pachelbel; Nun komm' der Heiden Heiland, In dulci júbilo and Fugue in C, Buxtehude; Les Cloches, Lebègue; Domine Deus, Parish Mass, F. Couperin; Récit de Tierce en Taille, Grigny; Suite on Tone 1, Clérambault.

Feb. 5, 19th Century: Movement 1, Sonata 3, Mendelssohn; Fugues 4 and 5 on B-A-C-H, Schumann; Chorale in A minor, Franck; Improvisation on Adeste Fidelis.

Feb. 6, Bach: Toccata, Adagio and Fugue in C; Three Kyrie Preludes, Pastorale; Allein Gott in der Höh and Herr Jesu Christ, dich zu uns wend; Prelude and Fugue in A minor.

Feb. 7, Contemporary French: Prelude and Fugue in E flat, Saint-Saëns; Communion for the Office of Pentecost, Tournemire; Toccata, Barie; La Vallée de Béhorléguay au matin, Bonnal; Finale, Symphony 4, Vierne; Les Bergers, La Nativité, Messiaen; Choral Dorien and Variations on a Jannequin Theme, Alain; Te Deum, Langlais.

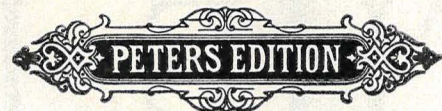
Grigg Fountain

Grigg Fountain's long session with his chapel choir, despite a last-minute transfer to an uncomfortable and unsatisfactory room, was consistently to the point, practical and enlivening. Mr. Fountain is a stubborn man. In this *unstaged* three-hour choir rehearsal he was never satisfied with anything less nor different than what he asked for and listeners watched him get it and understood his tactics. He was equally firm in his convictions at a lively discussion period after this carefully sectioned rehearsal — a period which made both Mr. Fountain and the rest of us late for dinner.

Giuseppe Englert

Likewise well planned and interesting was Giuseppe Englert's lecture with slides on the history of the organ in France. Mr. Englert's personality, good use of our language and careful scholarship contributed not just to this session but to the whole conference. He and his wife, Marchal's daughter Jacqueline, were genuinely helpful and friendly throughout their visit.

About 90 registered for the conference; many more, of course, turned out for the recitals. But as the organ's ailments became chronic attendance started to wane. Some potent rethinking of the whole conference idea would seem in order if number 13 and a couple of its predecessors are as of now what we can look forward to. — FC



MELODIC INDEX to the works of JOHANN SEBASTIAN BACH

compiled by May deForest McAll

\$12.50

A valuable and useful index which will be of great help to the scholar, the student, and the researcher in the field of Bachiana (or, the music of J. S. Bach). This revised and enlarged edition is invaluable as a companion volume to Wolfgang Schmieder's *Verzeichnis* and supplies additional information not furnished in the Schmieder volume. A lucid preface explains the compiler's mode of procedure and a cross-index makes it possible to locate themes used by J. S. Bach by means of its BWV number. The index contains 3872 themes. Works of doubtful authenticity are included and the extent of their questioned character is indicated. All references relate themselves to the Bach-Gesellschaft edition.

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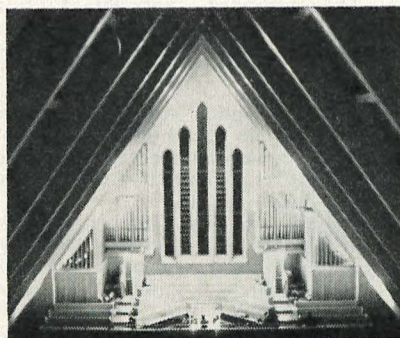
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Mar. 19	Alexander Boggs Ryan
Mar. 26	Donald Ingram
Apr. 2	Michael Schneider
Apr. 9	Walter Blodgett

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Admission without ticket or charge



For further information:

David N. Johnson, *College Organist*
St. Olaf College
Northfield, Minnesota

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(St. Olaf is a college of The American Lutheran Church)

European Organ Tours

So far we have heard of three European organ tours scheduled for the summer of 1963:

Donald Willing will lead the seventh tour, July 1-7, for Esplanade — the one so long captained by the late Melville Smith. Write 76 Charles St., Boston, Mass.

Gregory Abbott's tour June 10-July 2, postponed from last year, again plans the International Organ Week at Nuremberg as the core of a visit to five countries. Write 32 Cooper Lane, Larchmont, N.Y.

Arthur Howes who began his tours in 1955 will visit seven countries in the month July 8-Aug. 8. Write Box 503, Baltimore, Md.

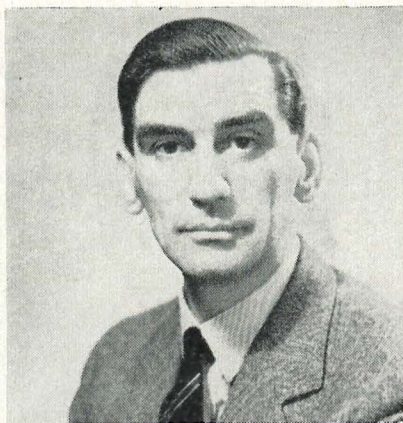
MURTAGH TO BRING GERMANI, ALAIN, JACKSON NEXT YEAR

The Lilian Murtaugh Concert Management will sponsor tours for three European organists in 1963-64. Fernando Germani, who made only a quick flight over this season for the Pittsburgh Cathedral opening, will return for a transcontinental tour to open in late September and extend until early December.

Marie-Claire Alain, brilliant French organist featured on many recordings and in numerous European festivals, will make her second American tour from Jan. 15 through mid-March.

Dr. Francis Jackson of York Minster will return in April (1964) for his second American tour. Noted composer as well as organist, he will include some of his own works on his programs. He will be available for both organ and choral master classes.

MEDIEVAL and Renaissance music was heard Jan. 13 in the Morrison Chapel of the Covenant Presbyterian Church, Charlotte, N.C. Performing forces were a chamber choir directed by Dr. Richard Peck, the Piedmont recorder consort and tenor cromorne in works of Machaut, Casazzone, Binchois, Victoria, Palestrina, Morley, Walther and Bourgeois.



Douglas Guest, MA, MusB, ARCO, master of the choristers and organist of Worcester Cathedral, has been appointed organist and master of the choristers of Westminster Abbey in succession to Sir William McKie who is retiring from the Abbey in September.

Mr. Guest was born in May, 1916. He received his musical training at the Royal College of Music, London, and at King's College, Cambridge, where he was Doctor Mann Organ Student from 1935 to 1939. During the war, he served in the army as major in the Royal Artillery. In 1945, he was appointed director of music at Uppingham School. In 1950, he became organist and master of the choristers at Salisbury Cathedral; he has held his present appointment since 1957. He has also been conductor of the Worcester Festival Chorus and in that capacity will be conductor-in-chief of the Three Choirs Festival at Worcester early next September. This will be his last official duty before leaving Worcester for Westminster.

SYDNEY UNIVERSITY GRANT ASSURES FINE NEW ORGAN

A grant to Sydney University in Australia assures 40,000 Australian pounds (more than \$80,000) for the replacing of the 1882 Foster and Andrews organ in the Great Hall with a new instrument along the lines of contemporary organ design.

The plans for removing the old instrument have occasioned wide editorial correspondence.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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Business Manager

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Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

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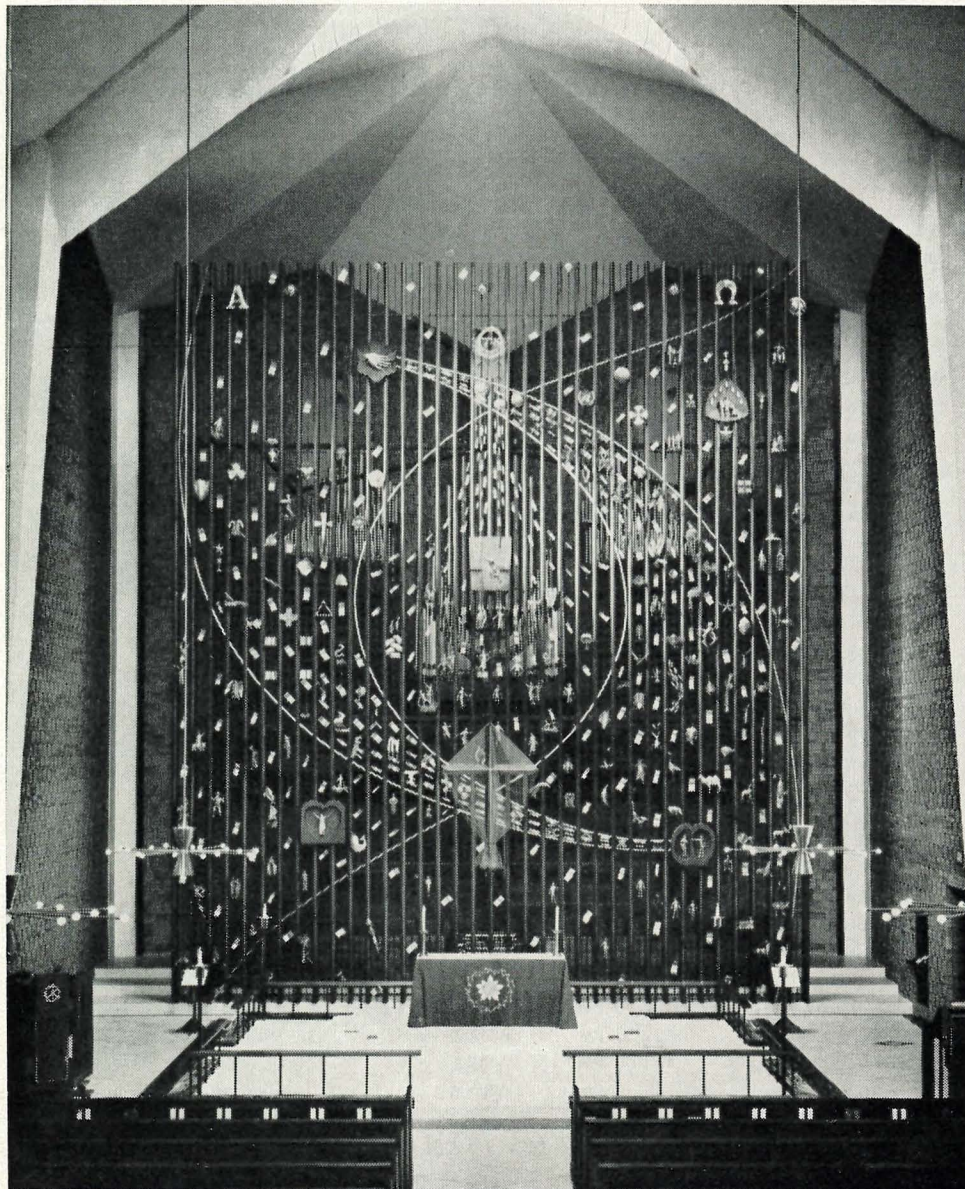
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ORGAN MUSIC FOR LENT AND EASTER

NEW

The Parish Organist — Music for Funerals and Memorial Services
 Edited by Thomas Gieschen No. 97-1446 \$2.50
 Contains 16 compositions, many of which are suitable for Lent and Easter.

COLLECTIONS

Organ Music for the Communion Service
 Edited by Paul Bunjes No. 97-1395 \$2.50
 Contains 17 compositions by Bach, Bender, Canning, Couperin, Frescobaldi, Hassler, Pachelbel, Scheidt, Telemann, Walther, and Willan.

The Parish Organist — Lent, Palm Sunday, Holy Week
 Edited by Erich Goldschmidt No. 97-1403 \$2.50
 Contains 28 compositions based on chorales and hymn tunes and 7 "free preludes" by composers from the 17th to the 20th centuries.

The Parish Organist — Easter, Ascension, Pentecost, Trinity
 Edited by Erich Goldschmidt No. 97-1404 \$2.50
 Contains 27 compositions based on chorales and hymn tunes and 6 "free preludes" by composers from the 17th to the 20th centuries.

Six Chorale Preludes on "When Jesus on the Cross Was Bound"
 — Samuel Scheidt No. 97-1339 \$1.25

Seven Preludes on Hymns for Lent — Camil Van Hulse
 No. 97-1362 \$1.75

Seven Preludes on Hymns for Holy Week—Camil Van Hulse
 No. 97-1365 \$1.50

Seven Preludes on Hymns for Easter—Camil Van Hulse
 No. 97-1390 \$2.25

Three Chorale Fantasias on Pre-Reformation Hymns — Ludwig Lenel
 No. 97-4408 \$2.00

SINGLE COMPOSITIONS

Processional on "All Glory, Laud, and Honor" — Jan Bender
 No. 97-1396 \$1.00

Fantasia on "Awake, My Heart, with Gladness" — Jan Bender
 No. 97-4467 \$1.00

Variations on "Deck Thyself, My Soul, with Gladness" — J. G. Walther
 No. 97-3865 \$1.00



Concordia MUSIC

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Dr. Michael Schneider and his wife will arrive in this country March 20 to open his third American tour March 24 at Zion Lutheran Church, Baltimore. The seven-week tour will take Dr. Schneider as far west as Austin, Tex. and will include master classes, church conferences and music festivals. His dates through April 9 will be found in the monthly calendar. His remaining engagements will be listed in the April calendar.

ROBERT KATES was organist with two trumpets, a mezzo, and a Baroque ensemble of recorder, oboe, bassoon and harpsichord in a program Feb. 3 at the East Bay Interstake Center, Oakland, Cal. The early composers included Purcell, Walther, Greene, Bach, Quantz, and Handel. Mr. Kates played Arbesque and Priere, Langlais, and Veni Emmanuel, Corliss Arnold as solos on the 57-rank organ his firm of Swain and Kates designed and installed.

A SCHULMERICH Americana carillon has been installed in the oldest church in Pennsylvania, Gloria Dei (Old Swedes') Church, Philadelphia.

THE 14TH Ernest Bloch Award Competition for a work for mixed chorus has been announced. Write: United Temple Chorus, Box 73, Cedarhurst, N.Y.

CROZIER AGAIN SCHEDULES ANNUAL WINTER VESPERS

Catharine Crozier again played her annual series of seven organ vespers in Knowles chapel, Rollins College, Winter Park, Fla. The Jan. 9 program of music for Christmas and Epiphany included works of Walther, Tournemire, Dandrieu and Dupré. The Jan. 16 event enlisted Mary Glenn Calhoun, soprano, and Ross Rosazzo, baritone; two contemporary works were listed; Cantate Domine, Sifler, and Even Song, La Montaine.

Miss Crozier was again alone Jan. 23, playing the Bach Toccata, Adagio and Fugue, the Couperin Mass for Convents, the Franck Prelude, Fugue and Variation and Reubke Sonata.

The series concluded Feb. 20.

Choral Performance

Some choral performances which for one reason or another failed to reach us for listing in the calendar need brief mention. Handel's Samson was heard Jan. 11 at Memorial chapel, College of Wooster, Ohio with Richard Gore conducting and at St. George's, New York City Jan. 27 with Charles Henderson at the helm. Haydn's Creation was sung by the Lebanon Valley Choral Society, Donald Reber conductor and Corinne Eckert organist, at Reading, Pa. Jan. 13, at Lebanon Jan. 20 and in Myerstown Jan. 27. James Thomas conducted Schubert's Mass in G Feb. 3 at the First Presbyterian Church, La Grange, Ill. In George Little's Bach cantata series at Erskine and American Church, Montreal, Cantata 151, Blessed Morn, When Jesus Was Born was sung Jan. 13 and Cantata 29, We Thank Thee, was heard Feb. 10. Cantata 12, Weinen, Klagen, and Vivaldi's Gloria will be sung March 3 at Bethany Union Church, Chicago, with Thomas Peck directing.

THE McMANIS ORGAN described in the July 1960 issue was opened Jan. 13 with a recital by David F. Hewlett, organist and choirmaster.

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WFGM, WFGM-FM	Fitchburg, Mass.	8:05 AM
WCRB AM-FM	Boston, Mass	9:00 AM
KHGM-FM	Beaumont, Texas	10:00 AM
KGGN AM-FM	Caldwell, Idaho	10:30 AM
WFMM-FM	Baltimore, Md.	11:00 AM
WFLY	Troy, N. Y.	11:30 AM
WASH	Wheaton, Md.	11:30 AM
WROC-FM	Rochester, N. Y.	12:30 PM
KBMF	Pampa, Texas	1:30 PM
WUOM	Ann Arbor, Mich.	1:30 PM
WVGR	Grand Rapids, Mich.	1:30 PM
KCMK-FM	Kansas City, Mo.	3:00 PM
KOGO-FM	San Diego, Cal.	3:30 PM
WRVR	New York, N. Y.	3:30 PM
WGKA, WGKA-FM	Atlanta, Ga.	5:00 PM
WLVL	Louisville, Ky.	5:00 PM
KQRO	Dallas, Texas	5:00 PM
KHFI-FM	Austin, Texas	5:00 PM
WSVA-FM	York, Pa.	6:00 PM
WLOA	Braddock, Pa.	6:00 PM
WCLV	Cleveland, Ohio	6:15 PM
KDDD-FM	Dumas, Texas	6:30 PM
KONG-FM	Visalia, Cal.	7:00 PM
WCLT	Newark, Ohio	7:00 PM
WUFM	Utica, N. Y.	7:30 PM
KFMN	Abilene, Texas	7:30 PM
KSEL-FM	Lubbock, Texas	8:00 PM
WARK, AM-FM	Hagerstown, Md.	9:10 PM
KRBE	Houston, Texas	11:00 PM
KSHE	St. Louis, Mo.	11:30 PM

Mondays

KING-FM	Seattle, Wash.	8:00 PM
KDVR-FM	Sioux City, Ia.	8:30 PM
WDTM	Detroit, Mich.	9:00 PM
WFMS	Indianapolis, Ind.	11:30 PM

Tuesdays

WFLN	Philadelphia, Pa.	7:30 PM
WLRJ	Roanoke, Va.	10:00 PM
WPFM	Providence, R. I.	10:30 PM

Wednesdays

WLFM	Appleton, Wis.	7:30 PM
WLCW	La Crosse, Wis.	7:30 PM
WWCC	Whitewater, Wis.	7:30 PM
WYMA	Madison, Wis.	7:30 PM

Thursdays

WYFS	Winston-Salem, N. C.	7:00 PM
KUAC-FM	College, Alaska	7:30 PM
WFMZ	Allentown, Pa.	7:30 PM
WFMR	Milwaukee, Wis.	7:30 PM
KWFM	Minneapolis, Minn.	9:30 PM

Fridays

WWMT-FM	New Orleans, La.	9:00 PM
KAIM, KAIM-FM	Honolulu, Hawaii	9:00 PM

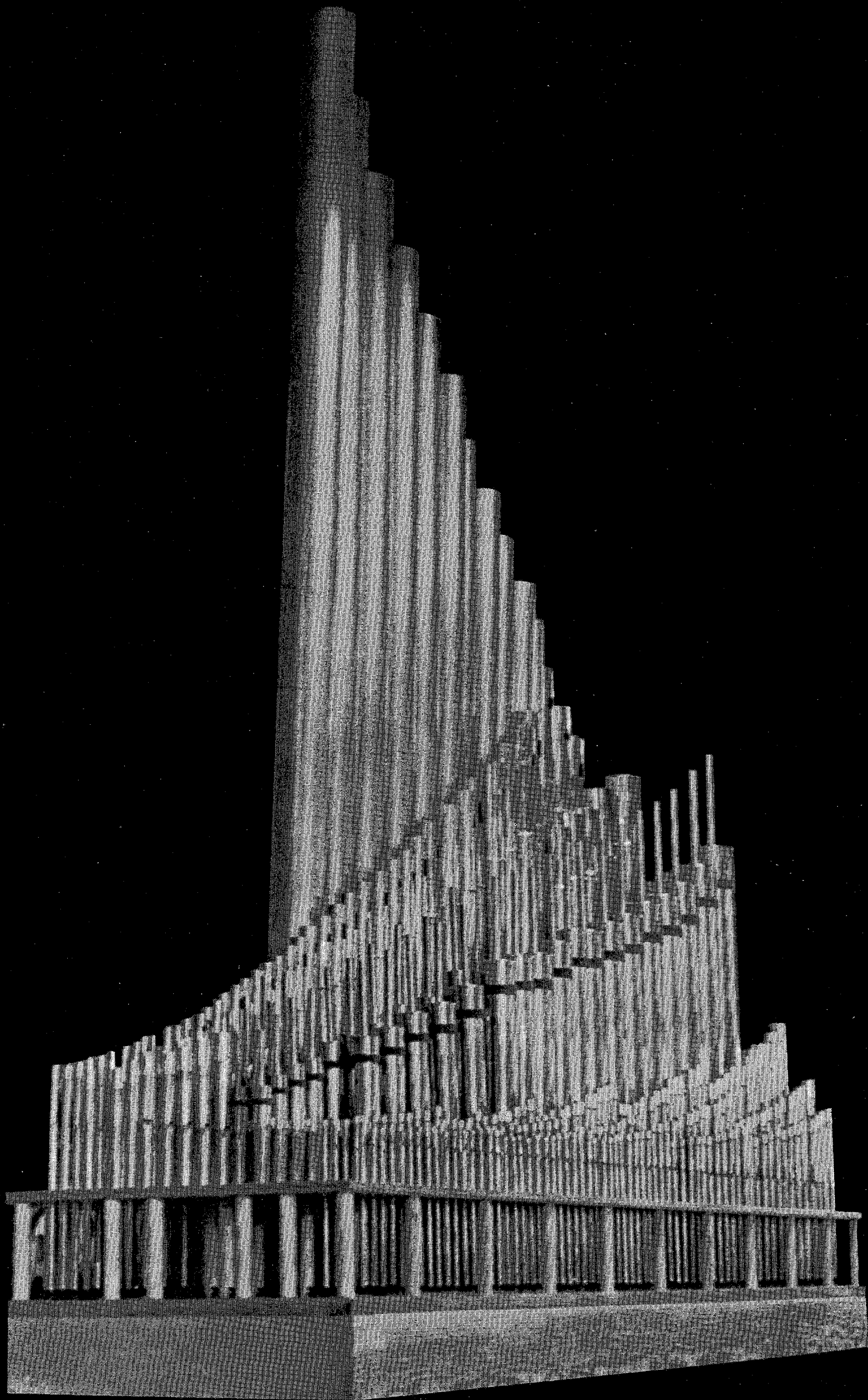
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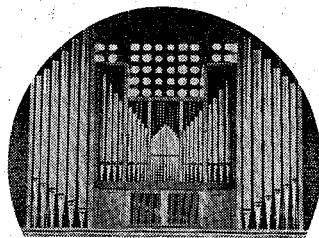
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New Organ Music

The organ music received since the year 1963 dawned covers a wide range of quality and usefulness, emphasizing again the wide differences in the professional equipment of church musicians in North America. We trust some progress is being made in raising those very lowest levels somewhat, though the proportion of publishers' attention to that segment would leave some doubt of that progress. Perhaps the more elementary *buy* more music, while the more accomplished, playing more standard repertory, make more use of already established personal libraries.

We always enjoy editions which have able historical annotation. This is always true of the Hinrichsen Tallis to Wesley series available from C. F. Peters. Number 14 is called Samuel Wesley and Dr. Mendelssohn, and Gordon Phillips, Ludwig Altman and Max Hinrichsen have co-operated to make it useful for playing and fascinating for reading and study. One Wesley and two Mendelssohn fugues are the materials discussed. All three fugues are highly useful literature. Also available from Peters is a Chromatic Fantasie and Fugue in A minor by Louis Thiele. The copy gives no information on the composer or the work; it is a sizable, conventional work in a rather dated bravura idiom.

Among Flammer releases sent, only three volumes had not been previously listed in these columns. We don't recall having previously listed Preludes for Organ — Purcell-Stravinsky, eleven transcriptions by Willard Nevins. Nor do we recall Ten Choral Paraphrases by Homer Whitford, hymn preludes

on familiar tunes, nor Robert Elmore's somewhat more inventive Three Miniatures, also hymn-preludes.

On a much more elementary scale of difficulty and on more sentimental hymn sources, generally, is the second volume of the Broadman Press Preludes on Well-Known Hymn Tunes compiled by Samuel Shanko from the works of several arrangers.

We are not sure what good is being served by simplified arrangements of Mozart's Ave Verum and Schubert's Ave Maria by William Simon for Carl Fischer.

For those who play marching postludes, Novello's volume, Processional Marches, offers marches by seven contemporary British church composers. Many are sectionalized in such a way as to allow cuts or extensions to fit time needs.

Two Occasional Pieces (for a solemn occasion and for a festal one) by Alan Bush (also Novello) serve their intended uses well. Neither is really easy, the festal one making the greater demand. Godfrey Ridout's Three Preludes on Scottish Tunes (Stacathro, Dundee, Martyrs) are well-made and individual.

Everyone will wish to see Virgil Thomson's Pange Lingua (G. Schirmer) which E. Power Biggs played at the opening of the Lincoln Center organ, with its double and triple pedal passages. Perhaps a few young prodigies will even play it. A copy belongs in every organ department library.

A Douglass Greene editing for G. Schirmer of Five Organ Sonatas of Domenico Scarlatti are welcome as in-test grows in Italian organ music; the use of such music in cleaning up manual technique is also of importance.

World Library of Sacred Music sends Six Soft Pieces, all fairly easy, useful and musically respectable. Composers are a Trappistine Nun, Eugene Hemmer, Harold Clayton, Seth Bingham, Mario Salvador and Edwin Fissinger. Likewise very useful and making limited demands are Twelve Pieces for Organ by Jan Nieland, all short and in many good service moods. — FC



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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.

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New Records

It is a touching coincidence that the very issue of this journal which notes the passing of Francis Poulenc should also report a new recording of the Poulenc organ concerto by the man who introduced it to America and with whom it has been intimately associated for a score of years.

And the new recording by E. Power Biggs with the Philadelphia Orchestra with Eugene Ormandy conducting could hardly be better. The new Aeolian-Skinner at the Philadelphia Academy of Music, the fine room sound of this famed concert hall, the beautiful string playing and Mr. Biggs' own combination of wit and insight so right for Poulenc's slightly sardonic style are all recorded with brilliance and fine balance by Columbia engineers. This side of the new Music for Organ and Orchestra record is a must. On the other side the Barber Toccata Festiva is good to have too and is well played. The less than great Festival Prelude of Richard Strauss with Leonard Bernstein and the New York Philharmonic is something we are glad is available. The temporary Allen installation at Lincoln Center does very well here for Mr. Biggs in the much less vital organ part. The whole record has a kind of collector's item aura about it; it comes mono and stereo.

William Whitehead's second record for Cameo-Parkway on that same Aeolian-Skinner at the Philadelphia Academy of Music bears out the good impression of the first. Perhaps his style of playing Bach is a little Romantic

for many tastes but it is always vital. There is the youthful tendency to play a shade on the fast side, especially on the Orgelbüchlein chorales. The big A minor Prelude and Fugue opens this side. The second side has a crisp performance of John Cook's Fanfare and includes the Langlais Suite Medievale. We do not know the composer's own version of this and are not prepared to vouch for or deny the authenticity of Mr. Whitehead's tempos, registration, etc. We can only point out that it makes good listening even for non-organists. This too comes both mono and stereo.

Nor are we prepared to compare Mr. Whitehead's performance of this Langlais suite with another new recording of it by Henry Hokans made for the Gregorian Institute of America (2132 Jefferson Ave., Toledo 2, Ohio) on the organ at All Saints, Worcester, Mass. Mr. Hokans did some study with Langlais while on a Fulbright so presumably his approach is authoritative. Certainly this too is good playing and every student of the Langlais work will want to learn from both records. Mr. Hokans' record also includes the final movement (Resurrection) of Dupré's Passion Symphony in which the organ sound is particularly good, the Moderato movement of Widor's Symphony Romane and the Durufle Prelude Adagio and Variations on Veni Creator. Mr. Hokans' jacket notes are much more helpful than those of Mr. Whitehead's disk and include the stoplist of the Aeolian-Skinner organ designed by Donald Harrison.

Two beautiful Lenten records come from Cantate. The Schütz St. John Passion (History of the Suffering and Death of Our Lord and Saviour Jesus Christ according to the Evangelist St. John) is recorded in the Herford-Westphalia Cathedral with some excellent soloists and the Westfälische Kantorei led by William Ehman. This largely solo recitative work with brief choral interruptions, written by Schütz in his 80th year, 23 years before Bach was born, achieves a tremendous impact with the simplest means. The record is a highly laudable presentation from every standpoint.

The other Cantate record has two Bach cantatas (23, Du wahrer Gott und Davids Sohn and 159, Sehet, wir gehen hin auf gen Jerusalem) both for Estomihi Sunday. There is very little choral singing in either (the Frankfurter Kantorei is led by Kurt Thomas). The singing of the soloists and the playing of the ensemble, especially some lovely oboe playing, give this moving music a marked emotional and personal appeal. The jacket contains the text in three languages and there is an informative booklet. We would find it difficult to choose between the earlier and the later of these two cantatas for the same Sunday.

It had been a long time since we had heard a new record of the Dubois Seven Last Words, a work alleged to receive a larger number of complete performances every season than any other three choral works in existence. Since the work continues to be sung so regularly and serves an apparently indispensable purpose, it is good to have so exemplary a performance of it as Earl Ness and his Philadelphia Oratorio Choir give it on Rittenhouse Records (2502 Pine Street, Philadelphia). The soloists are all much more than adequate, the lush baritone role being especially meltingly sung. Mr. Ness really pulls out the stops in a vivid accompaniment to the choir's fine singing (in English, by the way). The extremely wide volume range will excite owners of high performance playbacks.

Our latest recording received from a church is a two-record album in which the wide resources of the Mount Vernon Place Methodist Church, Washington, D. C. are displayed in a kind of multiple-choir fashion show. Participants are six choral groups, a bell choir, a string ensemble, a solo quartet, two organists and even the minister, all under the general direction of Dr. R. Deane Shure. Such records as this are, we suppose, designed principally for the possession of the proud members of the church itself and even of the participants in this far-reaching ministry of music. But some of our readers enjoy hearing about them and even collecting them. — FC

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BLUEPRINTS and SOLUTIONS

by JOSEPH WHITEFORD
chairman of the board, tonal director
The Aeolian-Skinner Organ Company

Five years ago Max Abramovitz of the famous architectural firm of Harrison & Abramovitz showed me the plans which had been developed thus far for the Philharmonic Hall at Lincoln Center. Most of the planning had been worked out on the exterior of the building, the many offices and other facilities it now offers. The complicated decisions of the interior of the hall itself were to be made. Robert Baker, Searle Wright, Carlos Moseley and the late Charlotte Garden and I drew up a specification we felt would meet the needs of a comprehensive recital instrument. Sharing thoughts with these rare people was not only a privilege but inevitably a very enjoyable experience.

Then began the endless meetings and discussions about the placement of the organ, acoustical matters and the many, many technical problems which arise in a project of this magnitude. Quite naturally, hall acoustics and the placement of the organ were uppermost in my thinking. We put every possible placement plan to test; there was even a suggestion that the organ be placed in the ceiling (a favorite spot in some peoples' thinking evidently, and second only to the basement in others!). Extensive experience in the Academy of Music, Philadelphia, the Ford Auditorium in Detroit, Symphony Hall, Boston, among others, inevitably led us to the conclusion that the instrument should be placed on a platform 12 feet up from the orchestral floor, 50 feet wide, 27 feet high and 11 feet deep. The or-

gan space is actually a continuation of the hall; there is close proximity to an orchestra or chorus on stage, and there is a direct line of sight to every seat in the auditorium except some in the top balcony. The stage itself has one large fixed floor unit and two forward elevator sections which may be depressed for seating or raised for stage expansion. There are four connection points in the stage floor where the console may be attached so that it may be placed anywhere on the stage in approximately one minute.

According to current acoustical thinking, the way to achieve a warm reverberant hall, but also one with definition, is to create sufficient cubic air volume per square foot of seating area by virtue of height, and then suspend reflective canopies down from the ceiling to direct primarily the middle and higher frequencies to all portions of the room. The aim here is opulence with clarity. Too often halls have one or the other. In order to provide for the best reflectivity for various groups on stage, these canopies were made movable over the stage area so that they might be lowered during chamber concerts for close-in reflections, for instance, or appropriately raised for the solo use of the organ or for orchestra.

Mr. Abramovitz's first thinking was that since this was to be primarily an orchestral hall and home of the New York Philharmonic, the organ should not visually dominate it. I agreed with this. Later, however, we felt that the organ could be made an interesting "sometimes" architectural feature of the hall by lighting. To achieve this we devised an acoustically transparent screen of gold wire mesh with slender random-width wood members widely spaced. As it turned out, this makes an excellent visual barrier under certain conditions but never an acoustical one. When light spills on the screen from the stage, one does not see the organ. However, the rather complicated lighting of the organ results in several visual possibilities. When the organ is used musically in the background, so to speak, the instrument is silhouetted by light from behind. When it is used in concerto with the orchestra, certain divisions employed are high-lighted, and when it is used as a solo instrument the entire organ is lighted and the screen in front tends to disappear; then the organ is the visual focus of the hall. It is treated in gold and the rear wall blue reflecting and continuing the color scheme of the interior of the hall itself. It is, I believe, the first instance where lighting thus serves to complement the musical function.

The specification is not highly original, but it reflects the general experience we have had in concert hall design. The opening concert and the recent first solo recital provided a very broad range of literature and performers to which the organ seems to be quite responsive. We felt that it should not necessarily be a large instrument, but rather one in which everything counted to the utmost. To this end we provided tonal reflectors over and around the unenclosed divisions. This is a very definite benefit toward keeping wind pressures low and projecting all of the details of pipe speech. The great organ can be seen in the center and the positiv slightly elevated to stage left and resting on a lally column anchored in the floor.

The exterior of the hall is a most imposing dramatic structure of glass richly framed by tapered travertine columns. Spacious areas accommodate the audience at intermission including a fine restaurant. It is the first of the buildings of the Lincoln Center complex which will include the Metropolitan Opera, the Juilliard School and a number of other organizations.

The ideal completion of this fifteen and a half million dollar hall posed



many problems for all of us. Shortages of materials because of strikes and the inevitable changes that are made as so highly intricate a project is completed, had their effect not only on the hall but on the organ. It was necessary to delay the opening of the hall one year from the original plan. When it was finally formally opened Sept. 23, 1962 it was far from complete. At this writing, construction is still going on. The organ was constructed in 1961 and placed in storage awaiting completion of the hall. Installation was started in June of 1962 but had to be discontinued in August because the completion of the interior of the hall had not proceeded sufficiently far and a great deal of dirt and dust were constantly in the building making impossible the installation of pipes and thus the finishing and tuning.

In June of 1962 the auditorium itself was subjected to extensive acoustical tests for one week. The New York Philharmonic and data recording equipment gave predictions of what was to come and it also gave us an opportunity to set sample pipes for the organ. Subsequent to the tuning week certain acoustical changes were made in the hall involving primarily the reflecting ceiling canopies which extend practically the whole length of the hall. The reverberation characteristic of the hall at present is 1.9 seconds at mid-frequencies which is slightly higher than that of Symphony Hall in Boston. However, one does not get the same impression because of the higher ratio of direct to reverberant sound in Philharmonic Hall due to the reflecting canopies. With the stage canopy raised to its highest position, the middle and higher frequencies of the organ tend to pervade throughout the hall very well except under some of the balcony projections and in the top balcony itself. The original serious difficulty in relation to the organ was the very low bass response. Numerous criticism in the press have been aimed toward the lack of bass response from the orchestra. This was an octave higher than our problem and I am sure is now understood and a soluble problem. However, in the 32 ft. range we had a very different condition. In fact, it was necessary to increase the size of the blower to compensate for the lack of very low end response! It seems that the ceiling of the auditorium is suspended on springs in order to prevent the noise of airplanes and even sonic boom from penetrating the hall — a very desirable feature to be sure. The hall is superbly isolated from outside noise. Unfortunately, the ceiling tends to work the other way and absorbs the 32 ft. range of the organ. In addition, there is some unevenness of response. On the main floor the organ bass does not project too evenly; in the balconies it is quite overpowering. Therefore, a compromise had to be made.

In spite of this, many musicians other than organists, have told me that they felt the organ fared better in this hall than most orchestras. Irving Kolodin in his article in the Saturday Review Jan. 5, 1963, said "By far the best musical sound yet heard in Philharmonic Hall was produced by the organ . . . prevail-

ingly the sound of the instrument is bright and unmuffled, cleanly responsive to maximum stress to the biggest climax of the Bach D Minor Toccata and Fugue . . . Its bass response was full and well projected, a combination hitherto not observed in the hall." Despite the many criticisms of the hall I have been close enough to it over these years to feel that it is basically good acoustically and that when certain adjustments and changes are made it will be as fine as any multi-purpose room can be.

I also feel very strongly that eventually our concert halls will have variable reverberation patterns and that this is the only solution for the problem of proper presentation of the broad range of music with many times mutually exclusive demands on building sound. I cannot bring myself to believe, for instance, that the Mahler Symphony of a Thousand or the Cathedral Prelude of a Fugue or Bach can peacefully co-exist with a string quartet in practically the same acoustical atmosphere. Just because this diverse musical fare is forced into one hall for primarily economic reasons in the United States, it certainly does not validate it from a musical point of view. I feel strongly about another matter, and that concerns a wood floor in the auditorium on which the audience should sit. Music, in its larger aspect is not totally an auditory experience but also a tactual one. The timpani and double basses of the orchestra have a different "feel" in a fine hall with a wood floor. The transmission of vibration through the legs and arms of the listener is a very real thing, be it ever so subtle. In large churches with high reverberation times the sheer prolongation of the low frequencies tends somewhat to make up for this but one very definitely misses it in a concert hall with a relatively short reverberation time and a concrete floor. However, for fire protection reasons in most areas to build a contemporary hall with a wooden floor is practically economic suicide because of the extensive regulation about aisles, exits, etc.

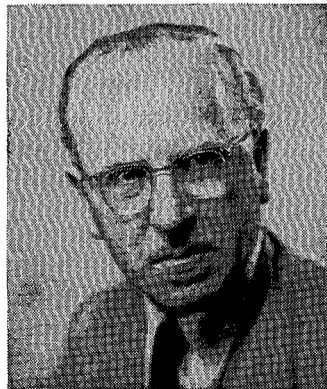
So many times in a church or university situation, the organ is either an after-thought or is kicked about like a country cousin, and only the organist is there to fight for what he knows is musically rewarding. He usually is not paid enough to deserve gratitude from the "business men" who guard the purse and generally make decisions on very scanty knowledge. The organ builder is usually suspect because he is selling something and is supposed not to understand or care about other requirements. If he be experienced, he generally knows far more about the whole situation than the majority of the people making decisions.

In closing, I must say that the officials of Lincoln Center, the architects and acousticians, could not have been more co-operative and given a freer ear to the requirements as I saw them for the best possible organ installation. Perhaps none of us has achieved all we wished, but that, I fear, would be the artistic millennium and we would indeed have nowhere to go! I am reminded of da Vinci: "The supreme misfortune is when theory outstrips performance".

GERMAN ORGANISTS to tour Fall 1963



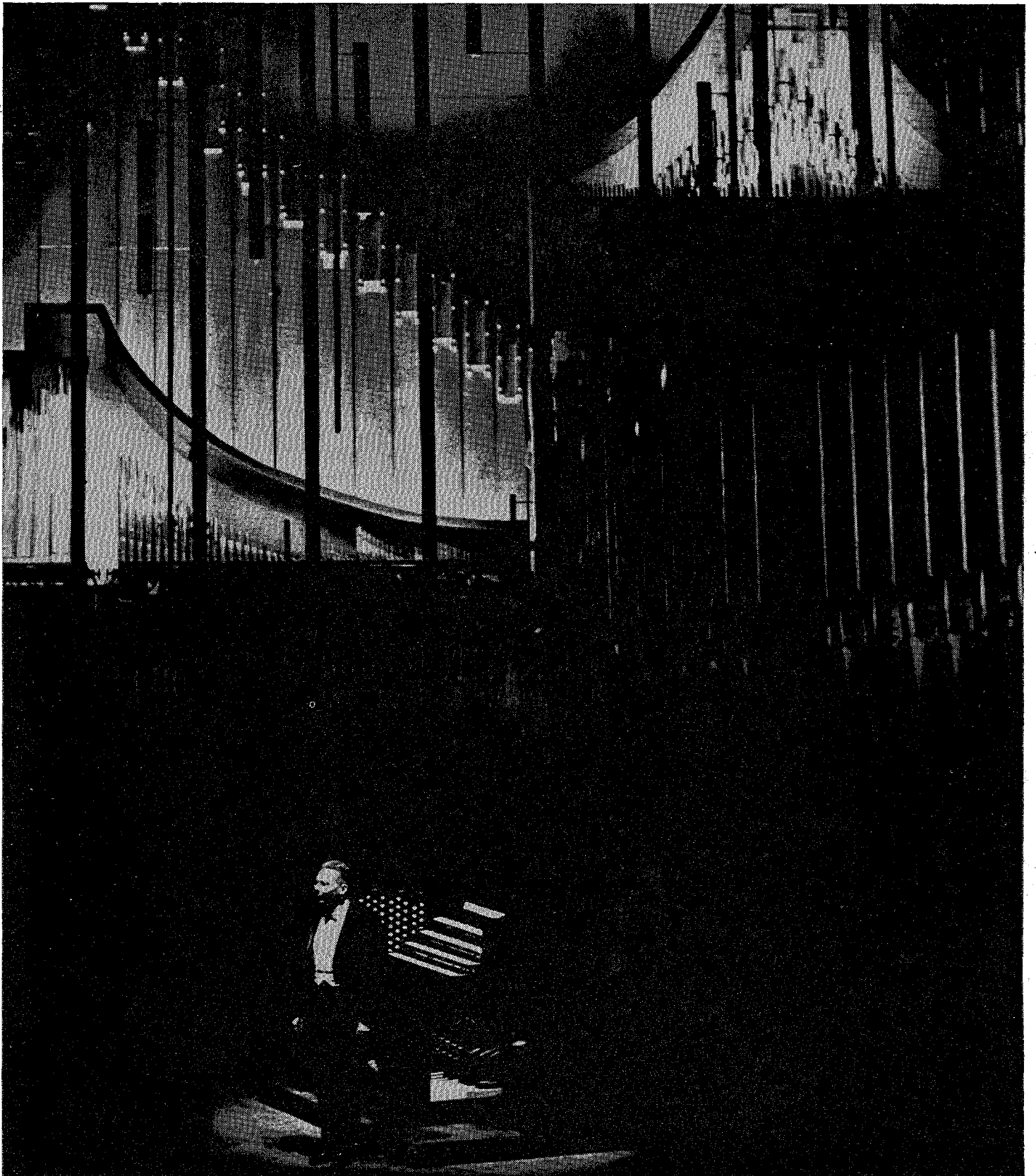
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The New York Times

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All inquiries about the national convention at Philadelphia June 22-26, 1964 should be addressed to the general chairman, James E. Bryan, 3355 Princeton Ave., Philadelphia 49, Pa.

Council Highlights; Actions Taken at Dec. 10 Meeting

296 new members were elected; 80 were reinstated.

Dr. S. Lewis Elmer, chairman of the National Convention and Expansion Committee, reported the formation of Guild Student Groups at DePauw University, Geencastle, Ind.; Stuart Hall, Staunton, Va.; Lebanon Valley College, Annville, Pa.; and Watertown, N.Y.

As requested by the chapter, the name "Sunland Chapter" was changed to "El Paso Chapter."

It was voted that the Guild is not in a position to accede to the request of the Washington, D.C., Chapter for a donation of a substantial sum of money to the National Cultural Center, Washington, for the purchase of one or more organs to be installed there.

The president was authorized to sign a five-year lease to begin May 1, 1963, continuing rental of Suite 2010, Headquarters Offices in the International Building, at an increase of 15% necessitated by the installation of air-conditioning throughout the building.

The following were appointed members of the national nominating committee for 1963: Lily Andujar Rogers, FAGO, chairman; Dr. Melville Charlton, AAGO; Norman Hollett, FAGO, ChM; Claude Means, FAGO, FTCL; Bronson Ragan, FAGO.

HUGH McEDWARDS
Secretary pro tem

Correction

In 1964 (not 1963 as reported in the July, 1962 release) Associates and Fellows taking the Choirmaster examination will be required to answer all questions.

Regional Conventions

April or May — Salt Lake City, Utah
May 26-29 — Baltimore, Md.
June 3-5 — Jacksonville, Fla.
June 10-12 — Columbus, Ohio
June 10-13 — Shreveport, La.
June 11-13 — Boise, Idaho
June 16-19 — Bethlehem, Pa.
June 17-19 — Hastings, Neb.
June 17-19 — Rochester, Minn.
June 18-20 — Grand Rapids, Mich.
June 23-26 — Hartford, Conn.
June 24-28 — San Jose, Cal.
June 27-29 — Keene, N. H.
June 26-30 — Nashville, Tenn.
July 8-10 — Ithaca, N. Y.

Western Maryland

The Western Maryland Chapter met Dec. 17 at the First Presbyterian Church, Cumberland. A program of sacred and secular Christmas music was sung by students from two of the Cumberland high schools. The Musettes, 10 girls from Allegheny high school, were under the direction of Carol Reith. Harold Hanson directed the boys ensemble from Fort Hill high school. Following the program there was a Christmas buffet supper in the fellowship hall of the church.

TWILA BROTEMARKE

District of Columbia

The annual birthday dinner of the District of Columbia Chapter was held Dec. 3 at the Chevy Chase Baptist Church. A brief business meeting was held with Dean Everett Leonard presiding. He announced the death of the chapter secretary, Marianne Cummins. After the business meeting a musical program, Toccata Profunda, by Stefan Grové, was heard.

The chapter met Feb. 5 at Calvary Baptist Church with Dean Everett Leonard presiding. A list of changes in the chapter by-laws was submitted for action at the March meeting. Dean Leonard read five recommendations submitted to national headquarters and made several general announcements including coming events and recitals. After the business meeting Jean Slater Edson, Mary Washington College, introduced Esther Osborne, member of the college's GSG who played a recital.

W. LASH GWYNN

Kanawha

The Kanawha Chapter held its monthly meeting Jan. 28 at the South Charleston, W. Va. First Presbyterian Church. The meeting was preceded by a dinner hosted by the church and its choir-director Mrs. A. E. Raspillaire. Following the business meeting the members viewed the Wicks film, Capturing the Wind.

M. WAYNE EICH

Norfolk

The Norfolk, Va., Chapter held its annual Guild service Jan. 22 at the Trinity Episcopal Church, Portsmouth. Organ volunteers were played by Reginald Parker, AAGO, ChM, and included Pastoral, Milhaud; Wir glauben all an einen Gott, Schopfer, Bach; Dieu Parmi Nous, Messiaen. Frank Lybolt played the service and directed the choir in O Lord How Excellent Thy Name, Hanson; Non Nobis Domine, Haydn and O God When Thou Appearest, Mozart. The Rev. Charles Vaché delivered the address.

The Chapter will sponsor Robert Baker, March 19, at the Epworth Methodist Church.

MRS. HOWARD E. ALBRIGHT

Cumberland Valley

The Jan. 13 meeting of the Cumberland Valley Chapter was held at the First Methodist Church of Chambersburg, Pa. A Guild service was held with the Rev. M. Eugene Fisher, Chaplain, presiding. The prelude was played by Wayne Mowery, the service music by Winifred Ross and the special music and choir was under the direction of Ferree Le Fevre. Chaplain Fisher spoke on the theme What Do You Mean — Worship? Dean Le Fevre led the members in the reading of the Declaration of Religious Principles.

HILDA CLOPPER

Montgomery County

The Montgomery County Chapter met Jan. 8 at the Memorial Evangelical United Brethren Church, Silver Spring, Md. Dean James Smiley was host for the evening. After a short business meeting Wilmer Bartholomew gave an informative talk on Acoustics. A fellowship hour followed and refreshments were served.

LORRAINE HAACK

Richmond

The Richmond, Va. Chapter held its Jan. 15 meeting in the Second Presbyterian Church. Music committee chairmen were invited as guests. After dinner there was a panel composed of Mrs. Westwood Winfree, John B. Haney, Henry R. Mann and Granville M. Munson who discussed questions directed to them from Dr. James R. Sydnor.

REGINALD E. SLAUGHTER

Alexandria

The Alexandria, Va. Chapter met Jan. 14 for a dinner meeting at the First Congregational Church, Washington, D.C. Guests were the rectors and ministers. William Partridge, fellow of the College of Church Musicians at the Washington Cathedral described the school and played a recital which included works by Alain, Walther, Mendelssohn, Sowerby and Messiaen.

BARBARA HANSON

Baltimore to Play Regional Host

The Sheraton-Belvedere Hotel of fond memories of the 1961 midwinter conclave will again be AGO convention headquarters, this time for the regional convention for Maryland, Virginia and the District of Columbia. The Chesapeake Chapter, of course, will play host. Write the hotel direct, Charles and Chase Streets, Baltimore 2, for reservations.

Lucille Tingle Masson, with her valuable experience as general chairman of the conclave will fill a similar post in the regional planning. Mrs. Will C. Collins will be in charge of registration. (\$15, please, to her at 911 Dunellen Drive, Towson 4, Md.)

Program details will be reported soon. The convention dates are May 26-29.

EILEEN COLLINS

Wheeling

Sixty members and guests of Wheeling, W. Va. Chapter met Jan. 16 in the Colonade Room of the McClure Hotel for the annual pastor-organist dinner. Following introductions of members and guests, Program Chairman Harry White introduced Thomas V. Potter, Aeolian-Skinner Organ Company, Boston, who gave an interesting address.

Dr. Wilbur Held, Ohio State University, Columbus, played a recital and lecture of AGO test pieces Feb. 19 in St. Matthew's Episcopal Church, Wheeling.

DOROTHY WARDE

Danville

The Danville, Va. Chapter held its regular dinner meeting Jan. 28 at the Main Street Methodist Church with Sub-dean Everett Amos as host. Due to pressing matters of business to be discussed, the program was very short, consisting of the reading of an article on the relationship of the minister and choir director, by Dean Robert Shaver. It was decided to postpone the junior choir festival until May 12. Its theme will be Music of the Church Year.

CHRISTINE HICKS

Hawaii

The Hawaii Chapter met Feb. 11 at the Mae Orvis Auditorium, University of Hawaii, Honolulu. Dr. Frank Herand gave an interesting lecture on his European tour, illustrated with slides and tape recordings of organ music performed on some of the great European organs.

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News of the American Guild of Organists—Continued

Wilkes-Barre

The Wilkes-Barre Chapter held its Feb. 7 meeting at the home of Henry C. Johnson, Luzerne, Pa. Music for church services was played by members on the ten-rank William Johnson organ. The program included funeral music played by Mrs. Donald Will, wedding music sung by R. T. Reynolds accompanied by Dorothy Turner, music for preludes and postludes from the pre-Bach period played by Mrs. Charles Herron and contemporary works based on hymn tunes played by Bernice Bloemker.

The March meeting will be held in the First Presbyterian Church, Wilkes-Barre. Myron Leet will be chairman of the choir clinic.

The closing banquet will be held in The Castle, Scranton, Pa. The program will be in Greenridge Presbyterian Church with a demonstration recital by Clifford Blashaw on the new Schlicker organ.

Lancaster

Approximately 80 attended the successful choral clinic conducted by Alec Wyton in St. James Episcopal parish house Jan. 12 sponsored by the Lancaster, Pa. Chapter. Mr. Wyton lectured on junior choir methods, interspersing his informative lecture with sight-singing by the group of recommended junior choir music. This phase lasted until lunchtime at the King-Douglas Hotel when the group adjourned to the banquet room. At the afternoon session Mr. Wyton stressed senior choir methods and music. Abram Longenderfer brought in a brass quartette and tympani to accompany the group as they sang Mr. Wyton's Easter Canticle. The clinic concluded with the sight-singing of recommended senior choir anthems.

FRANCES M. McCUE

Pittsburgh

The Pittsburgh Chapter met Jan. 28 at Sixth United Presbyterian Church. Stanley E. Tagg was host organist. Following the dinner Allen Lannom, Boston University, addressed the chapter and spoke on various facets of the choral art. After his remarks the meeting was opened for a question and answer session. A short business meeting was conducted by Dean Joseph O'Brien. Announcement was made of the postponement of the choral festival scheduled for Feb. 3. The program for the evening was presented by the Choral Art Society and the Chamber Singers of Boston University with Mr. Lannom directing. The program comprised music by Italian, English and Flemish masters of the 16th century, Bach, Vaughan Williams, contemporary music and Negro spirituals. The public was invited. The group was co-sponsored by the Pittsburgh Chapter and the Sixth United Presbyterian Church.

BERTA FRANK

Philadelphia

The annual organist-clergy dinner was held Jan. 12 at the First Methodist Church of Germantown with Dr. W. Lawrence Curry host-organist. The largest group ever to attend a similar affair became acquainted with First Church, its ministry to the community and its music tradition. The Christian Gospel—Oral and Choral with special emphasis on hymns was the subject discussed by Dr. Alfred B. Haas, Drew Seminary, Madison, N.J. Dr. Curry played his own choral prelude on Bremen Folk songs, hymn tunes and some typical carillon music was played on the 48 cast bell carillon by Janet Dundore, student carillonist at the Valley Forge Memorial Chapel.

JANET DUNDORE

Harrisburg, Pa.

The Harrisburg, Pa. Chapter sponsored Alec Wyton Jan. 22 in an organ recital to a large and appreciative audience in Grace Methodist Church. His program appears in the recital pages.

IRENE BRESSLER



The Philadelphia Oratorio Choir will sing Honegger's King David as one of the rousing programs of the regional convention at Bethlehem and Allentown, Pa. hosted June 16-19 by the Lehigh Valley Chapter. J. Earl Ness will conduct the popular French masterpiece at the Central Moravian Church.

Most of the guest roster for this big convention was listed in the February issue. More details will be forthcoming in these columns.

MARIA GALATI

Allegheny

The Allegheny Chapter held its first meeting of the new year Jan. 22 in the Ashton parish house, St. Stephen's Episcopal Church, Olean, N.Y. Dean Dwyer opened the session with a business meeting and then introduced the host church organist, Naide Gibb, who was in charge of program. She illustrated her talk by using slides of pictures she had taken during her term at the RSCM and on her British Isles trip. Several cathedrals were shown and cases and consoles of English organs. Following the illustrated talk members asked questions as to how church services differed in our land and in Britain and interesting material came to light. Following the meeting refreshments were served by Mrs. Dwyer and Miss Gibb.

The chapter will sponsor John Weaver in an organ recital in the First Presbyterian Church, Olean, April 28.

PHILIP F. SMITH

Auburn

The Auburn, N.Y. Chapter met Jan. 14 in the lounge of the First Methodist Church. A musical program of harpsichord, string quartet and voice was given. The artists were the Rev. and Mrs. Robert B. Lee, harpsichordists, Ellison Elmer and Barbara Barrett violinists, Sandra Buchman violist, Warren Taylor cellist and Estelle Bernstein soprano soloist. Compositions used were from Bach, Dencke, Scarlatti, Couperin and Handel. Ellison Elmer accepted the position of sub-dean to fill the uncompleted term of Robert Kendall who has moved from Auburn.

HARRIET V. BRYANT

Port Huron Branch

The Port Huron Branch was host to the annual organist-clergy dinner with the Sarnia Centre of the Royal Canadian College of Organists held at the First Congregational Church, Port Huron, Mich. Guests of honor were members of the University of Michigan Baroque Trio who played the program. Following the dinner Marilyn Mason told some of her amusing stories concerning her recent trip to England. Regent Fred Elder presided.

Johnstown

The Johnstown, Pa. Chapter met Jan. 15 in the Franklin Street Methodist Church. The meeting was called to order by Sub-dean Jean Barnhart. After a short business meeting the recitalist of the evening Peggy Crumling was introduced. Miss Crumling gave a very interesting discourse on Liturgical Organ Composers, Styles and Personalities and played numbers by Langlais, Alain and others.

MABEL COLEMAN

Elmira

The Elmira, N.Y. Chapter was co-sponsor of a choral vesper Jan. 20 at the Park Congregational Church. The choir under the direction of Herbert Tinney and Oliver Francisco sang the Palestrina Missa Brevis; O How Amiable, Vaughn Williams; Psalm 28 and Alleluia, Hovhaness; The Dove Descending, Stravinsky, and Magnificat, Finzi. Fantasie in G minor, Bach, was the prelude and Litanies, Alain, the postlude.

MRS. R. W. ANDREWS

Eastern New York

The Jan. 14 meeting of the Eastern New York Chapter was held at the First Presbyterian Church, Schenectady. Following the business meeting Robert Sheehan, Loudonville, played Have Mercy On Me, Lord God, Bach and Finale in A, Sheehan. Dr. Elmer Tidmarsh lectured on and demonstrated Organ Registration When Accompanying.

MARION MERRICK

Buffalo

The Buffalo, N.Y. Chapter met Jan. 21 for a dinner and choral workshop at St. Paul's Lutheran Church, Eggertsville. William Sloan, Hamilton College, spoke on Choral Techniques and demonstrated with The Virgins Child, Tallis; My Eyes for Beauty Pine, Howells and Christmas Cantata, Pinkham.

EDNA SHAW

Package Deal Available at Ithaca Regional

For those wishing to use dormitory and dining facilities at Cornell University for the regional convention at Ithaca, N. Y. July 8, 9, and 10, a package deal is being offered to include room, meals, fees and admission to all convention events for a flat fee of \$35. Major events of the meeting for the New York, New Jersey and Isthmus of Panama region will take place on the Cornell campus.

The planners, headed by Rudolph Kremer, university organist, have scored a scoop in the engaging of Luigi Tagliavini as a headliner after that young artist's great success at last summer's national convention in Los Angeles County.

Syracuse

The Jan. 7 meeting of the Syracuse Chapter was held at the Church of the Saviour. Ernest White was the host for the evening and gave an organ recital on the recently installed Möller organ in the church. In his program were numbers which showed the great versatility of this organ. Following the program Mr. White answered questions about the organ and it was inspected by the group. Refreshments were served in the church parlor.

The Feb. 4 meeting was held at the Delaware Baptist Church. Dean Will O. Headlee conducted a business meeting, Philip Gehring gave a talk on Improvisation, tracing the history of improvisation up to the present day and playing tapes of improvisations. The first was a 1955 tape by Marcel Dupré and the second tape was by Jean Langlais. Mr. Gehring closed the program by improvising on a hymn selected by the group Rise Up O Men of God.

PHYLA SCHUMAKER

Hudson-Catskill

The Hudson-Catskill Chapter entertained the Eastern New York Chapter as guests at the Nov. 7 meeting. The Rev. Garry Cooper discussed Hymns in Christian Worship. Dean Loton Springstead discussed and illustrated the Organ With Solo Instruments at the Dec. 7 meeting.

The chapter held its Jan. 7 meeting in the First Presbyterian Church, Hudson, N.Y. Clergy and organists of the area were invited guests. The program for the evening was a Twelfth Night Party. Church Organ Accompaniments was the topic discussed and illustrated at the Feb. 7 meeting at St. Matthew's Lutheran Church, Hudson.

The chapter will sponsor a workshop on May 18 at Christ Episcopal Church, Hudson, N.Y. Dean Loton Springstead and a committee are formulating plans for this coming event.

MRS. AUGUST F. IHLENBURG

Rochester

The Rochester, N.Y. Chapter held a dinner meeting Jan. 15 at Hutchinson House. 35 members and guests were present. Immediately following dinner a short business meeting was held. The featured speaker of the evening was Dr. Ward Woodbury, University of Rochester. He showed his film Vienna, City of Music, accompanied by appropriate music and commentary and colored moving pictures. Dean Robert Wright thanked Dr. Woodbury.

RUTH FAAS

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News of the American Guild of Organists—Continued

Nashville

The Nashville, Tenn., Chapter held its second meeting of the season Nov. 3 at Andrew Price Memorial Methodist Church, Donelson. Following dinner V. Earle Copes presented Gateway to the Baroque, a review of many things of interest to church musicians as observed by Mr. Copes while on tour of West Germany with a group of American church musicians. Following the lecture, illustrated with color slides, David Childs, AAGO, played a short recital on the new McManis organ.

The third meeting of the chapter was held Jan. 8 at the Downtown Presbyterian Church, Nashville. Following dinner the Rev. Holmes Ambrose, Scarritt and Peabody Colleges, discussed The Rhythm of the Christian Year in the new chapel. Records and slides were used effectively as illustrations of the subject under discussion.

DAVID K. WITT

Mobile

A recital at Christ Episcopal Church Feb. 12 was played by these members of the Mobile Chapter: Mrs. Wade Bosarge, Richard Deneefe, Jack Morgan and Jimmie Brigance. Selections were: When in the Hour of Deepest Need, Bach; Cantabile, Franck; O Clap Your Hands All Ye People and The Lord Reigneth, He is Clothed in Majesty, Simon C. Jansen; Prelude and Fugue in C major, Bach; Song of the Basket Weaver, Russell; Introduction and Allegro, Suite Gothique, Boëllmann; Gavotte in B flat, Handel; Prayer, Lemaigre; Offertory, Batiste; Postlude in F, Stern; Prelude, Bottiglierio; Offertoire and Communion, Dubois; Arioso, Handel.

C. JIMMIE BRIGANCE

Knoxville

The regular monthly meeting of the Knoxville Chapter was held Feb. 4 at Maryville College. Dinner was served in Pearson Hall dining room on the campus. The group then went to the music hall of the fine arts building for a concert of organ and vocal music by students of the college from various periods and styles of musical composition placing emphasis on works not often heard. Harry Harter arranged the program.

GRACE MARNEY

Louisville

The Louisville, Ky. Chapter met for dinner Feb. 12 at St. Paul's Methodist Church. Bennett Penn was in charge of a youth choir workshop with a program from the youth choirs of the host church.

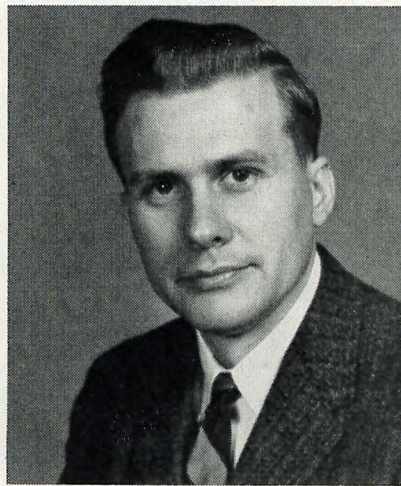
GRACE KENNEDY



Robert J. Powell, FAGO, ChM, Meridian, Miss., and Kenneth V. Turvey, Huntsville, Ala., will be regional recitalists, each representing his state, at the Southern regional convention June 24-28 at Nashville, Tenn.

Mr. Powell will play Bach, Brahms and Vierne and his own new Introduction and Passacaglia (first performance!) on the new Möller at the Westminster Presbyterian Church.

Mr. Turvey will play the first McManis organ in the area — that in the Price Memorial Methodist Church described in the November 1959 issue. Bach and Hindemith will form major parts of his program.



Spartanburg

The Spartanburg, S.C., Chapter met Jan. 28 at the Episcopal Church of the Advent. Dean William Bradley conducted a short business session in which plans for coming meetings were discussed. An anthem reading session was directed by Laura Cantrell, William Bradley and John Williams. A pamphlet The Relationship between the Clergyman and the Minister of Music, issued by the Members Interest Committee was read. A social hour concluded the meeting.

RACHEL PIERCE

Lexington

The Lexington, Ky. Chapter met for dinner Feb. 12 at the Presbyterian University Center. After the business meeting which was conducted by Dean Betsy Steiner, a scholarly and enlightening lecture on the anatomy of sound was given by Lewis H. Horton, Transylvania College.

VIRGINIA COVINGTON

Durham

The Jan. 7 meeting of the Durham Chapter featured a program of clavichord and vocal music, Evening Musical for Epiphany Week, at the Leland R. Phelps home. Mr. Phelps introduced the program by giving a brief review of the history of the instrument. The special guest for the evening, Jane Sullivan, soprano, sang and Ruth Phelps performed on the clavichord. At the end of the scheduled program members and guests joined in singing canons. Refreshments followed.

CELIA DAVIDSON

Western North Carolina

The Western North Carolina Chapter met Jan. 28 at the Trinity Episcopal Church, Asheville. Dean Mrs. Richard Ford presided over a business meeting, following which the group read through several anthems and the Seven Last Words, Heinrich Scheutz.

SUSAN BAUMANN

Chapter Invites Architects to Hear Organ Designer

The Chattanooga Chapter invited local architects to attend its annual ministers' night dinner meeting Jan. 28 at St. Paul's Episcopal Church to hear Lawrence I. Philips, Casavant Frères, speak on Church Acoustics. Following dinner Dean Eloise Curtis presided at a business meeting. Ministers and other guests were introduced.

Thomas Alexander was host and Del Case, program chairman introduced Mr. Phelps.

Evelyn Gibbs

Muscle Shoals

The Muscle Shoals, Ala. Chapter sponsored Dr. Betty Louise Lumby, FAGO, Alabama College, Montevallo, in recital Jan. 14 at the First Presbyterian Church, Florence. Her program is on the recital pages. A reception was held in the church parlors.

Dr. Lumby also conducted a workshop in two sessions. The morning session was on Technique and Church Musicianship. The afternoon program consisted of slides, tapes of organ sounds and pictures of European organs which she made while studying in Europe. Dr. Lumby discussed the favorable location of organs in the churches.

The Chapter held its meeting Jan. 29 at the First Presbyterian Church, Florence, Ala. Reports from the recital by Dr. Betty Louise Lumby Jan. 4 were heard. Alan Flowers, host organist, was in charge of a program on choral and organ music. Anthems for general use, Lent, Easter and Christmas, were read through. Several organ collections were inspected and parts were played illustrating their use.

CATHARINE NORTON

Birmingham

The Jan. 7 meeting of the Birmingham, Ala. Chapter was held at Howard College. The group enjoyed dinner in the College dining room. Then members and guests adjourned to Reid Chapel where Dean Joe Schreiber introduced Warren Hutton, University of Alabama who gave an interesting program on Registration at the Organ on the new Aeolian-Skinner described in the June, 1962 issue.

SARAH RUSH

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Bread of the World — This is a thoughtful setting of the familiar communion hymn by John S. B. Hodges. Wallace Hornibrook, in arranging it for choir, has used tasteful musical devices to help restore the original vitality of the text. Many times the meaningful singing by the choir of a hymn that has become mechanical with a congregation will regenerate the proper spirit. An extended and reverent Amen gives the message of the anthem a chance to penetrate. SATB

Children of the Heavenly King — A cheerful song of praise for mixed choir (with optional children's choir), this anthem by Charles N. Smith is based on the hymn tune "Brasted" and is edited by Dr. Lara Hoggard. It is an easy and enjoyable anthem to learn, and it has broad usefulness throughout the year. SATB

Easter Carol — Henry Hallstrom is a composer of great talent and a highly imaginative arranger. Here, he has taken a 15th century melody, and solely by the inventiveness of his accompaniment and a simple descant toward the end, he has created a beautiful unison anthem for Easter. And, because the text proclaims the important story of the resurrection in detail, the unison singing helps the choir to project the message clearly. Don't overlook this because your choir may be large; instead, look it over. UNISON

For All The Saints — A resolute hymn tune in a rock-ribbed choral setting by Richard C. Johnston. The occasional divisions into eight parts are not difficult but they are required. (Altos may be assigned to divided tenor parts.) A superior anthem for memorial or dedicatory services, or graduation and baccalaureate solemnities. SATB

When The World Began To Wake — A new, joyful anthem with words and music by Wihla Hutson for the Easter season. Because of the tremendous burden that the choir director must bear during Lent, Palm Sunday, Holy Week and Easter, the ease with which this anthem can be prepared, and its effectiveness in the worship service, will be most welcome. SATB

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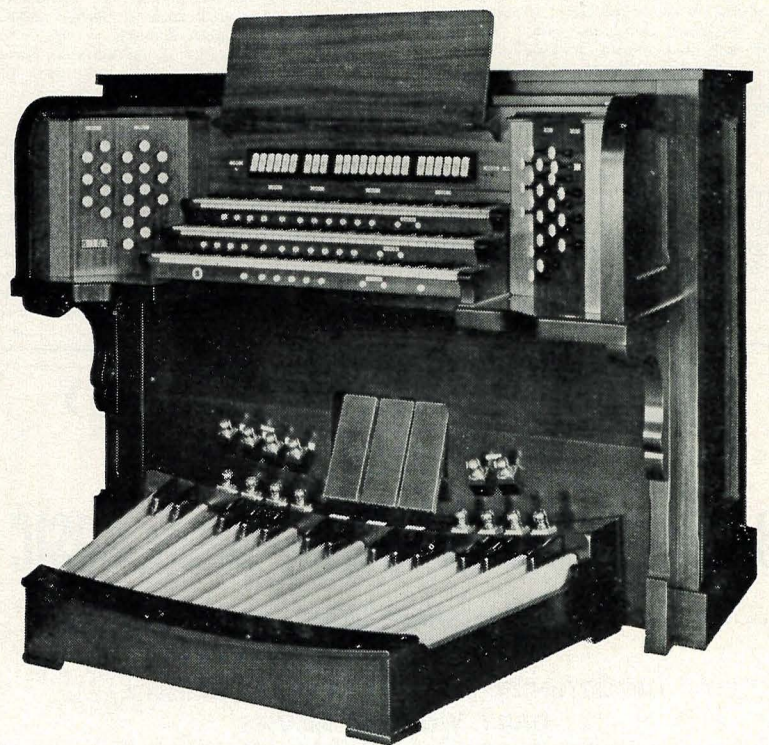
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The June 23-28 week of events will open with Heinrich Fleischer on the Hillgreen-Lane organ of San Jose's First Presbyterian Church.

The full day Tuesday will include a Baroque lecture recital in Dinkelspiel auditorium by Dr. Putnam Aldrich, Stanford U. Dr. Lawrence Moe, University of California, will play the new Casavant in Menlo Park Presbyterian and a choral and organ concert in Stanford chapel with Harold Schmidt directing the choir and Herbert Nanney at the organ.

William Teague will play the new Swain-Kates organ in Los Altos Methodist Church Wednesday.

Buses will be busy Thursday with a morning recital by Marlan Allen on the Aeolian-Skinner in the Santa Cruz Congregational Church, then back over the mountains to Villa Montalvo in Saratoga where Karl Geiringer, U. of Cal., Santa Barbara, will lecture on Symbolism in Bach's Music. Rodney Hansen, transplanted Californian who was a star of the Baltimore conclave in 1961, will close the day with a recital on the Möller at the First Presbyterian Church, Los Gatos.

The winner of the regional student competition will play the new Schlicker in Emmanuel Lutheran Church, San Jose, Friday. Other area participants include Phil Dodson, Robert Keine, C. R. Rhoads, Tom Harmon, Cantor Nathan Kroman and Tom Hazleton.

SHIRLEY KIRSCH

Los Angeles

The Los Angeles Chapter was host to the Pasadena and Valley Districts and Long Beach Chapters Feb. 4 at the University of Southern California with dinner in the Commons. Dr. Lester Remsen, director of the Los Angeles Brass Society, spoke of the music to be played and gave special recognition to Rayner Brown and William Schmidt whose compositions were on the program. Dr. Irene Robertson introduced the participating organists, Wallace Dunn and Sandra Bielawa, and harpist Dorothy Remsen. Dr. Orpha Ochse told of plans for tri-chapter activities. Gene Driskill announced the publication of *The California Organist*. The AGO Prelude Book indicated great interest. Announcement was made of the E. Power Biggs and Pasadena Symphony concert at All Saints Church, Pasadena Feb. 17 and Virgil Fox Feb. 22 at the First Methodist Church, Glendale. The following program was played in Bovard Auditorium: Fanfare pour preceider La Peri, Dukas; Prelude and Fugue in C major, Bach; Prelude and Fugue for Brass and Percussion, Brown; Introitus, Chorale and Fugue for Organ and Nine Brass Instruments, David; Providebam Dominum for Double Choir, de Lasso; Three Spirited Songs for Brass, Harp and Percussion, Schmidt; Chorale and Variations for Harp and Organ, Widor; Fanfares liturgiques, Tomasi.

IRENE PIERSON

Sequoia

The Sequoia Chapter's regular meeting Jan. 21 was the annual Ministers Dinner served by the St. Elizabeth Guild at Christ Episcopal Church, Eureka, Cal. Entertainment in form of vocal solos by retired Methodist Minister Karl Ekaas and piano duets by Mark Gaedecke and Don Sears preceded a panel discussion on "Responsibilities to each other as we work together to promote fine Church Music" led by Dean Mrs. Lewis Pryor, Donald Jordan, minister, Helen Muse, organist and Mrs. Edgar Early, choir director. Co-chairmen for the event were Helen Crozier and Mrs. Lois Gossard.

JAMES T. MEARNIS

Long Beach

The Long Beach, Cal. Chapter met Jan. 8 at St. Luke's Episcopal Church. Dinner was served by the women's guild and many members attended. Albert Russell, Hartford, Conn., played a beautiful recital on the Austin organ including Bach, Langlais, Dupré, Handel, Buxtehude and Mozart.

MABEL PERSONS

Orange County

The Orange County, Cal. Chapter had an interesting meeting Jan. 8. Dean Charles Shaffer called it an After-Christmas Collapse party and the members and guests almost collapsed from admiration and laughter as Gaylord Carter did a humorous running commentary along with his versatile playing on the organ. His hour-long program consisted of classical, show tunes, popular, jazz medleys and, as a finale, he played the background for a Laurel and Hardy silent movie, *You're Darn Tootin'*. Vice-dean Gerald Vendeventer announced the recital by Dr. Robert Baker preceded by a master class session Feb. 23.

BERTHA GOLDSTEIN

Contra Costa

The Contra Costa Chapter sponsored a workshop at Berkeley Jan. 28 by Dr. Lawrence H. Moe, University of California covering music of the Baroque period and discussion of ornamentation, tempo, notation, registration and related subjects. A luncheon served at the mens faculty club provided a pleasant interlude between the morning and afternoon sessions. Classes were conducted at two organs, in the chapel at the Church Divinity School of the Pacific and in Hertz Hall. The workshop was attended by members of this chapter and neighboring chapters in northern California.

THOMAS C. WALTERS

La Jolla

St. Andrew's By-the-Sea Episcopal Church, Pacific Beach, Cal. was host for the Jan. 2 meeting of the La Jolla Chapter. Dean Albert Campbell conducted the business meeting prior to the program for the evening. Dr. Walter Teutch, Cal Western University, spoke on Organ Design and proved very informative.

A church music workshop will be sponsored by the chapter March 30 at the Army-Navy Campus, Carlsbad. J. William Jones, University of Redlands, will conduct a session on choral music for adult choirs. Arthur Leslie Jacobs will speak on junior choirs.

LA'VONNE BURSWOLD

Santa Barbara

The regular monthly meeting of the Santa Barbara, Cal. Chapter was held Jan. 22 at the First Methodist Church. After a business meeting a dinner was served by the church cateress. Then members gathered around the organ console to listen to an inspiring and informative lecture demonstration on The Art of Organ Service Playing given by Roger Nyquist.

MARION WALSER

Riverside-San Bernardino Counties

The Riverside-San Bernardino Counties Chapter sponsored its annual Organ and Instruments Program Jan. 13 at the Calvary Presbyterian Church, Riverside. A repeat performance was given at the Community Church of Palm Springs Jan. 20 for the newly formed Palm Springs Chapter. Organists performing on the program include Dean Lucille Keeler, Sub-Dean Thomas Talbert, Mildred Kammeyer, Marian Colburn, Don Stone, Robert Derick and Martha Dampf. A special feature of the program was the performance of the Poulenc Concerto in G minor. An Organ and Instruments Program is sponsored annually to raise money for the chapter's scholarship fund. The program is listed in the recital section.

LUCILLE KEELER

Chico

In lieu of a formal meeting in January, members of the Chico, Cal. Chapter traveled to San Francisco Jan. 13 to attend a recital of music by German and Spanish composers, played by Richard Purvis in Grace Cathedral. Prior to the recital those attending toured the cathedral and viewed the construction now underway to complete the structure.

ROBERT W. GLOVER

Southern Arizona

The Southern Arizona Chapter met Jan. 13 for a potluck dinner and meeting at Temple Emanu-El. Dean DeRuth Wright conducted an installation service for the new members. Carl Ahlgren, concert committee chairman, announced details regarding a William Teague recital which the chapter sponsored Feb. 17 at Trinity Presbyterian Church. David Mitchell, Temple director, guided the group into the new edifice where he described the symbolical artistic decor and the traditional service articles of Judaism. Following a stimulating question period and discussion came a program of Jewish service music by Mr. Mitchell and Sally Webb Rehfeldt, host-organist.

SALLY WEBB REHFELDT

Central Arizona

The Central Arizona Chapter met Jan. 21 at the Phoenix Christian Church. A dinner was catered by the Christian women's fellowship with Arlene Rice, organist, as hostess. After dinner Martin Stelhorn conducted a sight reading study of Arthur Somervell's The Passion of Christ. Chorus parts were sung by all in attendance and the solo parts were sung by Muriel Bebeau, James Reith and Ted Ockrassa.

MARVIN ANDERSON



"Honneur et reconnaissance aux hommes de valeur"

Miss Coci has recently been awarded the Diplome de Medaille D'Argent by the Academie Francaise in Paris, France. This distinction, honor and recognition was conferred on her for her valuable contributions as an artist and teacher in the field of music.

Lilian Murtagh, Box 272, Caanan, Connecticut

CLAIRE

O Savannah — "Audience Acclaims Technique of Coci at Organ Recital"
"Standing Ovation is given Organist"
(Savannah Evening Press)

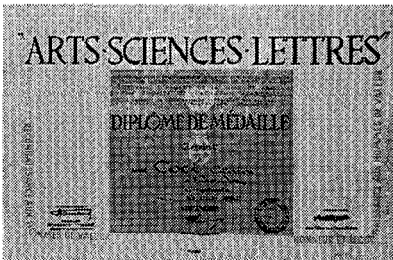
Grand Rapids — "Organist Presents Thrilling Recital"
(Grand Rapids Herald)

C Worcester — "Coci Organ Concert Spectacular"
(Telegram)

Miami — "Concert Organist Wizard on Pedals"
(Miami Herald)

Uniontown — "Recital Thrills Capacity House"
(Morning Herald)

I Salt Lake City — "Virtuoso offers Exciting Program"
(Tribune)



News of the American Guild of Organists—Continued

Charleston

An interesting talk on organ construction by Vernon A. Thrift was the feature of the Dec. 10 meeting of the Charleston, S.C. Chapter at the Westminster Presbyterian Church. At the conclusion of the program members inspected the organ loft of the recently renovated Westminster organ which Mr. Thrift had installed. Mrs. W. A. Rowe, organist of the host church served refreshments assisted by the ladies of the church.

The Jan. 7 meeting at St. James' Methodist Church was devoted to a review of the music for the junior choir festival to be held in May under chapter sponsorship. Irene H. Robbins, organist-director and Mrs. J. W. Moore were hostesses at a party following the meeting.

Joseph Armbrust, organist-director of St. John's Lutheran Church was sponsored in recital Feb. 4 at Grace Episcopal Church. His program will be found in the recital section. Approximately 100 persons attended in spite of miserable weather. Mrs. S. E. McCauley, organist-director of Grace Church and Mrs. Ned Phillips, assistant, were hostesses at a reception following the recital.

SUSANNE L. TAYLOR

Augusta

The Augusta, Ga. Chapter met Jan. 21 at the Lutheran Church of the Resurrection to hear a program recital played by Preston Rockholt, FAGO, Augusta College. Dean Royston Merritt presided at the brief business session which included an announcement of the recital by Grady Wilson in March. Plans for the annual Guild service to be held at St. Paul's Feb. 17 were also discussed. Mrs. Max Turner, sub-dean, introduced Dr. Rockholt to the members and guests. He played a program designed to show the color and variety of the new Schantz organ; it is listed in the recital pages. Sarah Pritchard, assisted by Mrs. F. F. Marschalk, was hostess for the social hour which followed.

WYONA J. NORRIS

Miami

The Miami Chapter sponsored Sam Batt Owens, Birmingham, Ala. in a recital Jan. 22 at Temple Israel. His program appears in the recital section.

The Feb. 22 meeting featured University of Miami organ students. Mrs. C. F. Grafflin is historian-librarian following the resignation of Florence Austin.

GERTRUDE PROSSER

Charlotte

The Charlotte, N.C. Chapter met Jan. 21 at the Park Road S and W Cafeteria. Special guests of organists were their choirmasters. Dean Walter Ball presided for the business session. Mrs. T. D. Newell, Jr. and Mrs. Herbert E. Siskron are co-chairmen of the 15th annual junior choir festival held March 24 at the Myers Park Methodist Church. Area rehearsals were held for three consecutive Saturdays beginning Jan. 26; 24 churches are participating in this event. Donald B. Plott, Davidson College, led the group in a choral workshop. His ideas on choral techniques, performance and rehearsal techniques proved of invaluable help and afforded those present a most interesting program.

FRANCES K. HOLLAND

Central Florida

Members and guests of Central Florida Chapter met Feb. 5 at the home of Mrs. John G. Baker in Orlando. They were addressed by Harold Gleason on the life of Bach with motion pictures he personally filmed throughout Germany. Dr. Gleason further presented a reel of views of famous organists of this century. Four Bach Orgelbüchlein chorale preludes were played by Paul Langston and Dean Paul Jenkins. Following the program in a short business session details were discussed regarding the recital by André Marchal Feb. 26 and the youth choir festival May 5. Refreshments concluded the evening.

BEATRICE F. WHITE

Upper Pinellas

The January meeting of the Upper Pinellas chapter was held on Jan. 15 at St. Cecilia's Church, Clearwater, Fla. Peter Basch gave a lecture and demonstration of organ and choral music of the Catholic Church, assisted by the men's choir of the church illustrating Gregorian chant and polyphony.

MRS. FRANK HRUBY

Central New Jersey

The Central New Jersey Chapter was invited by the Gress-Miles Organ Company of Pennington to hold the Feb. 4 meeting in its plant. There was an organ in the early stages of production and the process of construction was explained by Mr. Gress and Mr. Miles. The various parts of the interior of the organ were on display and members and guests were free to tour the whole plant.

LOUISE B. CLARY

Atlantic City

The Atlantic City Chapter held the annual organist and minister dinner at the Epiphany Church, Ventnor. The committee in charge was Olga Buttle, Doris Jacoby, Lola Burke and Mrs. Thomas Merryweather. Dean Joseph Lilly presided and introduced pastors of the area churches. The Rev. William Parker, chaplain, gave the invocation. 37 organists and ministers were present. The nominating committee was appointed by the dean. The Rev. Forrest Vaughn, Ocean City, showed slides and lectured on his pilgrimage in the cathedrals and parishes in England, sponsored by the Church Travel Company.

PAULINE DAMASK

Southern New Jersey

The Jan. ? meeting of the Southern New Jersey Chapter took place in St. John's Episcopal Church, Salem, with Elsie Glaspey acting as hostess. The evening began with a brief organ recital by Mrs. Glaspey, past-dean. This was followed by a program reviewing choral directing and techniques of vocal production with Carl Miller, Vineland, in charge with Mrs. Glaspey at the organ. Mr. Miller used the members as a demonstration choir. The February meeting was held in the M. C. Shrank Auditorium, Bridgeton, and featured a lecture on Jewish Liturgical Music.

LYNN P. WARE

Northern Valley

The Northern Valley Chapter met Jan. 14 at the studio of Dr. Claire Coci, Tenafly, N.J. Dr. Coci gave an interesting and fascinating demonstration on the organ. The members also toured the studio with questions of interest answered by the hostess. Three Coci students played a short program of organ music, Sally Rosenberg, Robert Wheeler and Fred Weber. The program is in the recital section. A social hour followed.

ELLA MARTIN

Monmouth

The Monmouth, N.J. Chapter met Feb. 4 at the First Methodist Church, Asbury Park. Dean Charles Hill conducted the business meeting. Arthur Reines discussed the Donald McDonald recital the chapter sponsors March 4 at the First Methodist Church, Asbury Park. Helen Antonides read the report of the nominating committee. Thelma Mount Rainear, AAGO, led an interesting and informative discussion on organ registration.

ELIZABETH H. VAN MATER

Metropolitan New Jersey

The Jan. 14 meeting of the Metropolitan New Jersey Chapter was held at Cathedral House, Trinity Cathedral, Newark. J. Clifford Welsh was host. Charles L. Neill, Austin Organ Company, gave an enlightening talk on the technical aspects of organ building and showed slides in color illustrating various processes and a number of recent installations. He concluded by playing tape recordings of the organ at St. Mark's Episcopal Church, New Canaan, Conn. About 70 members attended. A brief business meeting was held. A social hour with refreshments followed.

MILDRED W. HAWKINS

Northern New Jersey

The Christmas meeting of the Northern New Jersey Chapter was held Dec. ? at Union Avenue Baptist Church, Paterson. Raymond J. Tarantino was host. H. Wells Near set up handbells, arranged the music and directed the playing in which all were able to participate. A festive punch bowl and refreshments completed the evening.

The Jan. ? meeting was held at First Presbyterian Church, Clifton, with Ralph Carrell as host. Elizabeth Stryker conducted a session on examinations, detailing the academic requirements for the purpose of stimulating interest in this area of activity.

RUTH GIGER

Staten Island

Members of the Staten Island Chapter were guests of Dr. and Mrs. Harold Normann at a holiday party Jan. 5. The Normanns had prepared a setting of holiday trimmings complete with hors d'oeuvres, coffee and cakes. Several octavo choral selections were distributed by Carl William Lesch, sub-dean, and the guests sang lustily in a choral reading session. Dean Edward Morand announced that membership was now at an all-time high, the treasury well in the black and no outstanding expenses. A comprehensive and unusually attractive catalog prepared by Josephine Tagliamonte with a complete listing of all members was distributed.

AGNES M. MORGAN

Queens

The Queens Chapter sponsored a Shawnee Press Clinic for Choral Directors Jan. 26. Jack Best conducted and used the 150 persons present as a choir to demonstrate the Shawnee technique of enunciation. Recordings were played and recordings and publications were available for inspection. The five and a half hour session was broken by a short coffee break and a luncheon. An enthusiastic group attended.

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At least five of Antonio Scarlatti's rumbered keyboard sonatas
suggest the organ, rather than the harpsichord, as their proper
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however, should not preclude their separate performance 1.50
- PANGE LINGUA**—Virgil Thomson
Commissioned by Lincoln Center for the Performing Arts for the
inauguration of the pipe organ in Philharmonic Hall (December 15,
1962) and first performed on that occasion by E. Power Biggs 1.50
- A PRAYER (Create in me a clean heart, O God)**—Carl F. Mueller
For Pipe or Hammond Organ75
- CHORALE PRELUDE (Theme and Variations) on Hymn Tune "Irons"**—Herbert Grieb
For Pipe or Hammond Organ75
- PROCESSIONAL**—Ernest Bloch (Transcribed by William Stickles)85
- SHEEP MAY SAFELY GRAZE**—J. S. Bach (Transcribed by Vernon Gotwals)80
- SONATA PER ORGANO**—G. B. Pergolesi (Edited by Douglass Green)
The only known organ work of Giovanni Battista Pergolesi (1710-1736) .75
- THREE COMMUNION MEDITATIONS**—Russell H. Miles 1.00
- THREE MEDITATIONS**—Eric Thiman90
- WONDROUS LOVE**—Samuel Barber
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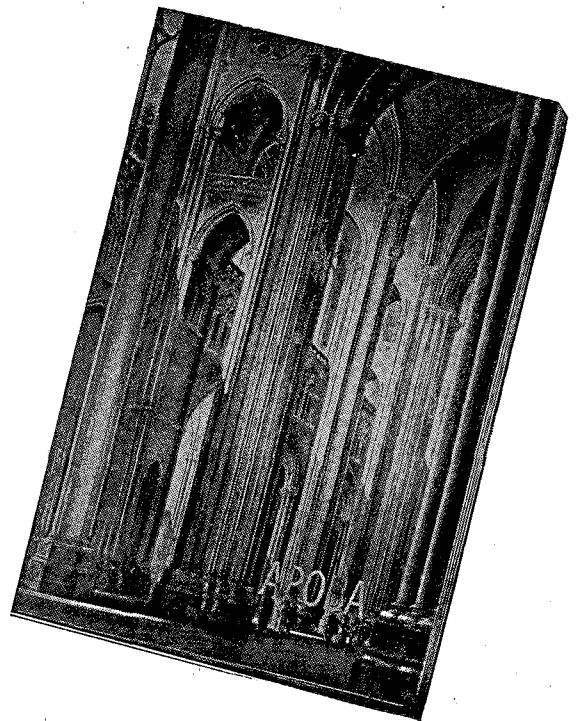
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News of the American Guild of Organists—Continued

Isthmian

The Isthmian Chapter continued the tradition of an hour long program Dec. 19 over the Armed Forces television network in the Canal Zone. Four choirs participated in the varied program directed by Mrs. George Davis, Mrs. Arthur O'Leary, Earl Kenney and Robert Beukema. All of the organists are members of the chapter. Mrs. G. E. Cooper, dean of the chapter, arranged the program in co-operation with James Patterson, program director of the station.

The Jan. 7 meeting was held at the home of Mrs. Cooper in Gamboa. A good representation of members from both sides of the Isthmus was present. Arthur Albright made some observations on the chorales of Scheidt, Bach and Walther. Examples illustrating the remarks were played by Mrs. Davis, Mrs. O'Leary and Mr. Keeney. Refreshments were served by Dean Cooper.

BOB BEUKEMA

Brooklyn

At the Jan. 27 meeting of the Brooklyn Chapter James Johnson, Johnson Organ Co., gave a demonstration of the mechanical parts of an organ along with the various pipes and their make-up. William Mitchell assisted by playing tapes of several organs, one two-manual and one three-manual, demonstrating organ tone, its use with a choir, and then for recital use, Russell Hayden playing Franck's Chorale in A minor.

KATHERINE B. SHOCK

Nassau

The Nassau Chapter held its annual clergy-organist dinner Jan. 13 at the Congregational Church of Rockville Centre, L.I. Dr. Sally Tobin Dietrich was host-organist. After dinner Cornelia Barlow, soprano, sang several solos accompanied by Dean Hilda Brown. Guest speaker Dr. Robert Baker, Union Seminary, spoke on the ideal relationship between the organist and clergy.

GLADYS E. ANDERSON

Westchester

Hymnody and French Renaissance Psalms was the subject of an address given by J. Buchanan McMillan, Nyack, at the Jan. 22 meeting of the Westchester Chapter.

MRS. THOMAS V. KELLY

Suffolk

The Feb. 3 meeting of the Suffolk Chapter consisted of a recital by Donald Studholme at the Greenlawn, N.Y. Presbyterian Church. His program appears in the recital section.

CHARLES DREXLER

New Haven

The New Haven, Conn. Chapter attended an organ recital Jan. 13 by Dean Charles Krigbaum in Battell Chapel.

For the Jan. 26 meeting a lecture and demonstration of choral techniques was given by Hugh Ross at the Church of the Redeemer. A well-schooled but unrehearsed choir was on hand for the demonstration which displayed many of the everyday choral problems.

LAWRENCE J. LANDINO

Waterbury

The annual pastor-organist dinner meeting of the Waterbury, Conn., Chapter was held at the Roger Smith Hotel, Jan. 14, for 80 members and guests. After dinner Harold de La Chapelle presented a medley of popular tunes on the organ. Dr. Milor Vellamiravic, Yale school of music, gave a descriptive talk on organs made in Russia in the seventeenth century. George Schermerhorn played Beethoven's Sonata Opus 17 for Horn and Piano; George Morgan, Taft School, Watertown, played Scherzo in B flat minor, Chopin. Hostess and dinner committee were Margaret Powers, Amelia Carosella, May Birt, Ethel Ziglatski, Mrs. Roy Beron, Jeanette Brown, George Morgan, Alexander Aleksis and Arthur Scholtz.

ELIZABETH WEITESIDE

Worcester

The Worcester, Mass., Chapter met Jan. 28 at the First Universalist Church. After the regular business of the meeting was conducted a new brochure of the entire chapter was made up which listed the members names, addresses and place of employment. The speaker for the evening was Jay Rosenfeld, music critic for the Berkshire Eagle, Pittsfield, Mass.

OLIVE THOMPSON

Monadnock

The Monadnock Chapter met Jan. 27 in Brattleboro, Vt. with the Vermont Chapter at St. Michael's Episcopal Church. The program was an anthem review. Discussion ensued about the convention plans for Keene in June. There was no formal business meeting.

YVONNE BONNEAU

Bridgeport

The Bridgeport, Conn. Chapter met Jan. 14 at the First Baptist Church. Dr. Austin C. Lovelace, New York City, discussed Hymn Playing and the Use of Hymns as Anthems. There was a display of Lenten and Easter music.

CAROLE FANSLAW

Brockton

The Brockton, Mass. Chapter met Jan. 28 at the First Congregational Unitarian Church, West Bridgewater, with Dean William Moss presiding. Following the business meeting Richard W. Hill gave a description of the organ, following which he played a program to demonstrate it which appears in the recital section. At the conclusion of the program refreshments were served by Helena Mooney and Elizabeth Appleton assisted by Mrs. Nelson Cheney.

HELENA MOONEY

Merrimack Valley

The Merrimack Valley Chapter met Jan. 8 at the Free Christian Church, Andover, Mass. Donald Amy, host organist-director, spoke on the subject The Small Organ and how to work with a small organ of limited resources. He used several compositions to illustrate his talk. Refreshments were served by Mr. Amy's committee.

MRS. RICHARD E. HUBLEY

Portland

The Portland, Maine, Chapter met Jan. 21 for the annual minister-organist dinner served by the ladies of the Trinity Episcopal Church. Dean Harold Snow introduced the speaker of the evening, Dr. Allan Lannom, Boston University, whose subject Does the Church Need a Ministry of Music? was of great interest. A question and answer period and a social hour concluded the meeting.

RUTH K. NORTON

Muskegon-Lake Shore

The Muskegon-Lake Shore Chapter's annual hymn festival was held Feb. 3 at the Central Methodist Church. The choirs of 23 churches assembled for the song fest. Dorothy Sheets, organist, opened the service with Te Deum, Langlais. George Shirley accompanied the hymns by the choirs and congregation and by the choirs alone. Lola Hahn played Chorale Prelude, Willan; Nick Pool played Chant de Paix, Langlais; Don E. David of Fremont closed the service with Bach. The Rev. Roger Felson delivered a meditation message. John L. Wheeler directed the massed choirs.

The Chapter sponsored Kathryn Eskey in recital Jan. 13 at St. Paul's Episcopal Church. Her program appears in the recital section. An informal reception was held in the guild hall. In charge of the social part of the afternoon was Mrs. Irving Hansen and Mrs. Anthony Brimmer.

ARTHEA BRIMMER

Saginaw Valley

The Saginaw Valley Chapter and guests met Jan. 22 at the Memorial Presbyterian Church, Midland. We were entertained by several numbers played by the Memorial Church bell choir directed by the Rev. Elra R. Key. This was followed by a brief business meeting. Dr. Kent Dennis gave a talk about ornamentation in Bach's time and ours and played Bach and Vierne. A tour of the new education wing followed the program ending with refreshments in the new senior Westminster fellowship room. Hosts were Mrs. James B. Arnold, dean and Dr. Dennis.

MRS. JOHN J. ENSZER

Detroit

The Detroit Chapter met Jan. 2 at St. James Episcopal Church, Birmingham, Mich. with Dean Kent McDonald as host. The program consisted of an organ workshop by David Craighead. He detailed his philosophy on sacred music after which he dealt with organ accompaniments for anthems and oratorios as well as hymns. Following the program a reception was held in the church undercroft.

WILLIAM W. BUSHIE

Toledo

The Toledo, Ohio Chapter entertained members of the clergy at a dinner at the Covenant Presbyterian Church Jan. 18. The guest speaker was Madeline Ingram, Lynchburg, Va. College, whose topic was Junior Choirs. A junior choir workshop was held Jan. 19 at the Monroe Street Methodist Church with Mary Anderson organist-director and Mrs. Ingram in charge.

CHARLOTTE ENGELKE

Southwest Michigan

The Southwest Michigan Chapter held its Feb. 4 meeting at St. Luke's Episcopal Church, Kalamazoo. Following dinner and the business meeting the program was turned over to Dr. Gomer Jones, Michigan State University, who spoke on the subject of Hymnody, the act or art of singing hymns.

HUGH ROBINS, JR.

Western Michigan

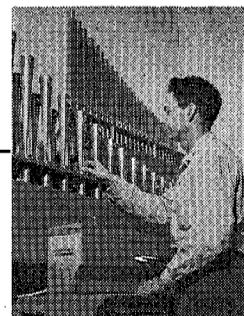
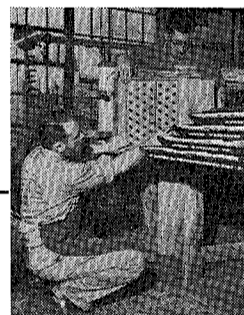
The Jan. 14 meeting of the Western Michigan Chapter was held at the First Methodist Church, Grand Rapids. After a short business meeting the members adjourned to the church auditorium to hear an oratorio Truly, Son of God written and conducted by Orpha Galloway, a member of the chapter.

CATHERINE LOBBES



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News of the American Guild of Organists—Continued

Lorain County

The annual dinner meeting for Lorain County members and their guest-ministers was held Jan. 21 at St. Paul's Lutheran Church, Amherst. The speaker for the evening was W. William Wagner, past-dean of the Cleveland Chapter. He chose the Minister-Musician Relationship as his topic, making a competent analysis of his subject. Dean Neuenschwander announced that several members will play contemporary service music at the next meeting.

LORRAINE BURCH

Akron

The Akron Chapter met Feb. 4 at the First Presbyterian Church. A large audience greeted Edward J. Beebe, Canton, Ohio. Mr. Beebe talked about his music and the perils and pleasures of composing. The chorale ensemble of the University of Akron under the direction of John MacDonald sang five of Mr. Beebe's anthems. Gloria Massa played three of his settings of hymn tunes. The music was received with much enthusiasm. The meeting closed with a social hour.

LOUISE INSKEEP

Youngstown

The Jan. 28 meeting of the Youngstown, Ohio Chapter was held at the Canfield Methodist Church with Thora C. Avery as hostess. A casserole supper preceded a short business meeting over which Dean Richard C. Einsel presided. The program, woodwind quintets from Mozart to Poulenc, was played by the faculty woodwind quintet of the Dana school of music, Youngstown University. Dean Charles Aurand gave a short history of quintets and explained each quintet prior to its rendition.

Sandusky

The regular meeting of the Sandusky Chapter was held at St. Stephen's Church Jan. 6. A motion was made to contribute to the traveling expenses of organ contestants from our zone. Use of music of American composers for church services Jan. 27 was the annual observance of the birthday of the late Elmer Frank, founder of the chapter. Two films on the life and music of Healey William, dean of Canadian organists and composers were shown. Refreshments were served by Marcia Doyle and members of the St. Stephen choir.

CLAIR SARGANT

Fort Wayne

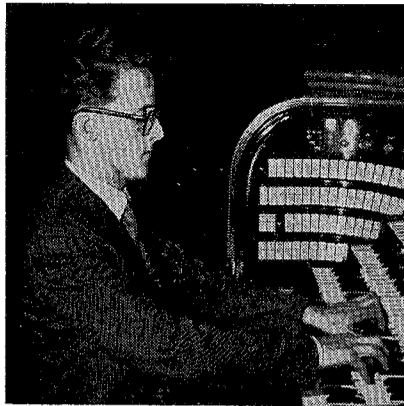
The Fort Wayne, Ind. Chapter met Jan. 28 at the Trinity English Lutheran Church. In spite of a heavy snowfall there was a good crowd present for dinner. Dean Darwin Leitz presided over a short business meeting, introduced guests and a few new members and announced the next meeting March 25 at Concordia College. The program consisted of a try-out of anthems various members brought including Missa Christus Rex, Pelloquin. Other selections were compositions of Brahms, Haydn, Robert Reed, Maekelberghe, Hovhannes, John Wood, Tschaiakovsky and Bergt.

FLORENCE H. FIFE

Muncie

The Muncie, Ind. Chapter met Jan. 28 at the Hazelwood Christian Church. Dr. Freeman Burkhalter, Berne, Ind., was guest clinician in choral conducting. He used an ensemble of fourteen high school choir members to demonstrate choral techniques. Following the demonstration Mrs. Donald Parlette served refreshments. Robert Coyle was chairman.

MRS. JAMES W. MAIDLOW



Luigi Ferdinando Tagliavini will teach in the entire summer session at Cornell University this summer. The eminent musicologist from the University of Bologna, Italy will also be a headliner at the AGO regional convention at Ithaca, N. Y. July 8-10 where he will lecture on the music of Frescobaldi and his contemporaries and play a convention recital.

Canton

The Canton Chapter held its annual organist-clergy dinner Jan. 21 at the First Christian Church. Mr. and Mrs. Roger Koerner, choir director and organist of the host church, were in charge of arrangements assisted by John Lothrop, Dr. James Stanforth and David Bower. Following dinner and the business meeting a program featured Rosemary Petrich, Kent State University whose performance of Handel's Sonata in G minor for recorder was a new listening experience. Dr. Richard Warner gave an illustrated talk on Hymns and Tunes which included a rousing hymn sing. Chaplain Ralph Schibler pronounced the benediction. The meeting was well attended.

MARVELLE B. HORN

Indianapolis

The Indianapolis Chapter met Jan. 8 at St. Paul's Episcopal Church. Helene Helwig and Eunice Mae Raffensperger were hostesses for a social hour preceding the dinner. Many ministers of the area and their wives were present as guests of their organists. The Ven. Frederic P. Williams, Christ Church Cathedral, spoke with authority on the subject of the Relationship of the Clergy and the Church Musician. Canon Williams was an organist and choir master before entering the ministry. William Tinker, host-organist and choirmaster, played a program included in the recital pages.

VIVIAN ARBAUGH

Milwaukee

The Milwaukee Chapter held one in a series of seminars Jan. 21 on electronic instruments in church in the auditorium of Holy Angels School. Elmer Ihrke discussed the various problems involved in playing these instruments for the church service. Special emphasis was placed on modifications in style and proper approach to registration.

WALTER DERTHICK

St. Joseph Valley

The Feb. 11 meeting of the St. Joseph Valley Chapter was a lecture-recital on the use of the organ together with other instruments played by Charles Hoke, AAGO, at the First Presbyterian Church, South Bend, Ind. The lecture traced the historical use of ensembles in church music, dealt with details of planning and performing music with instrumentalists and reviewed musical source material. Brass and woodwind players from city high schools assisted in the recital; Dean Barbara Hyde shared the organ work with Mr. Hoke who doubled on English horn. The program included five cantata excerpts and chorale preludes of Bach with instrumentalists playing five different roles in each, as cantata duettists, or as an orchestra in extension of a chorale, or taking an ornamented cantus in a chorale prelude, a Daquin Noël, and contemporary works by Jack Goode, Koetsier and Sowerby. Franklin Miller conducted the brass. Post-mortem was conducted at an informal coffee in the church recreation rooms.

LUCILLE BEAL

Lafayette

The Lafayette, Ind. Chapter met Jan. 21 in the choir room of Central Presbyterian Church with J. Russell Manor as host. Past-dean Theodore Purchla presided in the absence of Dean Ellen Young and the programs for the entire year were discussed in detail with the group going to the Indianapolis Chapter in February to hear Dr. Robert Lodine. Mr. Manor introduced the guests for the evening, Mr. and Mrs. Sheldon Pershing who gave an interesting and informative talk on the Holy Lands accompanied with colored slides and records. Called to our attention was a pipe organ with pipes of bamboo and wood feet. After discussion the group adjourned for refreshments.

THEODORE J. PURCHLA

Danville

The Danville, Ill. Chapter met Jan. 15 at the Immanuel Lutheran Educational Center. Speaker was Theodore Meyer, Immanuel Lutheran. His theme was The Funeral. He discussed music for funerals and had on display several books containing appropriate music and played from several of them on the organ. At the close of his talk he conducted a question and answer period. Following adjournment he conducted the group on a tour of the new educational building. He was introduced by program chairman Marian Katakuskas. Dean Florence Shafer was in charge of the business meeting. The nominating committee was selected. Hostesses for the social hour were Cleo Ice and Wathena Benefield.

CLEO ICE

Peoria

The Peoria Chapter held a Christmas party Dec. 27 at the home of Ernest E. Brayshaw. A program of Christmas Carols and other familiar songs were sung with Mr. Brayshaw at the organ. Refreshments and a general good time were had by all.

A program Jan. 23 on The Organ and the Library was presented by Irene H. McDaniel in her home.

Robert Glasgow, University of Michigan, played a recital Feb. 3 at St. Mary's Cathedral. A large crowd was in attendance, many coming from a distance. A reception in the friendship hall followed the concert.

ANNA LUCY SMILEY

Chicago

The Chicago Chapter held a workshop on choir music for Lent and Easter Jan. 14 at the Lyon-Healy store in the Loop. Pauline Osterling and Dean Robert Lodine were in charge of the study group of more than 30 who attended. Sub-dean Harry FitzSimons arranged for the loan of music of many publishers and was also in charge of plans for the coffee hour. The workshop was limited to members and was the first of a projected series.

The chapter sponsored Jerald Hamilton Feb. 12 on the new Schlicker at St. Luke's Lutheran Church.

Rockford

The Jan. 21 meeting of the Rockford Chapter was at the First Evangelical Free Church. Two members played the recently installed Reuter organ. Mrs. Willard Anderson played Nun komm der Heiden Heiland, Bach and Toccata by Ginestera; Mrs. Leslie Lafdahl played Carillon de Westminster, Vierne. Guest vocalist was Mrs. George Hamilton. Linden Lundstrom spoke on Choir Schools in Germany. Mrs. Eugene Pierce was chairman of the meeting with Mrs. Alfred Bowen as co-chairman. Refreshments at the social hour were in charge of Mrs. Bowen and Richard Meves.

MRS. ERIK E. CARLSON

Chippewa Valley

A dinner meeting of the Chippewa Valley Chapter was held Jan. 21 at the First Congregational Church. Members brought new choral and organ music of interest. Plans were completed for the second annual youth choir festival. Jerry Evenrud is chairman of the Feb. 24 event at the First Lutheran Church.

MRS. DONALD BRINKMAN

Waterloo

The Waterloo Chapter met Jan. 6 for a short business meeting in the music building at the State College of Iowa, preceding an organ recital by Philip Hahn, instructor of organ at the college. Dean David Held presided at the meeting at which yearbooks were distributed. A discussion of noteworthy events to come was held, as was a resumé of interesting features of the Noehren organ on which Mr. Hahn played his recital; the program is listed on the recital pages.

MRS. CHARLES MUELLER

Mason City

The Mason City, Iowa Chapter met Jan. 15 at the First Baptist Church with Dean Pauline Hedgecock in charge. The choir of the First Christian Church directed by Merle Dickinson and accompanied by Dorothy Allen sang a group of inspiring choral music. Organists appearing were Wanda Pedalty, Wilma Nyce and Gerald Greeley, each of whom played selections by French composers of the 19 century. On the social committee were Grace Ehlers, Velma Layton and Ralph Height, Jr.

MRS. W. F. SELENE

Clinton

The Clinton, Iowa, Chapter held a session Jan. 13 at the First Baptist Church. Mrs. A. J. Munson played a short program of service music on the fine old tracker action organ; following this she spoke on various phases of tone color and registration. A business meeting presided over by Dean Betty Nelson was combined with the enjoyment of coffee and refreshments.

MRS. PAUL BURGDORF



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News of the American Guild of Organists—Continued

Regional Adds Barr, Ledbetter, Clark and Hahn to List

Four more recitalists have been added to the schedule of the regional convention June 17-19 at Rochester, Minn. The Southeastern Minnesota Chapter will play host.

Added to previously announced Marilyn Mason, Gerald Bales and Orvis Ross are: Robert Clark, Cornell College, Mount Vernon, Iowa; Earl Barr, Macalester College, St. Paul, Minn.; Clarence Ledbetter, St. Louis (remember him at the "international national"?), and Philip Hahn, State College of Iowa, Cedar Falls.

Among churches where recitals will be held are the First Methodist Church (new 40-rank, three-manual Möller), Trinity Lutheran (20-rank Reuter) and the First Presbyterian Church (37-rank Reuter).

EARL A. SCHWERMAN, JR.

Salina

The Salina, Kans. Chapter met Jan. 15 at the First Presbyterian Church. An interesting program on music of the church year was presented by Norman Elliott. He explained the purpose of observing the various seasons of the church year and the significance of the altar colors used for each. As he listed the seasons and festivals in order of their occurrence, he also gave their appropriate dates and duration. He then introduced a number of anthems appropriate to the various seasons and directed the group in singing these anthems at sight. A social hour followed.

ELINOR ASCHER

Omaha

Members of the Omaha, Neb. Chapter met Jan. 20 at Kountze Memorial Lutheran Church. After a short meeting the Central Lutheran Theological Seminary male chorus of Fremont, under the direction of the Rev. Gerhard Gieschen, sang a sacred concert. Enid Lindborg played the prelude and offertory. Short talks about the seminary were given by the Rev. Paul De Freese, host, and the Rev. Mr. Gieschen. A reception was held in the church parlors.

Red River Valley

The Feb. 10 meeting of the Red River Valley Chapter was at the First Methodist Church, Fargo, N.D. The program featured the carol choir of the Methodist Church under the direction of Thomas Humphreys and organ and vocal numbers. Organ selections were played by Mrs. Curtis Halverson and Sandy Williams and vocal selections by Evelyn McMullen. The meeting followed the program.

Hutchinson

The Hutchinson, Kans. Chapter sponsored a recital by Dorothy Addy Jan. 27 in the First Presbyterian Church, Hutchinson. Her program is listed in the recital section.

MRS. CHARLES EBELING

WICHITA CHAPTER IS 10

The Wichita Chapter celebrated the 10th anniversary of its founding with a Jan. 15 dinner at the Georgian Tea Room followed by a recital at the College Hill Methodist Church by charter members of the chapter. The program by Dorothy Addy, Lucile Brunner, Ella Franz, Arnold Lynch, Wilma McGregor and George Voller appears in the recital section. A brief history of the chapter was given by Leola Free. A reception for past-deans followed with Geneva McNew as hostess.

The chapter held fireside meetings Dec. 18 in three homes with residence organs. Dorothy Addy and Janet Wittmer played short recitals on their instruments and Raymond Shelley, with Robert Foley at the second console, played on his four-manual organ. Afterward, guests assembled for a social hour at the home of Leola Free.

Kansas City

About 85 members of the Kansas City Chapter enjoyed a dinner Jan. 21 in the parish hall of St. Paul's Episcopal Church, Kansas City, Kans. Dean Jesse Ehlers had the secretary announce the nominating committee for new officers and introduced special guests, including the recitalist of the evening, Russell Saunders, Drake University, Des Moines. A report of the conclave in Oklahoma City was conducted by Violette Williams, official delegate, and Colin Campbell of the St. Joseph Chapter who showed slides of the various churches, organs and celebrities who took part in the programs. Rowan Salyer and Virginia Stohmeyer added their impressions. After the dinner members moved to the church for the recital on the McManis organ by Mr. Saunders.

VIOLETTE HEMBLING WILLIAMS

Ozark

Ancient and traditional Hebrew music was featured at the first anniversary meeting of the Ozark Chapter Jan. 13 in the United Hebrew Temple, Joplin, Mo. The program was sung by a mixed quartet with Raymond Payne, organist. Karl Meyer is music director at the temple. The welcome was given by Rabbi Oswald Haberman and Mr. Meyer gave a paper on Development of Jewish Music. The music program which followed illustrated his points. A reception sponsored by the Temple sisterhood followed the music program. Dean Jerry Byrd conducted a business meeting.

RUTH THOMAS

St. Louis

The regular monthly meeting of the St. Louis Chapter was held Jan. 28 at St. John's Methodist Church. Host was Chris Hahn. After a brief business meeting a program was played by Dr. Mario Salvador termed A Panorama of Organ Literature. Before each composition he gave comments concerning it and the composer. His program is in the recital section.

GROVER C. FARRIS

SALT LAKE CITY REGIONAL

Dr. Frank W. Asper writes that plans for the Salt Lake City regional convention are still not complete due to the closing of the famed Tabernacle for renovation. The work should be completed by late April or early May and the convention for this large but sparsely membered region will be held as soon after the reopening as possible, probably in early May.

These pages will keep readers informed. The Salt Lake City Chapter will play host for the membership of Eastern Idaho, Wyoming and Utah.

Wyoming

The Wyoming Chapter met Jan. 14 at Our Saviour's Lutheran Church, Casper. A program pertaining to the place of music in the church was in charge of the Rev. B. M. Rogness, Mrs. John Meyer and Mrs. Gordon Ward. Mr. Rogness traced the liturgical movement in the church. Mrs. Mayer and Mrs. Ward made suggestions for organizing church choirs and selecting suitable music. Mrs. Hillard Stubson served refreshments in the social room of the church.

MRS. ALFRED MASS

St. Joseph

The St. Joseph, Mo. Chapter conducted a business meeting Feb. 19 in St. Charles Hall of the St. Joseph Co-Cathedral. Plans were announced for the recital of Robert Glasgow to be held March 3 at Wyatt Park Christian Church. The choir selected from the church choirs of the city sang selections from Mendelssohn's Elijah as a part of the recital program under the direction of Gilbert Whitney with Jerry A. Hohnbaum as accompanist. Colin Campbell reviewed the midwinter conclave with colored slides and a display of music played at the conclave.

COLIN A. CAMPBELL

Texarkana

The Texarkana, Tex. Chapter met Feb. 2 at St. James Episcopal Church. The program was presented by Wendell Blake, host-organist, Irene Pelley and David Ogle. Mr. Ogle gave a short discussion on THE DIAPASON and its value to members of the Guild. Mr. Blake and Mrs. Pelley played compositions of Balbastre, Daquin, Lersel, Purvis and John Cook. The business session was presided over by Dean Mrs. William Hibbitts. Plans were completed for the annual patron's drive.

DOROTHY ELDER

Lincoln

The Lincoln, Neb. Chapter met Feb. 4 at Bishop's Cafeteria for dinner and went to the Holy Trinity Church for their business meeting and program. Myron Roberts, host organist and choir director, was in charge of the program. He explained the service of the Episcopal church by taking the group through a typical Sunday morning service with the use of the Book of Common Prayer and the Hymnal. There was a period of questions and answers at the close of the lesson.

MRS. DALE UNDERWOOD

Lubbock

The Lubbock, Tex. Chapter sponsored Dr. Grady Wilson in recital at the First Methodist Church Jan. 7. Members had dinner together before the program. The program was on the recital pages in February.

CECIL BOLTON

Hastings Reveals Roster for Regional

June 17 through 19 are the dates for the regional convention to be held in Hastings, Neb. This region is composed of Colorado, New Mexico and Nebraska, and since Hastings is the geographical center of the continental United States, the convention will be easily accessible to many other neighboring states as well.

The roster of outstanding artists will be highlighted by organists Wilma Jensen and David Craighead, organist-composer Jan Bender, and musicologist-lecturer Julius Herford. The program is being planned to have strong appeal for organists, choirmasters and pedagogues, so mark the date and place on your calendar now!

Arrowhead

The Arrowhead Chapter met Jan. 21 at the Pilgrim Congregational Church, Duluth, Minn. Following a short business meeting Dr. E. Jerry Walker spoke on The Minister's Side. Following his talk members listened to anthems sung by the choir of the host church directed by Ruth Alta Rogers.

ISABELLE B. JOHNSON

Oklahoma City

The Oklahoma City Chapter met at the Surrey House for the Jan. 2 dinner meeting. Dean James Christensen presided over the business meeting. Various reports were given on the recent conclave by Fred Haley who has served as chairman. The program consisted of a five member panel discussing subjects such as Organ Music and the Public, How to Build Successful Organ Programs, etc. The panel included Mildred Andrews, Jerry Hodges, Robert Moore, Fred Haley and Hal Thompkins, the moderator.

The Feb. 4 meeting was held at the Westminster Presbyterian Church. Following the business meeting, a student recital was presented by Diana Bish, student of Mildred Andrews, University of Oklahoma, Judy Lynes, Prentiss Dunn, Bobbie Williamson and Bobbie Crane, students of James Boeringer, Oklahoma Baptist University, Joe Venable and Carolyn McDaniel, students of Wilma Jensen, Oklahoma City University.

MARY KATE ROBINSON

Sabine

The Sabine Chapter had its second meeting of the season Jan. 13. Jerald Hamilton played a brilliant recital at the First Presbyterian Church in Orange, Tex., listed in the recital section.

Kathleen Armstrong Thomerson played the opening recital Feb. 3 on the new Aeolian-Skinner organ at St. Mark's Episcopal Church, Beaumont. The recital was sponsored by the chapter.

Kathleen Armstrong Thomerson, FAGO, played the third recital Feb. 3 chapter's Fine Arts Service. She played the opening recital on the new 49-rank Aeolian-Skinner organ at St. Mark's Episcopal Church, Beaumont. Her program appears in the recital pages.

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News of the American Guild of Organists—Continued

Northwest Regional Convention Plans Begin to Unfold

The Les Bois Chapter has revealed some of its plans for the Northwest regional convention, June 11-13, at Boise, Idaho.

The first event will be the student audition conducted by C. Griffith Bratt, open to students, 23 years or less, of members of regional chapters. Entrants will be required to play 20 minutes of a 45-minute program to include Romantic, Contemporary American and Bach works. Chapter deans of the Northwest region will have the required list, applications and other information. The winner will play closing day on the Austin at the First Presbyterian Church.

Governor Robert E. Smylie of Idaho will welcome the delegation at the opening meeting at St. Michael's Episcopal Cathedral Tuesday. C. Griffith Bratt, cathedral organist, will play a recital on the new Schlicker organ. Dr. Arthur Poister will also play this instrument at the conclusion of his master classes on Bach and Franck.

Additional recitalists will be: Robert Kee, Spokane, Wash., on the Austin at Boise Junior College; Florence Bergen Kinney, Linfield, Ore., College, on the Aeolian-Skinner at the First Methodist Church; Edward A. Hansen, Seattle, Wash., on the Schoenstein at the Immanuel Lutheran Church, and Dr. Melvin West, Walla Walla, Wash., College on the new Casavant in Jewett chapel-auditorium, College of Idaho. Dr. Richard Skyrn, head of music at the College of Idaho, is program chairman for the convention.

As plans for the Rocky Mountain regional develop, Boise sends news of two more features for the June 11-13 meeting:

Dr. George Lynn will conduct a composer symposium and direct a cantata program.

Everett Jay Hilty, regional chairman and head of the organ department at the University of Colorado, Boulder, will be luncheon speaker; his title will be The West Speaks Up. He will also chair a discussion of solo and ensemble repertory for the small organ.

The 70-voice chancel choir and the cathedral bell choir of the First Methodist Church will be heard and their director, David A. Wehr, will play a recital on the church's 86-bell Schulmerich carillon. Dr. Herbert C. Richards will preside at the Guild service where Mrs. Joe Schmid will be guest organist.

BERNICE BRUSEN

Seattle

The Seattle, Wash. Chapter met Jan. 21 at the Diocese House of St. Mark's Episcopal Cathedral. Dean Gwen Fisher presided over the business meeting after which sub-dean Richard Smith introduced Peter Hallock, organist and choirmaster at St. Mark's who gave the second of his presentations on Anglican and Plainsong Chanting. His many sub-topics included pointing and basic rehearsal technique. One part of the liturgy discussed was the Venite Exultemus in the Episcopal Hymnal and the Lutheran Service Book and Hymnal. Mr. Hallock's presentation was illustrated with participation of all present. Refreshments and fellowship followed.

WILLIAM L. PULLIAM, JR.

Tacoma

A program of exceptional interest was enjoyed by the Tacoma Chapter at its Jan. 2 meeting. Edward A. Hansen, AAGO, discussed registration and repertoire for small organs as well as other aspects of service playing. The new Mount Zion Lutheran Church was host and refreshments were served at the social hour in the fireside room.

DOROTHY H. ADAMS

Walla Walla Valley

In place of the regular meeting the Walla Walla Valley Chapter sponsored Marie Zorn, harpsichordist, in recital Jan. 20 at the First Congregational Church. Miss Zorn was a pupil of Wanda Landowska.

LOIS H. JACOBSEN

Eugene

The Eugene, Ore. Chapter will co-sponsor a recital by Claire Coci at the First Congregational Church March 12, the chapters gift to the community for the current year. A public reception will follow the recital. The chapter's officers for the year include: Barbara Possman, dean; Maud Skaggs Woodyard, sub-dean; Rose Stromquist, secretary; Betty Erickson, treasurer.

Organ students of John Hamilton played the first public recital Jan. 2 on the new Schlicker organ at the University of Oregon School of Music. Participants were Ginger Henderson, Barbara Possman, Lottie Schuh, Paul Haymond and David Farr playing Toccata and Adagio in C, Bach; Concerto 3 in G, Soler; Prayer of Christ to God, Messiaen; Pastorale on a Christmas Plainsong, Thomson; Prelude and Fugue in E flat, Bach. Following the program members were invited to view the new instrument. The players were guests of the chapter at a social hour.

R. O. GAULT

Portland

The Portland, Ore. Chapter held its annual banquet Jan. 14 at the Congress Hotel. After dinner a well-rounded program was enjoyed by a large and receptive audience with Dr. D. Deane Hutchinson as toastmaster. The Portland pipe and rhythm band, under the direction of Robert L. McCoy played and contralto Calista Crimins sang, accompanied by Suzanne New. The program was highlighted by an outrageous address on Current Trends of Organ Design in Europe and America by Dr. Ludwig Meyer, Heidelberg, Germany. A clever hoax, "Dr. Meyer" in real life is Edward Cogan, Bureau of Mines, Albany, Ore.

BETTE L. ASHTON

Salem

The Salem, Ore. Chapter was given the opportunity to hear an interesting and unusual program on Jan. 8 at St. Timothy's Episcopal Church. The host organist was Dr. Keith Lusted who performed works of Purcell, Stanley, Wesley and Edwards on an Allen S-15. Secular selections were sung by the Madrigal Singers directed by Dr. Lusted and accompanied by recorders. A reception followed the evening's program.

HAZEL GLAZIER

REGIONAL AT SHREVEPORT

Plans for the Southwest regional convention, June 10-13, in Shreveport, La., have been completed by the hosting North Louisiana Chapter.

Mrs. Hugh J. Hansen will serve as general chairman of the convention, under the appointment of Dean Ronald E. Dean. William C. Teague will head the program committee and Norman Z. and Florence Fisher will be in charge of compiling the daily bulletins and the convention program.

A highlight of the convention will be the sponsoring of an organ-playing contest for students in conjunction with the adult program. The dean is heading the committee for this.

A tour of Hodges Gardens, famed sylvan showplace near Many, about 90 miles from Shreveport, also is on the agenda. At the gardens, a concert will be sung by the globe-trotting Centenary College Choir under the direction of Dr. A. C. Voran. The 49-voice singing troupe, based in Shreveport, has made two successful tours of the Far East and last year filled a record-breaking engagement at the Radio City Music Hall, New York City.

Roger Wagner, founder and director of the famed recording and concert Chorale, will conduct a choral clinic at the convention and conduct a large-scale concert as one of the program highlights.

The committee is lining up nationally known organists for recitals in the four-day program. Details will be announced as plans are completed.

MARGARET McDONALD

Fort Collins

The Fort Collins, Colo. Chapter held its monthly meeting Jan. 21 in the First Congregational Church, Loveland. The topic of the program was Books for Church Musicians. The program committee was Ruth Bradley, Mrs. Veldon Grasmick and Wendel Diebel. Refreshments were served.

Mrs. C. H. CHINBURG

RICHARD WESTENBURG



Washington, D. C. Cathedral, Dec. 2, 1962

Richard Westenburg proved to be a virtuoso of the first rank. His performance of the Dupré was stunning, each variation being a complete unity in itself and also contributing its share to the total picture.

The Handel was orchestral in its conception and carried complete conviction.

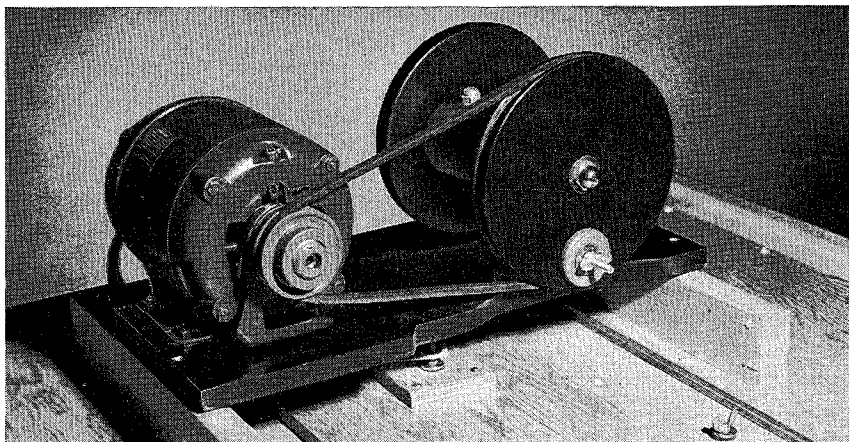
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News of the AGO — Continued

Tulsa

The Tulsa, Okla. Chapter met Jan. 8 at the First Lutheran Church. Pastors of the churches served by chapter members and their wives were guests at the dinner. Fred Haley, Oklahoma City, was the guest speaker. His topic was Music for Weddings and Funerals. He spoke briefly and then played two fifteen minute preludes for both services.

The chapter held its monthly dinner meeting Feb. 5 at the First Methodist Church. Following a short business meeting the chapter adjourned to the Trinity Episcopal Church for a program by William Teague included in the recital section.

Mrs. James Boles



Amelia Smith, ChM, will act as chairman of the Southeastern regional convention at Jacksonville, Fla. June 3, 4 and 5. The region comprises the Carolinas, North and South, Georgia and the host state, Florida.

An emergency meeting of the hosting Jacksonville Chapter, on the very night of the news deadline for this issue of THE DIAPASON, accepted Regional Chairman A. Elbert Adams' invitation to undertake the convention. Under Mrs. Smith's energetic leadership plans got under way immediately.

A special inducement for convention buffs, besides its tempting Atlantic coast location, is its special package deal!

For \$25 delegates will be provided ALL expenses from arrival to departure, including bed, bath and board at the Bolles School, and, Mrs. Smith tells us, local transportation by school bus.

Many delegates will find this cheaper than staying at home.

Watch these pages for program details.

Fort Worth

The Fort Worth, Tex. Chapter met Jan. 14 at St. Paul Lutheran Church for the annual banquet honoring ministers. Dean Otto W. Grunow was the host musician. The program for the evening was a lively and informative panel discussion on music in worship in various situations, ideally and in practice. Representing the clergy were the Rev. Albert Walling and the Rev. Homer Ritchie. Presenting the viewpoints of musicians were Charles Rich and Emmet Smith. Moderator was Jack Noble White.

Frances Schuessler

Fort Smith

The bell choir of the First Christian Church and the minister of music, the Rev. James M. Johnson, were featured in a program at the Jan. 6 meeting of the Fort Smith, Ark. Chapter. Mr. Johnson also gave a demonstration and lecture on the Use of the Electronic Instrument in the Worship Service. He touched on the problems of registration hymn playing and general repertoire.

Ollie Thompson

Fort Lauderdale

The Fort Lauderdale, Fla. Chapter sponsored Catharine Crozier Nov. 26 at the Park Temple Methodist Church. Her program appears in the recital section. Approximately 400 persons attended.

Leoma Straker

BIRMINGHAM AWARD

The Birmingham, Ala. Chapter will award a \$100 scholarship to an organ student of its home county who intends to make music his vocation. It will be given on the basis of need, talent and all-round musicianship.

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Orchestral Score and parts on rentalO3640 2.50
- HOWARD HANSON
The Cherubic Hymn — SATB, Orchestral Score
and parts on rentalO3659 .75
How Excellent Thy Name — SATB with OrganCM6806 .25
- PETER MENNIN
The People that Walked in Darkness — SSAA
with Piano (from "The Christmas Story")CM7044 .20

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Marshall Bryant, *Press Herald*, 7/14/62

METHUEN: "He aroused our attention immediately with his playing of Buxtehude's Prelude and Fugue in G Minor with his intense and sharp contrasts and eloquent playing."
Rodolphe Janson-La Palme, *Lawrence Eagle Tribune*, 7/20/62

"The (Reger) fantasy was skillfully registered, now rich, now fiery; the exposition of the fugue was most clear."
Lorene Banta, *T.A.O.*, 9/62

BATTLE CREEK: "The brilliant playing of Alexander Boggs Ryan . . . monumental."
Harriet Batchelder, *Enquirer and News*, 12/3/62

DETROIT: "Watch for the name of Alexander Boggs Ryan among the very excellent players of the coming generation."
Roberta Bitgood, *T.A.O.*, 12/61

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The Reuter Organ Company has been awarded a contract to build a three-manual, 50-rank instrument in Brown Chapel, Muskingum College, New Concord, Ohio.

The organ is to be completely free standing on the chapel stage with the pipework on the great, positiv, and a portion of the pedal unenclosed. The swell and choir divisions will be expressive. A striking visual arrangement is planned for this instrument.

The entire choir division, with the exception of the 8 ft. gemshorn and 8 ft. gemshorn celeste, will be prepared for in the console. The gemshorn and gemshorn celeste will be temporarily housed with the swell until the choir is completed.

The final specification for the instrument were prepared by Franklin Mitchell, tonal director of Reuter, in consultation with Wilbur Schnitker, organist at the college.

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

SWELL

Geigenprincipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Tremolo

POSITIV

Bordun 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

CHOIR

Open Flute 8 ft. (prepared)
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Cor de Nuit 4 ft. (prepared)
Spitzflöte 2 ft. (prepared)
Oboe 8 ft. (prepared)
Tremolo

PEDAL

Acoustic Bourdon 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Quintaten 16 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Quintaten 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Waldflöte 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft. 32 notes
Bombarde 8 ft. 12 pipes
Fagotto 8 ft. 32 notes
Schalmel 4 ft. 32 pipes

RCCO PRESIDENT OPENS ORGAN IN HOME CHURCH

ROSEVEAR PLAYS DEDICATORY

'Largest Residence Organ in Canada'
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Henry Rosevear, RCCO president, played the opening recital on the organ at the Glenview Presbyterian Church, Toronto. The organ was originally installed in 1930 in the country residence of W. W. Evans at Erindale, Ont.; it was the largest residence organ in Canada. Mr. Casavant took personal pride and interest in its installation. It was moved to the North Parkdale United Church in 1945 and in 1962 was completely overhauled, re-leathered, re-voiced and installed in Glenview by G. Roland Webb. Mr. Webb revoiced for increased brightness of tone.

So far only three manuals are functioning on the four-manual console but hopes for the addition soon are bright.

Mr. Rosevear's recital pieces and the numbers by the choir at the opening event were all Canadian composers, including Willan, Fricker, Whitehead, Crawford, France, Bancroft, Cook, Hampshire and Langlois.

The Lieutenant-Governor of Ontario, J. Keiller MacKay and his party were in attendance at the dedication service.

GREAT

Open Diapason 16 ft. 68 pipes
Open Diapason 8 ft. 68 pipes
Hohl Flute 8 ft. 68 pipes
Gemshorn 8 ft. 68 pipes
Tibia 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Flute 4 ft. 68 pipes
Nazard 2 3/4 ft. 68 pipes
Fifteenth 2 ft. 68 pipes
Tuba 8 ft.
Chimes

SWELL

Bourdon 16 ft. 68 pipes
Diapason Phonor 8 ft. 68 pipes
Stopped Diapason 8 ft. 68 pipes
Viola Da Gamba 8 ft. 68 pipes
Voix Celeste 8 ft. 61 pipes
Aeoline 8 ft. 68 pipes
Unda Maris 8 ft. 68 pipes
Flauto Traverso 4 ft. 68 pipes
Octave 4 ft. 68 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Seventeenth 1 3/5 ft. 61 pipes
Cornopean 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Vox Humana 8 ft. 68 pipes
Tremulant

CHOIR

Contra Gamba 16 ft. 68 pipes
Violin Diapason 8 ft. 68 pipes
Clarabella 8 ft. 68 pipes
Dulciana 8 ft. 68 pipes
Viole d'Orchestre 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Violina 4 ft. 68 pipes
Vienna Flute 4 ft. 68 pipes
Tuba 8 ft. 68 pipes
Orchestral Oboe 8 ft. 68 pipes
Clarinet 8 ft. 68 pipes
Chimes 25 bells
Tremulant

PEDAL

Double Open Diapason 32 ft. 12 pipes
Open Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gamba 16 ft.
Gedeckt 16 ft.
Bass Flute 8 ft. 12 pipes
Stopped Flute 8 ft. 12 pipes
Flute 4 ft. 12 pipes
Trombone 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Chimes

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CLARENCE MADER, guest lecturer

The Eastman School is proud to announce that DR. LEO SOWERBY, distinguished composer and organist and director of the new College of Church Music at the Washington Cathedral, will be one of this year's guest lecturers. Dr. Sowerby will discuss contemporary church music, including his own works.

The Eastman School is equally proud to announce the return of CLARENCE MADER, distinguished organist and teacher, who was last summer's guest lecturer. In addition to organ classes and lecturers, Mr. Mader will give a limited number of private lessons during this week.

A specially prepared description of the Workshop is available.



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For full details concerning the Workshop write to.

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REGISTRAR FOR EXAMINATION—Frederick C. Silvester, Toronto

All correspondence should be directed to the general secretary

Ottawa

Some 85 members and guests of the Ottawa Centre attended the clergy-organist dinner Dec. 8 at the Green Valley restaurant. Speakers were the Right Rev. E. S. Reed, Anglican Bishop of Ottawa, Charles Perrault, president of Casavant Frères, Ltée. and the Rev. H. Douglas Stewart. Mr. Stewart brought the program to a hilarious climax when he used an organ pipe and a spray-type of air deodorant to demonstrate his proposed method of producing "cheaper chuff" in organs. Jean Southworth thanked the speakers who were introduced by Chairman Russell Green, Raymond Barnes and the Rev. Stuart Iverson, chaplain.

A discussion on how to interest young people in the organ took place at a meeting of the centre Jan. 19 at the Westboro United Church. Peter Hall acted as chairman and members of the panel were Timothy Showalter and the Rev. C. D. Matheson. A point stressed was the importance of having the church organist's profession recognized as a vocation.

JEAN SOUTHWORTH

Victoria

The Victoria Centre held its annual Christmas dinner Dec. 1 at St. Luke's Church Hall. Members enjoyed a delicious dinner and were to hear Ian Galliford's recordings from the Los Angeles AGO Convention. However, high winds outside modified the evening's activities to a supper by candlelight and an extremely interesting impromptu description of the convention by Mr. Galliford. The recordings were postponed to a later date.

Members of the centre gathered Jan. 12 at the home of Dr. and Mrs. W. B. Milburn to hear Ian Galliford's recordings of two programs heard at the AGO convention in Los Angeles last summer. These recordings, Clarence Ledbetter's recital and Robert Starer's Ariel, The Visions of Isaiah, were originally planned for the December meeting, but a storm cut power lines at that time, making it impossible for the record player to operate.

DAVID PALMER

Moncton

The 13th annual carol festival, sponsored by the Moncton Centre, was held in the Central United Church on Dec. 10. The church was filled to overflowing. Thirteen choirs took part, singing individual numbers of their own selection and combining in time-honored Messiah choruses and an Austrian carol. The congregation joined in the singing of well-known Christmas hymns. Ernest W. Freeborn was the festival organist. At the close of the festival refreshments were served by the women of the church.

V. C. BLACKETT

JOHN COUSINS was erroneously called director of music of the Anglican Church, diocese of Toronto, in the February issue. He is properly director of music at the Anglican Book Centre, Toronto.

Peterborough

An illustrated talk Jan. 26 on the training of boy choristers by James Hopkirk provided an interesting evening for members of the Peterborough Centre at St. John's Anglican Church. Mr. Hopkirk demonstrated his methods with his own boy choir, taking the choristers through exercises and showing their progress from newer boys to more experienced ones. Members joined the boys and sang a psalm and two anthems in choir practice style.

GRACE GILLARD

Brantford

A talk on Gregorian chant was given by John Boon at the Jan. 20 meeting of the Brantford Centre at St. Pius Roman Catholic Church. Mr. Boon explained the historical background of this music from which Bach and other composers had drawn tunes for use in their music. Wilford Woolhouse played an example. Mr. Boon commented on the close relationship of text and music and gave some vocal illustrations from the Kyrie with the assistance of Joseph Van de Ven. Chairman Norman Baldwin conducted a brief business meeting; Mrs. F. C. Bodley was appointed representative on the Brantford Arts Council.

ELEANOR MUIR

Vancouver

The Jan. 26 meeting of the Vancouver Centre was held in St. Luke's United Church. The Rev. T. D. Jones spoke on The Place of Hymns in Christian Worship, tracing changes in hymns from early times to the present, highlighting the major contributors to present day collections. Important considerations as to the use of hymns in worship were stressed from time to time with the choir of St. Luke's singing examples. Refreshments were served at which Mr. Jones, the choir and Director Joan Anderson were thanked for their efforts and congratulated on the beautiful new church.

GORDON W. ATKINSON

Calgary

Members of the Calgary Centre aired their opinions in a novel way at a meeting Jan. 19 which took the form of "Magazine Night." The "editorial" was read by Phyllis Ford and "articles" were contributed, viva voce, by Janet Warren on the organist and the needs of a congregation; by Joan Bell on experiences at the Royal School of Church Music; by Helen Boese on the science and craftsmanship in the making of the modern piano; by Eric Houghton on the lighter side of piano tuning; by May Powell on problems of high school music, and by Arthur Ward on some aspects of the organization of the R.C.C.O. The "magazine" will be on file for members to borrow.

PHYLLIS FORD

Toronto

The Heliconian Club, scene of many New Year's parties in the past, was revisited as the Toronto Centre held its annual New Year's get-together Jan. 8. A fairly large attendance was evident and Chairman Kenneth Davis presided. Following the banquet, professional entertainment, instead of the usual 'do-it-yourself' variety was provided by Les Barker including caricatures of many of the local members.

JOHN DEDRICK

Saskatoon

The Saskatoon Centre held a Festival of Music for the Christmas Season Dec. 23 at Knox Church. Bach Chorales for the season were heard with the Don Forbes Chorale singing the original tunes and various members playing Bach variations. Organists taking part were Patricia Edworthy, Walter Hope, Charles Birss, Tom Whittet and Darryl Downton.

MARGARET BELLHAUSE



Robert Baker, director of the school of sacred music at the Union Theological Seminary, has accepted the invitation to be a featured recitalist at the R.C.C.O. convention being held in the Kitchener area Aug. 27, 28 and 29. Dr. Baker will play the Wednesday recital following a trip to Stratford for a matinee performance of Cyrano de Bergerac at the Shakespearean Festival Theatre.

An anthem composition contest for Canadian members — deadline May 15 — will carry a \$100 prize for the winning entry.

Among other events will be Tuesday recitals by Charles McLain and Gerald Bales on Tuesday and a choral workshop Thursday conducted by John M. Hodgins.

Organists on both sides of the famed unguarded border are invited. Kitchener, Waterloo and Stratford are easy to reach by highway and train from all parts of Canada and the United States.

Edward C. Johnstone, member of the council from the Kitchener Centre, is the general chairman of the convention.

Kitchener

The Kitchener Centre held its Jan. 19 meeting at St. Andrew's Presbyterian Church where Robert St. Marie gave his third annual record demonstration. Recordings of organ and choral works were heard and the organ featured was the Plentrop at Harvard University. Comparisons were made between some of the older classic European organs and Romantic style instruments. Chairman Edward Johnstone outlined details so far of the national convention in Kitchener and Waterloo Aug. 27, 28 and 29. At the close of the meeting refreshments were served by Pauline Hymmen.

Members of the centre received a special invitation to the opening recital Jan. 29 by Charles Peaker on the new Wicks organ at St. John's Lutheran Church in Waterloo. Members had a chance to meet Dr. Peaker after the recital and to see a demonstration of the instrument by Douglas Campbell, new organist of the church.

ROBERT ST. MARIE

St. Catharines

St. Catharines Centre met Jan. 13 in St. Columba's Anglican Church. Robert W. Steele showed pictures of Portugal, Italy, France and England taken last summer. Plans were outlined for the remaining meetings of the season.

GORDON KAY

Sarnia

The annual clergy-organist dinner, sponsored jointly by the Sarnia Centre and the Port Huron AGO Chapter, was held Jan. 8 at the First Congregational Church, Port Huron. The dinner was followed by a public recital by the University of Michigan Baroque trio. The program consisted of sonatas by Handel, Telemann, C.P.E. Bach, Blavet and Quantz. The audience's enthusiasm reflected the ensemble's high standard of performance.

Charlottetown

The monthly meeting of the Charlottetown Centre was held Jan. 3 in the First Baptist Church with Chairman Christopher Gledhill presiding. A lively discussion pertaining to choir work was followed by a business meeting.

MADELYN WADDEN

Halifax

The Halifax Centre sponsored the 12th annual carol service which took place before a capacity audience in First Baptist Church Dec. 18. Six church choirs from Halifax and Dartmouth took part. Organists participating were Joanne Dowell, Christine Mowat, Frances Tyrrell and Peter Hawkins.

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Hymn Selection

by Preston Rockholt
(Augusta, Ga. College)

I sometimes wonder whether or not my fellow church musicians find, as I do, that choosing hymns takes more time than choosing anthems, or canticle and mass settings. Many more factors enter into a good choice of hymns than into the selection of music sung mostly by the choir.

Probably most will agree that the highest use of hymns has been both the enhancement and explanation of the worship experience. Maximum participation by the congregation is usually desirable, because through this vehicle all may both share in the worship of God and edify themselves. For the recognition of the importance of this dualism is my first plea.

Hymns which fit into one or both categories will produce some side-effects: they will sometimes establish a mood, prepare the congregation mentally or emotionally for the reception of the Word or sacraments, or serve such useful functions as the covering of liturgical action or the moving in or out of a choir. However, choosing hymns with these side-effects in mind as chief ends leads to such excesses as the religious folksong (which properly belongs outside the church) or the marching of choirs (seldom seen any more). Any good hymn can be sung in procession.

Once one settles for himself the problem of the purpose of hymns he is ready to consider methods for their effective selection and use.

First of all he should carefully study the hymnal he must use and mark all texts which can serve the desired purposes. In this one might well collaborate with the clergy. Secondly he should check out all tunes for these texts and mark favorably those which are worthy music and which complement the text. Good texts left without good tunes may often be saved by using them with other

good tunes in the same meter. One should be consistent in the use of a borrowed tune, however, so that the people will come to associate it with the text. Now of course there are some tunes which may not serve well for borrowing, especially those associated with Christmas or Easter hymns. On the other hand there are "anonymous" tunes which seem to take on the character of the text; e. g., Stuttgart (three texts are set to this in the Episcopal hymnal), Old Hundredth, Duke Street or Winchester New.

The next step in the process is to determine which of the hymns the congregation already knows. A newcomer-organist might survey the bulletins for the last three to five years. A chart of hymn-frequency can be helpful and revealing (place this where many people will see it) I suppose that some will consider unduly conservative the recommendation that not more than one to three new hymns be introduced each year and that each be sung several times before being considered familiar. This is sometimes a problem in a liturgical church, where hymns should fit the scriptures and prayers proper to the day. My congregation has just learned "How bright appears the Morning Star" to the tune Frankfort by singing it twice in Advent, again on the Sunday after Christmas, and twice during Epiphany. The text fits all three seasons, though it is best used in the last two. The people so especially like this hymn that I believe they will consider it a "standard" when used again.

I do not think that every hymn used has to be chosen with congregational participation in mind. Occasionally, when best serving the liturgical (or non-liturgical) purpose, a totally unfamiliar hymn sung by the choir may be what is needed. Recently my choir sang "O Trinity of blessed light" to the plain-song tune *O Lux Beata Trinitas* as a sermon hymn at Evensong; is any hymn better suited for evening worship? I do believe though that one should have it straight in his own mind and should take care as to whether a hymn is a part of the congregation's repertoire or is the occasional one which will be carried by the choir. The latter

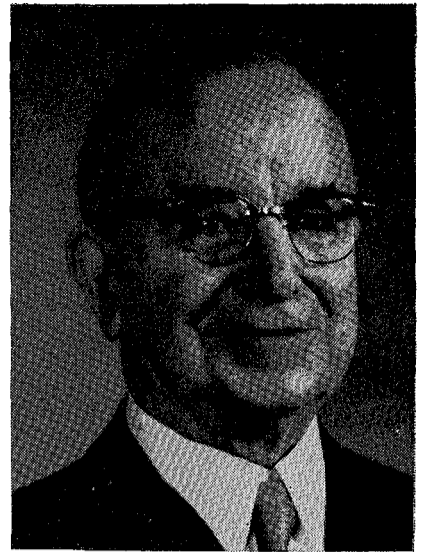
might be used once again in five years or not at all.

I recommend that hymns be chosen with no less than one season in mind at a time. E. g., choose all of the hymns for Lent on the same day so that there may be a unity and balance in design. If a new hymn is introduced, which Sundays are most appropriate for it? Will some of the hymns appeal especially to children? Are there too many 19th century texts? Is the particular "flavor" of each Lenten Sunday summed up in at least one hymn? Are any of the Communion hymns provided in the hymnal proper for Passion Sunday or Holy Week? Have any of the great passion hymns of St. Thomas Aquinas been included? How much can an unchurched person learn from the hymns chosen about the meaning of Lent and Holy Week?

Choosing hymns well in advance makes them available for repeated rehearsal with the younger choirs. Juniors especially like to work on hymns, but don't underestimate their taste — many of them are as tired of Onward, Christian Soldiers as you are.

For some days of the church year there is no single theme, and these provide a good opportunity for using the many hymns of a general nature, which can nevertheless add beauty and meaning to the service. For other days there are several themes. Recently our bishop came for confirmation at Evensong on the Sunday after Christmas. The opening hymn was God Rest You Merry, Gentlemen; the hymn before the sermon was O Trinity of Blessed Light (an evening hymn of praise); and the closing hymn was Go Forward, Christian Soldier (sung for those confirmed). It is not always so easy to include the various service elements.

Though the thoughtful selection of hymns is hard work and very time-consuming, it has its rewards. If you have spent an afternoon pouring over a good hymnal, in reading texts and singing or playing tunes, you don't have to be told that it is a rich experience. When through your efforts the congregation grows more interested in their hymnody and hymn singing — if you are like this organist — you positively glow.



Harry J. Allen, FCCM, charter member of the Hamilton RCCO Centre has attained a record of 60 successive years of service as organist. Born at Buckinghamshire, England, in 1882, he was a concert violinist at nine years of age. He also studied piano and organ before emigrating to Hamilton, Ont. in 1901. He was organist at the Knox Presbyterian Church from 1902 to 1917 and has been at the First Methodist Church ever since. In 1923 he was appointed organist and director of music at the Scottish Rite Cathedral following installation of a three-manual Casavant. He was elected to the Supreme Council of the Scottish Rite for Canada in 1943.

An ardent sportsman both in England and Canada, he organized a lawn bowling team in 1930 that won the silver medal at the British Empire Games.

The Hamilton Centre tendered him a banquet Jan. 21. Chairman Keith Hopkins, FCCO, presented him with a gold watch and portrait on behalf of the members, and Florence Durell Clark presented Mrs. Allen with a bouquet of roses.

ALLANSON G. Y. BROWN, FCCO, Leamington, Ont., was guest organist at the 40th anniversary service of the Westminster United Church, Windsor.



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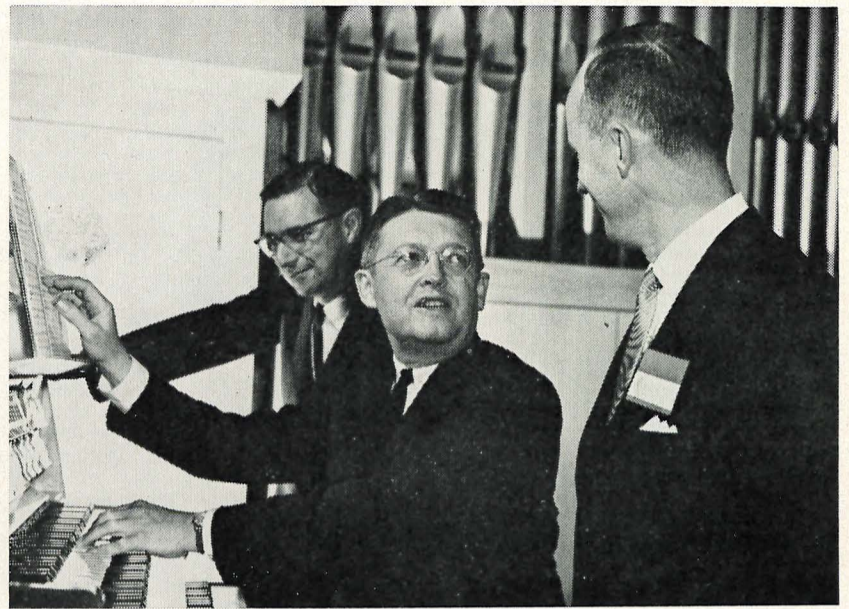
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Robert Noehren prepares to give a dedicatory on the Schlicker organ at the Southern Baptist Theological Seminary, Louisville, Ky. described in the August 1961 issue. Philip Malpas (left) and Maurice Hinson of the faculty look on.

**CHURCH IN SCARSDALE
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1,300 MEMBER CONGREGATION

Choirs Totalling 200 directed by
Claire Thomas — Installation Set
for September

Angell Pipe Organs, Inc. has been commissioned to build a three-manual organ for the Scarsdale, N. Y. Congregational Church. The brick building completed in 1951 is colonial in design. The instrument is to be placed in two shallow chambers on either side of the chancel which will have tone openings 17 feet high.

The organ is designed to meet the requirements of four choirs totalling 200 members. The specification was drawn by Bruce Angell, president of the building firm, Claire Thomas, minister of music, and Hugh M. Pierce of the music committee. Installation is planned for September 1963.

GRAND ORGUE

Flute Conique 16 ft. 12 pipes
Montre 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Flute Conique 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Quarte de Nazard 2 ft. 61 pipes
Fourniture 4 ft. 244 pipes
Cymbale 2 ft. 122 pipes

RECIT

Bourdon Doux 16 ft. 12 pipes
Principal Etroit 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Céleste 8 ft. 49 pipes
Flute à Cheminée 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Triangulaire 4 ft. 61 pipes
Quinte 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 61 pipes
Voix Humaine 8 ft. 61 pipes
Tremblant

POSITIV

Flute à Fuseau 8 ft. 61 pipes
Flute Céleste 8 ft. 49 pipes
Nason Flute 8 ft. 61 pipes
Flute Courte 4 ft. 61 pipes
Cor de Nuit 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Flute a Bec 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremblant

PEDALE

Contrebasse 16 ft. 32 pipes
Flute Conique 16 ft.
Bourdon 16 ft.
Principal Conique 8 ft. 32 pipes
Flute Conique 8 ft.
Flute à Cheminée 8 ft.
Choralbasse 4 ft. 12 pipes
Quintaten 4 ft. 32 pipes
Fourniture 4 ranks 124 pipes
Bombarde 16 ft. 32 pipes
Trompette 8 ft. 12 pipes

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The Balcom and Vaughan Company, Seattle, Wash. is in the course of installation of a three-manual, 33-rank organ for the Sacred Heart Church, Bellevue, Wash. Great and pedal pipe-work will be in free-standing, functional display across the back of the gallery under a window.

The pipework is by Jacque Stinkens, Holland, and the Swiss blowers are by G. Meidinger and Company. Eugene M. Nye, tonal director of Balcom and Vaughan, was the designer.

HAUPTWERK

Principal 8 ft. 61 pipes
Gedeckt Pommwer 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Rohr Flöte 4 ft. 61 pipes
Schwiegel 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Trompet 8 ft. 61 pipes
Chimes

SCHWELLWERK

Gedackt Flöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Flute à Fuseau 4 ft. 61 pipes
Ouint 2 3/4 ft. 61 pipes
Italian Prinzipal 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

POSITIV

Singend Gedackt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppel Flöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Rohr Ouint 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Fagot 8 ft. 61 pipes
Krummhorn 4 ft. 61 pipes

PEDAL

Principal 16 ft. 12 pipes
Sub-Bass 16 ft. 12 pipes
Zart-Bass 16 ft.
Oktav Bass 8 ft. 44 pipes
Gedackt 8 ft.
Koral-Bass 4 ft.
Rausch-Quint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Krummhorn 4 ft.

**FLOR PEETERS WORKS ARE
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Works of Flor Peeters have for the third time been the subject for degree theses in American institutions. Most recent is E. Donnel Blackham's study on the treatment of the cantus firmus in the Peeters Choral Preludes, op. 68, 69 and 70, written for a master's degree at Brigham Young University, Provo, Utah.

As early as 1940 Evelyn Merrell included Peeters work in her French and Belgian Music of the 20th Century for a Mills College master's. Sister M. Antoinette received her doctorate from Eastman School with her study of the Peeters St. Joseph Mass.

A PROGRAM of English and Dutch music for harpsichord and organ was heard Jan. 13 at St. Stephen's Church, Calgary, Alta. with Elizabeth Challice at the harpsichord and Arthur Ward at the organ.

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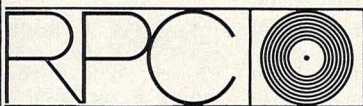
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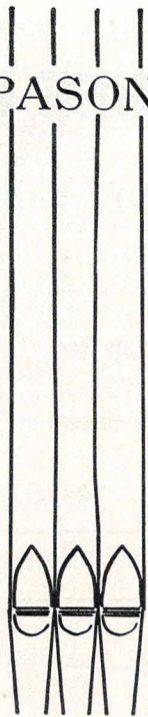


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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication and do not necessarily reflect official policies or points of view of the elected officers of either the American Guild of Organists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

A Lesson from Poulenc

The sudden death of Francis Poulenc at the age of 64 removes a contemporary composer of stature whose works in our field, especially for unaccompanied chorus, form a considerable segment of a highly varied and personal output. A brilliant pianist and the composer of dozens of songs, several ballets and other stage works, Poulenc, to our knowledge, wrote only one work for the organ: the much played and greatly admired Concerto in G minor for organ, strings and percussion. Poulenc composed the work in 1938. Its first performance in 1941 with Maurice Duruflé as soloist was conducted by Charles Munch.

The loss of Poulenc got us to thinking about important composers who have written only a little for the organ. Poulenc's one fine piece for our instrument has become a classic and over the years may very possibly prove to be the most widely heard of all his works.

Though Roger-Ducasse wrote works in many forms, his single work for the organ, the extraordinary Pastorale, may well be the one piece on which his international fame will rest for the long-est period.

Even Hindemith has enhanced his great reputation with those three rather small but now indispensable organ sonatas. And we are sure there other such examples our readers can cite.

We wonder if there is a lesson or a moral or a thesis here. We believe that much useful and important organ music will continue, as it always has, to be written by organists themselves. This will include most of our service music as well as a considerable share of recital music. But we believe that it is equally important that leading composers, either not organists at all or decidedly sometime organists as were Mendelssohn and Brahms, be encouraged and even prodded to try their hands from time to time to enrich our permanent repertory with the highest musical wisdom and feeling of each generation.

We might perhaps offer the commissioning of those organ works for the opening of the Lincoln Center organ as the kind of prodding we have in mind.

Copy Cat

Periodically our old friend Dr. Quint Furniture calls one of his pet peeves to our attention. His latest was one about which he feels very strongly. He is not a publishing composer himself, he points out, so his feeling isn't tinged by personal considerations.

Here is his gripe: the copyright laws say that registered works cannot be duplicated by any process whatever, even on the blackboard, without the specific permission of the copyright owners. There are severe penalties possible for copyright infringement. Yet because there are few if any instances of churches or church musicians being so prosecuted, these culprits (and they are culprits, deliberately breaking a law most of them are aware of!) are by far the worst offenders against these laws.

Churches, as Dr. Furniture points out, are or should be the principal bastions of law and order and morality, yet here they are consistently breaking federal statutes because they are sure they won't get caught.

We further excited our good friend by telling him of a large church of our acquaintance which featured an annual Lenten performance of an American cantata for which it owned exactly four published copies. A busy mimeograph supplied the numerous choristers involved; only the organist, the director and two soloists rated complete copies. In the very depression year in which the composer of this cantata died of malnutrition, the church had the nerve to dedicate its performance to his memory.

Dr. Furniture became so incensed he could hardly speak. "The Internal Revenue Department," he finally recovered sufficiently to point out, "rewards tipsters who lead it to tax evasions. I think I'll suggest doing the same kind of thing for the Register of Copyrights — and turn my fees over to a home for indigent composers!"

Cold Comfort

We feel remarkably smug and justified as we read in newspapers (yes, New York, we still have them in Chicago!) and hear on newscasts that over almost the entire Northern Hemisphere this has been the coldest and most severe winter of a whole century.

This reassures us greatly because we decided as long ago as our first subzero weather in early December that this was already an extra special (and all bad) winter, despite whatever predictions the wooley-bears, lake perch, tree bark or flying geese have made. We have lost track of those traditional annual nature forecasts and even our Old Farmer's Almanac seems to have lost its magic.

Cold winters hold particular disadvantages for organists. The uneven temperatures in most churches seem to wreak havoc on electrical, mechanical, tonal and pitch components. Icy pavements and sidewalks mean both motor and pedestrian accidents in which hands and wrists and hips and ankles seem most liable to injury. And stormy weather can affect both choir and congregational attendance.

Yet, if what we have been hearing from Britain and continental Europe is an accurate picture, our winter troubles have been as nothing. We can't help wondering what effect extreme cold has had on some of the historic organs; how well those old roofs have held up under the weight of record snow accumulation; how some of our colleagues in many lands have maintained practice and teaching schedules in such a winter.

Just in case we don't make it to Europe this year, we hope those American church musicians who do, either on one of the organized tours or on their own, will keep their eyes open for just these answers — as their ears are ravished by the sounds of notable music played by fine players on famed organs.

Monorail or One-Track?

Many of us enjoyed riding the Monorail at Disneyland last summer or at the World's Fair in Seattle. It was fun to zoom at high speed above busy goings-on below, yet low enough to see everything in detail. We understand the interesting device has been discussed as a potential part of the future transportation patterns of several metropolitan areas.

Since Monorail is another way of saying "one-track", the free-association bumps in our cranium suddenly bring us to a defense against the often implied and occasionally specific charge that THE DIAPASON and its present staff have a one-track mind.

About nine-tenths of the professionally distributed "news releases" sent our office have either no relation whatever to what we consider our "area of interest" or even our "frame of reference", or else that relationship is so tenuous and far-fetched that an explanation of the tangential point of contact would require more space than the news release, padded though it usually is. We file these releases automatically in a large yellow-enameled tin file. Some people refer to this file as a "waste basket."

We feel that our field should continue to be a narrow one centering about the pipe organ and the religious choral organization. No other magazine in the world covers this field anywhere nearly so fully as our admittedly wholly incomplete monthly project. The material pouring in from many corners of the globe *within these precise limits* is so vast that to include almost all of it even in the many large pages which make up THE DIAPASON these days requires the boiling down of each story to its skeletal essentials.

So we have to resist the use of many things we find interesting and that our readers might like — activities social, personal or professional a bit outside our limits — because we can't straddle the fences we believe mark our boundaries. We can't be a general music magazine even to the extent of a carillon column or a harpsichord column. Many of our readers are pianists and singers and orchestral players. But we believe they read THE DIAPASON to get the most complete word possible in a field not as adequately covered anywhere else and that they turn to general music or other special area publications for that other information.

Perhaps like old Dobbin of our childhood, we are wearing blinders to keep out distracting sights on the periphery and to force us to obey the command "eyes front." If we are wearing blinders, it is because we believe in them for us, even as we ride our Monorail. One-track? Well, maybe.

RAGATZ HEADS WORKSHOP AT COLLEGE IN MICHIGAN

The music department of Alma, Mich. College held its second church music workshop Jan. 5 with Dr. Oswald Ragatz, Indiana University, as leader. Session dealt with choral and organ repertory, articulation and phrasing in organ playing and choral problems and rehearsal techniques. Other sessions in choral conducting, music for the small organ and junior and youth choirs were led by Dr. Ernest G. Sullivan and Miriam Bellville of the college faculty. A panel discussion on problems and subjects of interest was held at lunch.

WILLIAMSPORT DEAN ROUNDS OUT 25TH YEAR AT CHURCH

Frederick A. Snell has completed 25 years of service at St. Mark's Lutheran Church, Williamsport, Pa. Within his tenure a successful multiple choir system has been created and the church in 1960 moved into a large new edifice. Mr. Snell is the dean of the Williamsport AGO Chapter and serves on the consulting committee of the Commission on Liturgy and Hymnology of the Lutheran Church in America.

Looking Back into the Past

Fifty years ago the March 1913 issue contained these matters of interest —

An editorial explained the process of postal delivery of THE DIAPASON — in bundles by freight to distant points — to account for the late arrivals in New York and Boston.

A story about the Organ Power Company (now Spencer Turbine Company) on its 20th anniversary of building organ blowers was included.

Richard Henry Warren, organist at New York City's Church of the Ascension, entered the movie organ field, "an important advance toward emphasizing the educational value of the pictures."

Carrie Kingman retired as organist at Chicago's Fourth Presbyterian Church after 27 years of service, "feeling that the strain incident to the opening of the large new organ . . . would be too severe for her."

An organ recital by Dr. Percy J. Stranes at Atlanta Auditorium included: Overture to Martha, Flotow; Minuet, Moszkowski; Gavotte from Mignon, Thomas; Grand March from Tannhäuser, Wagner, and an improvisation on The Harp that Once Through Tara's Halls.

Twenty-five years ago these events made news in the March 1938 issue —

Alfred Hollins, famed blind organist and composer, was honored on the 40th anniversary of his appointment to St. George's West Church, Edinburgh, Scotland.

George Till reviewed his career as "father" of the Wanamaker organ in Philadelphia.

Plans for AGO regional conventions were given in some detail.

Ralph Downes played premier performances of the first two Hindemith sonatas Jan. 18 for the Organ Music Society of England at the West London Synagogue.

A new record of programs by 46 separate recitalists was achieved by the recital section of THE DIAPASON

Ten years ago the following occurrences were brought to the attention of readers of the issue of March 1953 —

Jeanne Demessieux made her auspicious American debut at New York City's Central Presbyterian Church Feb. 2.

Dates for 10 regional conventions were announced. Two host cities — Shreveport, La. and Salt Lake City — are to host 1963 conventions.

Ella Scoble Opperman was honored Jan. 30 at Florida State University, Tallahassee, where she headed the music department from 1911 to 1944. Her portrait was presented to the school at a pre-commencement concert.

W. William Wagner was appointed organist and choirmaster at the Old Stone Church, Cleveland.

RULES FOR AN AMERICAN ORGANIST

Copied From An English Magazine, 1903
Rules for Playin Onto a Organ in Meeting

1. When a preacher comes in and neals down in the poolpit, pool all the stoppers. That's what the stoppers is for.
 2. When a him is given out to be sung, play over the whole toon before singin, but be sure to play it so that they can't tell whether it's that toon or some other toon. It will so amoose people to guess at the toon.
 3. When you play the interlood, sometimes pull all the stoppers out, and sometimes pull them all in. The stoppers is made to pull out and in.
 4. Play the interloods twice as long as the toon. The interloods is the best part of the mewsic, and should be the longest.
 5. Play from the interlood into the toon yithout them knowing when the toon begins. This will teach them to mind their own business.
 6. Always play the interloods faster or slower than the toon. This will keep it from being the same time as the toon.
 7. If the preacher gives out five verses, play four. Tew many verses is teejus.
 8. During the sermon go out of the church, and cum back in time for the next toon. This will show you don't mean to be hard on the preacher by having tew many listenin to him at wonst.
- (This set of rules was attributed to American Organists)
Unearthed in the USC library by Mildred Andrews

Letters to the Editor

McLean Takes Issue
Vancouver, B.C., Jan. 14, 1963

To the Editor:

The compliant acceptance of Anton Heiller's long Schweitzerian discourse on the Clavierübung part 3 at Los Angeles last summer frightened me at the time.

Now Herbert D. Bruening's letter in your January issue confirms my impression that the worst of Schweitzer's "symbolism in Bach" has found a firm hold in American musical thinking.

This is a great pity.
Yours faithfully,

HUGH J. McLEAN

Music for a New Religion?
Napa, Cal., Jan. 20, 1963

To the Editor:

The music review column of January DIAPASON stresses: "We wish . . . that the writing of organ music as offered to the American publishers had enough genuine musical worth and challenge to deserve the attention of serious, solid church musicians." About this: has Christian Faith perhaps "had it" of outstanding literature written for religion's interests?

Today the church does not stand alone as the source to lead the American behavioral patterns. Science, with the departments of education going along with it, has for some years now stood up to mechanistic concept about Universe, and position here has become behavior-wise. In the halls of learning this created the non-believers. But while the new teaching was directed to the student, movement to promote this — similar to when Christ and His perspective arrived — has not been expressed. To promote the new deal of Christ a community organization sprang up to provide facility and movement.

Today science has pointed to new leadership but has organized no "church" this intimately tied to its own music in the format of "behavioral science." This, you might say, expressed as academic-wise facility — something like a national college alumni association as impetus — a grouping of bodies from education given to the advances in science and education as these have fallen on modern man.

Now in older day the composer of church music lived in an aura of belief and worship in which he moved and had his being; it gave illumination and primed his urge. Who today, who has had a college education, actually moves and has his being in similar absorption? A recent survey in a college of top national standing, compiling figures for its 50th anniversary, came up with 31 percent of the alumni as non-believers. A similar impact no doubt follows in other non-denominational colleges.

If there is lament over the lack of writing as the God-leaning Bach revealed, is it due to the insufficiency of doing for the Glory of God, with opening from this to channels of illumination? One gathers today that "illumination" to be accepted as verity that can be reached and used, must for the moderns have been caught and bottled in a laboratory. Not available yet in bottles do we thus lack illumination to create organ music as of old?

The new persuasion (for lack of organization and its Failsight?) presents an actual sterility of music and titles to serve an individuality in what passes as directives in the scope of behavioral science. Can we expect composers to be illuminated here as of old — the directives of psychology doing the priming? Are we expecting a music here to move and lift? Will the mere meeting hall give the lift of music in cathedrals and fine churches? Where and how shall the moderns be moved?

We could be looking forward to composition titled The Psychiatrist, since it appears that psychiatry is held to factually substitute for Christ in modern approach. With this should come Lament of the Nob Candler. We could expect a great work titled Suite to Phi Beta Kappa. Also Ode to Psychology. Not leaving out Prelude and Fugue on E-S-P nor Freudian Toccata and Fugue. And when even among the believers a spirits-wise-derived halo pre-livens lift from the sacraments; and when the assuaging filter tip augments the likes of incense, here illumination could come up with a Brother John's (Barleycorn) Air; Partita on Chant LSMFT; and Meditation a Dry Martini. Today indeed, this could serve in many churches. Forsooth, at our last incumbency (now past 57 years on organ benches) ye organist labored on the preludial solace while ye rector customarily dallied to finish a fag; after due interim of piety and when postlude was duly blaring the rector had hastened out to get another fag going.

Does this give urge? If the muse comes up raring, be not dismayed there are no suitable sanctuaries or groups for expression. Bach wasn't recognized in his day (though he could give expression.) Falter not that cathedrals of Christian Faith will scarce sanction rendering The Psychiatrist. This may be the way out for composers, yes? But the phenomenal placing of electronic organs — all models — in the home, with the growing popularity of "organ" groups, gatherings and recitals, drifts away from church idiom. One questions what influence this secular movement may offer to inspire great modern writing for organ — this movement expressed by believers and non-believers — a proletarian, bourgeoisie, homo profanum (you name it) level in the walks of life.

One could say that music students springing from junior colleges would be hard put to be inspired for church-music-composition, if they

**MARILYN MASON PLAYING
MARCH DATES IN EUROPE**

Marilyn Mason is on tour in Europe playing recitals as follows: Stuttgart, March 1; Vienna Hochschule für Musik March 5; Lutheran World Federation, Berlin March 6; Aa-kerk, Groningen, Holland March 9; Westminster Abbey, March 16.

Miss Mason will be accompanied by her husband, Dr. Richard K. Brown, who will continue research for his book on programmed learning in electrical engineering. Both are on sabbatical leave from the University of Michigan.

**REDLANDS U HAS FESTIVAL
OF ROBERT SCHUMANN MUSIC**

A series of eight faculty and student recitals is in progress at the University of Redlands, Cal. consisting entirely of the music of Robert Schumann. The Jan. 15 program included the Schumann music for pedal-piano, played partly on that instrument and partly at the organ. Four sketches, canons in B major and minor and six fugues on B-A-C-H comprised the program. Players were Joyce Chaffee, Marjorie Anderson, Andrew Jongsma, Jeanne Rugg, Donald Vaughn, Lee Sutor, Jeffrey Richard, Harold Pavelis, Ralph Terzian, Lowell Lacey and George Ritchie.

RICHARD F. BOWER, AAGO, was honored Dec. 16 on the completion of 20 years service as organist of the Baptist Temple, Charleston, W. Va. A charter member of the Kanawha AGO Chapter Mr. Bower was awarded a silver tray and a cash gift by the congregation.

look for criterion among village rosters that list 40 denominations (in our town). For sure, it doesn't take 40 doctors for the right way to get an appendix out; it shouldn't take 40 space freeways vicing to take you to the Pearly Gates (where, really, a machine will never be able to serve you.) One day the spiritual dimension will be better understood for how to reach the Pearly Gates and how led. Science may already have some ideas, but as much attention will need to be devoted here as to the machine. Amen.

HANS K. HOERLEIN



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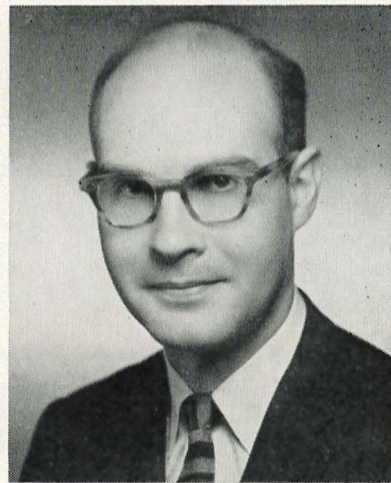
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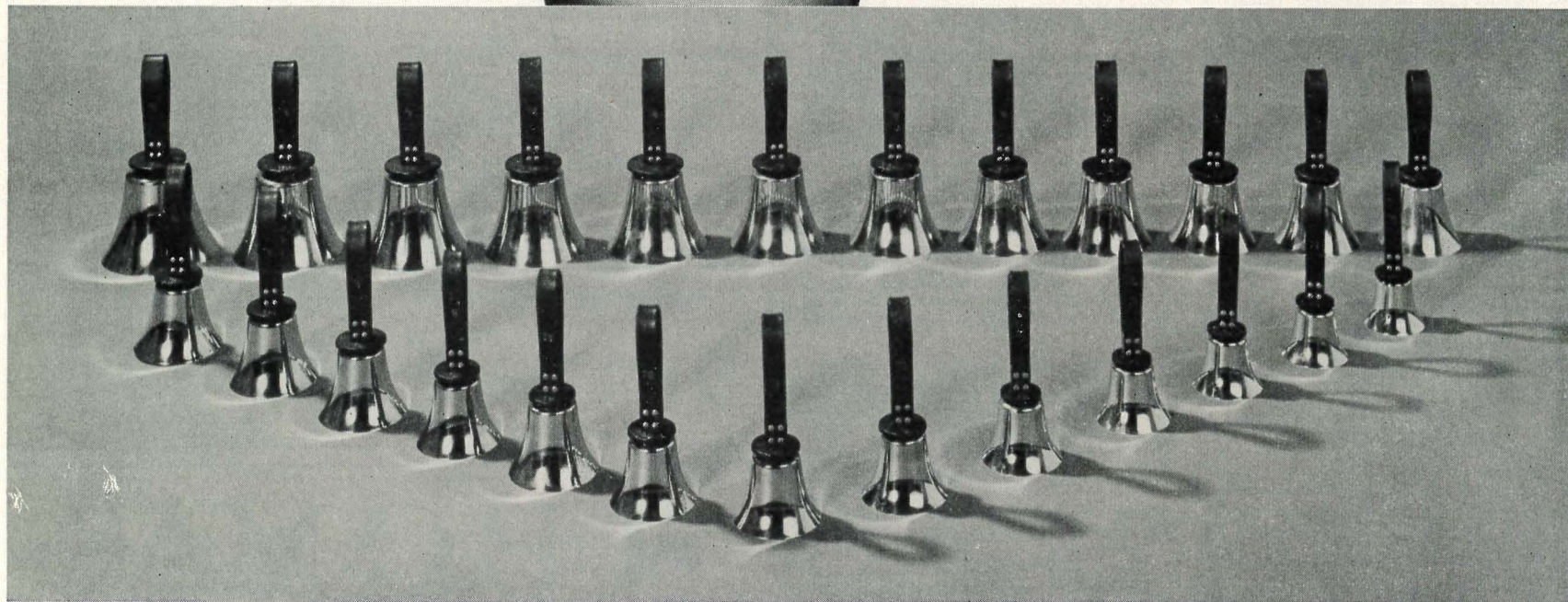
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Programs of Organ Recitals of the Month

Robert Noehren, Ann Arbor, Mich. — Kramer Chapel, Concordia Senior College, Fort Wayne, Ind. Jan. 20: All-Bach recital. Fugue in E flat; Schumann dich, o Liebe Seele; Prelude and Fugue in A minor, Passacaglia and Fugue in C minor; Pastorale in F; Toccata in F.

Harriette Slack Richardson, Springfield, Vt. — St. Mark's Episcopal Church Feb. 3: Pièce Héroïque, Franck; Soul of the Lake and Remain with Us, Our Saviour, Karg-Elert; Passacaglia and Fugue in C minor, Bach; Sketch in F minor, Schumann; Rhosymedre and Hyfrydol, Vaughan Williams; As Now the Sun's Declining Rays, Simonds; Toccata, Sowerby. March 31: Introduction and Toccata, Walond; Kyrie, 3 sections, Bach; Stations of the Cross 8, 10, 11, 12 and 13, Dupré; The Royal Banners Forward Go, Willan; Thou Man of Grief, Remember Me, Read; O How Blessed are They, Faithful Spirits, Willan; Toccata, Monnikendam.

Mary Ruth Hartman, Charleston, Ill. — Eastern Illinois University, Immanuel Lutheran Church Jan. 20. Introduction and Toccata, Walond; Prelude and Fugue in E minor, Buxtehude; Noël, Daquin; Partita on Was Gott tut, Pachelbel; Trio Sonata in C major and Der Tag, der ist so freudenreich, Von Himmel kam der Engel Schaar, Aus tiefer Noth und Ein' feste Burg, Bach; Wie soll ich dich empfangen und Herr Christ, der einig Gotts Sohn, Popping; Les Bergers, Messiaen; Litanies, Alain.

Mario Salvador, St. Louis, Mo. — St. Louis AGO Chapter, St. John's Methodist Church Jan. 28: Allegro, Concerto in F, Cuckoo and Nightingale, Handel; Christ Came to the River Jordan and Fugue a la Gigue, Bach; Chorale in B minor, Franck; Belgian Mother's Song, Bernot; Scherzo, Symphony 8, Widor; Ave Maria, Karg-Elert; Gody among Us, Messiaen; Scherzo, Symphony 6, Vierne; Pageant, Sowerby.

John M. Doney, Hartford, Conn. — St. James' Church, West Hartford Jan. 20: Concerto in D for organ and brass, Monnikendam; Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Sonata 1, Hindemith; Te Deum, Langlais. Instrumentalists from Hartt College of Music, Dr. Moshe Paranov, conductor, assisted.

Edward Linzel, Englewood Cliffs, N.J. — Church of the Saviour, Syracuse, N.Y. Jan. 27: Prelude, Fugue and Chaconne, Pachelbel; Variations on Von Himmel Hoch and Fantasie in G, Bach; Prelude and Fugue on A-L-A-I-N and Sicilienne, Durufle; Andante Sostenuto, Symphonie Gothique, Widor; Ronde Francaise, Boellman; Rhosymedre, Vaughan Williams; Final, Symphony 1, Vierne.

Orpha Ochse, Pasadena, Cal. — Sacramento AGO Chapter, Pioneer Congregational Church Jan. 25: Chaconne, L. Couperin; Elevation, F. Couperin; Fugue in C major, Buxtehude; Church Aria, 17th Century Italian; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Andante in F, Mozart; Reverie, Still; Carillon-Sortie, Mulet.

Paul Jenkins, Deland, Fla. — Southern Baptist Theological Seminary, Louisville, Ky. Jan. 29: Prelude and Fugue in G major, Bach; Tierce en taille, Suite on the Second Tone, Guilain; Noël Suisse, Daquin; Sonata 2, Hindemith; O Traurigkeit, O Herzeleid, Brahms; The Celestial Banquet, Messiaen; Variations on Sei gegrusset, Bach.

Joseph Coutret, Englewood, N.J. — St. Paul's Chapel, New York City Feb. 14: Grand Jeu, du Mage; Wer nur den lieben Gott lässt walten, Bach; Concerto in G major, Ernst-Bach; Ach bleib mit deiner Gnade, Karg-Elert; Plainte, Suite Breve, Langlais; Transports de joie, L'Ascension, Messiaen.

Charles Huddleston Heaton, St. Louis, Mo. — Southern Illinois University, Carbondale, Ill. Jan. 14: Toccata 6, Muffat; The Musical Clocks, Haydn; Six Schubler Chorales, Bach; Fantasie in F minor, K.608, Mozart; Comes Autumn Time, Sowerby; Invocation, Ross; Carillon de Westminster, Vierne.

David M. Lowry, Englewood, N.J. — St. Paul's Chapel, Feb. 19: Deus tuorum militum, Sowerby; Scherzando and Pasticcio, Langlais; Prelude and Fugue in E flat major, Bach; Adagio, Walter; Prelude and Fugue on A-L-A-I-N, Durufle.

Searle Wright, FAGO, FTCL, New York City — St. Paul's Chapel Feb. 26: Toccata and Fugue in D minor, Allein Gott in der Hoh' sei Ehr', Chorale and Bicinium, Bach; Chorale and Fugue, Suite, Sowerby; Menuet, Symphony 4, Vierne; Legende, Karg-Elert.

Robert Anderson, Dallas, Tex. — First Methodist Church, Corpus Christi Jan. 22: Prelude and Fugue in E major, Lübeck; Chorale 2 in B minor, Franck; Arioso and Etude, Anderson; Fantasie in F minor, K.608, Mozart; Theme et Variations, Hommage a Frescobaldi, Langlais; Andante sostenuto, Symphonie Gothique, Widor; Comest Thou now, Jesus, from Heaven above, Dearest Jesus, We Arc Here, Rejoice, Dear Christians and Prelude and Fugue in G major, Bach.

Riverside-San Bernardino Counties AGO Chapter — Calvary Presbyterian Church, Riverside Jan. 13 and Community Church, Palm Springs, Jan. 20: Dearest Jesus, We are Thine, Krebs, Lucille Keeler, Jane Zentmeyer, oboist. Concerto in B flat for two trumpets, Vivaldi, Robert Derick; Allegro Giocoso for Two Unaccompanied Clarinets, Talbert; Symphonie Piece, Clokey, Mildred Kammeyer, Lois Lux pianist. Sonata in F major for French Horn, Corelli, Marian Colburn, Robert Bell, hornist. Chorale Prelude on Yigdal, Stone, Don Stone; Concerto in G minor, Poulenc, Martha Dampf.

John Dedrick, FRCO, Toronto, Ont. — Royal York Road United Church, Jan. 21: Rigaudon, Campora; Sonata in E flat, Mozart; Introduction and Toccata, Walond; In Thee Is Gladness, Our Father Who Art In Heaven, Rejoice Beloved Christians and Prelude and Fugue in E flat, Bach; Prelude and Fugue on B-A-C-H, Liszt; The Magi, Nativity Suite, Messiaen; Mr. Ben Johnson's Pleasure and St. Columba, Milford; Toccata in B minor, Gigit.

Carol Wilcox, Los Angeles, Cal. — For Los Angeles AGO Chapter, Presbyterian Headwaters Chapel Jan. 7: Concerto in A minor, Vivaldi-Bach; O Hail This Brightest Day, To God on High Be Praise and The Old Year Now Has Passed Away, Bach; Allegro, Concerto 10, Handel; Theme and Variations, Monnikendam; In Dulci Jubilo, Bach; In Quiet Joy, Langlais; Rhythmic Trumpet, Bingham; Toccata, Monnikendam.

Dwight Davis, Gary, Ind. — City Methodist Church Feb. 24: Introduction and Trumpet Tune, Green; Now Thank We All Our God, Bach-Fox; To Thee, Jehovah, I Will Sing, How Brightly Shines the Morning Star and From Out of the Depths I Cry to Thee, Drischner; Prelude on an Old Folk Tune, Beach; Marche Humoresque, Munger; Cantilena, Purvis; Fantasie and Fugue on St. Anne, Peck.

LaDonna Sumner, New York City — Pupil of Alec Wyton Union Seminary degree recital, Cathedral Church of St. John the Divine Feb. 3: Fanfare, Wyton; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue on A-L-A-I-N, Durufle; Before Thy Throne I Now Appear and Jesus Christus, unser Heiland, Bach; Carillon de Westminster, Vierne.

Corliss R. Arnold, SMD, FAGO, East Lansing, Mich. — Union Church, Hinsdale, Ill. Jan. 20: Fanfare, Jackson; Toccata, Adagio and Fugue in G major, Bach; Recit de Tierce en taille, Du Mage; Basse et dessus de trompette, Clérambault; Fantasie, K.594, Mozart; Canon in B minor, Schumann; Folk Tune, Scherzo, Whitlock; Dialogue sur les mixtures, Langlais; Variations sur un Noël, Dupré.

Charles Farley, Galesburg, Ill. — Monmouth College Auditorium, Monmouth, Ill. Jan. 13: Prelude and Fugue in G minor, Brahms; Suite on 'Tone 1, Clérambault; Prelude, Fugue and Chaconne, Buxtehude; Three Short Preludes, Halsey Stevens; Sonata 2, Hindemith; Te Deum, Langlais; Prelude and Fugue in C major, Bach.

Ann S. Newell, South Hadley, Mass. — Student of Myrtle Regier, Mount Holyoke College Chapel Jan. 16: Tiento de tono 4 por E la mi, Araujo; Three Versos de Octavo Tono, Lopez; Diferencias sobre la Gallarda Milanese, Cabezon; Clausulas de Tono 8, Santa Maria; Obra de Octavo Tono Alto, Heredia.

Students of Claire Coci, Tenafly, N.J. — Northern Valley Chapter, Studio of Dr. Coci Jan. 14: Sally Rosenberg: Berceuse, Alain; Chant Héroïque, Langlais. Robert Wheeler: Toccata and Fugue in D minor, Bach; In Dulci Jubilo, Dupré; Epilogue, Langlais. Fred Weber: Prelude and Fugue in E minor, Bach; Te Deum, Langlais.

Herbert Burtis, Red Bank, N.J. — The First Methodist Church Jan. 27: Suite on Tone 2, Clérambault; How Fair and Pleasant, I Am Black but How and Ave Maris Stella, Dupré; Scherzo and Allegro risoluto, Symphony 2, Vierne; plus a harp group.

Alec Wyton, New York City — Harrisburg, Pa. AGO Chapter, Grace Methodist Church, Jan. 22: My Young Life Hath an End, Sweelinck; Six Schubler Chorales, Bach; Pièce Héroïque, Franck; Andante Con Moto, Boëly; Chorale and Variations, Sonata 6, Mendelssohn; Preludes and Fanfares for the Liturgical Year, Wyton; The Wise Men, Nativity Suite, Messiaen; Allegro Giocoso, Sonata in E flat, Bairstow; Variations on Veni Creator, Durufle. Cathedral Church of St. John the Divine, New York City, Jan. 20: Prelude and Fugue in B minor, Bach; Three Preludes for Epiphany, Wyton; Andante Con Moto, Boëly; Prelude in G minor, Pierné, Jan. 27: Prelude and Fugue, Britten; Voluntary in E minor, Stanley; Three Preludes on Welsh Hymn Tunes, Vaughan Williams.


Kathryn Eskey, Muskegon, Mich. — Muskegon-Lakeshore AGO Chapter, St. Paul's Episcopal Church, Jan. 13: Andantino, Concerto 3 in G major, Soler; Wie schön leuchtet der Morgenstern, Buxtehude; Gigue Fugue in G major, Nun komm', der Heiden Heiland and Prelude and Fugue in D minor, Bach; Chorale in E major, Franck; Adagio, Mueller; Litanies, Alain.

Patricia Preston, Columbus, Ohio — Trinity Episcopal Church Jan. 20: Prelude and Fugue in D major, Bach; By the Waters of Babylon, Karg-Elert; Jesus, Lover of My Soul, Bingham; Te Deum; Langlais.

Jerald Hamilton, Austin, Tex. — For Sabine AGO Chapter First Presbyterian Church, Orange, Tex. Jan. 13: Toccata and Fugue in F major, Buxtehude; Eclogue, Wagenaar; Musical Clocks, Haydn; Passacaglia and Fugue in C minor, Bach; Fantasie in F minor, K.594, Mozart; Theme with Variations, Kennan; Scherzo-Fantasia, McKinley; Prelude and Fugue in G minor, Dupré.

Joseph Armbrust, North Charleston, S. C. — Charleston AGO Chapter, Grace Episcopal Church Feb. 4: Prelude, Fugue and Chaconne, Buxtehude; Toccata per l'Elevazione, Frescobaldi; Come et Saviour de Trompette, Clérambault; Basse et Saviour of the Gentiles, O Hail This Brightest Day of Days, My Heart is Filled with Longing, Sleepers, Wake! A Voice is Calling and Prelude and Fugue in E minor (Cathedral), Bach; O Blessed Jesu, Behold, a Rose is Blooming, O World, I Now Must Leave Thee and O God, Thou Faithful God, Brahms; Pastorale, Franck; Preghiera and Stunde der Weihe, Bossi; La Nativité, Langlais; Pastorale, Milhaud; Sortie in D minor, Vierne.

Phillip Steinhaus, Bloomfield Hills, Mich. — St. Luke's Episcopal Church, San Francisco, Cal. Jan. 8: Concerto 5 in F major, Handel; Sonata 1 in E flat major and Prelude and Fugue in B minor, Bach; Gaudeamus, Campbell, Pastorale, Roger-Ducasse; Toccata in B minor, Gigit.

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Programs of Organ Recitals of the Month

Ralph Kneeream, New York City — The Riverside Church Jan. 9: La Nativité, Langlais; Toccata, Monnikendam; Cantabile, Franck; We All Believe in One God, Bach; Lyric Rhapsody, Wright; Les Petites Cloches, Purvis; Suite, Opus 70, Creston.

St. Paul's Chapel, Feb. 21: All-Bach program. Fantasie in G major; O Lamb of God, Unspotted; O Sacred Head, Now Wounded; Christians, Rejoice, and Prelude and Fugue in A minor.

Clyde Holloway, New York City — St. Bartholomew's Church Feb. 6: Trumpet Tune, Cebell, Purcell; O Lamb of God, Pure, Spotless and O Man, Bewail Thy Grievous Fall, Bach; Prelude and Fugue in F major, Lübeck; Two settings, My Heart Is Ever Yearning, Brahms; Grand Choeur Dialogue, Gigout, Feb. 20: Trumpet Dialogue, Clérambault; Fugue on the Kyrie, Couperin; Solemn Melody, Davies; Out of the Depths, Langlais; Chorale, Jongen.

James E. Barrett, Missoula, Mont. — Montana State University School of Fine Arts, Jan. 6: Swiss Noel with Variations, Daquin; Flute Solo, Arne; Adagio, Fiocco; Trumpet Tune, Purcell; Prelude and Fugue in G minor, Come, Let Us All With Fervour, The Old Year Now Hath Passed Away, In Thee Is Gladness and Prelude and Fugue in G major, Bach; Variations on America, Ives; Episode, Shelleck; Prelude and Fugue on B-A-C-H, Liszt.

Gerald Bales, Minneapolis, Minn. — Cathedral Church of St. Mark Jan. 22: Prelude and Fugue in C minor, Bach; Chorale in A minor, Franck; Sonata 1, Hindemith; Divertimento, Karam; Le Banquet Celeste, Messiaen; Litanies, Alain. Beth Bales, contralto, assisted.

DC AGO Chapter, First Congregational Church, Washington, D.C. Jan. 28: Concerto 3 in F, Handel; Trio Sonata 1 in E flat and Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Harmonies du Soir, Karg-Elert; Modal Trumpet and Essay for Organ (World Premier), Karam; Litanies, Alain.

Richard Birney Smith, Hartford, Conn. — St. Monica's Episcopal Church Jan. 20: Basse et Dessus de Trompette, Clérambault; Canzona, Gabrieli; Vom Himmel Hoch, Pachelbel; Noël en musette en dialogue et en duo, Daquin; Fantasie in Echo Style, Sweelinck; Wacht auf and O Mensch beweine dein Sünde gross, Bach; Andante sostenuto, Symphonie Gothique, Widor; Rhosymedre, Vaughan Williams; Le Banquet Celeste, Messiaen; Allein Gott in der Hoh' sei Ehr, Bach.

Gordon Atkinson, New Westminster, B.C. — Trinity United Church, Oxbidge, Ont. Feb. 1: Voluntary in D minor, Stanley; The Musical Clocks, Haydn; Old English Melody, arr. Floyd; Jesu, Joy of Man's Desiring and Little Fugue in G minor, Bach; Carillon and Berceuse, Vierne; Antiphon 3, Dupré; Toccata Symphony 5, Widor.

Gordon Young, Detroit, Mich. — Ursuline Motherhouse, The Pines, Chatham, Ont.: Rigaudon, Campra; Pastourelle, Ferrari; Christ lag in Todesbanden, Bach; Aria, Concerto Grosso 12, Handel; Prelude in Classic Style, Young; Cantabile, Franck; Chant de Paix, Langlais; Greensleeves, Purvis; L'Organo Primitivo, Yon; Festivals, Young.

Wichita, Kan. AGO Chapter Members — Tenth Anniversary, College Hill Methodist Church, Wichita, Kan. Jan. 15: Fantasie and Fugue in C major, David, Dorothy Addy; O Lamb of God, Pachelbel; Our Father in Heaven, Bohm; Death of Hezekiah, Kuhnau; George Vollmer; Minuet Gothique, Boëllmann, Ella Franz; In the Love of Christ Jesus and Christ the King, Benoit, Lucile Brunner; Movement 2, Sonatina, Sowerby, Wilma McGregor; Fanfare, Telemann and Fantasie and Fugue in G minor, Bach, W. Arnold Lynch.

Suzanne Kidd, Richmond, Va. — University of Richmond, Cannon Memorial Chapel Feb. 4: Prelude and Fugue in F sharp minor, Buxtehude; Christ Lay in Death's Bonds, O Hail This Brightest of Days; Come Let Us All with Fervour, Lord God, Now Open Wide Thy Heaven, Trio Sonata in E flat and Toccata and Fugue in D minor, Bach; Noël 10, Daquin; Trumpet Tune, Bell Symphony, Trumpet Tune, Purcell; Sleepers Awake, Krebs; Trumpet Sonata, Purcell, with James Hustis, trumpet; Variations on America, Ives.

D. Robert Smith, Lewiston, Maine — Bates College chapel Jan. 29: Prelude, Fugue and Chaconne in G, Buxtehude; Voluntary 8 in D minor, Stanley; Saviour of the Nations Come, Now Dance and Sing, Ye Christian Throng and Fugue in E flat major, Bach; Sonata for Trumpet, Purcell; Praise God from Whom All Blessings Flow, Kauffmann; The Nativity, Langlais; Prelude and Fugue in G minor, Dupré. James Hureau, trumpeter, assisted.

Clarence E. Whiteman, Greensboro, N. C. — Bennett College Jan. 20: Dithyramb, Wyton; Fantasie on Heilig, Heilig, Heilig, Post; Partita on Psalm 106, Cor Kee; Partita a Lidgens Choral, Rippen; Passacaglia and Fugue in E minor, Willan; On An Ancient Alleluia, Bitgood; Schönster Herr Jesu, Schroeder; Incantation Pour Un Jour Saint, Langlais; Prelude et Fugue 2 in D minor, Fleury; Transports de joie and Priere du Christ, Messiaen.

V. Earle Copes, Nashville, Tenn. — For Jacksonville AGO Chapter, Riverside Presbyterian Church Jan. 14: Concerto in B flat, Handel; Three Chorale Preludes, Walther; Prelude and Fugue in D major, Bach; Study on B-A-C-H, Piston; Roulade, Bingham; Litany, Roberts; Toccata, Copley; Te Deum, Langlais; Elegie, Peeters; Chorale in A minor, Franck.

Mark L. Holmberg, Galesburg, Ill. — Musicians' Club First Lutheran Church Jan. 14: Trumpet Tune in D major, Stanley; Introduction and Toccata, Walond; The Trophy and The Fifers, Dandrieu; Have Mercy, O Lord and We All Believe in One True God, Bach; Song of Peace, Langlais; Toccata in the Dorian Mode, Bach.

Clarene Taylor, Gulfport, Miss. — St. Peter's by the Sea Episcopal Jan. 20: Concerto in A minor, Vivaldi-Bach; Wake, Awake for Night is Flying, O Whither Shall I Flee?, My Soul Doth Magnify the Lord and Fantasie and Fugue in G minor, Bach; In Praise of Merbecke, Wyton; Toccata, Symphony 5, Widor.

Nancie D. Farry, Oshkosh, Wis. — First Congregational Church Feb. 23: Prelude and Fugue in E minor, Bruhns; Chorale Prelude, Brahms; Little Fugue in G minor, Bach; Chorale in E major, Franck; Awake, My Heart, with Gladness, Van Hulse; Fantasie and Fugue in G minor, Bach.

Philip Hahn, Cedar Falls, Iowa — Music Hall, State College of Iowa Jan. 6: Chorale in E major, Franck; The Musical Clock, Haydn; Prelude and Fugue in D major, Bach; Concerto in A minor, Vivaldi; Villancico, Ginastera; Dieu parmi nous, Messiaen.

William Tinker, Indianapolis, Ind. — St. Paul's Episcopal Church Jan. 8: Prelude and Fugue in C major, Trio Sonata 6 and Prelude and Fugue in E minor, Bach; Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Litanies, Alain.

Jack Ossewaarde, New York City — St. Bartholomew's Church, Feb. 13: Partita on O God, Thou Faithful God, Bach; Prelude, Fugue and Variation, Franck; Malabar and St. Dunstan's, Sowerby.

William Teague, Shreveport, La. — Tulsa AGO Chapter, Trinity Episcopal Church Feb. 5: Fantasie in F, Mozart; Prelude and Fugue in A minor and Nun komm, der Heiden Heiland, Bach; Sonata on Psalm 94, Reubke; Fanfare, Cook; Berceuse, Dupré; Scherzo, Symphony 2, Vierne; Toccata, Duruflé.

William Weaver, Decatur, Ga. — Beecher Hills Baptist Church dedication service Jan. 20: Rigaudon, Campra; Toccata in E minor, Pachelbel; Prelude, Air and Gavotte, Wesley; Toccata and Fugue in D minor, Bach; Greensleeves, Purvis; Prelude and Trumpetings for Organ, Roberts; The Nativity, Langlais; Thou Man of Grief, Remember Me and Do not I Love Thee, O My Lord, Read; Carillon, Vierne. Atlanta AGO Chapter Municipal Auditorium Jan. 13: Rigaudon, Campra; Air, Wesley; Basso Ostinato, Handel; Toccata and Fugue in D and Arioso in A, Bach; Prelude in C, Mendelssohn; Greensleeves, Purvis; Berceuse and Carillon, Vierne.

Paul Manz, St. Paul, Minn. — The Lutheran Church of St. Luke, Chicago, Ill. Dedication recital Jan. 20: Fantasie on Tone 8, Cornet; Mein junges Leben hat ein End', Sweelinck; Wie schön leuchtet der Morgenstern, Pachelbel; Adagio, Andante, Concerto 1, Handel; Toccata in F, Bach; Finale in B flat, Franck; Was Gott tut dass ist wohlgetan, Seelenbräutigam and Neander, Manz; Ave Maris Stella, Peeters; Benedictus, Reger; Prelude and Fugue in F minor and Lied to the Sun, Peeters.

H. Morley Jewell, FRCO, Worcester, Mass. — Chestnut Street Congregational Church Jan. 27: Suite in D, Stanley; Prelude in E minor (Wedge) and Jesu, Joy of Man's Desiring, Bach; Toccata on Leoni, Bingham; Rhapsody 3, opus 17, Howells; Jesu, the Very Thought Is Sweet and Like Clouds Are Thy Borne to Do Thy Great Will, Parry; Romance sans Paroles, Bonnet; Toccata and Fugue, Reger.

William R. Hargrove, White Plains, N.Y. — Memorial Methodist Church March 22: Fantasie Chromatica, Sweelinck; We All Believe in One True God and Lord Jesus Christ unto Us Turn, Bach; Prelude and Fugue in E minor, Bruhns; Introduction and Toccata, Walond; Sonata 6, Mendelssohn; Fantasie 2, Alain; Choral Variations on Veni Creator Spiritus, Duruflé.

Marie Schumacher Blatz, Skaneateles, N.Y. — Church of the Saviour, Syracuse Jan. 20: Prelude in E flat, An Wasserflüssen Babylon, Meine Seel' erhebt den Herren, Wacht auf, ruft uns die Stimme, Jesu, mein Zuversicht and Nun freut euch, lieben Christen g'mein, Bach; Sonata 1, Hindemith; Pastorale on a Christmas Plainsong, Thomson; Weihnachten 1914, Reger; Fugue in E flat, Bach.

Robert Lynn, AAGO, Meadville, Pa. — Fort Memorial Chapel Allegheny College Jan. 10: All-Bach program. Toccata and Fugue in D minor; Pastorale; Wacht auf, ruft uns die Stimme; Prelude and Fugue in C major; Fugue in G minor; Canonic Variations on Vom Himmel hoch da komm' ich her; Fantasie and Fugue in G minor.

Parvin Titus, FAGO, Cincinnati, Ohio — Pleasant Ridge Presbyterian Church Jan. 20: Sonata in the Style of Handel, Wolstenholme; Have Mercy on Me, O Lord and Fugue in G, Gigue, Bach; Sonata of Prayer and Praise, Bingham; Communion, Purvis; Postlude on Old 100th, Grace; St. Colomba, Stanford; Carillon Sortie, Mulet.

Frieda Ann Murphy, Minneapolis, Minn. — St. Andrew's Episcopal Church, Feb. 17: Prelude and Fugue in D minor, Kerckhoven; Canzona, Froberger; O Man, Bemoan Thy Grievous Sins and Passacaglia and Fugue in C minor, Bach; Adagio Symphony 3, Vierne; Wondrous Love Variations, Barber; Scherzo, Elegie and Final, Peeters.

Leon Nelson, Chicago, Ill. — Pupil of Robert Rayfield, Torrey-Gray Auditorium Feb. 21: Toccata in F sharp minor, Buxtehude; Sonata 1 in F minor, Mendelssohn; Herzlich thut mich verlangen, Bach. Luann Eslinger, soprano, shared the program.

David C. Johnson, DMA, AAGO, Cambridge, Mass. — St. Thomas' Church, New York City Dec. 20: Fantasy and Fugue in C minor and Nun Danket alle Gott, Bach; Chorale in A minor, Franck.

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Programs of Organ Recitals of the Month

Carl Weirich, Princeton, N.J. — Princeton University Chapel Jan. 13: All-Bach program. Concerto 2 in A minor; Trio-Sonata 5 in C; An Wasserflüssen Babylon, Wir glauben all' an einen Gott, Dies sind die heil'gen zehn Gebot', Liebster Jesu, wir sind hier; Prelude and Fugue in E flat.

Roberta Bitgood, Detroit, Mich. — For Evansville AGO Chapter, Trinity Methodist Church Jan. 14: Fanfare in C and Rondeau, Purcell; How Brightly Shines Von Morning Star, Buxtehude; Tune for Flutes, Stanley; Andantino, Concerto 3 in G, Soler; Sleepers, Wake, Comest Thou Now, Lord Jesus, In Dulci Jubilo, Before Thy Throne, O God, I Stand and Fantasie and Fugue in G minor, Bach; Homage to Perotin, Roberts; On An Ancient Alleluia and Covenanters Tune, Bitgood; Pavane, Elmore; Les Petites Cloches, Purvis; Holiday for the Pedals, Young; Kyrie, Vierne-Schreiner.

Kenneth Mansfield, Oakland, Cal. — East Bay Interstake Center Jan. 6: Ricercare with an Ostinato Bass, Frescobaldi; Variations on Est-ce Mars, Sweelinck; Adagio, Fiocco; Prelude and Fugue in C major, Bach; Glory Be to God on High and Hail the Day So Rich in Cheer, Bach-Pachelbel; Trio, Opus 16, Reger; Prelude and Fugue in G minor, Brahms; The Star Proclaims the King Is Here, Peeters; A Ship Came Sailing in, Pepping; Prelude on A-L-A-I-N, Duruflé; Toccata in D major, Peeters.

Karl D. Wienand, Fayette, Mo. — Pupil of Luther T. Spayde, Central Methodist College Feb. 3: Introduction and Toccata in G, Walond; O Man, Bemoan Thy Grievous Sins and Trio Sonata in E flat, Bach; Chorale in E major, Franck; As Now the Sun's Declining Rays, Simonds; Lift Up Your Heads, Ye Mighty Gates, In Bethlehem's Lowly Stable, In Midst of Earthly Life and A Mighty Fortress Is Our God, Walcha; Scherzetto, Vierne; Variations on a Noël, Dupré.

Robert Smart, Swarthmore, Pa. — Trinity Church Jan. 20: Fantasie in F minor, K 594, Adagio in C major for Glass Harmonica and Fantasie in F minor, K 608, Mozart; Toccata and Fugue in F major, Herzlich tut mich verlagen, Von Gott will ich nicht lassen, Nun bitten wir den heiligen Geist, Prelude and Fugue in F major, Fantasie on Wie schon leuchtet der Morgenstern, Prelude and Fugue in A minor, Buxtehude.

Margaret McElwain, Evanston, Ill. — Kenosha, Wis. Jan. 13: Prelude and Fugue in G minor, Buxtehude; The Coming of Christmas, Le Begue; The Old Year is Passed Away, O Lamb of God, Pure, Spotless and Prelude and Fugue in A minor, Bach; Lo How a Rose E'er Blooming, Brahms; Carillon, Sowerby; The Shepherds and Eternal Purposes, Messiaen; Acclamations, Langlais.

Robert C. Bennett, Houston, Texas — Terrace Methodist Church Jan. 20: Rigaudon, Campra-Ferrari; Come Blessed Rest, Bach-Fox; Toccata and Fugue in D minor, Bach; Suite for a Musical Clock, Handel; Berceuse, Vierne; Suite Gothic, Boellmann; Were You There? Purvis; Thou Art My Rock, Mueller; Come Thou Fount, Young.

Mildred L. Hendrix, Durham, N. C. — Hollins College, Va. Feb. 26: Gagliarda, Galilei-Hendrix; Siciliana, Anonymous-Hendrix; Prelude, Fugue and Chaconne in C major, Buxtehude; Herzlich thut mich verlangen, Brahms; Prelude and Fugue in F minor, Bach; Wir wollen alle frohlich sein and Mit Freuden Zart, Pepping; Litanies, Alain.

G. Leland Ralph, Sacramento, Cal. — American Lutheran Church, Woodland, Cal. Jan. 27: Trumpet Voluntary, Stanley; A Lesson, Selby; Benedictus, Reger; Prelude and Fugue in G minor, Bach; Eclogue, Kramer; Epiphany, Edmundson; A Mountain Spiritual, Whitney; Westminster Carillon, Vierne. Combined choirs assisted.

Ted Worth, Philadelphia, Pa. — Memorial Methodist Church White Plains, N. Y. Feb. 27: Pastorale, Hebble; Toccata in F, Bach; Prelude, Suite, Duruflé; O Man Bewail Thy Grievous Sin, Bach; Air and Variation, Concerto 1, Handel; How Brightly Shines the Morning Star, Reger.

Diana Bish, Norman, Okla. — First Methodist Church, Wichita, Kans. Jan. 25: Prelude and Fugue in D minor, Lübeck; Adagio and Gavotte, Arne; Passacaglia and Fugue in G minor, Bach; Pageant, Sowerby; Sonata on Psalm 94, Reubke.

Harold Mueller, FAGO, San Francisco, Cal. — Dedicatory Recital, First Congregational Church, Redwood City Jan. 20: Prelude and Fugue in G minor, Buxtehude; Variations on Jesus, My Joy, Walther; Rondo for Flute Stop, Rinck; Toccata, Adagio and Fugue in C major, Bach; Fantasie in A minor, Franck; Te Deum, Langlais; Soul of the Lake, Karg-Elert; French Clock, Bornschein; Carillon de Westminster, Vierne.

Sam Batt Owens, Birmingham, Ala. — Miami AGO Chapter, Temple Israel, Miami, Fla. Jan. 22 and Columbia AGO Chapter, Trinity Episcopal Church, Columbia, S.C. Jan. 27: Dialogue, Banchieri; Prelude, Fugue and Chaconne, Buxtehude; Benedictus, Mass for Parish Use, Couperin; Basse et Dessus de Trompette, Clérambault; Whither Shall I Flee? My Soul Doth Magnify The Lord and Fugue in E flat major, Bach; Prelude on a Christmas Carol, Gibbs; Two Stations of the Cross, Dupré; O Sorrow Deep, Brahms; Toccata, Villancico y Fuga, Ginastera.

Dorothy Addy, Wichita, Kans. — Hutchinson AGO Chapter, First Presbyterian Church, Jan. 27: Concerto del Sigr. Meck, Walther; Echo and Variations on Est-ce Mars?, Scheidt; Adagio and Allegro, Corelli, Fantasie and Fugue in B flat, Böely; Festival Hymn, Bartlett; Brother James Air, Wright; Seelenbräutigam, Elmore; Variations on an American Hymn Tune, Young; Pastorale, Franck; Bell Benedictus and The Cuckoo, Weaver; Carillon de Westminster, Vierne.

Thomas Charles Stapleton, Chicago — First Presbyterian Church, Rogersville, Tenn. Jan. 3: Trumpet Tune in D major, Purcell; How Bright Appears the Morning Star, Buxtehude; From Heaven Above to Earth I Come, Pachelbel, Karg-Elert; Rejoice Greatly O My Soul, Karg-Elert; Adagio, Symphony 5, Widor; Jesu, Joy of Man's Desiring, Rejoice Beloved Christians and Fugue in G minor, Bach.

Gordon Wilson, Winter Park, Fla. — St. Mark's Episcopal Church, Shreveport, La. Jan. 20: Prelude and Fugue in F sharp minor, Buxtehude; Concerto 5 in F major, Handel; I Call to Thee, Lord Jesus Christ, Kyrie, Thou Spirit Divine, Comest Thou Now; From Heaven to Earth? and Fugue in E flat major, Bach; Pastorale, Roger-Ducasse; The Children of God, The Angels, Messiaen; Passacaglia, Symphony, Sowerby.

Betty Louise Lumby, FAGO, Montevallo, Ala. — For Muscle Shoals AGO Chapter, First Prebyterian Church, Florence, Jan. 14: Prelude and Fugue in E major, Lübeck; Concerto del Signor Meck, Walther; Adagio, Fiocco; Flute Solo, Arne; Toccata in F major, Bach; Pastorale, Roger-Ducasse; Children of God and The Magi, Messiaen; Allegro, Symphony 6, Widor.

Gordon W. Atkinson, New Westminster, B.C. — Holy Trinity Cathedral Jan. 19: Capriccio, Frescobaldi; Jesus Christus, unser Heiland, two settings, Bach; Toccata, Adagio and Fugue in G major, Bach; Sonata 7 in F minor, Rheinberger; Ave Maria and Intermezzo, Reger; Five pieces on the Magnificat, Dupré.

John W. Obez, Albion, Mich. — Albion College, Goodrich Chapel Feb. 17: Praeludium, Pachelbel; Fantasie and Fugue in G minor, Before Thy Throne I Now Stand and Rejoice Now, Beloved Christians, Bach; Fantasie and Fugue on B-A-C-H, Liszt; Ah Holy Jesus and Born To Us In Bethlehem, Walcha; Prayer of Christ and Outburst Of Joy, Messiaen.

Judith Sproat, Chicago, Ill. — Pupil of Lillian H. Robinson, Torrey-Gray Auditorium Jan. 31: A Mighty Fortress is Our God, Scheidt; O Sacred Head, Kuhnau; Prelude in B minor, Bach; Fugue in A flat minor, Brahms; Prelude and Fugue in G minor, Dupré; Carillon de Westminster, Vierne.

Elmer A. Tidmarsh, Albany, N.Y. — For Eastern N.Y. AGO Chapter, St. James Church benefit Scholarship Fund Feb. 17: Piece Héroïque, Franck; Prelude and Fugue in A minor, Bach; Five Casual Brevities, Leach; Allegro, Andante, Toccata, Symphony, Widor.

Robert Wolfersteig, Winston-Salem, N. C. — Indiana University School of Music, Doctoral Recital, Feb. 2: Prelude and Fugue in G minor, Brahms; Scherzo, Symphony 2, Vierne; Chorale in B minor, Franck; Introduction and Passacaglia in D minor, Reger.

Max Elsberry, Topeka, Kans. — For Sigma Alpha Iota, Grace Episcopal Cathedral Jan. 15: Trio Sonata in C minor and Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Symphony 4 in G minor, Vierne.

Albert Russell, Hartford, Conn. — Long Beach AGO Chapter St. Luke's Episcopal Church Jan. 8: Kyrie, Bach; Ave Maria, Ave Maris Stella and Miniature, Langlais; Preludio, Symphony 2, Dupré, Suite in G minor, Handel; Prelude and Fugue in D major, Buxtehude; Fantasie in F minor, Mozart.

Dr. Harry W. Gay, Cleveland, Ohio — Trinity Cathedral Feb. 6: Toccata in D minor, Froberger; Cantabile, Jongen; Fugue in Five Parts, de Grigny; Introduction and Allegro Moderato, Ropartz; Variations upon Deck Thyself, My Soul, Walther. Feb. 13: Prelude, Fugue and Variation, Franck; Toccata in D flat, Jongen; Pastorale, Tournemire; Prelude and Fugue, Jirak, Feb. 20: Sonata in D minor, Webber; Dorian Toccata, Bach; Chorale on Psalm 9, Monnikendam; Toccata in E minor, Foote.

Jason H. Tickton, Detroit, Mich. — Wayne State University Jan. 16, Torch Club Jan. 17: Prelude 3, Bloch; Episode, Copland; Meditation, McKay; Choral Prelude on the New Year Theme, Tyler; Adoration and Universal Prayer from Sacred Service, Milhaud; Psalm, Elegy and Cortege, Young. Rabbi Harold D. Hahn was assisting soloist.

Stephen Jacoby, Columbus, Ohio — Trinity Episcopal Church Jan. 15: Prelude in C minor, Bach; Quem Pastores and Light Divine, Willan; Chorale 3 in A minor, Franck.

Oswald G. Ragatz, DMA, Bloomington, Ind. — Westminster Foundation Presbyterian Chapel, Bloomington, Ind. Dec. 16; La Nativité, Langlais; In dulci júbilo, Bach, Dupré, Karg-Elert; Pastorale and Cradle Song, Saxton; On Christmas Night, Miles; Pastorale Dance, Milford; Pastoral, Fugue and Toccata, Pachelbel; In dulci júbilo, Schroeder; Toccata, Edmundson; Improvisation, Karg-Elert; Suite, Edmundson.

Students of Melvin West, Walla Walla, Wash. — Walla Walla College Feb. 5: Prelude and Fugue in A minor, Bach, Mardi Neufeld; Allegro non troppo, Sonata 7 in F minor, Rheinberger, John Farnsworth; Sonata 1, Hindemith, Virginia Robinson; Fugue in E flat major, Bach, Betty Alderson; Final, Tryp-tique, Langlais, Connie Hartzell; Dieu parmi nous, Messiaen, Judi Myers.

Thomas W. Hunt, Chickasha, Okla. — First Methodist, Marlow, Okla. Jan. 27: Passacaglia and Fugue in C minor and Blessed Jesus at Thy Word, Bach; Swiss Noël with Variations, Daquin; Brother James's Air, Wright; Chorale in A minor, Franck.

Lillian Robinson, Chicago — City Methodist Church, Gary, Ind. Jan. 27: Prelude and Fugue in G minor, Stanley; The Primerose, Pearson; Trio Sonata 1, Bach; Sonata 3, Mendelssohn; Rondo, Smart; Symphony 4, Vierne; Prayer, Creston; Fanfare, Sowerby.

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Programs of Organ Recitals of the Month

Wilbur Held, Columbus, Ohio — Trinity Episcopal Church Jan. 9: Passacaglia in D minor and Come, Saviour of the Gentiles, Buxtehude; Whimsical Variations, Sowerby; O Holy City, Seen of John, Rock of Ages and Lift Up Your Heads, Ye Mighty Gates, Bingham, Jan. 22: Voluntary 5, Stanley; Benedictus, Couperin; Variations on a Theme by Jannequin, Alain; Rejoice, Good Christians, Kyrie Eleison and Fugue in D minor, Bach.

Robert E. Shafer, Buckhannon, W. Va. — West Virginia Wesleyan College Jan. 13: The Old Year Hath Passed Away and Fantasia and Fugue in C minor, Bach; Jesu, Meine Freude, Karg-Elert; Song of Peace and Heroic Song, Langlais; Hymn, Largo, In Memoriam, Finale, Peeters; O God, How Heartsick I Am, Agnew.

Harold G. Andrews, Jr., Greensboro, N. C. — Mitchell College, Statesville, N. C. Jan. 25: Prelude and Fugue in B minor, Nun Komm' der Heiden Heiland, Wo soll ich fliehen hin and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Cortège et Litanie, Dupré.

Fred Binckes, Gary, Ind. — First Presbyterian Church March 24: Toccata in D minor, Dorian, Bach; Why Art Thou So Cast Down My Heart, Walther; Prelude 2 in B major, Saint-Saëns; Even Song, La Montaine; Night, Worth; Thou Art the Rock, Mulet.

Robert Rayfield, Chicago — Torrey Gray Auditorium, Moody Bible Institute, Northwestern U. doctoral recital Mar. 31: Prelude and Fugue in G major, Zachow; Salve Regina, Ad te clamamus, Schlick; Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; Piece in Free form for string quartette and organ, Langlais; The King's Majesty, Sowerby.

Kathleen Armstrong Thomerson, FAGO, New Orleans, La. — For Sabine AGO Chapter, St. Mark's Episcopal Church, Beaumont, Tex. Feb. 3: Dialogue sur les Grand Jeux, Clérambault; Sonata 3, Bach; Voluntary in D major, James; Toccata, Adagio and Fugue in C major, Bach; Chorale Variations on Veni Creator, Duruflé; Chorale 2 in B minor, Franck; In Praise of Merbecke, Wyton; Two Chorale Improvisations, Manz; Fête, Langlais.

Donald P. Hustad, Chicago — Torrey Gray Auditorium, Moody Bible Institute March 3: Partita on Auf meinen lieben Gott, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Prière, Franck; Sonata 1, Hindemith; La Nativité and Les Rameaux, Langlais.

Edward Mondello, Chicago — Rockefeller Memorial Chapel Feb. 12: Toccata and Fugue, Dorian, and Three Schübler Chorale Preludes, Bach; Chorale in A minor, Franck; Benedictus and Toccata and Fugue, Opus 59, Reger.

Richard Bouchett, New York City — Memorial Methodist Church, White Plains Jan. 18: Vom Himmel hoch da komm' ich her, Pachelbel; In Dulci Jubilo (two settings) and Prelude and Fugue in A minor, Bach; Fantasia in A major, Franck; Roulade, Bingham; Deck Thyself and My Heart Is Ever Yearning, Brahms; Dieu Parmi Nous, Messiaen.

Harold C. O'Daniels, Binghamton, N.Y. — Christ Church Jan. 8: Cathedral Prelude, Clokey; How Brightly Beams the Morning Star and In Thee, O Lord, Have I Put My Trust, J. C. Bach; Jesu, meine Freude and O Christ Who are the Light of Day, W. F. Bach, Jan. 22: Fugue in D (Chromatic), Pachelbel; Four Elevations, Benoit; Prelude on B-A-C-H, R. K. Biggs. March 5: Compositions based on the Chorale Our Father: Fughetta, Krieger; Chorale Prelude, Orgelbuchlein, Bach; Chorale Variations, Fugue, Finale, Sonata 6, Mendelssohn.

Donald M. Studholme, Greenlawn, N. Y. — First Presbyterian Church Feb. 3: Chaconne in G minor, Couperin; Fantasia in G major, Bach; Chorale in B minor, Franck; Shepherds Came Their Praises Bringing and In Bethlehem's Low Manger, Walcha; Introduction and Passacaglia in D minor, Reger; Scherzo Cats, American Suite, Langlais; Quartet, opus 52 for violin, viola, cello and organ, Dupré; Carillon, Murrill. Charles Cassens, Julius Wasilevich and Adelaide Cassens assisted.

Susan Caldwell and Marilyn Hughes, Carbondale, Ill. — Students of Wesley K. Morgan, Feb. 7: Christ lag in Todesbanden, Alle Menschen müssen sterben and Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Sonata 2, Lebhaft, Hindemith, Miss Caldwell; Trio Sonata in E flat, movement 1, Prelude and Fugue in A minor, Bach; Jesus, Priceless Treasure and How Lovely Shines the Morning Star, Peeters; Toccata, Sowerby, Miss Hughes.

William Barnard, Houston, Tex. — Abilene AGO Chapter, St. Paul Methodist Church Feb. 4: Prelude and Fugue in F sharp minor, Nun komm, der Heiden Heiland, Vater unser im Himmelreich and In dulci júbilo, Buxtehude; In dulci júbilo, Vater unser im Himmelreich, Nun komm, der Heiden Heiland and Prelude and Fugue in D, Bach; Sonata 1, Hindemith; Prelude and Fugue on B-A-C-H, Liszt.

Richard Dale Taylor, Sandusky, Ohio — First Presbyterian Church Nov. 25: Prelude and Fugue in D minor, Pachelbel; Prelude in A minor and Fugue in C major, Bach; Sonata 2 in G minor, Mendelssohn; Es ist das Heil uns kommen her and Freu dich sehr, O meine Seele, Karg-Elert; In Paradisum, Dubois; Modale, Koraaal, Adagio, Peeters; Toccata, Pelloquin.

Heinz Arnold, Columbia, Mo. — Stephens College Jan. 13: Prelude on Ein feste Burg, Schindler; Prelude and Fugue in D major, Bach; Chants d'Oiseaux, Messiaen; The Burning Bush, Berlinski. On harpsichord: Two WTC Preludes and Fugues, Bach; Loth to Depart, Farnaby; Two Sonatas, Scarlatti; Ordre 4, Couperin.

Janice Milburn, Ann Arbor, Mich. — University of Michigan School of Music Jan. 26: Prelude and Fugue in E minor, Bruhns; Partita, Sei Gegrüßet and Prelude and Fugue in D major, Bach; Sonata 1, Hindemith; Incantation pour un jour Saint and Arabesque sur les flutes, Langlais; Serene Alleluias and Sortie, Messiaen.

Jack Jones, New York City — St. Paul's Chapel, Feb. 12: Prelude and Fugue in G minor, Bach; Partita on Nun lasst uns Gott dem Herren, Lübeck; Herr Jesu Christ, dich zu uns wend and Kyrie, Gott heiliger Geist, Bach; Le Jardin Suspendu, Alain; The Burning Bush, Berlinski.

Stanley Plummer, Walla Walla, Wash. — Whitman College Conservatory of Music Jan. 13: Fantasia in F minor and Adagio and Rondo for Glass Harmonica, Mozart; Toccata, Fugue and Hymne, Peeters; Prelude, Mader; Prelude and Fugue (Epilogue), Dalin; Thou Art the Rock, Mulet.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Lutheran Church Feb. 3: Prelude, Suite opus 5, Duruflé; Moderato, Sonata 2, Hindemith; Passacaglia and Fugue 2, Willan; Chorale, Honegger; Petite Piece and Litanies, Alain.

Jacques LeFrois, Brooklyn, N.Y. — St. Paul's Chapel, Feb. 28: Fugue in E flat, Bach; Concert Suite in F, Telemann; Sonata in G, Murrill; Fanfare, Jackson. Elizabeth M. Turner assisted.

Ernest White, Syracuse, N.Y. — Dedicatory recital, Church of the Saviour Jan. 16: O Gott du frommer Gott Partita, Bach; Vater unser im Himmelreich, Wie schon leuchtet der Morgenstern, Durch Adams Fall and Prelude, Fugue and Chaconne in D minor, Pachelbel; Wiehachten 1914, Reger; Scherzo in B minor, Willan; Landscape in the Mist, Karg-Elert; Andante sostenuto, Symphonie Gothique, Widor; Carillon de Westminster, Vierne.

Robert Lodine, Chicago — For Indianapolis AGO Chapter, First Presbyterian Church, Feb. 18: Offertoire sur les Gands Jeux, Couperin; Recit de tierce en taille and Dialogue sur les Grands Jeux, Grigny; Prelude and Fugue in B minor, Bach; Andante in F major, K. 616, Mozart; Prelude, Fugue and Variation, Franck; Joie et Clarté des Corps Glorieux and Les Eaux de la Grace, Messiaen; Toccata, Sowerby. St. Chrysostom's Church, Chicago Jan. 27: Sonata 3, Hindemith; I Cry to Thee, Lord Jesus Christ, All my heart this day rejoices and A Mighty Fortress is Our God, Walcha; Variations on Weinen, Klagen, Sorgen, Zagen, Liszt; Andante in F major, K. 616, Mozart; Concerto 1 in G major, Bach; Fugue in C major (Gigue) and Prelude and Fugue in F sharp minor, Buxtehude.

David J. Wilson, Seymour, Ind. — Dedicatory recital Immanuel Lutheran Church Feb. 3: Offertoire, Zipoli; How Lovely Shines the Morning Star, Buxtehude; Voluntary 13, Greene; In Adam's Fall We Sinned All, Homilius; A Fancy, Stanley; Movement 1, Trio Sonata in E flat, Bach; Prelude, Fugue and Chaconne, Buxtehude; Three Hymn Preludes, Manz; Prelude in C major, Bruckner; Partita on Lift Up Your Hands, David; Concerto 2, Movement 1, Pepping.

Preston Rockholt, MusD, FAGO, Augusta, Ga. — Augusta AGO Chapter, Lutheran Church of the Resurrection Jan. 21: Psalm 19, Marcello; Trophy, Couperin; The Fifers, Dandrieu; Sleepers Awake, Krebs; Andante, Sonata 1 in E flat, Mozart; Sonatina, Sowerby; He Whose Confession, Creator of the Stars of Night, O Blest Creator of the Light and Come, O Creator, Spirit Blest, Peeters; Chorale in A minor, Franck; Flute Solo, Arne.

Grover J. Oberle, Norfolk, Va. — Williamsburg Antiques Forum, Bruton Parish Church, Williamsburg, Va. Jan. 30 and Feb. 6: Concerto 5 in F major, Handel; Wachet auf, Ich ruhe nicht, Fugue and Fugue in G minor, Lesser, Bach; Introduction and Passacaglia, Noble; Prelude, Fugue et Variation, Franck; Prelude and Fugue on a Theme of Vittoria, Britten; Carillon de Westminster, Vierne.

Jack Laurence Noble, Vermillion, S.D. — First Lutheran Church, Mitchell, S.D. Feb. 1: Rigaudon, Campra; Capriccio Cuckoo, Kerl; Concerto in B minor, Walther; Three Schübler Chorales, Bach; Pastel in F sharp, Karg-Elert; Sarabande, Bingham; Homage to Perotin, Roberts; Song of Peace, Langlais; Symphony 1, Allegro Vivace and Finale, Vierne.

Pupils of Herbert L. White, Jr., Chicago — Sherwood Music School GSG Jan. 16: Prelude in G minor, Bach, William Babcock; Prelude and Fugue in E minor, Bach, Merry Lou Meisinger; Carillon-Sortie, Mulet, Marilyn Schweizer; Fugue in G minor, Bach, Tom Stapleton; Song of Peace and Song of Joy, Langlais, Don Rolander.

Richard Grant, Brookline, Mass. — Grace Episcopal Church, New Bedford, Feb. 3: Concerto 2 in B flat, Handel; Have Mercy on Me, O Lord, Come Now, Jesus, From Heaven Above and Prelude in B minor, Bach; Green-sleeves and Fantasy on Nursery Tunes, Elmore; Festive Flutes, Titcomb; Scherzo in G minor, Bossi; Chorale in A minor, Franck.

Richard W. Hill, Raynham, Mass. — Brockton AGO Chapter, First Congregational Unitarian Church, West Bridgewater Jan. 28: Variations on Jesus, Priceless Treasure, Walther; Concerto 2, Bach; Behold A Rose Breaks Into Bloom, Brahms; Suite on 16th Century Hymn Tunes, McKay.

Robert H. Reeves III, Greensboro, N. C. — First Pilgrim Church Jan. 6: Sonata 1 in E flat, Passacaglia and Fugue in C minor and Nun komm', der Heiden Heiland, Bach; Fantasia in F minor K594, Mozart; Sonata 1, Hindemith; Improvisation on Ein Feste Burg.

Kenneth Gearhart, Berea, Ohio — Baldwin-Wallace Conservatory of Music, Feb. 1: Prelude and Fugue in A minor and Andante, Sonata 4, Bach; Prelude and Fugue in G minor Dupré; Canon in B minor, Schumann; Sonata on Psalm 94, Reubke.

Mark Smith, San Francisco, Cal. — University of the Pacific Conservatory of Music, Stockton, Cal. Jan. 16: Dialogue in C major, Marchand; Sonata 3 in D minor, Bach; Prelude and Fugue 3, Badings; Ad Nos, Liszt.

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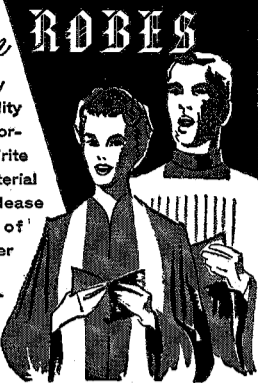
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Spitzflöte 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Quint 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Military Trumpet 8 ft. (prepared)
Chimes (Prepared)
Tremulant

SWELL
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Dolce Celeste 8 ft. 49 pipes
Spitzprinzipal 4 ft. 61 pipes
Flauto Traverse 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Bombarde 16 ft. 61 pipes
Bombarde 8 ft. 12 pipes
Bassoon 8 ft. 61 pipes
Bombarde Clarion 4 ft. 12 pipes
Bassoon Clarion 4 ft. 12 pipes
Chimes (prepared)
Tremulant

CHOIR-POSITIV
Contre Erzähler 16 ft. 61 notes
Quintflöte 8 ft. 61 notes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Scharif 3 ranks (prepared)
Tremulant
Chimes (prepared)
Bells (prepared)

PEDAL
Violone 16 ft. 32 pipes
Soubass 16 ft. 32 pipes
Contre Erzähler 16 ft. 12 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Soubass 8 ft. 12 pipes
Quintaton 8 ft.
Principal 4 ft. 12 pipes
Soubass 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Mixture 3 ranks, 96 pipes
Bombarde 16 ft.
Bombarde 8 ft.
Bassoon 8 ft.
Bombarde Clarion 4 ft.
Bassoon Clarion 4 ft.
Chimes (prepared)

ANTIPHONAL
Holzgedeckt 8 ft.
Dulciana 8 ft.
Unda Maris 8 ft.
Principal 4 ft.
Grave Mixture 2 ranks
Military Trumpet 8 ft.
Chimes
Tremulant

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NUNC DIMITTIS

FRANCIS POULENC VICTIM OF HEART ATTACK IN PARIS

Francis Poulenc, one of France's most distinguished composers, died Jan. 30 in Paris as a result of a heart attack. He was 64 Jan. 9.

As a member of "Les Six", a group which took as its mission the revivification of French music after the decadence of the last stages of Impressionism, Poulenc came to early public notice. Much of his earlier work was for the stage — ballet and incidental music for plays — and for the movies. His dozens of songs place him in the forefront of French art song composers.

Poulenc's more recent composition, though remaining personal and on the whole simple and transparent in texture, has shown a tendency to increasing seriousness. His choral music with its emphasis on a cappella settings is largely on religious texts.

Poulenc's Concerto in G minor, completed in 1938 and first played by Maurice Duruflé in 1941, was introduced to America the same year by E. Power Biggs. In two decades it has become one of the real classics in its area.

FAMED ORGAN PUMPER DIES; HAD PUMPED FOR 60 YEARS

Word has reached THE DIAPASON of the death Nov. 27 of Frank Rich Baker, famed organ pumper, who died in Stow, Mass. at the age of 80. He had pumped the two-manual tracker action Hutchings organ at the Unitarian Church from the time it was installed in August, 1894 until an electric motor took over in 1954, a total of 60 years. He was 11 when he first pumped the organ for its original tuning. For 50 years his pay was 10 cents an hour, a good example of Yankee "thrift." He pumped for services within the week and for a half hour of practice on Sundays. George Curtis, organist from 1903 to 1945, wrote that Mr. Baker was always on time for every service and never missed one.

WHEELING ORGANIST DIES FOLLOWING LONG ILLNESS

Eleanor H. Bidka, 39, organist of the First Presbyterian Church, Wheeling, W. Va. and active member of the Wheeling AGO Chapter, died Jan. 30 after a long illness. She had also served as accompanist for the Ogelbay Singers.

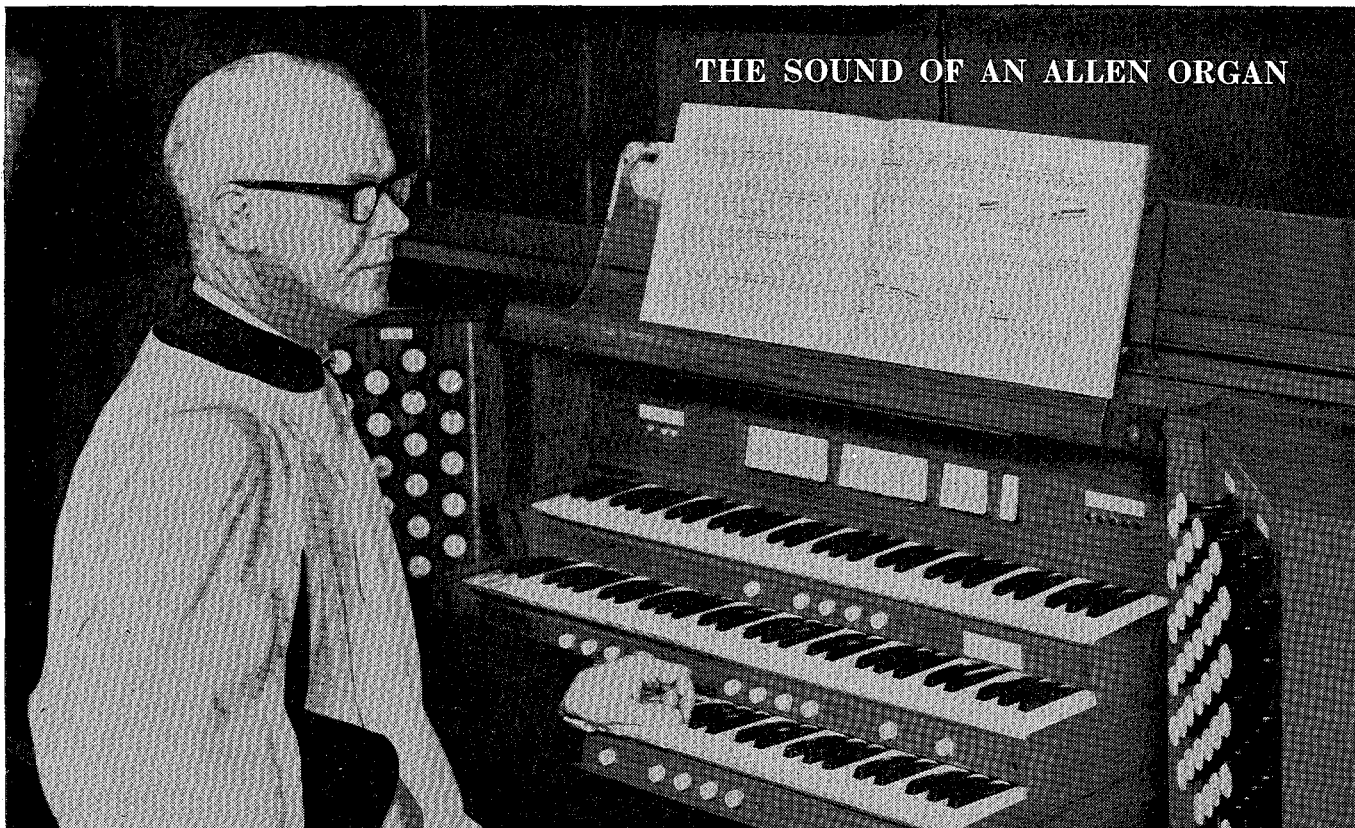
Miss Bidka was a native of Wheeling. Her parents, a brother and two sisters survive her.

AN EVENSONG and service composed of the music of Thomas Weelkes was heard Jan. 27 at the Cathedral Church of St. John the Divine, New York City, with Alec Wyton conducting.

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STOP LIST

SWELL

Lieblich Gedackt, 16 ft.
Geigen, 8 ft.
Rohrflöte, 8 ft.
Viole de Gamba, 8 ft.
Viole Celeste, 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.
Larigot, 1 1/3 ft.
Plein Jeu III
Bombarde, 16 ft.
Trumpet, 8 ft.
Hautbois, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.

GREAT

Principal, 8 ft.
Gemshorn, 8 ft.
Bourdon, 8 ft.

Dulciana, 8 ft.
Octave, 4 ft.
Rohrflöte, 4 ft.
Spitzflöte, 4 ft.
Quint, 2 2/3 ft.
Super Octave, 2 ft.
Blockflöte, 2 ft.
Mixture II

CHOIR

Viola, 8 ft.
Viola Celeste, 8 ft.
Quintadena, 8 ft.
Lieblichflöte, 8 ft.
Aeoline, 8 ft.
Unda Maris, 8 ft.
Prestant, 4 ft.
Koppelflöte, 4 ft.
Nazard, 2 2/3 ft.
Waldflöte, 2 ft.
Principal, 2 ft.
Krummhorn, 8 ft.
Schalmei, 8 ft.
Harmonic Trumpet, 8 ft.
Choir to Antiphonal

PEDAL

Contra Violone, 32 ft. (prepared for)
Contra Bass, 16 ft.
Bourdon, 16 ft.
Violone, 16 ft.
Lieblich Gedackt, 16 ft.
Octave, 8 ft.
Gedackt Pommer, 8 ft.
Violoncello, 8 ft.
Still Gedackt, 8 ft.
Choral Bass, 4 ft.
Flute Ouverte, 4 ft.
Flute Dolce, 4 ft.
Contra Bombarde, 32 ft.
Bombarde, 16 ft.
Fagott, 16 ft.
Trumpet, 8 ft.
Schalmei, 8 ft.

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Boise Junior College
BOISE, IDAHO

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In the last article we visited two cathedrals representing the ancient and the modern, namely Canterbury and Guildford. This month we shall do the same. For this visit we find ourselves in the Midlands and will visit the cathedrals at Peterborough and Coventry. The Coventry segment will be in the form of a report by Muriel Gidley Stafford of Toronto, Canadian representative at the consecration services of the new cathedral. We are indeed happy to have her report as part of this series.

The Benedictine monastery of St. Peter, situated on the edge of the Fens, was founded about 655. "Burgh of St. Peter" was the name adopted by the area that grew around the abbey buildings in the Middle Ages. This continued until the middle of the last century when the Great Northern Railway transformed the character of the area which today is a railroad and industrial center. All this has distracted somewhat from a secluded cathedral city. The Close, however, is a delightful and quiet oasis in this bustling and busy community.

Because of the city's growth the cathedral does not stand out on the horizon as do some of the other cathedrals. A contributing factor to this effect is the lack of height of the tower, only 143 feet.

The main body of the building that is known as the Cathedral Church of St. Peter, St. Paul and St. Andrew at Peterborough was completed in 1193 after being in the process of building about 80 years. It was not until the monastery was dissolved in 1541 that the abbey church became a cathedral. Perhaps one of the deciding factors was the fact that the tomb of Catherine of Aragon was in the presbytery. Another important royal funeral in the cathedral was in 1587 when Mary, Queen of Scots, was first buried there after her execution a few miles away. She was later interred in Westminster Abbey in 1612. The place where she lay is marked by a stone tablet on the south side of the presbytery.

Easily the most striking feature of the exterior is the west front completed in 1230. It incorporates three immense portals with a porch in Perpendicular design in the center. When we saw this beautiful west front it was swathed in scaffolding while undergoing major repairs. Once one is inside this magnificent building the relationship to the outside community is forgotten.

Entrance through the west door reveals the full splendor of the interior. The long, 481 feet, magnificent Romanesque nave of eleven bays is both dignified and well proportioned. The absence of a screen or pulpitum is immediately noticed. There was at one time a screen in the usual place, but during the several restorations it was removed. The unobstructed view of the full length of the cathedral is truly awe inspiring. Breathtaking is the canted wooden ceiling in the nave, presbytery and apse. The original painted decoration is still preserved. Interesting, also, is the elaborately painted and decorated vaulting in the central tower as seen from the crossing.

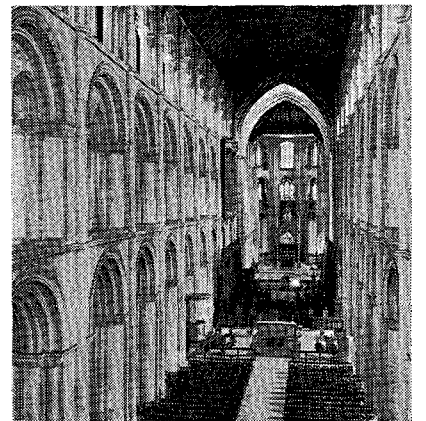
The beautifully tessellated marble pavement in the choir and eastern limb was laid in the nineteenth century. Also you will notice above the choir the handsome organ case in the triforium, a favorite position of English organ builders. Some of the best work in the cathedral is the new retrochoir, behind the high altar, which was added about 1496. It is to this day called the New building. Its greatest glory is the fan vault, one of the finest in England and very simi-



W. Stanley Vann

lar to that at King's College, Cambridge.

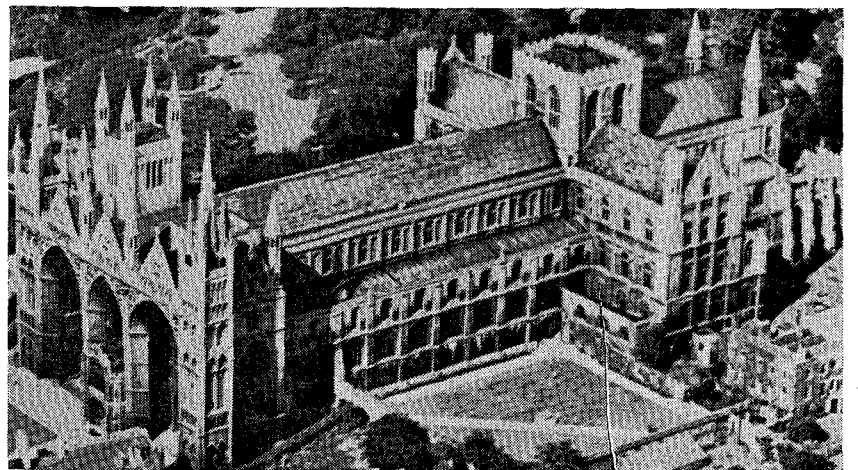
Music at Peterborough has always had a prominent place in the life of the cathedral. Accommodations for choir boys and singing men were established at the change over to cathedral status. The present musical forces are under the direction of W. Stanley Vann, a very busy and competent man indeed. Among the better known of the organists of earlier days were John Mudd (1584) and Thomas Mudd (1631) who were rather prolific composers whose works are turning up in the libraries of some of our better institutions of learning. Haydn Keeton's name (1870) is still well remembered. He was a great teacher, and Sir Malcolm Sargent and Sir Thomas Armstrong, now Principal of the Royal Academy of Music, were among his students.



The handsome organ case encloses a fine instrument built in 1930 by William Hill and Norman and Beard.

The service sheet shows that here, too, there is a full schedule of daily services of Evensong. These are sung at 5:30 p.m. on Monday, Tuesday, Thursday and Friday and at 3:00 p.m. on Saturday and Sunday. In examining these service sheets of the various cathedrals I often wonder why the music of American composers does not find a place. Only on very rare occasions does one find such a listing.

While we are in the Midlands we will visit, for our next month's article, the cathedrals at Birmingham, Leicester, and Litchfield.



CATHEDRALS

Fourth in a series

PETERBOROUGH by Frank K. Owen
St. Paul's Cathedral, Los Angeles

COVENTRY by Muriel Gidley Stafford
RCCO representative at dedication

Not long after the fire was extinguished in the ruins of the ancient cathedral church of St. Michael, Coventry, a new concept emerged: the cathedral, to rise again more splendid than before, should be a meeting place in the centre of the community for Christians of all faiths and all nations. This forward moving gesture of recognition caught the imagination of a world divided by hatred and war. It also appealed to the members of the Canadian College of Organists. The fund, called BORF (British Organs Restoration Fund), established in 1943 under the chairmanship of Dr. Healey Willan, was henceforth designated for Coventry's new organ when it should be required. After nine years of recitals, choir concerts, performances of the Messiah, etc., the final payment, bringing the total to £11,000, was delivered to the Provost of Coventry Cathedral in July, 1952. Nearly 10 years later I was privileged to make the pilgrimage to Coventry to attend the consecration of Sir Basil Spence's new wing to the Cathedral of St. Michael, Coventry, and to hear the new organ, built by Harrison and Harrison, Durham.

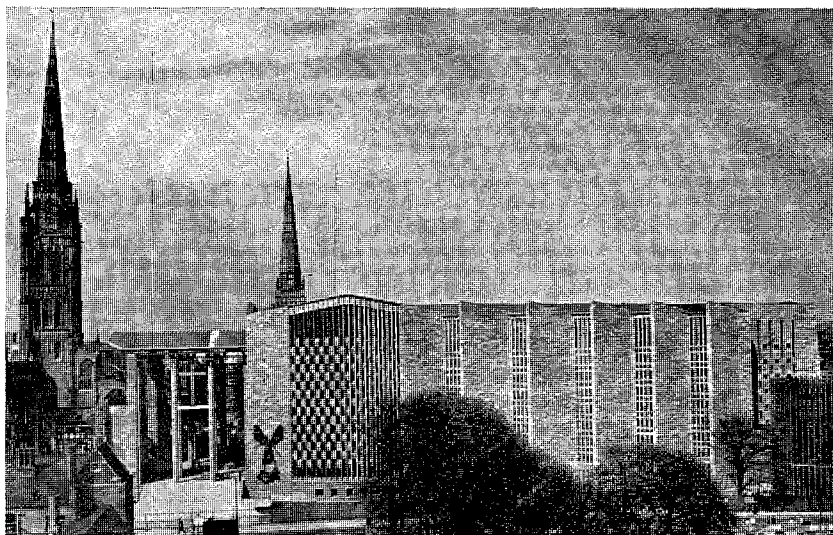
There were thousands of pilgrims to Coventry entering the city from every direction; the inns were full. On May 25, 1962, the streets were gaily festooned with blue banners and Lady Godiva surveyed the proceedings from her vantage point in Broadgate. A chill wind blew as the traffic stopped and the route of the procession became crowded with spectators. Little girls and boys, dressed in red, white and blue, waving Union Jacks, gave a colourful welcome to Her Majesty, the Queen, Princess Margaret, and the Earl of Snowdon as they rode into the city.

Moving along slowly in the queue as we waited for the doors of the cathedral to open, we had an excellent view of this huge rock of pink sandstone rising sheer from the ground and carrying as its sole ornament Sir Jacob Epstein's gripping sculpture, 25 feet in height, of St. Michael overcoming the Devil.

Once inside, we were warmer than we had been since leaving home for here was a modern cathedral with central heating. The long vista of bare plastered walls and slender tapered columns, cruciform in shape, drew one's attention to the brightly coloured tapestry of Christ throned in Glory at the extreme east end of the cathedral. Christ's gaze appeared to reach every corner of the nave with compelling directness. The High Altar could be seen, massive and unadorned, and simple pottery candlesticks stood at either side. Later we were to see more distinctly the cross, standing free over the altar, which is a contemporary version of the symbolic charred cross in the ruins, golden now, and cradling at its centre the original cross of nails which since 1940 rested on the rude altar of the ruins. (See note at close.)

At the end of the side aisles opposite the High Altar, the organ is built on shelves. Wooden louvres are used to conceal some of the mechanical parts of the instrument. The pipe-work is so arranged that it makes a pleasing design with a definite relationship to Graham Sutherland's tapestry. Following the line of the pillars upwards, we discovered a ceiling of wooden slatted pyramids which undulate in a manner reminiscent to the familiar stone fan vaulting of the traditional cathedral.

The accretions of the centuries have been eliminated. Simplicity is, indeed, the keynote of design, and new life after death is the theme of the architect's inspiration. No longer are pictures in stone and glass required in this age of literacy. Throughout the nave the windows suggest the great truths of Christianity in subtle rhythms of colour. The magnificent Baptistry window, containing 195 panes of richly coloured glass chequered with stone, is designed with blue dominant at the top, red along the sides merging into the yellow and white of the centre to indicate the Light



of the Holy Spirit shining through the complex pattern of the life in the world. A rough boulder sent from Bethlehem provides a font more ancient than Christianity. The 10 windows in the recesses of the nave, which cannot be seen until one arrives at the altar and looks back, are also abstract in design to indicate the stages of man and his relationship with God. With these are associated the eight Tablets of the Word attached to the bare wall panels between. The texts on the tablets are in primitive lettering, illustrated with symbols similar to those found on the walls of the catacombs at Rome.

Looking back through the great west window of plate glass it was fascinating to watch the colourful processions (11 in all) descending the steps from the old ruins as though walking through myriads of cherubim and seraphim, saints and martyrs, these having been engraved on the face of the glass screen by Coventry's own artist, John Hutton. Surely this was the greatest assembly of dignitaries of church and state since the Coronation. While the processions moved into the nave a brief program of music for organ was played by Sir William McKie, of Westminster Abbey, whose brother, The Right Rev. J. D. McKie, is the Assistant Bishop of Coventry. How significant that he should choose as the premier work our own Healey Willan's Introduction, Passacaglia and Fugue in E minor which was dedicated to Sir William and published in 1959. The visiting choirs of the cathedrals of Birmingham, Gloucester, Leicester, Lichfield, Oxford, Peterborough and Worcester continued the introductory music with the singing of motets while the procession of archbishops, at the end of which was the Lord Archbishop of Canterbury, took their places.

The liturgy was sung with all the finish that comes from constant rehearsal by the choir of the Foundation of Coventry under the able direction of David Lepine, organist and master of

the choristers. Dr. John Dykes Bower, organist of St. Paul's Cathedral, London, accompanied the service proper which began after the Queen's procession arrived to a thrilling fanfare of trumpets.

Three essential features marked the Consecration Service: the consecration of the church, the font, and the High Altar. Very effective use of the visiting choirs was made during the ceremony of the Consecration of the Font. Each choir took up its place beside one of the Tablets of the Word. While the Bishop and Chaplains proceeded to the Font, four of the texts were sung during the return to the chancel. As I remember, the first seven were unaccompanied and the eighth resounded with combined choirs, organ and trumpets. A moment of breath-taking exaltation occurred at the consecration of the High Altar when a single ray of sunlight shone vertically on the tapestry, along the centre of the figure of Christ, as if signifying divine acceptance and blessing.

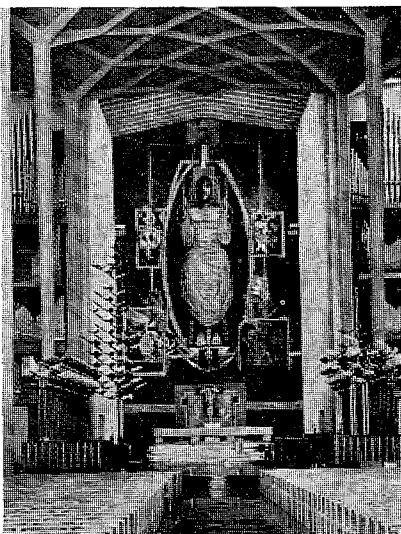
To hear several eminent musicians and such an array of carefully trained cathedral choirs in the course of a single service is an experience accorded to few. Everything about the conduct of this service seemed to me as nearly perfect as man could make it.

Already I was pleased with "our" organ. It had passed the test as an instrument well suited to the accompaniment of the cathedral service. Later I was to hear the full brilliance of the instrument during recitals by David Lepine and by Simon Preston, now deputy organist at Westminster Abbey. Of moderate size (73 speaking stops, 4 manuals and pedal), the specification of the organ was the work of a number of musicians in consultation with Cuthbert Harrison. To quote Mr. Lepine, "this is not a Baroque organ nor is it a Romantic organ; it is, quite simply, a musical instrument, and, therefore, allows for the performance of organ music of all periods."

Greater participation by the congregation in the music at the cathedral is to be an innovation. How pleased I was, when attending the first public communion service on Sunday morning following the consecration to be handed a small score of unison parts for congregation of a new commissioned setting by Brian Easdale — the first performance. The laymen around me responded very well and obviously enjoyed the sight reading as much as I did.

I suggest that readers who may be planning to visit Coventry allow enough time to attend a service in the cathedral in addition to a tour of the building.

I understand that a very poignant rite was performed in the Diocese of Coventry the week preceding the consecration of the cathedral. The cross of nails was taken from the altar in the ruins and delivered by special messengers to each parish in the diocese for a period of three hours each, running consecutively. After the cross had made the rounds of every parish church it was returned to the cathedral to be placed in its permanent setting in the new cathedral at a special diocesan service.



Cambridge records Gustav Leonhardt

J. P. Sweelinck



Mr. Leonhardt, of Amsterdam, plays 9 great pieces on the splendid Schnitger organ, Larenskerk at Alkmaar, and on a superb antique harpsichord.

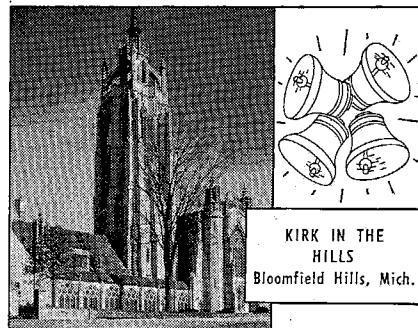
Mr. Sweelinck, of Amsterdam, would approve his style, sensitivity and choice of instruments.

"J. P. Sweelinck: Variations, Toccatas, Fantasias", CRM 508 and CRS 1508, joins Cambridge's superior collection of early keyboard recordings. (A Treasury of Early French Organ Music, 3 vol. and Complete Keyboard Works of Rameau, 3 vol.)

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*unavailable for comment at this time

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**Four Chancel, Three Gallery Divisions
Planned with Movable 4-Manual
Console**

The First Congregational Church, Old Greenwich, Conn. has contracted with Angell Pipe Organs, Inc. to construct a new organ consisting of a chancel organ of four divisions and a gallery organ of three divisions, playable from a movable four-manual drawknob console. The new edifice complete for Easter 1962 and seating 600 was designed by Kenneth Coffin, New York City architect.

The chancel great is to be unenclosed. The gallery great and pedal will form a facade on a cantilevered balcony faced with hand carved oak. The Spanish trumpet of brass with flared bells will be placed horizontally. The specification was written by Bruce Angell, president of the building firm.

CHANCEL ORGAN

GREAT

Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes

SWELL

Rohrbordun 16 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Twelfth 2½ ft. 61 pipes
Octavin 2 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Krummhorn 4 ft. 61 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Klein Erzähler 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazat 2½ ft. 61 pipes
Italian Prinzipal 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Musette 8 ft. 61 pipes
Tremulant

PEDAL

Contra Bass 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Rohrbordun 16 ft.
Principals 8 ft. 32 pipes
Bourdon 8 ft.
Stopped Flute 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Gedackt 4 ft.
Contra Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 12 pipes
Dulzian 16 ft.
Trompette 8 ft.
Clarion 4 ft.

GALLERY ORGAN

GREAT

Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohr Quintade 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Spanish Trumpet 8 ft. 61 pipes
Tremulant
Carillon

SWELL

Rohrflöte 8 ft. 61 pipes
Dulziana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Flute Triangulaire 4 ft. 61 pipes
Waldflyte 2 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Bourdon 16 ft.
Octave 8 ft.
Chimney Flute 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Mixture 3 ranks 96 pipes

PARVIN TITUS was organ soloist in Felton's Concerto 4 in B flat with the Cincinnati Symphony in the Dec. 18 Holiday Pop Concert.



Lilian Murtagh marked 30 years of organ recital booking, last month. She joined the Bernard R. LaBerge Concert Management in February 1933.

She remarks that the comparison of the many fine new organs now available compared to those of 30 years ago makes booking recitals today a real joy.

**NEW CASAVANT ORGAN
FOR CITY IN MARYLAND**

ASBURY METHODIST, SALISBURY

**Joseph Privette Is Organist in New
Colonial Style Building — Free
Standing Installation**

Casavant Frères Limitée is the builder of a remarkable three-manual organ in the Asbury Methodist Church, Salisbury, Md. The church is a new building in colonial style by Harold E. Wagener, Philadelphia architect.

The organ is free standing in the chancel and the woodwork is also in colonial style to harmonize with the architecture and interior furnishings of the church. The instrument has a total of 38 straight stops and 55 ranks. The specification was prepared by Lawrence I. Phelps, Casavant tonal director, and Joseph Privette, organist of the church.

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 2½ ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Cymbel 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Salicional 8 ft. 61 pipes
Salicional Celeste 8 ft. 49 pipes
Lieblichflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quintflöte 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

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
Spitzflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 6 ranks 192 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

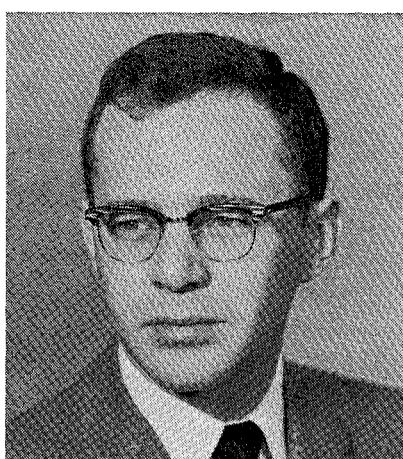
**ERNEST WHITE OPENS
MÖLLER IN HIS CHURCH**

THREE MANUALS FOR SYRACUSE

**Marie Schumacher Blatz, Edward
Linzel Join Organist in
Dedicatory Series**

A series of recitals in January by Ernest White, its organist-choirmaster, Marie Schumacher Blatz and Edward Linzel opened the new three-manual Möller organ in the Church of the Saviour, Syracuse, New York. All three programs appear in the recital section.

Mr. White was responsible for the design and finishing of the new instrument.



Rudolph Kremer is doubly in the news. The Cornell University organist is chairman of the AGO regional at Ithaca July 8-10 and he has just received his PhD degree in musicology from Washington University, St. Louis.

**ST. THOMAS, WASHINGTON
OPENS AEOLIAN-SKINNER**

SERIES OF RECITALS FOLLOWS

**Harlan J. Laufman, Organist and
Choirmaster, Plays First of the
Dedicatory Programs**

Thanksgiving Day saw the first public use and dedication of the newly-installed three-manual Aeolian-Skinner organ at St. Thomas Episcopal Church in the nation's capital.

The instrument is installed in the chancel with the great and a portion of the pedal divisions in functional display. Space and console controls are provided for the eventual expansion of the initial 35 ranks to 39, including a 32-ft. reed in the pedal.

Harlan J. Laufman, organist and choirmaster, played the first of a dedicatory series Nov. 25. Additional recitals featured William Watkins, David Hewlett and John Spaulding.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Waldflyte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes

SWELL

Quintade 16 ft. 68 pipes
Viola de Gambe 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Gedackt 8 ft. 68 pipes
Spitzflöte 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3-5 ranks 257 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois-Clarion 4 ft. 68 pipes
Tremulant

CHOIR

Spitzgeigen 8 ft. 68 pipes
Flute Céleste 2 ranks (prepared)
Cor de Nuit 8 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Rohr Nasat 2½ ft. 49 pipes
Italian Prinzipal 2 ft. 61 pipes
Tierce 1 3/5 ft. 49 pipes
Larigot 1½ ft. 49 pipes
Cromorne 8 ft. (prepared)
Tremulant

PEDAL

Contre Basse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Contre Gambe 16 ft. 12 pipes
Quintade 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedackt 8 ft.
Viola de Gambe 8 ft.
Super Oktave 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Contre Fagotto 32 ft. (prepared)
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Cromorne 8 ft.
Clairon 4 ft. 12 pipes

ORPHA OCHSE was joined by two recorders Jan. 20 for a concert of Baroque music in John Alden hall of Pasadena's First Congregational Church.

**O'DANIELS STUDENTS SHARE
BINGHAMTON NOON SERIES**

Students of Harold G. O'Daniels played most of the Tuesday noon recitals in the winter months at Christ Church, Binghamton, N. Y. Lee Engstrom played Jan. 15 and will be heard again March 19. Gary Doupe played Jan. 29 and Feb. 19, Joel Weingartner Feb. 5 and 12 and Mrs. Gerald Fudger Feb. 26. Mrs. Fay McClelland will play March 12. A wide spectrum of organ literature has been represented in the series.

**MASON WORKSHOP IN TEXAS
BRINGS LIVELY RESPONSE**

Marilyn Mason conducted an organ master class Jan. 28 - Feb. 1 in conjunction with the church music workshop at the Southwestern Baptist Seminary, Fort Worth, Tex. The class, averaging 40, consisted of organists and teachers from Texas and surrounding states. The group enjoyed luncheon with Miss Mason Jan. 31. The response to her lively teaching was enthusiastic.

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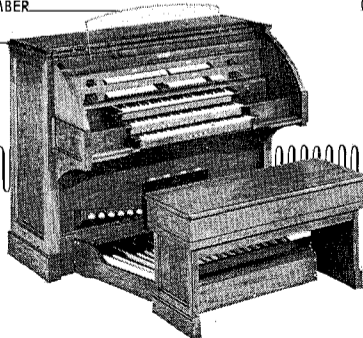
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New Choral Music

A considerable amount of choir music has reached us so far in 1963. Since our last column much of the music received has been for Lent — too late, in the case of most directors, for use this year. Lent will be well under way before the March issue reaches its readers.

In the Harold Flammer list are two adaptations of the Tenebrae service for use on Good Friday or within Holy Week. Dale Wood's A Service of Darkness is a setting of each of the Seven Last Words prefaced by a suggested order of service. An average good choir can sing this readily. Several of the sections are being issued as separate anthems. Paul Hamill's Tenebrae furnishes brief, familiar choral bits in a detailed narration using several speakers. Both of these versions can be impressive.

For Easter, Flammer has two more extended works; Richard Purvis' Mass of the Holy Resurrection is a festive setting of the service (Kyrie, Credo, Sanctus, Agnus Dei and Gloria in Excelsis) with three trumpet, two trombone and timpani parts available. Claire Upshur's SAB Easter Victory is really two rather long anthems (Crucifixion, Resurrection). Soprano, alto and baritone solos are used; the style is conventional.

Lloyd Pfautsch's Psalm 150 (still Flammer) has a fairly easy unaccompanied choral part and an ornate part for solo trumpet. Jean Reynolds' Fanfare for Easter has attractive rhythm; one might wish for brass here, too. Edward Wetherill's Create in Me a Clean Heart does conventional things

well. Edward Lester's SAB God Be in My Head is a brief introit.

The largest-scaled among our choral music this time is a full-sized Easter cantata from G. Schirmer, Calvary by Cyril Jenkins — for baritone solo (a good one needed with lots of top), chorus and, if possible, orchestra, for which parts are available. This is a major work requiring a big choir divided in all sections and covering wide ranges. Directors with such wide resources should study this score carefully.

In G. Schirmer's unaccompanied list are Katherine K. Davis' small Renew a Right Spirit, with a brief tenor solo (also SA with soprano solo), and Lloyd Pfautsch's Come, Thou Fount of Every Blessing, set to Warrenton. In special voicings are L. Stanley Glarum's SSA version of his A Choral Prayer, and John Leo Lewis' SA Lamb of God, I Look to Thee.

Novello's largest work this month is An Ode of Thanksgiving, a fairly extended work for chorus and string orchestra (organ reduction) without solo or pauses. The choral parts are well written and singable. Thomas Pitfield's SSA Three Festive French Carols seems designed for such a situation as a girls' school, with recorders, xylophone and other percussion. It is interesting material for such a use.

In Novello's general list is an ornate but jolly Sing We Merrily by Sidney Campbell, Malcolm Williamson's odd Wrestling Jacob, with a difficult soprano solo, J. A. Westrup's God Be Merciful, for experienced choirs, and Mansel Thomas' One Generation Passeth, largely in recitative narrative. An Almighty God, Who Hast Me Brought, by Thomas Ford, has been arranged SAB by Donald Cashmore. Christmas material for consideration for next winter includes unison The Holy Child by Mansel Thomas, I Saw Three Ships by Gerald Cockshot, Mr. Thomas' SS Christmas Star and a very curious and not easy A Shepherd's Carol by Benjamin Britten with bass solo.

Henry Hallstrom's An Easter Carol (Shawnee Press) is based on the beloved carol O Filii; the arrangement is for unison and descant. Arthur Frackenhof's The Merchant's Carol, with text

referring to the Passion, is presumably for Lent; it is set in hymn-anthem fashion. Wihla Hutson has two originals, Easter When the World Began to Wake, with a big, rather thick ending, and a two-part My Lord Calls Out to Me. Houston Bright's big De Profundis with Latin and English text is long and demanding and probably most suitable to college a cappella groups.

The remainder of Shawnee's list is in the ever-popular hymn anthem genre. The intrinsic musical value of this category is usually dependent on the quality of the original tune and the skill and restraint of the arranger. We question the need, for example, of a different key for each of five stanzas as Richard Johnston has used in his version of For All the Saints, the Mormon theme hymn. Marian Wood Chaplin's Sing Hosanna is arranged with a big ending by Luigi Zaninelli. A familiar folk-hymn, O My Soul, Bless God the Father, is arranged by Walter Ehret. The familiar communion hymn, Bread of the World, appears in a rather simple version by Wallace Hornibrook; and Charles N. Smith has introduced the children's choir in his arrangement of Children of the Heavenly King. Though Theron Kirk's Songs of Immortal Praise springs from a hymn text it hardly belongs in the hymn anthem category; it is rather an anthem with a wide-ranging tonality.

Perhaps there is a justification for such a cantata as Rob Roy Peery's The Last Words of Jesus (Lorenz) which quotes the entire Tchaikovsky Legend in its usual version, the Sacred Head chorale and the Rathbun hymn tune and fills in between with a skillful fusion of the styles of such timetried Lenten favorites as Stainer, Maunder and Dubois.

But we wonder if there is any real need for a SAB of Maunder's Praise the Lord, O Jerusalem which Mr. Peery has edited for Presser or of his SA setting of the Gospel hymn, Sweet Hour of Prayer. David Stanley York's Go Ye into All the World, after a big, narrative introduction, settles down into a hymn anthem on In Christ There Is No East or West.

Songs of Praise for Juniors, compiled and edited by Eric Thiman for Gor-

don V. Thompson, Toronto, contains a variety of unison and two-part material by various contemporary writers.

Robert Wetzler's Go Ye into All the World (Augsburg) is a clever little canon tune, arranged men versus women. We wonder why Mr. Wetzler did not notate his attractive hymn Anthem Crown Him Lord of All in simple 3/2 meter. William Hooper's setting of The Strife Is O'er should be effective. Jean Berger's Whom Shall I Send? and his They Follow Me are both for unaccompanied singing. They are singable and have few problems. Ronald Nelson's SA In the name of the Lord is an interesting piece for juniors.

Johannes Riedel has edited two sets of canons for Augsburg, singable in two, three or four parts. The set of Four Canons is somewhat more extended than the Nine Easy Canons. The same editor has prepared a simple Pergolesi fragment to the words O Come and Mourn with Me and a Charpentier Come, Holy Ghost. Carolyn Bliss has prepared three Orlando di Lasso SSAs — Blest Is the Man, As Pants the Hart and Who Shall Ascend.

Norman Dello Joio has set Prayers of Cardinal Newman (opening and closing) for Carl Fischer; they would be useful in many situations. Another setting of the fine Vaughan Williams tune Sine Nomine has been made for TTBB by Earl Rosenberg. An interesting SSA Alleluia by Emma Lou Diemer is a cappella as is a Van Iderstine SATB setting of We Would Be Building. Jean Pasquet notes that his O God of Wondrous Grace is based on a Streicher chorale prelude; there is a unison and a harmonized stanza. John Walter's Easy Responses for General Use include introits, benedictions, prayer responses and amens. For next season is Rose Marie Cooper's unison Once in Royal David's City.

In the R. D. Row edition available from Carl Fischer are two by Carl Frederickson. His Be a Little Kinder (SA, SSA, SAB, SATB) is so far away from our conception of church music that we can only list it. His Light Thou My Candle (SA, SATB) is perhaps a shade nearer.

Healey Willan's Introit and Gradual for Easter (Concordia) will be useful

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CHORAL—ORGAN—COMPOSITION
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in both liturgical and some less liturgical situations. Three early 18th century works by Leonardo Leo have been transcribed by Vahé Aslanian with Latin and English text: Tristis est anima Mea; Ecce, vidimus, and In Monte Olivetti — all suitable for Lent.

In Schmitt, Hall and McCreary edition and its affiliate Sacred Design, Easter is represented by Six Easter Carols by Antony Garlick, simple four-part settings of original tunes to traditional texts. Robert J. Powell has two for this publisher, a small unaccompanied O Quam Gloriosum and a bigger-style They That Know Thy Name. Two by Leland Sateran are a short, dignified Hail, Thou Once Despised Jesus and a version of Let All Mortal Flesh Keep Silence. William L. Horton's Song of the Lamb sets a symbolic text from Revelations. Matthew Lundquist's Gracious Spirit combines two melodic ideas in a small a cappella piece. We are sure that choirs will have fun singing L. Stanley Glarum's Sing Praises. Sam Batt Owens has a festival setting of the Jubilate Deo.

Schmitt, Hall and McCreary sent a few for next Christmas. There is division in the top parts of Lothar Klein's folk-like A Christmas Madrigal. James Neff's Before the Paling of the Stars is simple unaccompanied fare. Walter Ehret has arranged Roger Legge's Good Christians All. Johannes Riedel has edited the Victoria double chorus Victimae Paschali Laudes with Latin and English text and Two Polish Psalms by Gomolka with English and the original Polish text; his information pages in both instances are interesting and valuable. A familiar Melchior Franck melody has been set by Walter Buszin in O Jesus, Grant Me Hope and Comfort and an even more familiar Handel bit set by Shillings as O God, Who in Thy Heavenly Hand.

Boosey and Hawks sends a set of Three Ancient Prayers set by Ron Nelson (O Lord, How Can We Know Thee?, Hear, O Israel and Cause Us, O Lord). These are big and not easy settings with good accompaniments, useful for services or perhaps together for special musical events. Noble Cain has a St. Anne hymn arrangement with

trumpets, O God Our Help in Ages Past. Robert Chambers has a pleasant three-stanza version of a French Easter Carol, Now the Heavens Be Joyful, and a Negro spiritual arrangement, Is there Anybody Here?

Robert Crone has a big Festival Te Deum Laudamus for TTB or SSA and organ with brass quintet. The Gregorian Institute is the publisher. Latin and English text are provided; the choral parts are rather demanding.

Rob Roy Peery's quiet anthem for M. Witmark, Keep Us in Thy Sight, has an alto solo.

Walter MacNutt has a Missa Brevis in D published by BMI Canada; largely in block harmony it is eminently practical.

A Missa Brevis by Noel Goemanne (World Library of Sacred Music) has Latin and English text and might be useful in various liturgical situations.

Those same liturgical directors will especially want to have a look at a Magnificat and Nunc Dimittis set to African melodies by Graham Hyslop (Oxford). Alun Hoddinott's Great Art Thou, O God creates some curious choral effects, especially with its divided sopranos. Likewise out of the usual run is a declamatory The Fool Hath Said in His Heart by Denys Darlow. Not recent issues but worth noting are Henry G. Ley's small A Prayer of King Henry VI and William Walton's A Litany, a setting of Drop, Drop Slow Tears. Not quite so useful in the States as in the Commonwealth is O Lord God Almighty, a prayer for the royal family by Thomas Weelkes prepared for this Oxford edition by Walter Collins and Donald Eperson. For next season is A Christmas Anthem on St. Hellen's Tune adapted by Marlin Merrill.

Summy-Birchard's list leads off with Bells of Easter, Lindeman-Hovdesen, medium length, not difficult and with a big ending. A setting of Psalm 23 by Ernest Lubin aims for pastoral simplicity. René Frank's odd little Give Unto the Lord His Glory might make a useful a cappella introit. With Latin text only are an unaccompanied Pater Noster by Jean Berger and Tu Es Sacerdos by Robert Kreuz. A Bach fragment, Safe in Thy Hand, is edited by John F.

Ohl. Show Me Thy Ways by Luise Mueller develops a good climax. Marie E. Truitt's SSA Children's Prayer is in gospel hymn style.

For next Christmas season from Summy Birchard are: a combined choir When Christmas Morn Is Dawning arranged by Parke Barnard from the German; a Chilean In Holy Light arranged SA by Jeannette Carter; Sweet Was the Song, Atty-Thoburn, for unaccompanied singing; and a big double chorus Gloria in Excelsis Deo by Joshua Missal with brass choir and timpani (organ reduction). — FC

NEW CASAVANT OPENED AT WILMINGTON, DEL.

IN GRACE METHODIST CHURCH

Elizabeth Beatty Is Organist, Ivan Trusler, Jr. Director — 3-Manual 51-Rank Instrument

Grace Methodist Church, Wilmington, Del. has dedicated a new three-manual 51-rank Casavant organ as part of preparations to begin its second century in the downtown area of the city. The instrument's modified classic design will permit performance of a wide range of organ literature. Lawrence I. Phelps, Casavant's tonal director, and other company representatives collaborated in the design with Elizabeth Beatty, organist, Dr. Ivan Trusler, Jr., director of music, and church officials.

The new organ is located at the left of the altar and was constructed in half the space occupied by the four-manual 1916 instrument which it replaced. The old organ's five-rank echo division and chimes in the rear gallery were retained as were the tower carillon and display pipes and casework for the main organ chamber.

Installation was by Frederick A. Burness, Philadelphia Casavant representative. Tonal finishing was by L. G. Monette.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Mixture 4 ranks, 244 pipes
Chimes
Tower Carillon

SWELL
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Hohlflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohr Regal 4 ft. 61 pipes
Tremulant

CHOIR
Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ECHO
(prepared)
Hohl Flute 8 ft. 61 pipes
Muted Viol 8 ft. 61 pipes
Unda Maris 8 ft. 61 pipes
Flute 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Gedeckt Pommer 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Claron 4 ft. 12 pipes

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CASAVANT IN INDIANA CHURCH IS DEDICATED

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David J. Wilson, Minister of Music
Plays Opener — Paul Bunjes
Designs Setting and Sound

The 43-rank three-manual Casavant in the new Immanuel Lutheran Church, Seymour, Ind was opened Feb. 3 with a recital by its minister of music, David J. Wilson. His program appears in the recital section.

The contemporary edifice itself was dedicated the previous week with three special services Jan. 27 and a community service Jan. 31. Mr. Wilson and his several choirs were assisted in all of these by a brass ensemble.

The organ design was prepared by Paul Bunjes, Concordia Teachers College, River Forest, Ill.; he was responsible both for the physical layout and the tonal specification. John Shawhan, Casavant representative in the Chicago area, was in charge of the installation in the west gallery of the church and of the voicing and finishing. Only unison couplers are included.

GREAT

Pommer 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Metal Gedackt 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Quint 2 2/3 ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes

OBERWERK

Spitzgamba 8 ft. 61 pipes
Holzgedackt 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Flute douce 4 ft. 61 pipes
Nasat 2 2/3 ft. 49 pipes
Hohlflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 39 pipes
Scharf 3 ranks 168 pipes
Schalmey 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremolo

CHOR

Quintade 8 ft. 61 pipes
Geigenprinzpal 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Rauschzimmel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Prinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Labial Dulzian 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Kornett 2 ft. 32 pipes

MUSIC FOR 3 HARPSICHORDS HEARD IN SAN FRANCISCO

A capacity audience heard a concert of music for three harpsichords Jan. 27 at St. Luke's Episcopal Church, San Francisco. Michael Chang, Lorene Swanay and John West played Bach Concertos in C major and in D minor with Bob Whitley providing the string parts at the organ and playing organ works of Bach, Daquin and Widor.

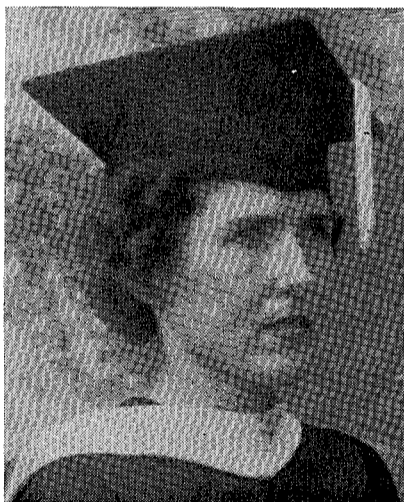
BACH'S SOLO cantata, Ich habe genug, and Handel's Organ Concerto 4 were featured Jan. 4 at a Franklin and Marshall College concert at Lancaster, Pa., with Reginald Lunt at the organ.



Dr. William W. Lemonds will become director of choral music and associate professor at Emory University, Atlanta, Ga. as of Sept. 1. He has served for three years as organist, choirmaster and chairman of the department of music at the University of the South, Seawee, Tenn. and as director of music and lecturer at St. Luke's School of Theology. He organized the Seawee Cantata Singers, the chamber orchestra and the university glee club which toured more than 2,000 miles last year and will tour the midwest and southwest the last week of March. The university musical groups recorded for a long-playing album, Seawee in Concert.

Dr. Lemonds organized and served as musical director for the festival of Baroque music at Seawee in the 1961-62 season and the festival of music of the Classic period in 1962-63; each festival comprised more than 20 programs.

He will teach in the summer of 1963 at Cornell College, Michigan State University and Evergreen, Colo. Church Music Conference.



Judith Chadwick Richard has become organist-choir director of the Union Congregational Church, Wollaston, Mass. She holds a bachelor degree from Elon College, North Carolina, and a master's from Boston University and has done additional work at the University of Puget Sound. Her teachers have included Laurence Hedgpeth, George Faxon, Max Miller and Alma Oncley. She has played recitals in Massachusetts, Washington and Oregon; she was a recitalist at the 1961 Northwest Regional AGO convention in Tacoma, Wash.

Newton H. Pashley

First Presbyterian Church

OAKLAND, CALIFORNIA

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School of Music
FRANK E. CONVERSE, B. Mus.,
A.A.G.O.
organ division

Barrington, Rhode Island

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LIMITATIONS

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C L E V E L A N D

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Organist-Choirmaster, First Pres. Church
San Francisco Theological Seminary
San Anselmo, California

Paul Manz
Mount Olive Lutheran Church
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Esther Cupps
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Sligo Church
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B.M. degrees in Organ & Church Music

RUSSELL SAUNDERS
Drake University
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During the Summer of 1957 I spent three months in the Dominican Republic. I had very little chance for "organ hunting", due to great amount of professional work. However, I did manage to get acquainted with the new instrument of Italian manufacture which had been erected in the cathedral of Santiago; a brief visit to the cathedral in the capital of the Republic revealed two organs of different origins and different ages. I left the island and returned to Canada with hardly any information on these instruments. The beginning of November 1958 found me walking again along the streets of Santo Domingo, and during this second visit I was more fortunate in obtaining further details.

In between these two trips to the Caribbeans my head office sent me to another seldom-visited part of the world: Terceira Island, which belongs to the charming archipelago of the Azores. The time was Summer 1958, the season was of grape harvesting; scores of ox carts, loaded with barrels full of picked grapes could be seen along the country roads of this picturesque island. The nature of my work was such that I was frequently visiting two main towns of the island: Angra do Heroismo and Praia da Vitoria, the first being the capital of Terceira, and Praia dominating the only beach of this volcanic island. My work permitted my spending an occasional hour now and then exploring old organs. Although the language is Portuguese, my knowledge of Spanish helped a lot in obtaining permissions or meeting the right people to take me around.

The history of the island would take too much space. I shall only mention that the founding date for Terceira is 1453, the year the Turks conquered Constantinople. The beautiful manueline architecture in churches of Praia and Sao Sebastiao is included in the Renaissance, but the bulk of the island's architecture belongs to the Baroque.

Most of the organs on Terceira Island were manufactured by Antonio Xavier Machado Cerveira, about whom I found the following: He was born in Tamengos Sept 1, 1756. His father, a native of Braga was an organ builder and wood sculptor. The first organ of Cerveira's construction, which is still in use and in good condition, is located in the Martyrs Church in Lisbon. The instrument was finished in 1785, a work outstanding for its beautiful front ornamentation. More organs soon followed, making Cerveira famous. He was commissioned to supply organs for most of the churches reconstructed after the earthquake of Lisbon of 1755. So

his instruments can be found in numerous churches of Lisbon and other localities, among them the Church of Incarnation, on which E. Power Biggs made an interesting recording. Cerveira was also exporting organs to Brazil, some of considerable dimensions. A big instrument, which he never finished and which at the present moment is partly dismantled, can be found in the choir loft of Jeronimos monastery in Lisbon. The dedication note on the organ reads: "to His Excellency Don Diogo de Jesus Jordao, Bishop of Pernambuco, who ordered the construction of this organ in 1789". Before joining the Santa Cecilia fraternity Cerveira was appointed to the Royal Court as organist and was decorated with the Order of Habito Christo. Cerveira died near Lisbon Sept. 14, 1826, at the age of 70.

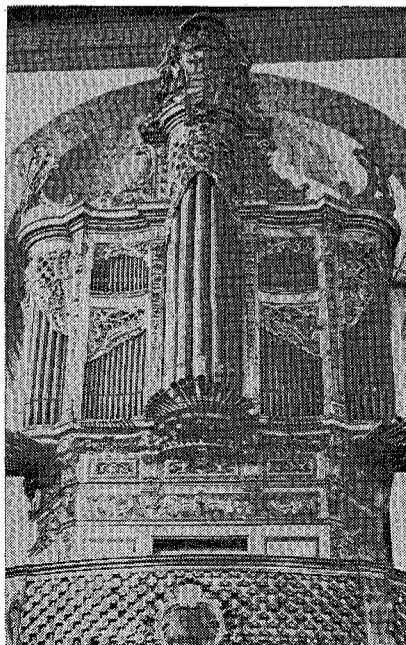
The cathedral of Angra do Heroismo has two organs, installed on elevated galleries and facing each other across the main nave. The main instrument, located to the right, stands high up, in the glory and in splendour of its beautiful case, painted front pipes and two rows of "en chamade" pipes, so characteristic of the country of origin of the builder and to be encountered in practically every instrument on this island. There is only one manual of four and a half octaves, divided by the middle C, meaning that stop knobs, arranged in two vertical rows on the left of the organist correspond to the low part, and those on the right to the upper part of the manual. The only accessory to be found on the manual are two horizontal sliding tablets with knobs for gripping, one at each end of the manual and acting on Trompa Real stops.

Pedal board and accessory additions to it are of interesting design and I shall deal with them in more detail. Pedals are made of wood. Next to the lowest pedal, which has its left edge tapered off, there are two additional lever-like pedals, rounded at the end, one shorter than the other; they act on left-hand stops. When levers are operated stop knobs move too. Similar arrangement will be found following the highest pedal; here the levers act on right-hand stops. Immediately below the pedalboard there are three stirrup-like contraptions, two of them separated from the third by a vertical board. They have left-right movement, requiring a lot of physical effort of the foot. Action of the right piston, because pistons they are, puts on the Mixtura Imperial and Oitava Real from both sets of stops.

Air is supplied by three bellows which are operated at the back of the organ case. Each bellows has a short horizontal shaft located high above and a rope is wound around this shaft and connected to the edge of the bellow frame. The shaft in turn is equipped with a wheel, on which a separate piece of rope is wound, its loose end hanging down. By pulling at this loose end, the rope turns both the wheel and the shaft, at the same time winding further the other rope and thus lifting up the bellow frame. Once up, a weight placed on the bellows forces it down, turning the shaft and the wheel in opposite direction. In this manner one man can easily operate three or more bellows, pulling the ropes in consecutive order. I found this system with some organs; others were equipped with a regular wooden shaft, placed low enough to be operated by foot. No electric blower was encountered anywhere.

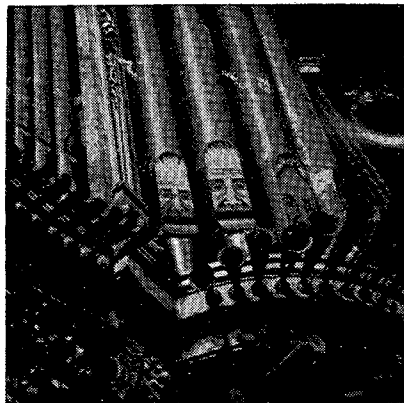
Of tonal qualities of this organ I have very little to say because at the time of my visit in the Cathedral I was alone and it really was fast running around the organ case to pull bellows ropes and be at the manual before the air supply was exhausted; so I was only able to try stops one by one. Grand and brilliant as they sound, no doubt many major repairs are urgently required as well as a thorough tuning. Many pipes either refuse to sound or are out of tune by seconds or even larger intervals.

Magnificent main organ in the cathedral on Terceira Island



of Two Islands

by THOMAS GABLENZ



Interesting faces are painted on the center tower pipes of organ in the Angra Cathedral

This organ was donated to the Cathedral by Queen Dofia Maria I of Portugal, who died in Brazil in 1816. Needless to say the instrument has tracker action, dimensions of keys and stop knobs are similar to those of the organ in Praia, of which I shall write later. A detailed specification follows, with stop names in English.

LEFT SIDE

Regal 8 ft.
Diapason 8 ft.
Flute 4 ft.
Sub mixture
Mixture 15, 19
Nazard 2 1/2 ft.
Field Trumpet 8 ft.
Principal 4 ft.
Trumpet 8 ft.
Sesquialtera

RIGHT SIDE

Krummhorn 8 ft.
Vox Humana 8 ft.
Trumpet 8 ft.
Sharp Mixture
Principal 4 ft.
Regal Cornet
Trumpet treble 8 ft.
Diapason 8 ft.
Nazard 2 1/2 ft.
Sub Mixture
Mixture 3 ranks
Flute 4 ft.

TOE LEVERS left to right

Regal 8 ft.
Field Trumpet 8 ft.
Krummhorn 8 ft.
Trumpet Treble 8 ft.

Two more organs of Cerveira's were visited, one in the church of Nossa Senhora de Conceicao, another in the old church of Jesuits, both in Angra. The organ of Nossa Senhora has the following plate above the manual: ANTONIO XAVIER MACHADO, 20 Julho 1815, Lisboa. Due to my limited time no more details were available except that the air supply is of wooden lever system and the instrument possesses a set of "en chamade" pipes. The organ at the Jesuits church has three bellows, operated on a rope-pulling system.

Two days before leaving the island I had the honor of meeting a Mr. Bruges, a direct descendant of the first Flemish settler and Lord of Terceira, who died recently. He very kindly showed me a real jewel: the Franciscans Church in Angra. The interior is of great beauty and dignity, the structure is higher than the Cathedral and the walls are more than 3 feet thick. Ceilings of the side naves and of the sacristy are of unbelievable splendor, carved in wood in exquisite design. Towards the end of our visit we climbed a narrow flight of wooden steps which led us to the very center of the spacious choir loft. Walls of this gallery are covered by tiles, typical of Portuguese custom, representing scenes from the life of St. Francis de Azis. A small gate in the ballustrade of the choir loft opened our way to the organ gallery, where another ancient instrument is still in use, although badly in need of repairs.

With the little time we had it was impossible to make a proper search for the name of the builder, but shape, design and decoration of front pipes once

again strongly suggested Xavier Cerveira. On the other hand stop knobs were not of his style, thinner in body, face discs smaller in diameter and movement reaching a good eight inches. Keys were of different character too. But I found one interesting item: among hundreds of names scratched on the organ case one caught my attention: the name of Tomas de Canto appeared again. I say again, because I came across this name when exploring the organ of Praia church. Next to his name there were three different dates, indicating that the organ was in his hands three times since the turn of the century.

Since returning to Montreal I have received several valuable letters from Angra, from Colonel Jose Aghostino, noted historian and authority on the Azores. He kindly informed me that "... as to the organ in the Franciscans church the only reference I find is, that in 1867 it was already looked on as very old and good. The person who might give me information about it, Canon Garcia da Rosa, our best organist, died just this same morning, but I hope to visit the church and look for any marks of origin . . ." The next letter brought the following: "... I have just visited the church with Mr. Bruges and he took me to the place where the organ is set. There, under Mr. Bruges advice, a board above the keyboard was taken out and a paper label pasted to another board behind became quite visible with the following inscription on it: ANTONIO XAVIER MACHADO CERVEIRA, FINISHED IN 178. Thus the builder of the organ has been established. The date, not too legible, suggests either 1788 or 1798, which justifies my previous note that in 1867 the organ was already taken as very old and good. The first two lines of the label are printed; the last one showing the date is handwritten. The number of the organ is undecipherable. The Franciscans church was the mother church of the order in the Azores and the organ was certainly one of the first if not the first by Cerveira to be brought to these islands." And in another letter Colonel Aghostino says: "... And now to Tomas do Canto. I have known this man for a long time as an able and reliable tuner of pianos and organs, the only one we have in Terceira. I met him yesterday and he assured me that he had tuned the organ at the Franciscans church on three occasions as mentioned in the scratchings on the organ case. He also repaired the bellows but did not touch the stop-knobs . . .". This is the end of Col. Aghostino's findings. Information may indicate that

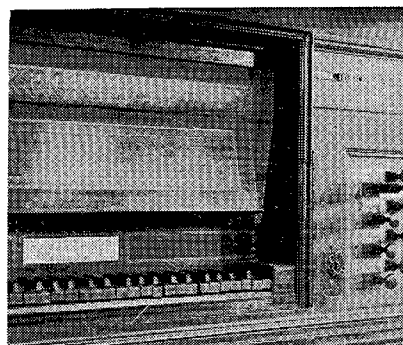
Console shot at Nossa Senhora da Ceicao shows regal ranks



Fine old case at Matriz Praia da Victoria

Cerveira himself, in his later organs, changed and somewhat modernized his design of the stop-knobs.

The organ is equipped with a set of "en chamade" pipes. There are two sets of vertically moving foot pistons, similar to those in Praia organ, each set pivoted and interlocked. As a side note I would like to mention that the Franciscans church is the resting place of Paulo da Gama, brother of the famous explorer, Vasco da Gama.



One-manual console shows stops of right hand panel (treble)

Another example of Antonio Cerveira's craftsmanship, although on a much smaller scale, is the organ, still in use, in the beautiful church of Praia da Vitoria. Once again one has to climb a short flight of narrow stone steps and cross a small wooden gallery to reach the organ. When not in use, the whole upper part of the organ case which contains pipes is enclosed by large wooden doors. When open, front pipes represent Flautado 6 aberto (4 ft. open flue) and Vox Humana stops respectively. The organ has no pedalboard and no pipes "en chamade".

LEFT SIDE

Trumpet 8 ft.
Sharp Mixture
Mixture
Nineteenth 1 1/2
Principal 4 and 2 ft.
Open Flute 4 ft.
Stopped Flute 8 ft.

RIGHT SIDE

Trumpet Treble 8 ft.
Cornetas 8 ft.
Super 1 ft.
Twelfth 2 1/2 ft.
Vox Humana 8 ft.
Gemshorn 8 ft.

Stop knobs are in two staggered vertical rows on each side of the manual. Movement of stop-knobs is 2 inches, faces are 1 1/2 inches in diameter but main body of each knob is 3/4 of an inch square. Names of individual stops are shown on the panel of the organ case and subsequent inspection of the inside revealed that the vertical pivoting rods for stop knobs are made of half-inch square cast iron. Another striking detail of the interior is that part of the stopped wooden pipes are located horizontally, immediately below the ceiling of the organ case, quite an original method of making use of otherwise empty space. Between the manual

and the music rack there is a small plate which reads: ANTONIO XAVIER MACHADO CERVEIRA 1793, No. 10 FINISHED 2 OF SEPTEMBER. There is no pedal board, the manual is 27 inches wide and 46 inches from the floor and contains 51 notes. Middle C divides it between left and right stops. White keys are 7/8 of an inch wide and have quarter-inch movement, black are a quarter-inch wide and have eighth-inch movement. Both black and white are made of wood. On both sides of the music rack there are traces of iron brackets, most likely supports for candles. Close to the right edge of the organ case, just below the level of the manual there is a wooden peg showing the amount of air in the bellows. These occupy the bottom part of the organ case and work on the basis of a wooden lever, operated by foot.

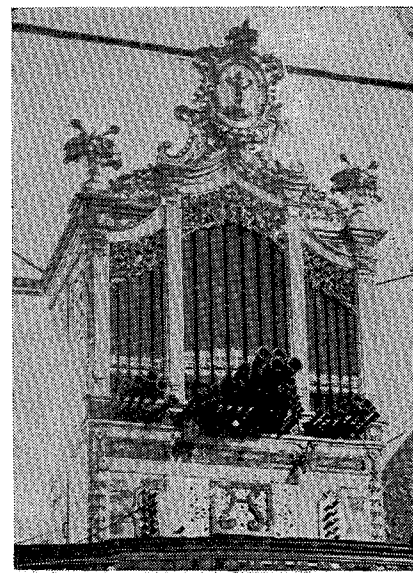
Controls operated by the feet of the player consist of two vertical pistons, each 3 1/2 inches in diameter, their movement is 4 1/2 inches. Both are hinged and pivoted together; when one is pressed down the other comes up.

One more item of interest about this organ: there is a short sentence scratched on the organ case and it says: "Tomas de Canto o afinou 1917", which means that in 1917 the organ was in hands of an organ tuner. And the instrument really sounds as if no other tuner has laid his hands on it since. I have heard a lady struggling with Mendelssohn's wedding march with a young girl working the bellows. Like in the Cathedral of Angra, the organ is reaching its complete decline and ruin, a sad end and poor reward after decades of gallant service. As I learned later, the lady was practicing for the wedding and the assisting girl was the future bride.

And now back to the Cathedral of Angra. Facing the grand organ of Cerveira and also surrounded by an exquisite wooden ballustrade is another organ, smaller in size, more modern in design, perhaps more elaborate in stop facilities. This organ was built in 1850 by Joaquim Silvestre Serrao, it was brought to Angra in 1854 and inaugurated Sept. 16. Colonel Aghostino tells me in yet another letter that the builder, Padre Serrao was born in 1801 in Setubal, in continental Portugal. In 1841 he was invited by the Bishop of the Azores to come to Ponta Delgada (San Miguel Island) as organist, and there he lived until his death in 1877. He repaired several organs of San Miguel and made a new organ for the Cathedral in Angra.

Contrary to Cerveira's tradition, the front of this organ is filled with square wooden pipes, arranged in an even flat surface, although painted faces on pipes seem to be a bold copy of Cerveira. En chamade pipes are in double row and parallel to each other. The built-in manual has the compass of six octaves and stop knobs are placed on both sides of the music rack. There is a pedal board and the compass extends to 12 notes. Unusual is an arrangement added to the lowest pedal; a kind of set screw, probably used to keep the pedal down while both feet were utilized for playing other pedals or operating stirrup couplers. These couplers are more numerous than in Cerveira's great organ, and two of them work vertically on "hitch-down" basis.

Small organ back at Angra Cathedral has beautiful case work; note regals



This covers my organ hunting" on peaceful and picturesque Terceira Island. I was flying back to Canada, happy after seeing so many exquisite examples of Cerveira's genius and that of others. On the other hand one must realize that within the next decade or two these noble instruments may cease to function for lack of repairs and care.

Incidentally, E. Power Biggs made a recording, Organ Music in Spain and Portugal, in his notes he says: "pedal boards in Iberian instruments are totally lacking. Occasionally one finds a rudimentary attempt at pedals and a number of instruments will have a few bass notes playable by foot "mushrooms". The recently discussed pedalboard of the Angra Cathedral organ is far from what we would call an average pedalboard, yet it certainly is a proof that the builder was making definite progress in pedalboard development.

As much as Terceira Island was the center of Portuguese overseas enterprises and connections between old Portugal and Africa, Brazil and India, Santo Domingo played the role of the oldest settlement of the Spaniards in New World and the starting point of their conquest of Central and South America.

When travelling around the Dominican Republic I was expecting to come across some old organs, either brought from Europe centuries ago or perhaps manufactured on the spot by some able craftsmen. However, this was not the case.

My first object of search was La Catedral de Santa Maria la Menor in Santo Domingo, where the Dominicans, with obvious pride, show the tomb of Christopher Columbus, a rather modern and imposing structure erected inside of the cathedral but certainly not in style of the interior of the old place of worship. There are two organs in the cathedral. One, of German origin, is located on a gallery on the right side of the main nave; a dark stone stairway gives access to it. I was unable to determine the age of this instrument, even the Cathedral guides differ in their information. Inside the organ there is a sentence written in pencil on one of the soundboards: "Roman Otilie Suarez, organista, 1-11-44", which indicates that the organ might still have been in use as late as November 1944. Most likely around this time a second organ was installed in another part of the church, about which I shall give details later on.

Left Side

LOWER MANUAL

Principal 8 ft.
Octave 4 ft.
Hohflöte 8 ft.
Bordun 16 ft.

UPPER MANUAL

Flauto Traverse 8 ft.
Lieblich Gedackt 8 ft.

PEDAL

Gedackt Bass 8 ft.
Right Side
Mixture 2-4 ranks
Gedackt 8 ft.
Octaven Bass 8 ft.

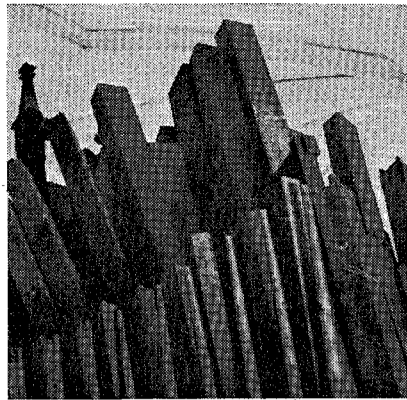
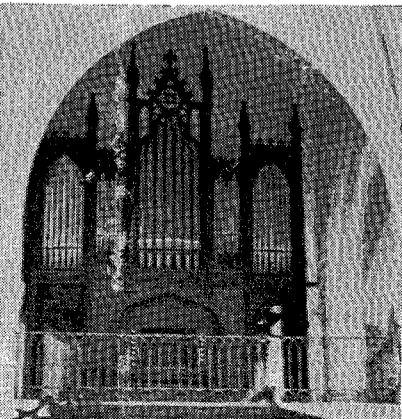
UPPER MANUAL

Gamba 8 ft.

PEDAL

Lieblich Gedackt 16 ft.
Subbass 16 ft.
Two drawknobs missing

Interesting case of old German organ in Santo Domingo Cathedral

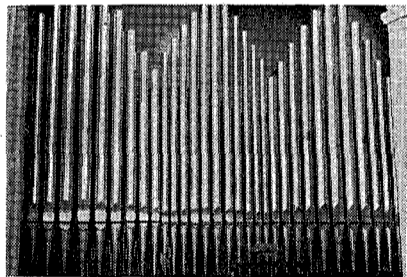


View of old pipework shows hopeless state of disrepair of old instrument

The old organ is of tracker action, with two built-in manuals of 54 notes each and a full concave and radiant pedalboard. The pedals are of very narrow dimensions. Stop knobs are arranged in two vertical rows, one on each side of the manuals, the knobs being approximately 1 inch square in body and of 5 inches draw. Stop knob heads are round and ivory-covered, 2 inches in diameter.

There is evidence that some time or other an electric motor has been installed for air supply, but except for air ducts nothing else is left of the system. Pipes of the great are located immediately behind the display pipes. The swell is mounted behind the great; a space follows occupied by the bellows, behind which are two rows of pedal pipes. The back part of these pipes is constantly exposed to the outside as there is a big window without any glass. Consequently rain, sun or wind have free share in destroying whatever is left. This organ is in complete ruin, pipes are falling or lying around, loose wires and rods are hanging here and there, and everything is covered by years of dust and neglect.

Another organ, now in use, is located on the left side of the nave. This organ came from Italy and its maker was Foligno Giustozzi of Crema. It is a two-manual instrument with pneumatic action.



New Giustozzi organ in island cathedral

GREAT

Principalio 8 ft.
Salicionale 8 ft.
Eolina 8 ft.
Celeste 8 ft.
Coro Viole 3 ranks
Bordone 8 ft.
Flauto in Selva 4 ft.
Ottava Dolce 4 ft.
Ripienino d'Eco 3 ranks
Oboe 8 ft.

SWELL

Trombe 8 ft.
Ripieno 6 ranks
Decimaquinta 2 ft.
Ottava 4 ft.
Flauto 4 ft.
Flauto Travezo 8 ft.
Dulciana 8 ft.
Viola Gamba 8 ft.
Unda Maris 8 ft.
Principale 8 ft.
Principale 16 ft.

PEDAL

Contrabasso 16 ft.
Subbasso 16 ft.
Bordone 8 ft.
Basso Violoncello 8 ft.

Stop tablets are arranged in one row above the upper manual; further up there is another row of smaller tablets used for "free combination" system put in action by a hitch-down toe pedal. In general, the organ is in a bad shape too. Pneumatic action is slow and on many stops faulty; at the time of my

visit the organist, a great believer in the tremolo, whether on full organ or in a small ensemble, was depending entirely on "free combination" system as the one still working best. On my next trip to the Dominican Republic early in 1961 I was told by the resident organist that the organ is almost completely out of commission. A harmonium is used instead.

Santiago de los Caballeros, the second largest city of the republic, lies in the heart of the Cibao valley, rich in bananas, pineapples, coffee and tobacco—to mention a few of its products. Here, in the old cathedral dating from 1507 I found a modern two-manual organ, made by Tamburini, also of Crema in Italy. The action is entirely electric, and the console is on casters.

GREAT

Principale 16 ft.
Principale Diapason 8 ft.
Principale 8 ft.
Dulciana 8 ft.
Flauto Armonico 8 ft.
Ottava 4 ft.
Decima Quinta 2 ft.
Ripieno 5 ranks
Unda Maris 8 ft.

SWELL

Eufonio 8 ft.
Viola Gamba 8 ft.
Salicionale 8 ft.
Bordone 8 ft.
Flauto Ottavino 4 ft.
Flauto 12° 2 3/4 ft.
Voce Celeste 8 ft.
Coro Viole 4 ranks
Tromba Armonica 8 ft.
Tremolo

PEDAL

Subbasso 16 ft.
Contrabasso 16 ft.
Bordone 8 ft.
Basso 8 ft.
Dolce 8 ft.
Campane

A feature of the instrument is the possibility of changing its pitch by half and full tone lower or higher, which is done by adjusting a small lever located to the left of the manuals. As shown in the specification the organ beside blind combination pistons, which are duplicated by toe pistons, has four adjustable combination pistons, or rather buttons, located on the flat jamb above the upper manual and which are set by using a master setter. A cancel button is provided for these, but using it one does not lose set combinations. In this manner the organist can move between adjustable, blind combinations and manual arrangements of stops. Blind combination pistons do not affect stop tablets, adjustable combination buttons do, also these buttons light up from within when in use. The general crescendo indicator lights up the moment the pedal is touched by the foot.

Another feature of the organ is a remote control console. The music is played from it by means of passing paper rolls with punched holes through the mechanism, similar to old pianolas. This gadget, in shape of a small cabinet, has several controls. There is a lever which allows the piece to be played as it has been registered on the reel by the manufacturers, and a switch which cancels prearranged registration and allows the operator to perform the composition on blind combinations, also operated from the cabinet by five buttons, which correspond to those on the organ console. The moment this remote control cabinet is turned ON, a general console tablet automatically goes into action, silencing the entire organ console and enabling the "reeled music" to proceed. This console "silencer" is a separate tablet provided in case someone should be playing the organ from the console when somebody else decided to have a "manufactured" performance instead.

I witnessed a mechanical performance of Widor's famous Toccata at a very slow speed and with registration more than dull. Suddenly, because of certain church proceedings the music was turned OFF, then, as soon as permissible the composition was as promptly resumed, right in the middle of the bar too.

Driving south from Santiago towards Santo Domingo one comes across Moca, a small country town, where in 1947 construction was started on a magnificent church of Corazon de Jesus. Completed in 1956, its new organ, as in Santiago, was built by Tamburini. Its design is very similar to the one in Santiago, although it is of a larger size.

Thomas Gablenz, a native of Poland and a resident of Valois, Quebec, travels widely in his business and makes a hobby of collecting information about and pictures of organs old and new

The console, its layout and accessories are essentially the same, the action is electric, but unfortunately rather noisy. There is also a remote reeled music console located, as in Santiago, in the sacristy. There are no separate blind combination pistons for the pedals and the instrument is wired in such way that when one changes from the lower manual (great) to the upper, the pedals automatically change to a soft ensemble.

A visit to the interior of this organ revealed neat and orderly construction with lights, galleries, catwalks and ladders to move around. All pipes are stamped with the tone and rank they belong to, there is also a long control cable which makes it possible to sound any pipe of any stop without going back to the console or having somebody there in attendance. Finally, both this organ and the one in Santiago have all exposed parts covered by a fine mesh wire which keeps away flies, moths and many other insects, so abundant in this country.

Tamburini also supplied another, much smaller organ for the same church in Moca, placed very close to the main altar. It has electric action and all pipes are enclosed in a wooden case, located immediately behind the console. The console in its layout is typical of the manufacturer's style. Once again stop tablets are in one row above the swell, but instead of adjustable combination buttons as in the bigger organs, Tamburini placed an extra row of smaller tablets, by means of which a "free combination" can be pre-set. This system is put ON or OFF by a toe piston. Both manuals have three blind combination thumb pistons each, plus a cancel piston, there is also a lever for lowering or raising the pitch by half and a full tone.

These are the organs I had time and opportunity to visit and take detailed notes about while in the Dominican Republic and I was told more than once that these are the only pipe organs in existence there. Some other churches which I visited had either harmoniums or very old small electronic instruments; in every case no one seemed to be able to tell me what was there before, if anything. It is possible that with the distance from Europe and Spain in particular, and transportation of any organ in past centuries was out of question, perhaps the financial position of many a parish prevented it. Having more time and access to old archives, one might perhaps come across some interesting details because it is difficult to imagine that so many churches carried on without any organs whatever until recent times.

FRANCIS M. JOHNSON directed the chancel and bell choirs of the North Broadway Methodist Church, Columbus, Ohio in a program Jan. 29 for the 44th Ohio Pastors convention; Joanne Snouffer was at the organ.

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GEORGE BERNARD SHAW: MINISTER OF MUSIC

by ROBERT N. ROTH
Church of St. James the Less
Scarsdale, N.Y.

The brilliance of George Bernard Shaw as a playwright has obscured for many of us the fact that he was first a London music critic. From 1888 to 1890 he wrote for *The Star* and from 1890 to 1894 for *The World*. Whether or not one agrees with W. H. Auden that Shaw is "probably the best music critic who ever lived," there is no denying the excellence of his critical writing. To pick up and browse through a volume of his music criticism (like Eric Bentley's selection entitled *Shaw on Music*) is a most stimulating literary experience; for in the writing is preserved a remarkable freshness. The unmistakable Shavian wit shines through at every turn; and one is conscious of how many prominent music critics of today try to ape his style and attitudes, often with embarrassing results.

Though one might not expect it, the famous iconoclast did concern himself to a certain extent with the music of the church, as is shown most notably in a number of selections grouped in Bentley's volume under the heading "Music and Religion." He did this because he loved music; and all good music — be it Wagner or Palestrina, be it performed in concert hall or church — was to him, as to any real musician, sacred. But he was more than a little hesitant to look for music in the church. He explains as only Shaw can: "Among the pious I am a scoffer; among the musical I am religious. What has a man who

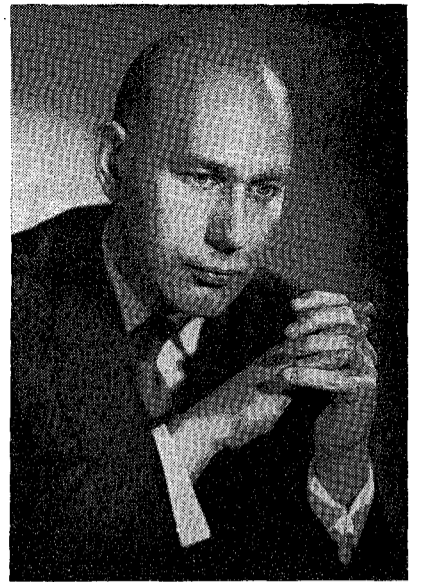
knows Die Zauberflöte, the Schiller Ode to Joy as set in the Ninth Symphony, and Parsifal to do with your collects and rubrics and Jackson in F and all the rest of it?" And in writing about an organ recital he heard after bringing himself to go to the church, he extolls the player for confining himself in his recital to music of lasting worth, rather than performing "Guilmant and Lemmens, finishing up with a transcription of the Hallelujah chorus, and perhaps throwing in the fugue which he wrote for his Doctor's degree." An organist who does this, Shaw says, "would be much better employed outside with a mechanical piano, to which the girls could at least dance. But he who sticks to Wagner and Bach, and can play them, as Mr. Runciman did, in an imaginative way, will eventually get the choicest spirits in the parish into the way of coming to the church and learning something there." Mr. Runciman's program, which Shaw prints in full, leaves us today rather wide-eyed: 1. Andante con moto, Beethoven's C minor symphony. 2. Parsifal Prelude. 3. Bach's Fugue in A minor. 4. Death March, Götterdämmerung. 5. Marshall-Hall's Witenagemot music. 6. Prelude to Act 3 of Lohengrin; but despite the presence of transcriptions from Beethoven and Wagner (and this was quite respectable in 1890), the program was probably for its day a superior one. One detail which Shaw includes in his account could easily be true of an organ recital today: there were some 60 people present!

Shaw's mistrust of music in the hands of the church is vividly reflected in his remarks on Handel's Messiah, a work of which he was very fond, and about which he wrote at great length. "But I have long since recognized the impossibility of obtaining justice for that work in a Christian country," he says. "Import a choir of heathens, restrained by no considerations of propriety from attacking the choruses with unembarrassed sincerity of dramatic expression, and I would hasten to the performance if only to witness the delight of the public and the discomfiture of the critics. That is, if anything so indecent would be allowed here. We have all had our Handel training in church, and the perfect church-going mood is one of pure abstract reverence. A mood of active intelligence would be scandalous. Thus we get broken in to the custom of singing Handel as if he meant nothing; and as it happens that he meant a great deal, and was tremendously in earnest about it, we know rather less about him in England than they do in the Andaman Islands, since the Andamans are only unconscious of him, whereas we are misconscious." Highly critical of the ponderously slow tempi of the day and the accompanying lack of spirit, Shaw sums up "the curse of English Handel choral singing" in the phrases "insufferable lumbering." One practical suggestion Shaw makes is echoed again and again in our own day: "Why, instead of wasting huge sums on the multitudinous dullness called a Handel Festival does not somebody set up a thoroughly rehearsed and exhaustively studied performance of The Messiah in St. James's Hall with a chorus of twenty capable artists?"

Shaw was deeply conscious of the sad state of musical affairs in all too many parish churches; and his verbal picture is quite as accurate today in certain particulars as it is memorable: "the gabbling and bawling of the boys in the psalms, the half-hearted droning of the congregation in the hymns, and the trumpery string of modulations and tunes played by the organist, with perhaps a flight into comparative classicism with a number from Mozart's Twelfth Mass, the Cujus Animam from Rossini's Stabat, or the march from Le Prophete,

to play the people out." Shaw hit hard at people's easy tolerance of bad music when shrouded in a cloak of piety, performed within church walls by sincere and dedicated, but nevertheless incompetent, "artists." He laments that the ears of most English people become deeply corrupted "by their being trained from youth up to listen patiently to bad music once a week." Is it any wonder that things are in such a state, Shaw asks, when, for instance, organists are chosen the way they are, "selected by a sort of open competition, one applicant after another playing before a few gentlemen who bring a trained judgment of horses, crops, groceries, or dry goods to the assistance of the clergyman, who may perhaps know the difference between the Greek beta and B flat, or perhaps may not. Every organist will tell you stories of the games he has had with these tribunals, and of the ingenious dodges, wholly irrelevant to his musical fitness, with which he has borne off appointments from less adroit competitors. Once accepted, an organist is underpaid; his authority in directing the services is jealously limited by the clergyman; and he is relegated to a social status intermediate between that of a gentleman and an organ-blower or gravedigger." Shaw's suggestion for a remedy is one which, happily, is being followed by more churches today than in his own time: "The artistic part of the service should be placed under the separate control of a capable artist, just as the heating arrangements are placed in the hands of a capable plumber"; and perhaps Shaw's prophecy is not as dire as it sounds: "The organist is, and will always be, a slave." One wonders just how practical would be Shaw's proposition that an orchestra in each parish replace the church organ; but there is no doubt that he had very little respect for the King of Instruments. He describes one particular one as a "loud-mouthed intractable organ," refers to the instrument in general as a "mechanical monster," and notes that the organ, "though capable of great things in the hands of a first-rate player dealing with solo music specially written for it, is (and here again today's critics will say AMEN) in many ways highly objectionable for accompanying choral music, and a quite atrocious substitute for orchestral accompaniments." Shaw pleads finally that "everyone of musical pretensions do his or her best to discredit the notion that the organ is a specially sacred kind of machine. It is, as a matter of fact, quite the reverse: for I doubt if there is any instrument which so frequently and irresistibly provokes the player to profanity. Indeed, organists are far from being the majestic and self-contained men their office might lead outsiders to expect."

Shaw's critical writing delights us first, of course, by its sheer wit, its boldness, its being what we wished we had said had we the nerve and the gift of words. But over and above this vicarious stylistic pleasure is a real and positive contribution. We have seen how Shaw presaged certain critical principles of today with regard to Handel and the supervision of church music. But even more important is his constant emphasis on the sanctity of music; for although he may have indeed been a scoffer among the pious, no one could be more religious among the musical — a "minister of music," maybe? If any realm of music has failed to face up to honest criticism and judgment by aesthetic standards it has been the music of the church; and thus it is fitting and proper for it to receive its just due from an intellect like George Bernard Shaw, who exposes the blasphemy of bad music in church with words which burn and purify like the refiner's fire.



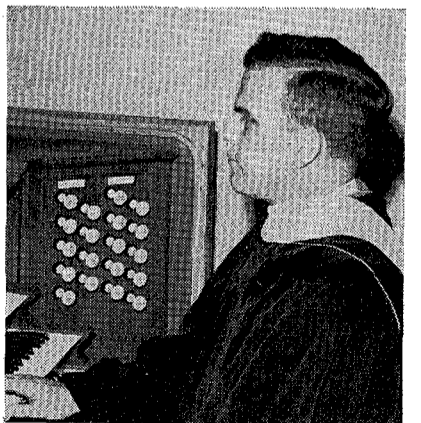
Gerald Bales, Canadian-born composer and organist now in Minneapolis, will be a recitalist Aug. 27 at the RCCO national convention at Kitchener, Ont.

In 1957 Mr. Bales represented Canadian organists at the ICO in London with a recital at the Westminster Cathedral.



Arthur G. La Mirande has been appointed organist and choirmaster of St. John's Episcopal Church, Brooklyn, N.Y., succeeding the late Keith Verhey who died Dec. 3. He was formerly assistant organist of Christ Church Cathedral, Springfield, Mass. and organist-choirmaster of St. Peter's Church there. His study of organ was with Arthur Howes at Peabody Institute, Baltimore, with Robert Knox Chapman in Springfield and with Charles Dodsley Walker, New York City.

The new two-manual Hillgreen-Lane organ in St. John's Church was described in The Diapason for September 1962.



Kenneth Jewell is on a sabbatical leave from his posts of minister of music at the First Congregational Church, Berkeley, Cal. and lecturer in sacred music at the Pacific School of Religion. He and Mrs. Jewell have been granted leave for study at Columbia University and the Union Theological Seminary and for research in several fields.

The leave comes after 11 years of service. Mr. Jewell's undergraduate work was at Houghton College and Oberlin and his graduate work was at the University of Michigan. Mrs. Jewell, a graduate of Oberlin, assists her husband with his full choir system of 250 singers and other activities.

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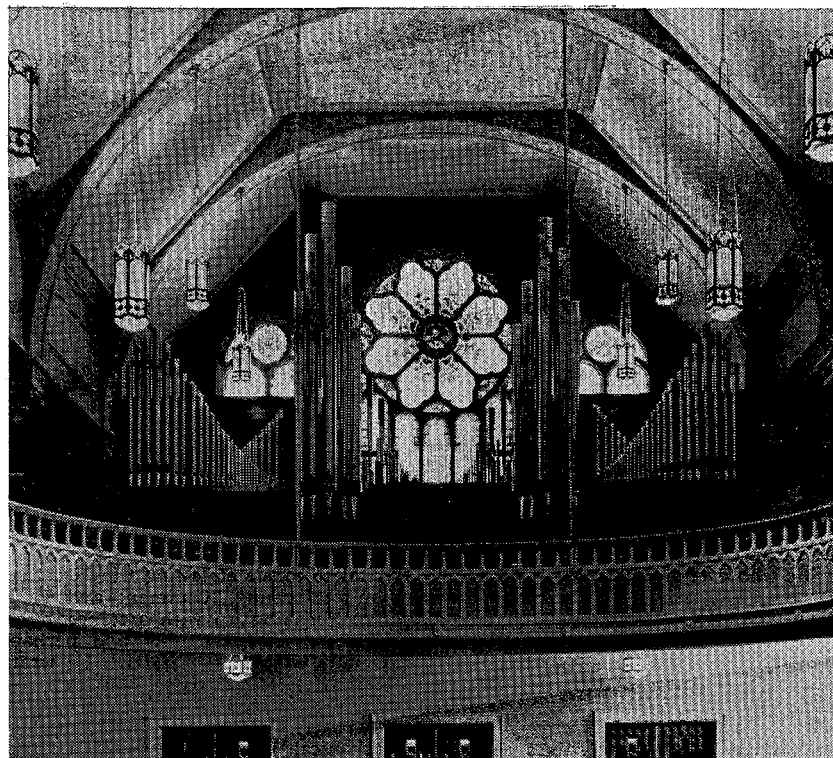
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**OPEN NEW WICKS ORGAN
AT LA CROSSE CHURCH**

IN FIRST EVANGELICAL LUTHERAN
Exposed Great and Pedal Frame
Rose Window — Wayne Schmidt
Plays Opening Recital

The new three-manual Wicks organ installed in the First Evangelical Lutheran Church, La Crosse, Wis. was dedicated last Easter Sunday. The free-standing balcony installation of four divisions and 32 ranks was designed by the United Organ Company, Milwaukee, in consultation with the Rev. Wayne Schmidt, Onalaska, Wis. who played the dedicatory recital.

The tonal design follows basically classic lines with complete choruses on each manual. In addition there are non-chorus ranks of soft accompanimental stops, celestes and solo voices.

The swell and choir divisions are enclosed in boxes on either side, with the exposed great and pedal framing the rose window in the center and extending out in front of the other two divisions. Moderate pressures and limited nicking were used in the voicing to promote clarity and definition of the ensemble.

The favorable acoustics of the big, resonant old church lend an air of grandeur to the chorus of the modern instrument.

GREAT
Quintaton, 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 21 tubes

SWELL
Rohr Flute 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Spitz Principal 4 ft. 68 pipes
Flute Traverso 4 ft. 68 pipes
Flautino 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Oboe 4 ft. 68 pipes
Tremolo

CHOIR
Gedeckt 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Clarinete 8 ft. 61 pipes
Chimes
Tremolo

PEDAL
Resultant 32 ft. 32 notes
Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Quintaton 8 ft. 12 pipes
Quinte 5 1/2 ft. 32 notes
Super Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Mixture 3 ranks 32 notes
Bombarde 16 ft. 32 pipes
Bombarde 8 ft. 12 pipes
Clarinete 4 ft. 12 pipes

**PALESTRINA SOCIETY OPENS
22ND NEW LONDON SEASON**

The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein sang its first event of its 22nd season Jan. 20 in Harkness chapel, New London. The main offering was the Lassus Missa super O Passi Sparsio for mixed voices. Also sung were: Lookee down, O Lord, and Be unto me, O Lord, Byrd; Regina Caeli, Suriano, and Hodie Christus Natus Est, Marengo. Arthur Quimby at the organ played: Veni Creator, Titelouze; Pavanne, Chambonnières, and the anonymous Three Verses from the Te Deum.

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Richard Bond Is Organist-Choirmaster
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Has Three Manuals

The new organ built by Conrad Olson, Waltham, Mass., for the Church of the Good Shepherd, Reading, Mass. was dedicated Dec. 16 with a recital by George Faxon. His program appeared in the February recital section.

Richard H. Bond is the organist-choirmaster.

GREAT
Lieblich Gedeckt 16 ft. 61 pipes
Hohl Flute 8 ft. 12 pipes
Rohr Flute 4 ft. 12 pipes
Nazard 2 2/3 ft.
Piccolo 2 ft. 12 pipes
Diapason 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes

SWELL
Viola Pomposa 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute Traverso 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Clarinete 4 ft. 12 pipes
Furniture 3 ranks 183 pipes
Tremolo

CHOIR
Geigen Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Flute 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Rohrflöte 8 ft. 12 pipes
Gedeckt 8 ft.
Quint 5 1/2 ft.
Octave 4 ft. 12 pipes
Choral Bass 4 ft.
Flautino 2 ft.
Bombarde 16 ft. 12 pipes
Krummhorn 8 ft.
Trumpet 8 ft.
Clarinete 4 ft.

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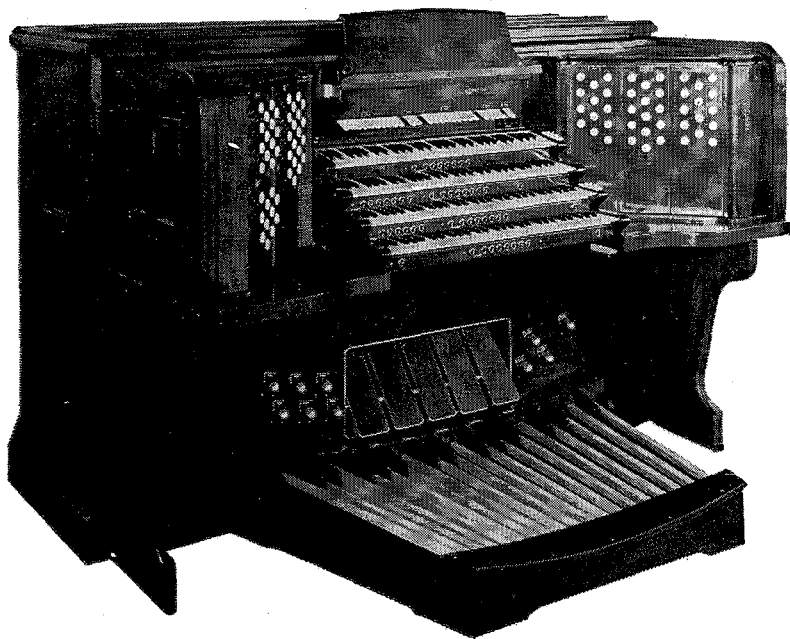
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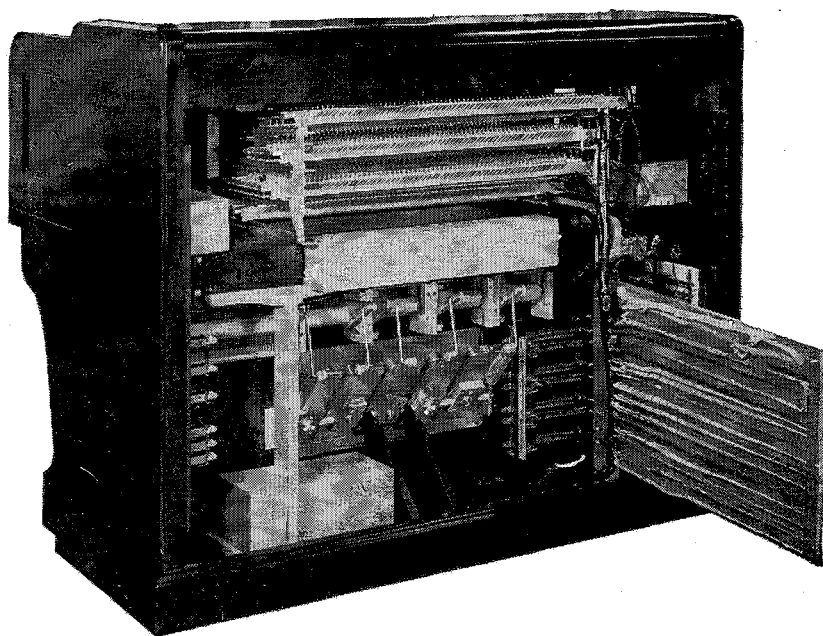
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MISCELLANEOUS

FREE FOR THE HAULING — 2 10-RANK Pilcher tracker chests in good condition. For usual ranks plus reed and 3-rank mixture. Also 2 manuals and 30-note concave pedalboard. David P. Kemmer, 312 S. Broadway, Rochester, Minn.

WILL TRADE — 8-FT. MORTON CELLO for 37-note orch bells. 16-ft. Wurlitzer diapason with chest for chrysoglott. Ronald McDonald, 4480 West 4100 So., Salt Lake City, Utah.

WANTED—MISCELLANEOUS

WANTED — THEATER ORGAN PER-cussion section: xylophone, marimba, harp, toy counter, etc. Write L. Spears, 730 East Highland Ave., Naperville, Ill.

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WANTED — 6 TO 10 RANK THEATRE pipe organ. Leland Smith, 744 W. Fountain Way, Fresno, Cal.

WANTED — WURLITZER ROLLS. ALL types. Otto Carlsen, 911 Norumbega, Monrovia, Cal.

WANTED — HASKELL VIOLONE, 16 ft. 32 pipes. Address A-8, THE DIAPASON.

WANTED—MISCELLANEOUS

WANTED — CALIFORNIA CHURCH wants part-time organist (about 10 hours per month). Must be familiar with Catholic repertory and liturgical requirements, willing to play accompaniments as written and able to work under director. In first letter state salary expectations, list recent references, discuss any special considerations. Address C-9, THE DIAPASON.

WANTED — ORGANIST-CHOIRMASTER in Catholic Church in Southwest; pipe organ; men and boys choir; some parochial school music; lesson privileges. Must have knowledge of chant and liturgy. Furnish references, marital status and salary desired. Address C-6, THE DIAPASON.

WANTED — URGENTLY NEEDED black, amber and red stop tabs complete with arms. These are needed to complete the N.Y. Roxy console. Only original Kimball equipment, please. Will re-engage new nomenclature. R. C. Loderhose, 84-25 Radnor St., Jamaica, N.Y. JA 3-5616.

WANTED — PIPE ORGAN TECHNICIAN who wishes to continue his career in Northern California with installation and maintenance work. Address brief resume to Thomas C. Walters, 3117 Consuelo Road, Concord, Cal.

WANTED — SUBSCRIBERS AND AD-vertisers. Pipe Organ Rebuilds, monthly nostalgic and adv. musical instrument magazine, \$2 year. Alden E. Miller, 3212-34th Avenue South, Minneapolis 6, Minn.

WANTED — WURLITZER THEATRE organ 2-manual console with capacity for ten ranks. Describe fully. F. J. Robinson, 7715 Idlewood Lane, Dallas 30, Tex. Phone EM 8-3356.

WANTED — CHURCH ORGAN SALEsman. Leading lines electronic organs. Glen Ruf, General Manager, Pacific Organ Studios, 933 Clement Street, San Francisco, Cal.

WANTED — THREE MANUAL AND pedal horseshoe console Kimball preferred. Send photographs Edgar H. Mangam, 23 South Front Street, Philadelphia 6, Pa.

WANTED — DUO-ART ROLLS FOR PIPE organ (Series 3000). Give Catalog number, condition and price. George W. Patterson, General Delivery, Pacifica, Cal.

WANTED — INTERESTED IN FOUR-manual Skinner, Casavant, Austin or Hook and Hastings organ. Address M-7, THE DIAPASON.

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

WANTED — CHRYSOGLOTT BARS, Wurlitzer concert flute, chimes, harp. C. F. Evans, Wiggins, Miss.

WANTED — AEOLIAN PIPE ORGAN rolls. Buy or trade for them, 1645 Wisconsin, Washington, D.C.

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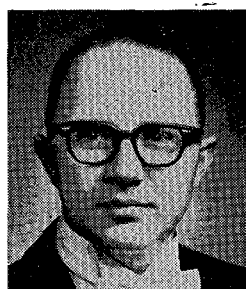
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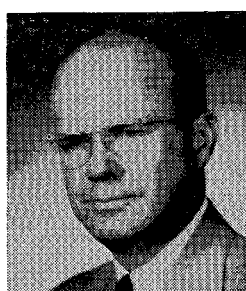
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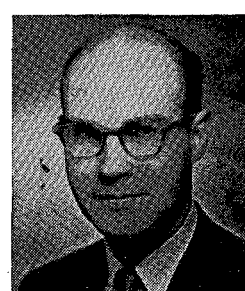
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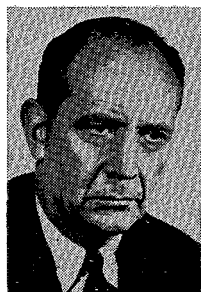
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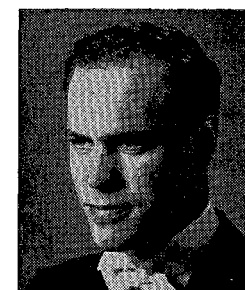
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